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**MARKET STRATEGY IN CHINESE BALLET:
CASE STUDY OF “THE LEGEND OF THE WHITE SNAKE”**



**DOCTOR OF PHILOSOPHY
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of Arts And Sciences

Universiti Utara Malaysia

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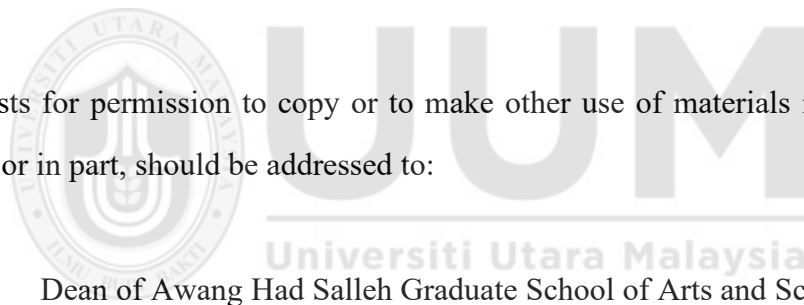
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Abstrak

Kajian ini memfokus kepada strategi pasaran dalam industri balet China dengan menjadikan produksi terkenal 'The Legend of the White Snake' sebagai kajian kes utama. Ia meneroka integrasi elemen budaya tradisional China dengan teknik balet klasik serta peranan pemasaran inovatif dalam memacu kejayaan komersial yang mengisi jurang dalam analisis sistematik mengenai sinergi seni-pasaran balet China dan memberi pandangan kritikal dalam mengimbangi warisan budaya dan daya berdaya komersial dalam sektor ini. Penyelidikan tentang pasaran balet banyak tertumpu pada karya individu, adaptasi dan pembangunan strategi pasaran di China. Dengan dapatan pandangan yang berharga, kajian-kajian ini masih bersifat deskriptif dengan kekurangan analisis integratif terhadap inovasi artistik serta strategi pemasaran. Tujuan kajian ini adalah untuk meneroka secara holistik dua dimensi penting terhadap bagaimana gabungan seni budaya-balet membentuk daya saing seni yang unik dan bagaimana pemasaran inovatif memacu kejayaan produksi komersial budaya sedemikian. Untuk mencapai tujuan ini, kajian menggunakan pendekatan kaedah campuran yang merangkumi analisis kandungan, temu bual pihak berkepentingan dan analisa data kuantitatif. Data kuantitatif termasuk peningkatan jualan tiket, manakala data kualitatif meliputi temu bual dan analisa elemen artistik yang menyokong kajian interaksi seni-pasaran. Dari segi artistik, tarian tradisional dengan gerakan water-sleeve, tarian rakyat, skala pentatonik pada instrumen erhu, serta estetika pentas berasaskan motif lukisan dakwat dan seni bina Jiangnan diintegrasikan dengan balet. Inisiatif pemasaran pula meliputi kerjasama budaya dan artistik bersama Key Opinion Leaders (KOL), promosi digital terarah melalui platform seperti TikTok, Weibo dan Xiaohongshu, serta aktiviti luar talian imersif seperti pameran bertema dan bengkel pra-persembahan. Gabungan budaya-balet mendapat sambutan dalam pasaran domestik dengan peningkatan jualan sebanyak 47% yang menyokong kesahihan kerangka kajian ini. Akhirnya, kajian ini membentangkan kerangka sinergi seni-perniagaan, panduan praktikal untuk industri balet China serta model yang boleh diemulasi bagi persembahan budaya yang menyokong kelestarian warisan budaya tradisional dan penyebarannya ke peringkat nasional.

Kata Kunci: Balet China, Integrasi budaya, Strategi pasaran, Inovasi artistik, The Legend of the White Snake

Abstract

This study focuses on market strategies within the Chinese ballet industry in China, taking the renowned production 'The Legend of the White Snake' as its central case study. It explores integrating traditional Chinese cultural elements with classical ballet techniques and innovative marketing roles in commercial success filling a gap in systematic analysis of Chinese ballet's artistic-market synergy and offering critical insights for balancing cultural inheritance and commercial viability in the sector. Research on ballet market largely focuses on individual works, adaptations and market strategies development in China. While offering valuable insights, these studies remain descriptive with the lacking of integrative analysis towards artistic innovation and marketing strategies. The purpose of the study is to holistically explore two pivotal dimensions on how cultural-ballet fusion forges unique artistic competitiveness and innovative marketing drives commercial success of such productions. To achieve this, a rigorous mixed-method approach comprising of content analyses, stakeholder interviews and quantitative data analysis is used. Quantitative data includes the increase of ticket sales. Qualitative data including interviews and artistic element analysis supports art-market interaction study. Artistically, traditional dance with water-sleeve gestures, folk steps, pentatonic scales in erhu instrument, stage aesthetics of ink-wash motifs, Jiangnan architecture that integrates with ballet. Marketing initiatives cover cultural/artistic partnerships of Key Opinion Leaders (KOL), targeted digital promotion such as TikTok, Weibo, Xiaohongshu, immersive offline activities themed exhibitions and pre-performance workshops. Cultural-ballet fusion resonates domestic market drives of 47% sales growth which supports the framework validity. Ultimately, the study provides an art-commerce synergy framework, actionable guidance for China's ballet industry and a replicable model for cultural performances that supports sustainable growth of traditional culture inheritance nationally.

Keywords: Chinese ballet, Cultural integration, Market strategies, Artistic innovation, The Legend of the White Snake

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List of Abbreviations

GBT	Guangzhou Ballet Theater
LED	light-emitting diode
CPC	Communist Party of China
CP	Couple
CPM	China's performance market
SEO	Search engine optimization
SMP	Social media promotion
COVID-19	Coronavirus Disease 2019
RCT	Randomized controlled trial
SPSS	Statistical Package for the Social Sciences
BTMS	Ballet theatre's marketing strategy
SWOT	Strengths, Weaknesses, Opportunities, Threats
CNKI	Chinese National Knowledge Infrastructure
PIQ	Personal Information Questionnaire
KOL	Key opinion leaders

CHAPTER ONE

INTRODUCTION

1.1 Introduction

This chapter focuses on the research background, research problem, research questions, and research objectives of the study. In addition, the scope and limitations of the study are included, along with a summary of the chapter's structure. Section 1.2 delves into the research background, providing context for the study. Section 1.3 discusses the research problem that forms the foundation of this study. Section 1.4 presents the specific research questions to be addressed. Section 1.5 outlines the objectives of the study. Sections 1.6 and 1.7 elaborate on the significance of the research, including the fusion of tradition and modernity in Chinese ballet, marketing strategies for enhancing Chinese ballet's competitiveness, and the analysis of interaction logic between art and market in *The Legend of the White Snake*. Section 1.7 defines the scope of the research, while Section 1.8 identifies the limitations of the study. Section 1.9 provides a summary of the chapter, outlining the main structure and key points.

1.2 Research Background

In the vast starry sky of global culture and art, ballet is undoubtedly an extremely bright star. It originated in Italy during the Renaissance, when the country was economically prosperous and culturally flourishing, providing favorable soil for the

sprouting of ballet. Ballet (Italian: Balletto; French, English: Ballet), also known as toe-tapping, is a stage art consisting of dance, theatre, and music, in which dance and mime are used to express artistic images with the cooperation of music. Western ballet originated in Italy during the Renaissance and formed an independent dance category under the efforts of the French court. After its artistic style was stabilized, it gradually spread to Russia, Denmark, and other European countries, and is now one of the most important dance genres with worldwide influence. After several periods of development, including “Early Ballet”, “Romantic Ballet”, “Classical Ballet”, and “Modern Ballet”, it finally formed the “Western Ballet”, which is the representative dance genre of Europe (Zou, 2008). The initial ballet movement vocabulary, on the other hand, was more of a direct transposition of the steps from the court dances of the time, as well as the collation and absorption of various forms of European folk dances handed down to us (Zhu,2001).

Western ballet has flourished in many European countries, and because of its scientific training system and group basic training, it is widely used in the basic training of professional dance art colleges and groups in various countries around the world, and it is also because of its scientific and systematic nature that makes the regionality of Western ballet able to unfold, no longer confined to France, and its genre, in addition to the four epochs divided by the time marker, is also widely used in the dance industry. In addition to the four eras separated by time, the genres are often named after countries, such as “French school”, “Danish school”, “Russian

school” and so on. Western ballet takes “Romantic Ballet” and “Classical Ballet” as its two main stages of development, continuing the aesthetic characteristics and dance norms laid down in the “Early Ballet” period. However, with the influence of modernism, some of the dance works called “modern ballet” have returned to the original meaning of the word “Ballet”, which is still aesthetically different from traditional Western ballet (Ning,2021).

Western ballet has come from ancient times to the present day, and it has long since ceased to be a type of art that simply expresses the dancer’s or the admirer’s pleasant or unpleasant emotional experience. The progress and development of society, the improvement of their own cognition and world awareness, and many other elements, that the Western ballet loaded with more social functions and aesthetic utility. Based on the aesthetics of the body “open, taut, straight, standing”, the foundation of ballet was gradually formed and laid through the accumulation of dance practice, as well as the aesthetic ideals of the region and the nation. If the aesthetic principles of ballet were better understood and more intuitively perceived by its practitioners, there would be little need to search endlessly for extraordinary gestures and distortions for the sake of curiosity. Western ballet’s accurate grasp and perception of its aesthetic principles is not an easy task, but it is necessary for the appreciation of this classical dance discipline. This double limitation makes the West, with its distinctive historical phases, give more possibilities and space for modern art to be accepted and appreciated. During its long development, The vocabulary of ballet was by no means

frozen and closed, although its rational principles were. Today, the more energetic people are, and the better they grasp the beauty in functional lines and forces, the better they understand the value in dissonance (John, 2005).

On the contrary, although Chinese ballet lagged in its beginnings, it has gradually emerged on the international stage of its tenacious spirit of endeavor. Since the founding of New China, the art of ballet has embarked on a journey of localization. Chinese ballet artists have actively explored and deeply integrated Western ballet techniques with traditional Chinese culture and aesthetic concepts, creating a series of ballet works with distinctive Chinese characteristics. GBT as an important force in the domestic ballet field, has made remarkable achievements in promoting the development of Chinese ballet. The theatre has deeply explored the elements of traditional Chinese culture and skillfully integrated them into modern ballet art, creating many excellent original works.

Among them, the ballet “The Legend of the White Snake” is an exemplary work. GBT “The Legend of the White Snake” breaks away from the traditional storytelling of the past and uses tragicomedy and absurd humor to convey oriental culture and Eastern philosophy (Jiang, 2023). In the process of creating the play, various elements of traditional Chinese culture are used, so that the classic folklore is vividly reproduced in the genre of ballet theatre (Xiao, 2025).

The ballet “The Legend of the White Snake” is an innovative, absolutely beautiful, youthful, and vital masterpiece, which shows the beauty of the Orient on the stage with the art of footwork (Guo, 2024). “The Legend of the White Snake” as a household myth in China, has a deep cultural heritage and a huge audience base. The production perfectly integrates this classic story with the art of ballet.

In the choreography, the movements and rhythms of Chinese classical and folk dances are cleverly combined with ballet techniques. For example, in expressing the White Snake’s agility and softness, it draws on the light water-sleeve movements and delicate hand gestures of classical Chinese dance, while using the ballet’s pointe technique to show the White Snake’s ethereality and elegance, which endows the character with a unique artistic glamour (Yu, 2004).

In terms of music creation, a large number of traditional Chinese music elements are used, such as the playing of ethnic instruments and the use of pentatonic scale, making the music full of rich oriental flavor and complementing the dance. In terms of choreography, traditional Chinese painting and architectural elements are incorporated to create a picturesque oriental mood, which makes the audience feel as if they are in an ancient mythological world (Cui ,2006). This innovative fusion of traditional elements and ballet forms provides valuable ideas for Chinese ballet creation.

Through the study of “The Legend of the White Snake”, we can deeply analyze the way of using traditional elements in ballet creation, the fusion techniques, and the artistic effects produced, to provide useful reference for Chinese ballet creators, and help them create more works with Chinese characteristics that meet the aesthetic needs of contemporary audiences. In terms of marketing, “The Legend of the White Snake” has also conducted a series of positive explorations. Online, it makes full use of social media platforms, such as Microblog, WeChat, and Tik Tok, to release exciting dance drama clips, behind-the-scenes footage, and interviews with the actors, which attract a large number of audience attention and discussion (Sun, 2008). A clip of a duo dance between “The Legend of the White Snake” and Xu Xian was released on Shake, which gained millions of plays in a short time, successfully triggering widespread attention and sharing among netizens, and greatly enhancing the popularity of the dance drama. Offline, beautiful posters were put up in theatres, shopping malls, schools, office buildings, and other places with a large flow of people, and activities such as meet-the-creator sessions and themed lectures were held to have close interaction with the audience and enhance their understanding and expectation of the dance drama.

Through cooperation with major ticketing platforms, we optimize the ticket sales channels and provide a convenient ticket-buying experience, while displaying a detailed introduction of the dance drama, the cast, audience reviews, and other information on the platform to attract the audience to buy tickets (Xu, 2018). The

combing and analysis of these marketing strategies and effects can provide practical references for Chinese ballet marketing.

From the perspective of the interaction between artistic innovation and market strategy, studying the success experience of “The Legend of the White Snake” to provide universal insights for the coordinated development of art and market in Chinese ballet dramas is of great significance for promoting the sustainable development of the Chinese ballet drama market. “The Legend of the White Snake” forms a unique artistic competitiveness by deeply integrating Chinese traditional elements with ballet art forms (Jiao, 2021). In stage presentation, it uses ink-wash-style stage design, oriental charm costumes, and a plot adapted from the classic story of the White Snake, bringing audiences a fresh visual and emotional experience. This innovation attracts potential audiences to theaters and enhances market attention.

Meanwhile, such artistic innovation a distinct brand image, laying a foundation for subsequent market promotion, derivative development, and other commercial activities. “The Legend of the White Snake” accurately grasps market demands and audience preferences through market research and audience feedback collection (Ma & Chen,2020). According to young audiences’ preference for new media communication, it adopts marketing strategies such as short-video platform promotion and online live broadcast of performance clips.

Based on this feedback, the creative team adds stage special effects and choreography elements that align with youthful aesthetics. Additionally, market data indicating audiences' demand for in-depth interpretation of traditional culture stories has prompted the team to further explore the story's connotations, optimizing plot details and cultural implication expressions to make the artistic work more consistent with market expectations and achieve improvements in artistic quality. This mutual promotion mechanism between artistic innovation and market strategy not only demonstrates the feasibility of integrating traditional culture with modern art forms but also provides a practical model for the sustainable development of Chinese ballet dramas in balancing artistic value and market demands.

This thesis takes "The Legend of the White Snake" as an example to study the marketing strategy of Chinese ballet, which is of great practical significance and theoretical value for promoting the development of Chinese ballet in creation and marketing. The in-depth study of "The Legend of the White Snake" can provide innovative ideas for the creation of Chinese ballet, practical references for market promotion, and a psychological basis for precise marketing strategies, thus helping Chinese ballet to develop and grow in the competitive cultural market, and enhancing social and economic benefits.

1.3 Research Problem

The existing systematic research on ballet, from creation to marketing strategy, both domestically and internationally still harbors significant gaps. Taking “The Legend of the White Snake” as a case study reveals multifaceted challenges:

As a Western art form with a deep historical legacy, ballet’s integration of Chinese cultural elements has been explored in studies like Xu & Li (2016), yet these often remain superficial-focused on costumes or music rather than profound cultural-artistic synthesis. For instance, while “The Legend of the White Snake” blends Chinese mythology with Western ballet techniques, scholarly inquiry into its audience reception and market impact remains underdeveloped. This gap is compounded by the interdisciplinary nature of ballet creation and marketing, which requires researchers to span choreography, music, and marketing-yet interdisciplinary expertise remains scarce, hindering comprehensive analysis (Liang, 2017).

The marketing landscape of Chinese ballet is further complicated by:

Cultural-mix dynamics: Despite successfully fusing myths with ballet, works like The White Snake struggle to gain international recognition, highlighting challenges in global cultural translation.

Market paradoxes: China's theater market faces a demand-profit divide (Guo, 2007), while rapid shifts in audience preferences (e.g., younger viewers' lean toward modern hybrid performances) outpace current strategic adaptations.

Methodological constraints: Artistic decisions rely heavily on creative intuition, limiting the applicability of traditional quantitative tools (Kotler, 2020).

Compared to Western ballet research, China's field is nascent, still evolving from mimicking Western models to integrating Chinese elements (Yu, 2022b). This transition presents dual challenges: Western practitioners often misinterpret traditional Chinese elements due to cultural distance, while local creators may struggle to fully realize their artistic potential (Shan & Kuang, 2017). Consequentially, marketing strategies for Chinese-style ballets like *The White Snake* remain a marginal research area, with insufficient focus on post-integration audience acceptance- a critical gap for the industry's growth.

To advance this field, future research should:

Systematically decode the cultural connotations of traditional elements (mythology, folk dance, etc.) to avoid misrepresentation; Analyze case studies like *The White Snake* to unpack how traditional elements are artistically translated; Ground marketing strategies in both cultural authenticity and market principles (Kotler,

2017), bridging artistic innovation with commercial viability.

The ballet “The Legend of the White Snake” has unique features in its marketing strategy, mainly manifested in the following aspects:

1. During the creation process, “The Legend of the White Snake” has deeply integrated elements of traditional Chinese mythological stories, folk dances, and music with ballet art. This integration includes not only external elements such as dance movements, music melodies, and stage art but also internal cultural connotations and emotional expressions. The interweaving of external and internal elements creates a unique artistic atmosphere for the work, making it highly recognizable in the market.

2. In terms of market positioning, “The Legend of the White Snake” has fully considered two main audience groups: lovers of Chinese traditional culture and ballet art lovers. Integrating Chinese traditional elements with ballet art not only meets the Chinese audience’s emotional needs for traditional culture but also attracts the international audience’s attention to oriental culture. Meanwhile, in the selection of performance venues and the setting of ticket prices, the consumption abilities and needs of audiences at different levels are also fully considered, improving the work’s market adaptability.

3. “The Legend of the White Snake” adopts a variety of innovative means in marketing and promotion. Online, it is promoted through social media platforms and video websites. Offline, it enhances interaction and emotional connection with the audience by organizing themed exhibitions, cultural lectures, actor meet-and-greet sessions, and other activities. Additionally, cooperation with other cultural organizations and brands and joint marketing activities are carried out to expand the work’s market influence.

The current research on “The Legend of the White Snake” marketing strategy, while acknowledging its theoretical value, reveals three key areas where scholarly inquiry remains underdeveloped:

First, in analyzing traditional elements, although researchers recognize the work's integration of classical myths, folk dances, and musical aesthetics, most studies adopt fragmented perspectives-focusing solely on music or dance elements, for example, without establishing a systematic framework to decode the composite connotations of these traditional elements. This fragmented approach has constrained the research from exploring both its breadth and depth.

Second, regarding marketing strategy characteristics, while the strategy’s innovative features and personalized strategies for diverse audiences are acknowledged, existing studies have yet to systematically summarize its successful practices. The lack of

theoretical refinement on these characteristics hinders the extraction of replicable insights for China's ballet market.

Third, in examining the interplay between artistic innovation and marketing strategy, current scholarship faces two critical gaps:

1. Most studies remain single-dimensional, analyzing artistic techniques (e.g., traditional story reinterpretation, oriental aesthetic stage design) or market models (e.g., brand IP development, new media promotion) in isolation, rather than exploring their dynamic synergy holistically.

2. Research methods rely predominantly on qualitative analysis, with scarce quantitative or empirical studies, making it difficult to measure how this interplay actually impacts box office performance and market expansion.

Addressing these research gaps is crucial not only for theoretical advancement but also for guiding the ballet industry to integrate artistic creation with market operations, enhance cultural product competitiveness, and achieve sustainable development.

1.4 Research Questions

Based on the problem statement discussed above, the following questions will be

used to guide this research.

1. What specific approaches has “The Legend of the White Snake” employed to interweave and integrate Chinese traditional elements with ballet art forms, thereby shaping its unique artistic competitiveness?
2. What marketing strategies have been employed to enhance the market influence and commercial value of “The Legend of the White Snake” and what is their effectiveness?
3. What is the interactive mechanism between the artistic innovations and market strategies of “The Legend of the White Snake”, and what practical experiences has this interaction brought to the industry?

1.5 Research Objectives

1. To investigate the innovative integration of traditional Chinese cultural elements with ballet in “The Legend of the White Snake”, offering insights and inspiration for the development of Chinese ballet.
2. To systematically examine and evaluate the marketing strategies employed for “The Legend of the White Snake”, along with their effectiveness, to establish a framework for future marketing approaches in Chinese ballet.
3. To analyze the interactive logic between the artistic innovations and market strategies of “The Legend of the White Snake”, summarize replicable experiences, and promote the sustainable development of the industry.

1.6 Significance

The significance of this study is far-reaching and multi-faceted. It offers us a profound understanding of the entire process of ballet, from planning and creation to market operation. It helps us comprehensively understand the creation and market operation mechanisms of ballet and provides valuable references and inspirations for the prosperity and development of the cultural industry.

1.6.1 Fusion of Tradition and Modernity in Chinese Ballet

This study delves deep into the ballet “The Legend of the White Snake” to explore the innovative fusion approach of traditional Chinese mythological stories, folk culture, music, opera, and other elements with modern ballet skills from aspects such as creative structure, music composition, dance vocabulary, costume design, and stage design. Through research methods like movement disassembly analysis and stage art design concept analysis, a set of element fusion mechanisms is derived. For instance, in the “Jingzhe” dance movement, classical movements from traditional Chinese opera, such as the cloud hand and round step, are extracted.

These are then organically combined with the ballet’s pointe technique and spinning movement according to ballet’s rhythmic and aesthetic standards, forming a unique dance vocabulary. This achievement can offer choreographers an integration template. When they create new Chinese-themed ballets, they can select appropriate elements from traditional Chinese culture and accurately integrate them into ballet art

following this mechanism. This enables the creation of works with Chinese cultural characteristics that are accepted by the global audience, and promotes Chinese ballet to shine on the international stage with its unique cultural charm.

1.6.2 Marketing Strategies for Chinese Ballet Competitiveness

The research comprehensively organizes the entire process of the marketing strategy of the ballet “The Legend of the White Snake”, from market positioning, publicity and promotion, ticket sales to branding, and deeply analyzes its operation mode. Through market research and statistical analysis of sales data, the research team summarizes the precise marketing and operation methods for audience groups with different age levels, cultural backgrounds, and geographical differences. For example, the GBT targets young audiences by using social media platforms to launch topic discussions and release highlights to attract attention.

It also combines with online ticketing platforms to launch activities like early-bird tickets and student discounts. For older audiences, it collaborates with local cultural venues to hold offline meet-ups and appreciation lectures and simultaneously launches family ticket packages. These strategies and modes can serve as a reference for other ballet productions. They help these productions accurately grasp market demand, integrate resources, optimize operations, increase market share, and promote the healthy development of China’s ballet industry.

1.6.3 Analyzing the Interaction Logic Between Art and Market in “The Legend of the White Snake”

Current academic research on ballet dramas is mostly confined to single domains of artistic ontology or marketing. This study breaks disciplinary barriers by constructing a new paradigm for cross-disciplinary research on artistic creation and market operation. It conducts an in-depth analysis of the impact of integrating and innovating Chinese traditional elements with ballet art on market attractiveness, as well as the feedback mechanism of market responses on artistic creation optimization. This provides a new perspective and analytical framework for theoretical research on Chinese ballet dramas, enriches the theoretical applications of art economics and cultural industry studies in the field of ballet, and promotes the improvement of a theoretical system for Chinese-style ballet dramas.

As a successful case, the experience of “The Legend of the White Snake” in the coordinated development of art and market holds significant practical guiding value. Whether it is the modern adaptation of traditional stories in artistic innovation, the integration of oriental aesthetics with ballet forms, or strategies such as brand building and promotional marketing in market operation, these provide actionable solutions for ballet troupes. Such solutions help the industry achieve a dual improvement in artistic quality and commercial value, breaking through development bottlenecks. In terms of cultural communication, Chinese ballet dramas serve as important carriers for inheriting excellent traditional Chinese culture.

Through the positive interaction between art and market, “The Legend of the White Snake” brings classic folk stories to a broader market in the form of ballet. This not only enhances the international influence of excellent traditional Chinese culture but also stimulates audiences’ love for traditional culture, contributing to strengthening cultural confidence and promoting cultural prosperity.

1.7 Scope of Research

This study takes the ballet “The Legend of the White Snake” as the core research object, focuses on the essence of its market strategies, and conducts a systematic analysis from three dimensions: artistic creation, market strategies, and the interaction between artistic innovation and market strategies. In the dimension of artistic creation, it focuses on exploring the adaptation of traditional stories, the integration of oriental aesthetic elements, and the innovation of ballet art forms; the dimension of market strategies revolves around brand IP building, new media matrix promotion, ticketing marketing strategies, and the expansion of performance channels; the dimension of interaction will deeply analyze how artistic innovation drives market expansion and how market feedback feeds back into the optimization of artistic creation, with the three jointly constructing a research framework for China’s ballet market strategies. In the current context of fierce competition in the cultural and artistic industry and diversified aesthetic needs of audiences, Chinese ballet urgently needs to explore market strategies suitable for its own development. As a model of successful integration of Chinese traditional culture and ballet art,

“The Legend of the White Snake” dual breakthroughs in commercial operation and artistic value realization provide a highly representative case sample for studying China’s ballet market strategies.

1.8 Research Limitations

No research is without limitations, this study on market strategies for Chinese ballet also has room for optimization, and these limitations simultaneously point the way for subsequent research. In terms of sample selection, although efforts were made to expand the scope of data collection, there are still limitations in geographical and audience coverage. The research samples are mostly concentrated in first-tier cities with rich cultural resources, while the proportion of samples from second-and third-tier cities and remote areas is relatively low.

However, audiences in different regions have significantly different cultural consumption habits, aesthetic preferences, and acceptance of ballet, which affects the generalizability of the research results to the national market. Additionally, the research subjects mainly consist of groups willing to attend theater performances, failing to fully cover various age groups, occupations, and income brackets, resulting in an incomplete audience profile. Regarding research methods, while quantitative methods such as questionnaires and data analysis were used to obtain substantial data, there is a lack of in-depth exploration of the underlying logic in the interaction between artistic innovation and market strategies.

For example, complex phenomena such as audiences' subjective evaluations of the integration of traditional elements with ballet, and the actual feedback of market strategy adjustments on artistic creation, cannot be fully revealed through quantitative methods alone.

In the future, qualitative research methods such as in-depth interviews and case tracking could be integrated to enhance the comprehensiveness of the analysis. The research scope has specific limitations. This study uses "The Legend of the White Snake" as a core case, and although it is highly representative in the integration of art and market, differences in themes, styles, and production models among different ballet dramas may weaken the generalizability of research conclusions. At the same time, the study does not sufficiently address collaborative factors along the upstream and downstream of the ballet industry chain, failing to fully reflect the industry ecosystem. This study faced constraints in time and costs. As a result, it could not conduct a full-cycle, multi-dimensional evaluation of "The Legend of the White Snake" market strategies. For example, there was no sustained tracking or in-depth analysis of: The long-term conversion effects of different promotional channels; The dynamic relationship between artistic innovation and market feedback..Moreover, the rapidly changing market environment (e.g., new media communication model iterations, policy adjustments) may affect the research timeliness. Subsequent studies should establish dynamic update mechanisms to enhance the practical guiding value of their conclusions.

1.9 Summary

This thesis is structured into five chapters, each contributing uniquely to the research on the topic. The key contents of each chapter are outlined below:

Chapter 1: Introduction. This chapter examines the artistic style of the ballet “The Legend of the White Snake”, the implementation of its marketing strategies, and the interaction between artistic innovation and market strategy. It also explores the significance of ballet marketing within the broader cultural context. Additionally, it outlines the problem statement, research questions, objectives, scope, and limitations of the study.

Chapter 2: Literature Review. This section provides a comprehensive review of both national and international literature related to ballet and dance theatre marketing. It also discusses the methodology and steps adopted for this research, establishing a theoretical foundation for the study.

Chapter 3: Research Methodology. This chapter elaborates on the research methodology designed to address the three central research questions. It outlines the various phases of the research and the sequential activities undertaken to achieve the study’s objectives.

Chapter 4: Findings. Focusing on “The Legend of the White Snake”, this chapter analyzes the marketing strategies employed in the development and promotion of Chinese ballet. It highlights the value of integrating traditional elements with ballet, particularly in dance movement design, music composition, and choreography, offering inspiration for future Chinese ballet creations. The marketing strategies, including online and offline publicity and cross-border collaborations, are evaluated for their effectiveness, providing insights for future promotional efforts. Through the interactive relationship between artistic innovation and market strategies, it can be seen that “The Legend of the White Snake” has effectively enhanced the work’s artistic appeal and cultural distinctiveness through innovative practices that deeply integrate Chinese traditional elements with ballet art, laying a foundation for core competitiveness in market promotion. Precise brand marketing, multi-channel promotion, and other market strategies have not only expanded the work’s audience reach and commercial value, but their feedback data has also driven the optimization and upgrading of artistic creation in reverse.

Chapter 5: Discussion and Conclusion. This chapter analyzes and discusses the results of the three main research questions. It clarifies the contributions and implications of the study, highlights its innovative aspects, offers suggestions for future research, and presents the concluding remarks.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This thesis focuses on the ballet “The Legend of the White Snake” and conducts an in-depth exploration of the marketing strategies employed in Chinese ballet. It examines critical aspects such as the composition and connotation of creative elements, the characteristics of marketing strategies, and the interaction between artistic innovation and market strategy. Through this comprehensive study, the research aims to analyze the unique artistic charm of Chinese ballet, explore its strengths and challenges in market competition, and provide theoretical support and practical insights for the sustainable development of Chinese ballet. This chapter reviews and analyzes relevant literature as the foundation for the research design.

2.2 Creative and Artistic Perspectives of “The Legend of the White Snake” Ballet

2.2.1 Creative Elements of “The Legend of the White Snake” Ballet

The British philosopher Collingwood once described dance as “The mother of all arts and all languages,” highlighting its profound historical significance. Ballet, a highly refined form of dance art, evolved from folk dances into a sophisticated and elegant art form over approximately five centuries, continuing to captivate audiences with its expressive power. “The Legend of the White Snake”, a ballet produced by the Propaganda Department of the CPC Guangzhou Municipal Committee and the

Guangzhou Municipal Bureau of Culture, Radio, Film, Television, and Tourism, in collaboration with the GBT, features a distinguished creative team. This includes Zou Gang as the producer, Wang Ge as the director, Zhang Ping as the scriptwriter, Ye Jintian as the costume and set designer, Guo Haowei as the composer, Qin Liyun as the choreographer, Ren Dongsheng as the lighting designer, and Liu Yi as the sound designer, among other industry experts.

The ballet is based on the Chinese folklore story “The Legend of the White Snake”, which originated in the Jiangnan region during the Tang Dynasty and was further developed in the Ming Dynasty. The narrative revolves around Bai Suzhen, a snake spirit who, to repay the scholar Xu Xian for saving her life, meets him through a ruse. The monk Fa Hai reveals her true identity, leading Xu Xian to trick Bai Suzhen into drinking Xionghuang wine, causing her to transform into a snake and frighten Xu Xian to death. Bai Suzhen then seeks Lingzhi grass to revive him.

Later, Fa Hai imprisons Xu Xian in Jinshan Temple, prompting Bai Suzhen and her companion, the Green Snake, to flood the temple in an attempt to rescue him. Ultimately, Bai Suzhen is trapped under Leifeng Pagoda. The story explores themes of love, family, and friendship, delving into the ethics of human nature, emotional entanglements, and traditional Chinese cultural values such as morality, benevolence, and the pursuit of wisdom.

The music for the ballet, composed by Guo Haowei, marks his first venture into ballet composition. Guo skillfully blends Western musical elements with traditional Chinese music, creating a score rich in Eastern charm. Two standout pieces, “Remembering the Millennium” and “Fragments of Memory,” are highlights of the soundtrack. The music is dynamic and expressive, effectively conveying the tension, sorrow, and natural beauty central to the story. In dance drama, music plays a crucial role alongside choreography in expressing thematic ideas, dramatic plots, and character development (Li, 2013).

As a ballet deeply rooted in the unique aesthetic sensibilities and appreciation habits of the Chinese audience, “The Legend of the White Snake” requires creators and choreographers to prioritize the needs and aesthetic preferences of the viewers. For Chinese audiences, understanding is the primary prerequisite for appreciating ballet. Without comprehension, interest is unlikely to follow. While some may consider this requirement basic, “understanding” in this context means that the audience is not only engaged but also delighted by the performance. As a result, the overall structure of the dance-theatre is carefully designed to emphasize this aspect. Artistically refined human movement is a simulation, variation, and enhancement of real-life actions. As the most fundamental form of artistic expression in dance-theatre, movement is essential for character development and the communication of thematic ideas. It represents a seamless integration of ideology and technique.

In “The Legend of the White Snake”, the creators strive to present a clear and emotionally resonant storyline, ensuring that dance and theatre complement each other effectively. Special attention is given to exploring the nuanced emotions between Xu Xian and Bai Suzhen. Additionally, the choreographer introduces emotional complexities between Xiaoqing and Fa Hai, offering the audience more room for post-performance reflection, such as imagining potential subplots between different characters.

Moreover, the Chinese audience has a specific aesthetic expectation for ballet, the ability to showcase a variety of dances with distinct characters. In “The Legend of the White Snake”, diverse dance forms are created to reflect different characters and situations, including group dances, duets, quartets, and quintets, catering to the audience’s appreciation preferences. These varied dance sequences not only highlight the elegance of ballet but also vividly convey the charm and depth of the traditional Chinese story, making the ballet highly appealing to its audience.

2.2.1.1 Artistic Composition and Embodiment

“The Legend of the White Snake” draws its inspiration from one of China’s four major folklore legends. The tragic love story and fantastical narrative provide a rich cultural foundation for this dance drama. The creative team meticulously selected pivotal moments, such as the fateful meeting between Bai Suzhen and Xu Xian and the dramatic flooding of Jinshan Temple, to structure the ballet’s narrative.

By presenting these key events through dance, the audience can easily grasp the storyline. The concept of “Using the tip of the foot to open a Chinese love letter to the world” serves as a compelling and innovative motif, reflecting the ballet’s emphasis on novelty, beauty, entertainment, and spectacle (Yu, 2023).

In terms of choreography, the portrayal of Bai Suzhen incorporates the lightness and grace of classical Chinese dance to highlight her charm and benevolence. In contrast, the Green Snake’s movements are infused with the agility and vigor of martial arts, emphasizing her spirited and courageous nature. The seamless blending of these elements with traditional ballet techniques creates a distinctive dance style that is both recognizable and evocative. The use of diverse dance formations, such as group dances, quintets, quartets, and duets, not only showcases the elegance of ballet but also integrates the essence of traditional Chinese dance through unique choreographic approaches, adding a layer of cultural richness to the performance.

The costumes and props are deeply rooted in traditional Chinese culture. Bai Suzhen’s silk-embroidered dress, Xu Xian’s refined Chinese-style attire, and the iconic oil-paper umbrella—a symbol of Jiangnan culture—contribute to a richly traditional aesthetic. These elements also play a subtle yet significant role in advancing the plot. For instance, in the “Visit the West Lake” scene, the oil-paper umbrellas serve as a crucial medium for communication between Xu Xian and Bai Suzhen, symbolizing the blossoming of their romantic relationship. This thoughtful

integration of traditional elements enhances both the visual appeal and narrative depth of the ballet.

Music plays a pivotal role in “The Legend of the White Snake”, serving as a carefully crafted element that enhances character portrayal and narrative depth. The composer masterfully blends traditional Chinese musical elements with modern arranging techniques, expanding the musical vocabulary while enriching the ambiance and dynamism of the dance performance. Several musical segments stand out for their emotional and narrative impact. In the “The devil in my heart” scene, the fan-dance music for the scholar, and in the “Qinser” scene, the group-dance music for “Medicine for the Diseased”, traditional Chinese instruments like the pipa and flute are employed. The resulting melodies are lively and vibrant, vividly capturing a relaxed and carefree atmosphere.

These traditional instrumental pieces effectively depict joyful scenes and the cheerful emotions of the characters. Two poignant cello compositions are central to portraying the love between Bai Suzhen and Xu Xian. In “The devil in my heart”, the music draws Bai Suzhen to the solemn Xu Xian, while in “Qinser”, it accompanies their dance under the moonlight in front of the bridal chamber, delicately conveying their tender and affectionate bond. Three musical pieces contribute to creating a chilling and dramatic atmosphere. In “Visit the West Lake”, the solemn temple bells and drums accompany Fa Hai’s solo dance, emphasizing his imposing presence.

In “Choice”, a dissonant two-part melody reflects Fa Hai’s internal struggle with his desires. Meanwhile, In “Duanyang” the male voice humming in Xu Xian’s nightmare heightens the tension, underscoring Fa Hai’s cold solemnity and Xu Xian’s inner fear.

Additionally, three lyrical and emotionally resonant musical pieces enhance the narrative. The first, with its gentle melody, accompanies the women’s group dance in “Duanyang”, the men-and-women group dance with oil-paper umbrellas in “Clear heart”, and the curtain-call song. This melody conveys deep-seated love and affection. The second melody, recurring in key episodes such as Xu Xian and Bai Suzhen’s dance in “Qinser” and Xu Xian’s reminiscence of their West Lake encounter in “Brightening the Heart,” alternates between showcasing the sweetness of their love and emphasizing the intensity of their conflicts. The third piece, featured in Bai Suzhen and Xu Xian’s duet in “Visit the West Lake” and “the cave-under-the-moon scene” in “Qinser”, fully captures the beauty of their love.

At the beginning of the next section, the music for the women’s group dance led by the Green Snake incorporates electronic elements with a strong rhythmic drive, highlighting the Green Snake’s vivacity and untamed nature. Through this meticulously crafted music, the joys and sorrows of Bai Suzhen and Xu Xian are vividly expressed, immersing the audience more deeply in the storyline.

The musical imagery aligns seamlessly with the dance imagery. The unique musical characteristics complement the dancers' body language and facial expressions, profoundly revealing the character's inner worlds and emotions. Together with the choreography, costumes, and props, the music forms a harmonious artistic expression that vividly portrays the plot and the emotional depth of the characters.

2.2.1.2 Value and Cultural Communication

This dance drama employs ballet, a Western art form, to narrate traditional Chinese stories, effectively disseminating Chinese cultural traditions in alignment with the principles of cultural communication. Its cultural value is significant and undeniable. Like a bridge, it breaks down barriers in cultural dissemination, enabling a profound and organic integration of Western ballet and traditional Chinese culture. This allows the audience to deeply appreciate the unique charm and profound connotations of traditional Chinese stories while enjoying the beauty of the dance. (Guo ,2009).From the perspective of characterization, "The Legend of the White Snake" excels in its portrayal of characters.

As shown in Figure 2.1, the main male protagonist, Xu Xian's gentle, kind, and simple personality traits are vividly conveyed through music, dance, and costume design. Musically, soft melodies and rhythms, reminiscent of a babbling brook, outline his gentle nature. In the choreography, the lightness and elegance of ballet movements, akin to a spring breeze, delicately express his inner struggles and

unwavering pursuit of love. Particularly in the scenes depicting his meeting and falling in love with Bai Suzhen, the interplay of music and dance is like flowers blooming in spring, vividly capturing the joy and excitement in Xu Xian's heart. This seamless fusion of Eastern and Western artistic elements not only enhances the aesthetic appeal of the performance but also serves as a powerful medium for cultural exchange.



Figure 2.1. Xu Xian (Character design drawing from GBT)

As shown in Figure 2.2, the image of the “White Snake” as the heroine is deeply rooted in people's hearts. With her light and airy dance, she shows the softness and toughness of the White Snake. Musically, the melodious melody and rich harmonies are like a clear spring in the mountains, flowing out her tenderness and deep feelings;

during the dance, the balletic pointe steps and stretching body lines are like the agile fairy, sometimes transforming into a gentle maiden, and at other times showing the enchantment and mystery of the snake demon. Her dance cleverly absorbs elements of modern dance, but also into the rhythm of Chinese classical dance, making the image of “The Legend of the White Snake” more and more three-dimensional and vivid, in the interpretation of love with Xu Xian, the perfect fusion of music and dance will be rendered touching this deep love and affection.



Figure 2.2. White Snake (Character design drawing from GBT)

As shown in Figure 2.3, Fa Hai’s imposing and austere persona is vividly brought to life through the interplay of music and choreography. Musically, the use of low tones and tense rhythms, reminiscent of the foreboding calm before a storm, underscores

his stern and uncompromising nature. In the choreography, his powerful movements and deliberate, weighty steps evoke a sense of unyielding authority, further reinforcing his commanding presence. This is particularly evident in the climactic confrontation between Bai Suzhen and Xiao Qing, where the fusion of music and dance mirrors the intensity of a fierce battle, fully capturing Fa Hai's cold resolve and unwavering determination. This nuanced portrayal not only highlights the character's complexity but also enhances the dramatic tension of the narrative, offering a compelling depiction of conflict and moral rigidity within the story.



Figure 2.3. Fa Hai (Character design drawing from GBT)

As Bai Suzhen's loyal confidante and indispensable companion, As shown in Figure 2.4, "Xiaoqing" is portrayed with remarkable depth through the synergy of music and

choreography, vividly embodying her lively, agile, and untamed nature. Musically, the spirited melodies and lively rhythms, reminiscent of a playful deer leaping through the mountains, effectively convey her exuberance and passion. In the choreography, the integration of folk-dance elements and her dynamic, expressive movements evoke the image of a free-spirited sprite, highlighting her vitality and wild allure. In scenes where she interacts with Bai Suzhen and Xu Xian, the seamless fusion of music and dance masterfully captures her unique personality, leaving a lasting impression on the audience. This artistic portrayal not only enriches her character but also enhances the narrative's emotional and thematic depth, showcasing the intricate relationships and individual traits within the story.



Figure 2.4. Xiaoqing (Character design drawing from GBT)

The narrative of “The Legend of the White Snake” holds a prominent place in Chinese cultural heritage. Its adaptation into ballet not only fulfills the audience’s desire for innovative renditions of classical tales but also offers a fresh artistic perspective on a familiar storyline. This approach invites deeper contemplation and engagement with traditional cultural themes, enriching the audience’s appreciation of the story’s enduring relevance. From a global perspective, this ballet production serves as a significant cultural bridge, introducing international audiences to the richness of Chinese traditions through the universal medium of dance. By employing the international language of ballet, it brings elements of Chinese culture to the world stage, fostering cross-cultural dialogue and mutual appreciation. As viewers witness the compassion of Xu Xian, the unwavering devotion of Bai Suzhen, the solemnity of Fa Hai, and the spirited nature of Xiao Qing, they are able to transcend cultural barriers and connect with the universal themes of human emotion and moral complexity embedded in the narrative.

The ballet adaptation of “The Legend of the White Snake” achieves a harmonious blend of aesthetic form and cultural depth, embodying both spiritual refinement and traditional virtues. However, its dissemination is not without challenges. Cultural disparities can hinder comprehension, while the fusion of artistic disciplines demands rigorous experimentation. These obstacles, nevertheless, have driven the creative team to pursue innovative solutions, resulting in a production that is both culturally resonant and artistically sophisticated. Through its unique synthesis of Chinese

cultural elements and universal artistic expression, the ballet contributes to the global tapestry of cultural diversity, offering a distinctive perspective rooted in Chinese heritage. This cultural exchange not only enhances the global understanding of Chinese traditions but also elevates the international stature of Chinese artistic expression (Luo et al., 2020).

2.2.2 Artistic Innovation in “The Legend of the White Snake” Ballet

2.2.2.1 Artistic Integration and Innovation

In the realm of dance theatre, set design and lighting are indispensable material elements for crafting a compelling visual atmosphere. These components also play a pivotal role in supporting the narrative structure of the performance. For instance, set design can establish an imaginative stage environment, define the spatial context of the story, enhance its realism, and evoke emotional resonance. By amplifying the mood and intensifying the characters’ emotions, the set drives the plot forward, enabling its progression and development. As discussed in *Analysis of Diversified Creative Thinking of Dance Choreographers under the Threshold of New Media*, dance, as a traditional art form both domestically and internationally, faces both opportunities and challenges in the era of new media.

The challenge lies in how choreographers navigate the influence of new media—whether to adhere strictly to tradition, embrace modernity by breaking away from conventions, or adopt a dialectical approach that balances both. This

decision-making process not only serves as a benchmark for evaluating contemporary choreographers but also shapes the future trajectory of dance art (Ding , 2023).

Lighting, in particular, has gained increasing significance in shaping the atmosphere and narrative of dance theatre. Its ability to manipulate stage time and space offers distinct advantages over set design, which is often limited by its static nature and inability to change instantaneously. In the context of modern choreography, the integration of technological elements such as LED screens remains underdeveloped in China. Typically, these elements are relegated to serving as mere backdrops, added post-creation rather than being incorporated as integral components from the initial stages of choreography and rehearsal.

A more comprehensive and thoughtful evaluation of the role of modern choreographic technology in dance art could foster deeper integration, enhance its practical application, and unlock innovative forms of artistic expression. In the artistic creation of the ballet “The Legend of the White Snake”, choreographers and directors have embraced the dynamic interplay between traditional dance and modern choreographic technology. This collaboration highlights the growing synergy between dance and digital innovation, particularly in the realm of digital dance imagery. Over time, dance imagery has transcended its role as a mere technical enhancement for stage performances, evolving into an independent artistic medium.

Dance videos, for instance, have gained recognition as a legitimate form of expression within the dance community, offering enthusiasts a unique platform to engage with and appreciate the art form(Wu, 2012).

The stage design of “The Legend of the White Snake” employs a landscape narrative approach, As shown in Figures 2.5 and 2.6, seamlessly blending traditional Chinese artistic elements such as ink-wash paintings and classical architecture with cutting-edge stage technology. This fusion creates a visually striking and imaginative stage environment. Through multidimensional narrative techniques, including iconic depictions of West Lake scenery and Buddhist mural motifs, the production evokes the audience’s memories of key moments in the story-such as the initial meeting of Bai Suzhen and Xu Xian, the blossoming of their love, and their eventual tragic separation. The props and set design further accentuate the contrasting worlds of the two protagonists, as well as the tension and harmony between them, delivering a visually grand and emotionally immersive experience to the audience.



Figure 2.5. Stage design drawing 1 from GBT



Figure 2.6. Stage design drawing 2 from GBT

Light plays a pivotal role as a medium for crafting atmosphere on stage. Its intrinsic relationship with color is inseparable, as color relies on light for its visibility. Light

possesses dynamic and emotive qualities, capable of transforming the stage space into diverse contexts and moods. Through its interaction with objects, light generates shadows, creating varied compositional forms and imbuing the architectural space with cultural depth. Moreover, light carries a subjective dimension; its presence can instantly infuse the creative space with theatrical meaning, even extending to the minutiae such as floating dust within the environment.

As shown in Figures 2.7 and 2.8, light offers unparalleled flexibility in constructing imaginative theatrical space-time. Stage lighting can be manipulated through various techniques, including front light, side light, backlight, acting-area light, moving light, and special-effects light. To enhance the three-dimensionality of stage sets and material models, amplify the expressiveness of scenes, and elevate the aesthetic appeal of performers, greater emphasis is placed on the strategic use of multi-level backlighting, moving light, and canopy background light in expansive performance areas. Today, computer-generated special-effects lighting is widely utilized to craft immersive stage environments.

The controllability and plasticity of lighting breathe life into the dance stage. It not only enriches the stage with vibrant colors and a sense of freshness but also facilitates the creation of spatial depth, atmospheric conditions, and emotional resonance. Lighting design has evolved into a critical element in shaping the overall perception, conceptualization, and thematic expression of a performance. In some

cases, it even determines the success of the dance-drama’s narrative impact. For example, in the lighting design of “The Legend of the White Snake”, the narrative is enhanced through variations in light temperature (warmth vs. coldness), contrasts between light and shadow, and the symbolic use of color (Tan , 2009).

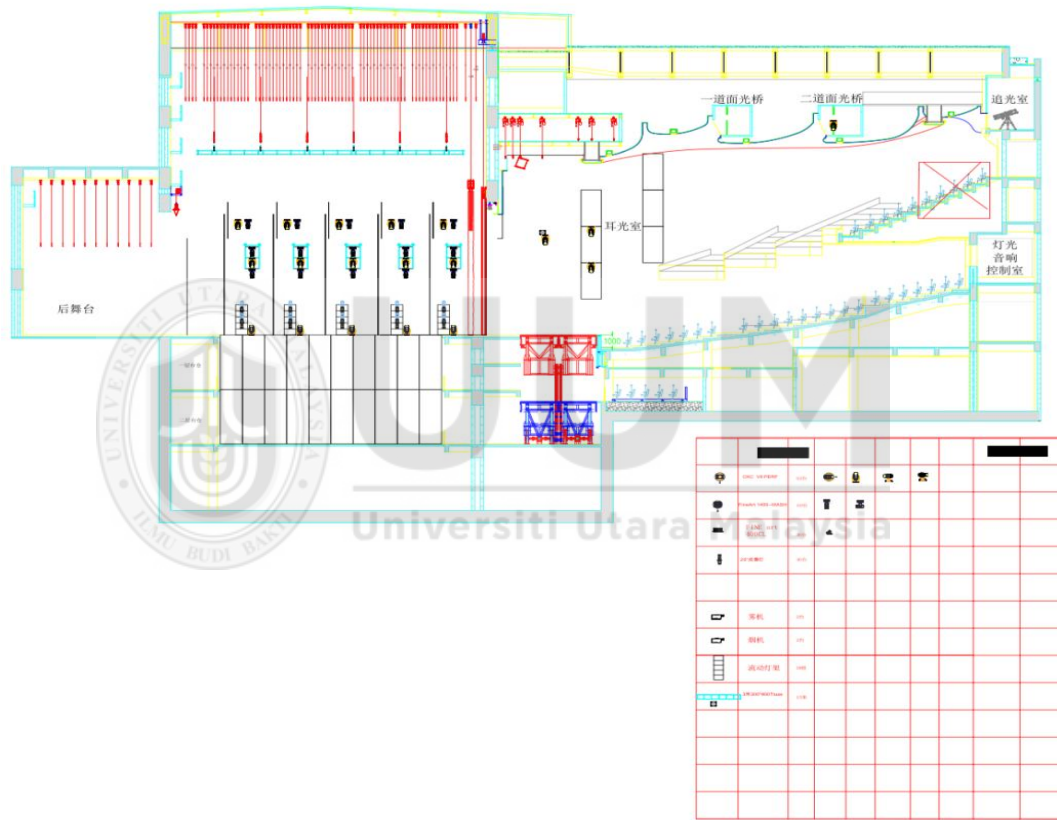


Figure 2.7. Lighting design drawing 1 from GBT

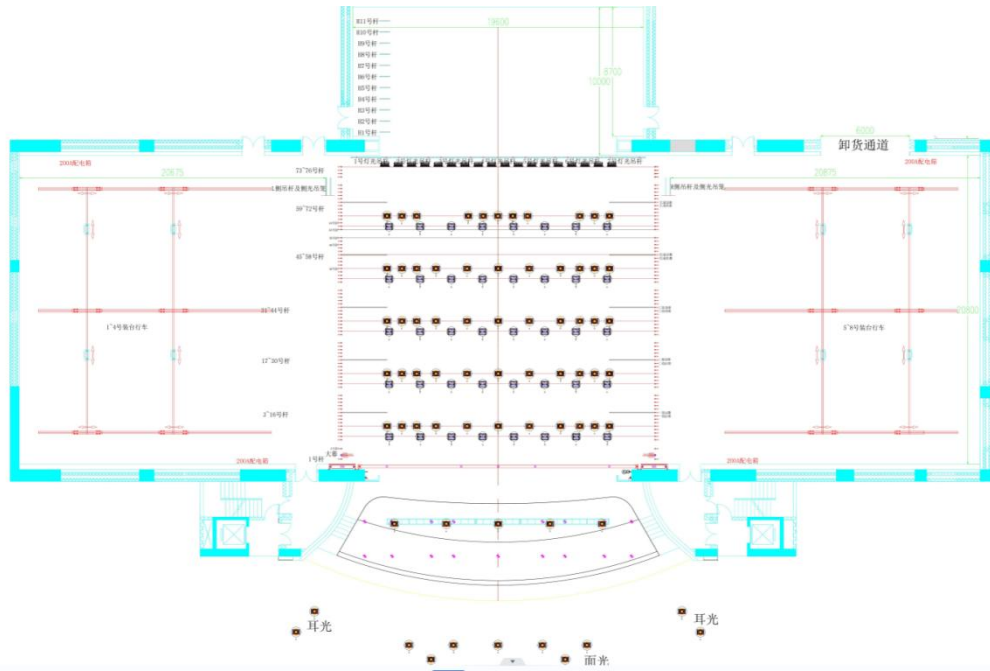


Figure 2.8. Lighting design drawing 2 from GBT

The artistic composition of “The Legend of the White Snake” masterfully merges classical dance traditions with contemporary ballet techniques. Through a dynamic interplay of narrative and lyrical components, the performance vividly conveys the emotional depth of its characters and the evolution of the storyline, utilizing a diverse range of solo, duet, and ensemble choreography. The musical score, which seamlessly integrates traditional folk instruments with orchestral arrangements, highlights the distinctive charm of cultural heritage. Furthermore, the inclusion of minimalist yet expressive modern dance elements, complemented by innovative lighting design and multimedia technology, elevates the production’s aesthetic impact. This creative synthesis not only broadens the ballet’s appeal but also effectively engages younger audiences, fostering greater accessibility and resonance across diverse demographic groups.

2.2.2.2 Multidimensional Innovation in Artistic Presentation

Choreographers must possess a deep understanding of their target audience, including their aesthetic preferences, emotional needs, and cultural contexts. Different demographic groups exhibit varied aesthetic expectations, and only through a thorough exploration of these factors can choreographers identify themes that resonate effectively. Theme selection is further informed by rigorous analysis of historical, cultural, and sociological data, which provides insights into a theme's market viability and artistic significance. This analytical process enables creators to make well-informed decisions.

In this context, the choreographer assumes the role of an investigator, uncovering the underlying narrative elements that can emotionally engage the audience. The narrative and choreographic elements must form a cohesive whole, revolving around a logical and accessible storyline. Solo or group dance sequences that lack relevance to the plot should be omitted. In dance theater, the goal extends beyond displaying technical prowess; it aims to evoke emotional responses through dramatic storytelling. Artistically, the choreography emphasizes the fusion of narrative depth and lyrical expression. It blends the fluid rhythms and synchronized movements of traditional Chinese dance—such as the coordination of hands, eyes, body, and steps—with the precision of ballet's pointe technique and vertical lines, resulting in a distinctive movement vocabulary. (Feng,2003)

In “The Legend of the White Snake”, the choreographer pays meticulous attention to the transitions and connections between movements when designing the micro-structure of the dance. As shown in Figures 2.9, in the “Jingzhe” sequence , the gestures may initially appear disordered, yet they harmonize with the overall mood and rhythm of the segment. Each movement is carefully crafted, alternating between unrestrained energy and delicate subtlety. The interplay of music and lighting amplifies the choreography, evoking an ambiance that is both mystical and romantic. This immersive atmosphere draws the audience into a captivating and poetic world, fostering a deeper emotional connection with the characters and their journey.



Figure 2.9. Dance gestures 1 for “jingzhe” from GBT

The choreographer, leveraging extensive expertise in classical dance and a keen artistic sensibility, continuously refines the choreographic movements and structural framework. This process aims to identify the most effective dance vocabulary for portraying the complex emotional dynamics between Bai Suzhen and Xu Xian. Close collaboration with performers is essential, as it ensures accurate interpretation and execution of the choreographer’s vision. As shown in Figures 2.10, “The Legend of the White Snake” achieves a unique and emotionally resonant artistic impact on stage. Through meticulously designed movements and micro-structures, the audience is drawn into the timeless and enchanting narrative.



Figure 2.10. Dance gestures 2 for “jingzhe” from GBT

From a technical perspective, the dancers adeptly merge classical ballet techniques

with elements of traditional Chinese dance. For instance, in duet sequences, male dancers support female dancers in executing classical poses, highlighting the interplay between strength and grace. In terms of stagecraft, lighting is dynamically adjusted to align with the narrative, enhancing the emotional tone of each scene. Sound effects, including naturalistic audio elements, deepen the immersive quality, while multimedia projections extend the spatial dimensions of the stage. Music serves a pivotal role in character development and storytelling within dance theater (Zheng, 2009). In “The Legend of the White Snake”, the score is deeply rooted in the folk traditions of the Yangtze River Delta.

As shown in Figures 2.11, The central theme, characterized by its soft and lyrical quality, functions as the primary musical motif. It recurs at key moments, such as the overture, pivotal duet sequences, the conclusion of the first act, and the finale. This thematic continuity binds the production together, creating a cohesive and harmonious musical narrative. Beyond the “core theme”, composer Guo Haowei skillfully deconstructs and reinterprets this motif throughout the production. These variations, derived from the central theme, are woven into the fabric of the performance, adding depth and richness to the musical landscape. The use of major-scale tonalities to craft musical patterns-oscillating between tension, tranquility, unease, and fluidity-further enhances the emotional expressiveness of the dance. This innovative approach to musical development significantly contributes to the production’s artistic allure.



Figure 2.11. The core theme of the dance drama.

In crafting the “core theme” for the dance drama, the composer drew inspiration from a children’s song native to Guangzhou, characterized by its distinctive Lingnan musical qualities. This material was reimagined and developed, with the composer skillfully modifying its tonal attributes—such as vividness, brightness, and depth—and integrating it into multiple sections of the production. This approach not only captures the historical and cultural essence of the story but also underscores its regional identity.

The use of local music to shape regional characters is particularly effective due to the shared emotional experiences rooted in a common cultural background. Emotional development is a gradual, cumulative process, often reflecting individual and collective identities. Shared lifestyles and cultural traditions further imbue emotional expressions with distinct regional nuances. While basic emotions, such as joy or sorrow, are universal and can be elicited through short-term stimuli, their

manifestations vary across cultures. For example, while laughter and tears are global expressions of happiness and sadness, the manner in which they are expressed is shaped by long-standing cultural practices.

In dance theater, where dialogue is absent, character portrayal relies heavily on music and non-verbal communication. Elements such as body language, facial expressions, spatial dynamics, and costumes—all of which carry cultural significance—play a pivotal role in defining characters. These non-verbal cues are deeply influenced by the accompanying music, which serves as a critical medium for emotional and cultural expression. Thus, while dance possesses the capacity to transcend cultural boundaries by harnessing the universal emotional power of music, the portrayal of national or regional identities necessitates a nuanced approach to musical selection. The cross-cultural application of music must be handled with precision to ensure authenticity and avoid cultural misappropriation. Achieving a harmonious balance between universal appeal and cultural specificity is essential for crafting compelling and respectful artistic productions.

As Qian (2015) aptly observed, music is “audible” dance, and dance is “visible” music. The musical composition of the dance drama “The Legend of the White Snake” distinguishes itself from conventional approaches. As shown in Figures 2.12, Rather than relying solely on the contrast between major and minor modes, it employs triplet rhythmic variations and percussive elements derived from the “core

theme” . This imbues the music with a marching-like quality, creating an exhilarating atmosphere and a sense of forward momentum.

As shown in Figures 2.13, The melodic structure, characterized by two consecutive major seventh leaps, allows the minor-key passages to convey a bright and radiant tone. In dance theater, music works in tandem with choreography to articulate thematic ideas, advance dramatic narratives, and define characters . It is an indispensable component that enhances the artistic depth of the performance, guiding the audience through the emotional and storytelling dimensions of the production. By seamlessly integrating music and movement, dance theater achieves a cohesive and immersive experience that resonates deeply with its viewers.



Figure 2.12. Rhythmic variation of triplets



Figure 2.13. Artful transposition

The integration of elements from ethnic dances, like those found in the rice-planting song-associated dances and Nuo dance, comprehensively exhibits the distinct regional features and the vibrant essence of life. These elements not only mirror the national characteristics but also contribute significantly to enhancing national cultural confidence. Moreover, they provide invaluable references for the integration of ethnic elements into Chinese ballet, which is of great significance for the development and diversification of Chinese ballet art.

From the perspective of creative practice, centered around the inheritance and innovation of traditional culture, the creative team engages in close-knit collaboration. The processes of choreography, musical composition, movement arrangement, and design interact and inspire one another. Innovative thinking pervades all aspects, including the creation of dance vocabulary, the crafting of musical scores, and the choreographic layout. This holistic and innovative approach ensures that traditional cultural elements are not only conserved but also presented in a modern and appealing way. It enables Chinese ballet to not only inherit national cultural values but also adapt to the contemporary context, thereby promoting the continuous evolution and prosperity of Chinese ballet art within the global artistic landscape.

2.2.3 Marketing Strategy Analysis of the Ballet “The Legend of the White Snake”

Drawing from the rich tapestry of Chinese mythology, the ballet “The Legend of the White Snake” focuses on pivotal narrative segments such as “Jingzhe”, “Visit the West Lake”, “Qinser”, “The devil in my heart”, “Duanyang”, “The soul”, “Choice”, and “Clear heart”. The production adopts a unique light-comedy style, blending humor with profound storytelling.

During its creation, playwright Zhang Ping aimed to address two central challenges. First, to reflect the evolving cultural landscape and uncover the timeless significance of “The Legend of the White Snake” across different eras. Second, to establish a distinctive artistic language for the story within the framework of ballet. As Wang, X. Y. (2024) observed, “The aesthetic culture of an era is not monolithic, it manifests in diverse forms at various levels, each reflecting the characteristics of the time and enriching our understanding of it.” This creative vision allows “The Legend of the White Snake” to present Oriental culture with wit and charm while preserving the story’s core themes of romance, tragedy, and moral conflict. Through this approach, the ballet seeks to achieve a groundbreaking fusion of humor and tragedy in Chinese ballet theater.

The structural design of the dance drama is particularly noteworthy. The first half emphasizes realism, vividly depicting the characters’ environments and the progression of the plot, allowing the audience to immerse themselves in the narrative. In contrast, the second half shifts to a more abstract, virtualized space, delving into

the characters' psychological depths and meticulously portraying their emotional fluctuations. This juxtaposition of realism and abstraction highlights the internal conflicts of the characters, showcasing their struggles and contradictions while evoking a powerful emotional response from the audience.

As playwright Zhang Ping explained, "This production not only seeks to unveil a Chinese love letter' to the world through the art of ballet but also uses this classic tale to explore the complexities of human nature and self-reflection in the face of societal constructs like fame, fortune, power, and public opinion. It underscores the enduring values of love and righteousness, advocating for empathy, compassion, and a return to humanity's shared spiritual ideals." This dual focus on cultural expression and universal themes positions "The Legend of the White Snake" as a compelling and resonant work of art. In its marketing strategy, "The Legend of the White Snake" adeptly addresses the aesthetic preferences and psychological expectations of its audience.

For Chinese audiences attending ballet performances, clarity of the plot is a primary concern. To meet this demand, the production ensures a coherent narrative, emotionally resonant storytelling, and a seamless fusion of dance and drama. By exploring the nuanced emotions of the central couple, Xu Xian and the White Snake, and introducing innovative subplots involving Xiao Qing and Fa Hai, the performance aligns with the audience's desire for emotionally engaging narratives,

fostering a deep connection and resonance.

Dance Design

The choreography features a diverse array of dance forms tailored to different characters and scenarios, including group dances and pas de deux, which cater to the Chinese audience's preference for varied and distinctive dance sequences. For example, in the "Visit the West Lake" segment, the pas de deux between Xu Xian and the White Snake, characterized by light and graceful movements, harmonizes with the melodic score to capture the tenderness and shyness of their first encounter. In contrast, the "Devil in the Heart" section employs a vigorous group dance with dynamic movements and a tightly woven rhythm, effectively heightening the dramatic tension of the ballet. (Xiong et al., 2022)

Promotion and Publicity

The marketing campaign leverages the enduring popularity of "the Legend of the White Snake" IP, utilizing modern media channels for comprehensive promotion. Social media platforms were employed to release captivating clips and behind-the-scenes content, attracting significant viewer interest. Collaborations with ticketing platforms facilitated the launch of early-bird tickets and discounted packages, further incentivizing audience attendance. For instance, a dance clip from the "Qinser" scene garnered over one million views and 100,000 likes within a week, successfully engaging a broad audience and generating anticipation for the

performance.

Production Quality

The creative team of “The Legend of the White Snake” is committed to excellence in every aspect of production, from choreography and music to stage design. The choreography masterfully integrates ballet with traditional Chinese dance, while the score blends traditional Chinese musical motifs with contemporary arrangements, creating a compelling and immersive atmosphere. The stage design, through meticulous set arrangements and lighting effects, transports the audience into the enchanting world of the story. This dedication to quality has earned the production a strong reputation, facilitating its successful market dissemination (Sun, 2008) .

By combining a clear narrative, innovative choreography, strategic promotion, and high production standards, “The Legend of the White Snake” has effectively captured the hearts of its audience, ensuring its place as a standout work in the realm of Chinese ballet. The cultural and artistic significance of “The Legend of the White Snake” has profoundly impacted both the cultural industry and popular culture. By innovatively merging traditional folklore with contemporary ballet, this production revitalizes an age-old narrative, captivating audiences and fostering a renewed appreciation for Chinese cultural heritage.

This artistic fusion not only enhances the public’s perception of dance as a

sophisticated art form but also significantly contributes to the growth and diversification of the dance industry. The widespread acclaim of “The Legend of the White Snake” has drawn diverse audiences, ranging from ballet aficionados to casual spectators. Its popularity has elevated the societal status of dance, thereby advancing dance education and performance institutions. Numerous dance academies have incorporated this production into their curricula, developing specialized courses that nurture students’ artistic skills while deepening their understanding of cultural traditions.

As a vital component of cultural preservation, the performance serves as an effective medium for transmitting traditional values, inspiring younger generations to engage with and cherish their cultural legacy. Furthermore, the dance drama has catalyzed the cultural industry’s expansion by delivering a distinctive artistic experience. It generates creative and professional opportunities for artists while contributing economically to the broader cultural sector. In several urban centers, the production has stimulated demand for related cultural merchandise, including posters, photo collections, and memorabilia, fostering a thriving ecosystem within the cultural market. (Lu et al.,2007).

The narrative of “The Legend of the White Snake”, which emphasizes enduring love, moral integrity, and resilience, resonates deeply with audiences, fostering a sense of patriotism and social responsibility. Additionally, the production has become a

cornerstone of international cultural diplomacy, enhancing mutual understanding and goodwill among diverse nations and ethnic groups. Renowned ballet choreographer Peter Gusev once remarked, “For Chinese ballet to achieve global prominence, it must emphasize its distinctive national identity.

On the international stage, it is our unique cultural expression that sets us apart.” “The Legend of the White Snake” exemplifies this philosophy, serving as a cultural ambassador that introduces Chinese traditions to global audiences while facilitating cross-cultural dialogue. Unlike classical Western ballets such as “Swan Lake” or “Romeo and Juliet”, which predominantly explore European romantic themes, “The Legend of the White Snake” encapsulates a uniquely Chinese perspective on love and destiny. Phrases like “A hundred years of cultivation enables people to share a boat crossing the river, and a thousand years of cultivation allows them to sleep on the same pillow” and “Fly together in wings” reflect this distinct worldview. When performed internationally, the production not only showcases China’s rich cultural heritage but also fosters mutual understanding and appreciation among diverse cultures, thereby strengthening global cultural ties.

2.3 Research on the Characteristics of China’s Ballet Market Strategy

As a cultural performance art, dance drama must balance social value with the principles of stage artistry. To achieve sustainable growth, it is crucial to explore market-oriented strategies, transforming stage performances into cultural

commodities. This approach not only drives the rapid expansion of the cultural performance industry but also highlights the economic potential and intrinsic value of cultural products (Zhang,2014; Luo et al., 2020).

In the current context, where government funding is limited following enterprise restructuring, operational costs are high, and public cultural consumption remains relatively low, the commercialization of dance dramas holds significant importance. Cultural performance enterprises must thoroughly understand the evolving demands of cultural consumers. By aligning repertoire creation, marketing, and promotional efforts with these demands, they can ensure that artistic works truly resonate with the public, fulfilling their role as creations that originate from, celebrate, and serve the people (Li, 2016).

2.3.1 Balancing Localization and Internationalization

Chinese ballet can be traced back to the Russian ballet tradition of the late 19th and early 20th centuries, which itself evolved from the courtly ballet traditions of Renaissance-era France and Italy. As a quintessential Western art form, ballet was introduced to China in the early 20th century and has since undergone significant adaptation and transformation. Over time, Chinese ballet has developed a unique musical style that blends Western romanticism with traditional Chinese artistic elements, reflecting its dual heritage and innovative evolution (Zou, 2008).

In the illustrious realm of Western classical dance, ballet stands as the cornerstone of the art form known as “Dance Theatre”. Originally a Western creation, this dance style was introduced to China through the dedicated efforts of Chinese dance scholars, who not only translated its essence but also endowed it with a distinctly Chinese identity, naming it “Dance Theatre”. In the 1950s, under the expert guidance of Soviet mentors, dance theatre began to flourish in China. Starting with the first dance drama, “The Daughter Who Couldn’t Be Closed”, directed by Gusev, the art form underwent significant adaptation and innovation within the Chinese cultural context.

This period also saw the emergence of iconic Chinese folk dance dramas such as “The Lotus Lamp”, “The Red Detachment of Women”, and “The White-Haired Girl”. These works not only absorbed the artistic essence of classical ballet but also infused Chinese national elements and contemporary spirit, laying a robust foundation for the development of Chinese dance theatre.

Today, China has established itself as a global leader in dance theatre, with dozens of productions staged annually across the country. These works, whether rooted in historical legends, contemporary life, or emotional narratives, captivate audiences with their unique artistic appeal. The influence of classical ballet on Chinese dance theatre is undeniable, shaping its artistic style, creative concepts, and techniques. While the elegance and precision of classical ballet remain evident, Chinese dance

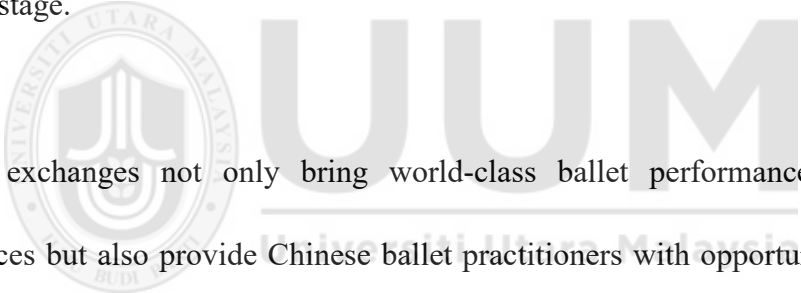
theatre also exudes the distinctive charm of its national culture. This fusion of traditions has allowed Chinese dance theatre to shine on the global stage, becoming a unique cultural phenomenon. As cultural exchanges continue to evolve, Chinese dance theatre will further develop, showcasing its unparalleled elegance and charm to the world.

Paul Valle, in his book “Philosophy of Dance”, remarked: “Dance can be likened to a poem composed of the human body’s dynamic movements. It refines, develops, and accentuates the fundamental aspects of human motion, transforming the dancer’s gestures into a spectacle of infinite diversity and continuity.” From a historical perspective, dance functions both as a cultural symbol and a geometric model (Feng, 2022). Due to its inherent exaggeration and symbolism, dance as a cultural symbol has grown increasingly abstract. This abstraction often leads to multiple interpretations during cross-cultural exchanges, influenced by the diverse cultural backgrounds of audiences.

When combined with new cultural contexts, dance can give rise to various cross-cultural adaptations that extend beyond its original meaning. For such adaptations to gain widespread acceptance, two key conditions must be met. First, the dance form must demonstrate cultural adaptability within the broader communication context. The more similarities it shares with foreign cultures, the easier it is to be understood and embraced. Second, the dance must align with the

narrative in a micro, personalized setting.

The more it complements the plot and embodies the characteristics of the role, the more readily it is accepted. Therefore, to effectively portray Chinese characters through ballet, it is essential to selectively incorporate ballet elements that resonate with the dance drama's storyline and the audience's cultural background, rather than rigidly replicating existing forms. The introduction of foreign classics such as "Swan Lake" and "Sleeping Beauty", along with performances by internationally renowned ballet troupes in China, has significantly advanced Chinese ballet's presence on the global stage.



These exchanges not only bring world-class ballet performances to domestic audiences but also provide Chinese ballet practitioners with opportunities to engage with and learn from their international peers. This interaction enhances their artistic and creative capabilities, further elevating the global influence of Chinese ballet. (Song, 2021)

2.3.2 Market-Oriented Operation and SWOT Analysis

In recent years, Chinese ballet companies have actively pursued branding and commercial strategies, achieving notable success. These initiatives have revitalized the dissemination and growth of ballet art in China, fostering a more dynamic and competitive cultural landscape. To better understand the strengths, weaknesses,

opportunities, and threats (SWOT) faced by these companies, a comprehensive SWOT analysis is essential.

This analysis highlights the internal strengths, such as the integration of traditional Chinese cultural elements into ballet productions, and weaknesses, including the high costs associated with producing high-quality performances. Externally, opportunities arise from the growing global interest in cultural exchange and the increasing demand for innovative artistic experiences. However, threats such as intense competition from other performing arts and fluctuating audience preferences must also be addressed. By leveraging their strengths and opportunities while mitigating weaknesses and threats, Chinese ballet companies can further enhance their market-oriented operations and solidify their position in the global performing arts industry.

Branding Strategy

The GBT has prioritized brand development as a cornerstone of its operations. By producing high-quality repertoires and cultivating star performers, the company has successfully established a strong brand identity and enhanced its market value (Xue & Wang, 2007). One of its standout productions, “The Legend of the White Snake”, is a groundbreaking work that blends ballet with traditional Chinese opera, rooted in Chinese folklore.

Renowned for its innovative choreography, stunning stage design, and rich cultural depth, the production has captivated audiences and solidified its place as a classic within the GBT. Additionally, the company has invested heavily in nurturing star performers. Its principal dancers, celebrated for their exceptional artistry and charisma, have become ambassadors for the brand, attracting widespread attention and significantly boosting the company’s reputation and market appeal.

Table 2.1

Branding Strategy SWOT Analysis

Category	Summary
Strengths	<p>Fusion of ballet and Chinese opera in “The Legend of the White Snake” creates high artistic value.</p> <p>Star performers enhance brand visibility and market appeal.</p>
Weaknesses	<p>High resource demands for repertoire creation and talent cultivation.</p> <p>Financial and operational challenges may arise.</p>
Opportunities	<p>Growing demand for cultural experiences.</p> <p>New media platforms enable broader audience engagement.</p>
Threats	<p>Intense competition from other ballet companies and emerging art forms.</p> <p>Shifting audience preferences and entertainment trends.</p>

Strengths: “The Legend of the White Snake” exemplifies a unique fusion of ballet

and Chinese opera, drawing from traditional folklore to create a work of exceptional artistic quality. Its innovative choreography, elaborate staging, and profound cultural resonance have earned it a loyal following and critical acclaim. The company's emphasis on developing star performers provides a competitive edge.

Weaknesses: Producing high-quality repertoires and cultivating star performers are resource-intensive endeavors, requiring significant investments of time, capital, and human resources. This places considerable pressure on the company's financial reserves and operational efficiency. Insufficient funding or mismanagement could lead to prolonged production cycles or the loss of key talent.

Opportunities: The growing public demand for cultural and artistic experiences, coupled with the rapid expansion of new media platforms, offers unprecedented opportunities for promoting outstanding productions and star performers. These trends enable broader audience engagement and facilitate the widespread dissemination of the company's brand.

Threats: The cultural market is highly competitive, with rival ballet companies and emerging art forms vying for audience attention. This intense competition poses challenges to the GBT efforts to maintain and expand its brand presence. Additionally, shifting audience preferences and the rise of alternative entertainment options may further complicate its market positioning.

Exploration of Commercial Operations

Ballet companies are increasingly venturing into the commercial performance market by forging partnerships with enterprises. These collaborations often involve brand sponsorships and joint promotional activities, aiming to achieve mutual benefits. Furthermore, companies are expanding their revenue streams by developing ballet-related derivatives, such as picture albums, souvenirs, and costumes. This diversification not only enhances income sources but also amplifies the commercial potential of ballet art.

Table 2.2

Commercial Operations SWOT Analysis

Category	Summary
Strengths	Stable financial support from commercial partnerships. New revenue streams from derivative sales. Enables hiring top talent and funding new productions.
Weaknesses	Market demand fluctuations and credit risks. Poorly aligned derivatives may result in low sales. Financial instability of sponsors can disrupt partnerships.
Opportunities	Integration with tourism (e.g., ballet-themed routes). E-commerce platforms expand global derivative sales.
Threats	Copyright disputes over derivatives. Economic instability reduces corporate sponsorship.

Strengths: Commercial partnerships provide ballet companies with stable financial

support, while the development of derivatives opens new revenue channels. This financial stability ensures the resources needed for artistic creation and talent development, while also broadening the social impact of ballet. For instance, sponsorship funds enable companies to hire renowned choreographers and dancers, while revenue from derivative sales can finance new productions.

Weaknesses: Commercial operations face significant challenges, including fluctuating market demand and credit risks associated with partner enterprises. Derivative development, if poorly aligned with market preferences, may result in low sales. For example, ballet-themed costumes that fail to resonate with target audiences may struggle to attract buyers. Additionally, financial instability among sponsoring enterprises can disrupt partnerships, posing risks to ballet companies.

Opportunities: The growing tourism industry offers opportunities to integrate ballet with cultural tourism. Initiatives such as ballet-themed tourism routes can attract more visitors, expanding commercial prospects. Tourists can engage in live performances and related cultural activities. Moreover, the rise of e-commerce platforms provides a global marketplace for derivative sales, increasing revenue potential.

Threats: Inadequate legal frameworks may lead to copyright disputes over derivatives, hindering commercialization efforts and causing financial and

reputational damage. Additionally, economic instability may reduce corporate sponsorship in the arts, limiting resources for high-quality productions and innovation.

As Kaiser (2003) notes, fostering public interest in cultural capital and building emotional connections to artistic works can unlock opportunities in the tourism market for ballet and opera. Policies and strategies that promote cultural capital stimulate both demand and supply for cultural products, driving the growth of eco-cultural tourism. The GBT “The Legend of the White Snake” exemplifies a commercially strategic production. Its clear market positioning allows creators to tailor the work to the preferences of its target audience, particularly young people, who increasingly seek art that is thoughtful, innovative, and relevant to their lives. By understanding and addressing the tastes of this demographic, the production resonates emotionally and aesthetically with contemporary audiences.

In its marketing efforts, Chinese ballet emphasizes the preservation and promotion of traditional culture. “The Legend of the White Snake” exemplifies this approach, showcasing rich cultural themes such as enduring love and moral integrity through choreography, music, and stage design. Every art form attracts dedicated enthusiasts and potential customers, whose interest and willingness to invest in cultural experiences are vital to the art market. As Caves (2004) highlights in *The Economics of Creative Industries*, understanding and catering to this demand is crucial for the

marketing and sustainability of cultural products. This strategic focus on commercialization, cultural preservation, and audience engagement positions Chinese ballet for continued growth and global relevance.

2.3.3 Education and Popularization

China boasts several professional ballet institutions, equipped with experienced faculty and well-structured curricula, which have played a pivotal role in cultivating exceptional talent for the ballet arts. These institutions adhere to the principle of fostering “high-precision, top-tier” professionals, establishing a scientifically rigorous and systematic framework for ballet education. The educational programs at these institutions are comprehensive, encompassing foundational dance techniques to advanced artistic creation. During the foundational phase, students undergo rigorous training in essential ballet skills, such as barre work, center exercises, and jumps, which are critical for developing technical proficiency. Simultaneously, theoretical courses in ballet history, music fundamentals, and theatrical performance are integrated into the curriculum, providing students with a well-rounded understanding of the art form.

At the advanced level, students can specialize in areas such as ballet performance, choreography, or education, receiving tailored training to refine their expertise. Additionally, these institutions actively facilitate stage practice opportunities, enabling students to participate in domestic and international competitions and

performances. Such experiences enhance their stage presence and artistic maturity. The high-quality training provided by these schools has produced numerous accomplished ballet artists who have excelled on the global stage, bringing recognition to Chinese ballet (Chen, 2020).

As shown in Figure 2.14, To broaden public awareness and appreciation of ballet, initiatives such as lectures and workshops are regularly organized. Lectures, delivered by industry professionals, explore the history, techniques, and artistic nuances of ballet. Workshops, on the other hand, offer participants hands-on experience with basic ballet training, allowing them to engage directly with the art form. These activities not only cultivate a potential audience but also establish a foundation for the sustained growth of the ballet market.

In an effort to effectively integrate traditional cultural elements into its core appeal, “The Legend of the White Snake” has developed and implemented a series of detailed cultural programs. Renowned scholars and senior dance experts are invited to deliver lectures, delving into the cultural significance of the story, the incorporation of traditional dance and music, and the creative vision behind the production. These lectures employ diverse formats, including expert commentary, multimedia presentations, and interactive sessions, providing audiences with a deeper understanding of the performance. Media and technological communication have enriched the cultural expression of folk art, offering new dimensions to its

interpretation. This multifaceted approach not only enhances audience engagement but also strengthens cultural identity, ensuring the enduring relevance and appeal of traditional art forms in a contemporary context (Qin, 2023).



Figure 2.14. Ballet lectures and workshops from GBT

A dedicated cultural exhibition space is established within the theater, showcasing traditional costumes, props, derivatives and souvenirs related to “The Legend of the White Snake”. As shown in Figure 2.15, The area is meticulously designed, incorporating scene reconstructions and multimedia displays to create an immersive experience. This allows audiences to feel as though they are transcending time and space, fully enveloped in the richness of traditional Chinese culture. (Chen ,2010)



Figure 2.15. Display items related to “The Legend of the White Snake”from GBT

As shown in Figure 2.16, A range of interactive cultural activities, such as traditional dance workshops and hands-on experiences, are organized alongside performances. These initiatives encourage active audience participation, fostering a deeper appreciation for the charm of traditional Chinese culture. By bridging the gap between the audience and cultural heritage, these activities enhance engagement and immersion, creating a more meaningful connection.



Figure 2.16. Hands-On Experiences Related to “The Legend of the White Snake”

Audience feedback is gathered through questionnaires and on-site interviews to assess their recognition and preference for traditional cultural elements, as well as the effectiveness of the activities in strengthening cultural identity. Additionally, box office data and audience demographics are analyzed before and after the events to evaluate the impact of these cultural initiatives on audience attraction and engagement. In an era marked by rapid technological advancement, the interplay between different media forms continues to grow more interconnected (Wang, 2003).

2.3.4 Policy Support

The Chinese government places a high priority on the development of culture and the arts, recognizing ballet as a vital medium for cultural preservation and innovation. To promote the comprehensive growth of ballet, a series of targeted and forward-looking

policies have been implemented, providing a solid foundation for the flourishing of the Chinese ballet market. The government offers direct financial assistance to ballet companies, supporting repertoire creation and talent development through subsidies. For example, the National Art Fund has repeatedly allocated resources for the production of outstanding ballet works.

This funding has facilitated the creation and staging of culturally rich and artistically innovative productions, such as “The Legend of the White Snake”, driving continuous innovation in Chinese ballet. Additionally, investments in talent training ensure that professional institutions can supply the industry with highly skilled professionals, securing a robust talent pipeline for the future of Chinese ballet. The government actively promotes the construction and renovation of ballet performance venues. A notable example is the Guangzhou Ballet Theatre, a state-of-the-art facility supported by government initiatives. Equipped with advanced stage technology and designed for optimal audience comfort, the venue provides an exceptional platform for both domestic and international ballet performances. This not only enhances the audience experience but also attracts high-quality productions to China.

Furthermore, the government encourages the modernization of existing cultural venues to accommodate ballet performances, expanding the reach and accessibility of ballet art. The government actively fosters international cultural exchange by organizing global ballet competitions, inviting renowned international ballet masters

to teach in China, and supporting domestic troupes in performing abroad (Qiao, 2017). These initiatives broaden the perspectives of Chinese ballet practitioners and elevate the global standing of Chinese ballet. These policies and measures work synergistically, creating a supportive environment that ensures the stable development of China's ballet market. By balancing heritage and innovation, they provide a strong foundation for the continued growth and global recognition of Chinese ballet.

2.4 Research Issues and Gap Analysis

2.4.1 Summary of Research Status

Considerable achievements have been made in the research on China's ballet market strategies and the ballet drama represented by "The Legend of the White Snake". In terms of market strategy research, many scholars have focused on the exploration of the integration of localization and internationalization of Chinese dance dramas.

China's ballet market has become increasingly rich in repertoire types, with the emergence of modern and contemporary ballet works meeting the diverse artistic needs of different audience groups. In terms of market-oriented operations, scholars have emphasized the importance of brand management and commercialization. Taking the GBT Troupe's creation of "The Legend of the White Snake" as an example, the integration of multiple artistic elements, exquisite choreography, beautiful stage design, and profound cultural connotations have established a good

brand image. Cultivating star performers has also become a key measure to enhance brand value. In commercial operations, ways such as brand sponsorship and joint promotion in collaboration with enterprises, as well as the development of derivatives, have realized the transformation of the commercial value of ballet art.

Studies have shown that “The Legend of the White Snake” contains rich traditional Chinese cultural connotations and values, which are vividly presented through dance movements, musical melodies, and stage art. In the design of dance movements, elements of Chinese classical dance and martial arts are absorbed and integrated with ballet pointe techniques; the musical composition combines national instruments with symphonies, enhancing the national charm of the work.(Tian,2024)

2.4.2 Review of Issues and Research Gaps

Although existing research has achieved certain results in exploring the Chinese ballet market, there are still some urgent problems and obvious deficiencies to be solved. In terms of research content, the dynamic changes of CBM strategies have not been studied deeply enough. With the continuous development of social economy, people’s consumption concepts and cultural needs have undergone significant changes, and the cultural consumption market has also shown a trend of diversification and individualization. Against this background, ballet market strategies are constantly adjusting to adapt to the new market environment.

The research content will not only focus on the integration of localization and internationalization, diversified development, and market-oriented operations of CBM, but also use methods such as time-series analysis to conduct in-depth analyses of its dynamic changes in different development stages. By collecting historical market data, including box office revenue, audience numbers, age and gender distribution of audiences, etc., and combining with large-scale audience surveys, statistical analysis tools will be used to explore how to better adapt to market changes and meet audience needs.

For example, there is a lack of quantitative data support for the impact of brand management, commercial operations, diversified development, etc., on specific indicators such as box office revenue, audience satisfaction, and market share. Without specific data comparison, it is difficult to determine which market strategy is more effective in improving box office revenue, nor can we accurately understand the audience's acceptance of different performance forms and ticket price strategies, thus unable to provide a strong basis for optimizing market strategies.

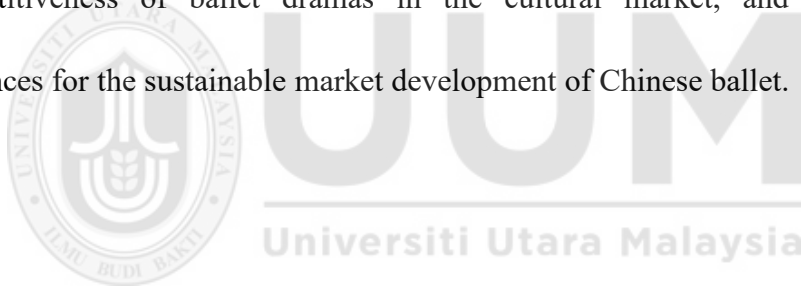
In terms of research methods, while the current research mainly adopts qualitative analysis, quantitative research is relatively insufficient. Although qualitative research can deeply analyze the artistic characteristics of ballet market strategies and dance dramas through means such as expert interviews and case studies, and provide profound insights from perspectives such as artistic aesthetics and cultural

connotations, quantitative research is indispensable for accurately measuring the actual effects of market strategies and grasping the real needs of the audience. In qualitative research, methods such as expert interviews and case studies will be used to deeply explore the cultural and artistic factors behind ballet market strategies. In quantitative research, scientifically designed questionnaires will be used to collect audience satisfaction data on performance content, ticket prices, promotion, etc.; big data analysis technologies will be utilized to capture data such as comments and search popularity on ballet performances from internet platforms; and data analysis software will be employed to conduct correlation analysis, regression analysis, etc., on the collected data, so as to accurately evaluate the effectiveness of market strategies and provide more persuasive data support for the research.

The research value lies in providing comprehensive and systematic theoretical guidance and practical references for the healthy development of CBM. At the theoretical level, it enriches and improves the research system of CBM strategies, and provides new ideas and methods for follow-up research. In practice, it helps market players such as ballet troupes and performance institutions optimize market strategies, reasonably arrange performance repertoires, formulate ticket price strategies, select promotion channels, enhance market competitiveness, help Chinese ballet continue to advance in inheritance and innovation, enhance its competitiveness on the international cultural stage, and promote Chinese ballet to the center of the world stage.

2.5 Summary

This study is of great significance, aiming to grasp the application skills of Chinese traditional elements in ballet works and market promotion strategies by deeply analyzing the market strategies of the ballet drama “The Legend of the White Snake”. By exploring the interactive relationship between artistic innovation and market strategies, it seeks to enrich the theoretical system of CBM strategies, provide theoretical support for the integration of artistic creation and market operation, extract replicable practical experience, help China’s ballet industry break through the development bottleneck of the separation between art and market, enhance the core competitiveness of ballet dramas in the cultural market, and provide useful references for the sustainable market development of Chinese ballet.



CHAPTER THREE

RESEARCH METHODOLOGY

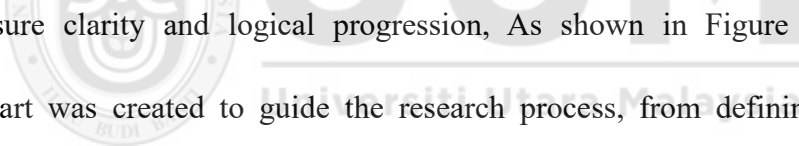
3.1 Introduction

This chapter outlines the research design for investigating marketing strategies in Chinese ballet, using “The Legend of the White Snake” as a case study. It introduces the conceptual framework, defines the study’s scope, and identifies the target population, sampling methodology, and demographic characteristics. Additionally, it elaborates on the research tools, data collection techniques, and analytical procedures to ensure the study’s coherence and rigor. Ethical considerations are also addressed to uphold academic integrity. The chapter is organized into five sections: Section 1 discusses the research design, Section 2 describes the study population, Section 3 explains the research instruments, Section 4 outlines the research procedures, and Section 5 summarizes the findings.

3.2 Research Design

This study aims to explore the creative, marketing, and The interaction between artistic innovation and market strategy of Chinese ballet through a mixed-methods approach, combining qualitative and quantitative analyses. This dual methodology provides a robust foundation for both theoretical insights and practical applications in the context of ballet marketing strategies in China.

Following a comprehensive literature review, content analysis was chosen as the primary research design. Content analysis is a systematic and objective method for interpreting textual data to uncover underlying meanings and historical contexts. Also known as document or information analysis, it focuses on examining phenomena at specific points in time or over defined periods (Wang & Wang, 2018). In this study, the researcher developed systematic category texts, which were then analyzed using frequency-based statistical methods to characterize the findings (Zhou & Chen, 2008). Qualitative research was employed to explore the socio-cultural and motivational aspects of the phenomenon, while quantitative methods were used to analyze numerical data, ensuring both depth and breadth in the study.



To ensure clarity and logical progression, As shown in Figure 3.1, a detailed flowchart was created to guide the research process, from defining objectives to implementing the study. This visual representation ensures that each step is methodically connected and aligned with the research goals. Using “The Legend of the White Snake” as a representative case, this study delves into the marketing strategies of Chinese ballet. The research employs multiple methods, including case study analysis, literature review, interviews, surveys, and quantitative data analysis. These approaches provide a scientific and comprehensive theoretical foundation for the study.

Study Processes

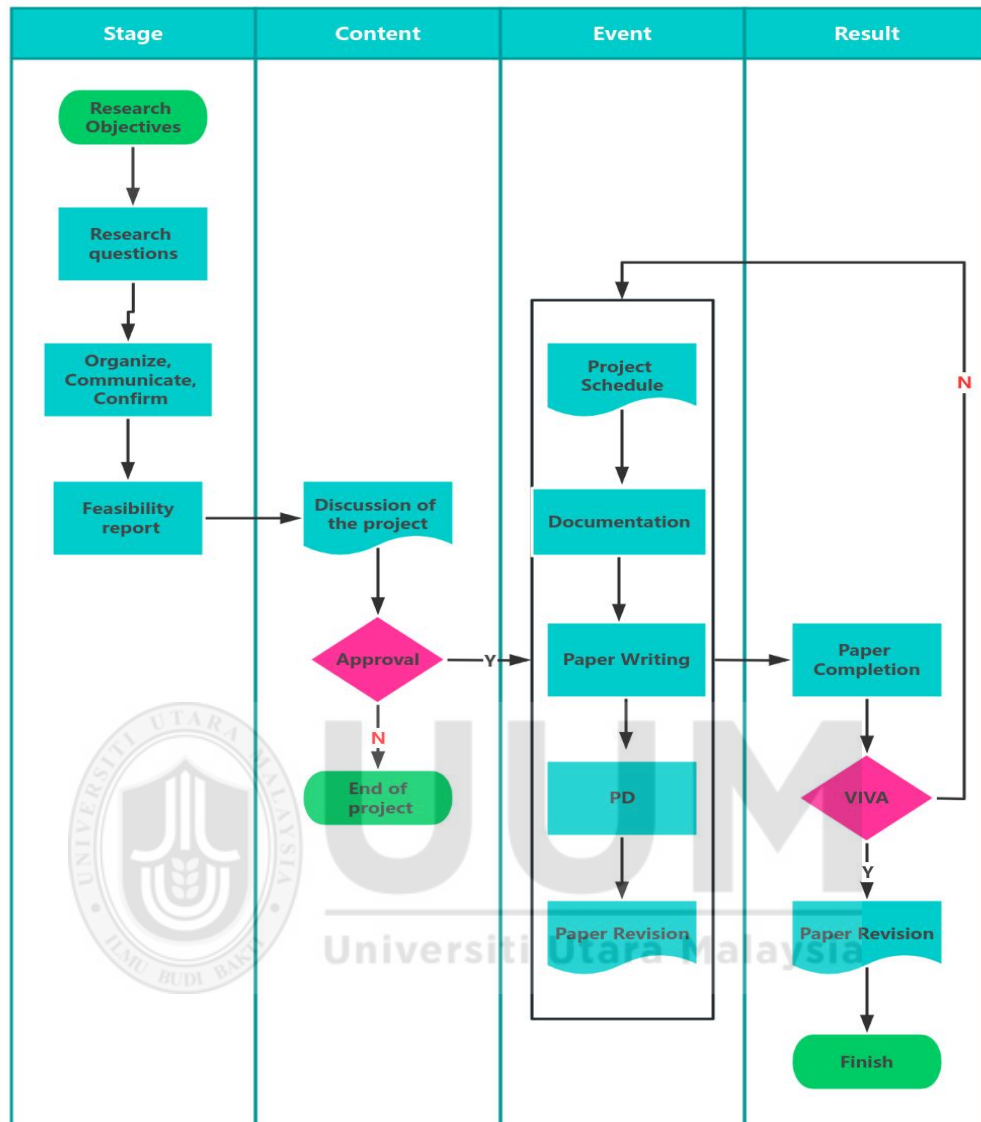


Figure 3.1. Study Processes

3.2.1 Case Study Method

The case study method, also referred to as case study investigation, is an in-depth research approach applied to a specific subject, unit, or phenomenon. In this study, “The Legend of the White Snake” was selected as the focal case to examine the artistic and marketing strategies of Chinese ballet.

The following materials were utilized:

1. High-definition video recordings of live performances, capturing choreography, stage design, and actor performances. These recordings facilitate a detailed analysis of the ballet's artistic expression.

2. Audio recordings and transcripts of interviews with key contributors, including Choreographer Wang Ge, Composer Guo Haowei, Stage Design Qin Liyun and Lead Dancers. These materials provide insights into the creative process, decision-making, and artistic vision.

3. Audience feedback forms collected during the 2023 and 2024 tours, offering direct insights into audience preferences, satisfaction levels, and suggestions for improvement. These materials were carefully selected to provide a holistic understanding of the interplay between artistic creation and market dynamics in Chinese ballet. By employing these methods, the study aims to clarify the research framework and offer a scientifically grounded and theoretically rich foundation for analyzing Chinese ballet marketing strategies.

3.2.2 Study Period

The data collection for this research was conducted over a 20-month period, from January 2023 to September 2024. This timeframe encompassed the entire lifecycle of “The Legend of the White Snake”, including its creation, official performances, and

post-performance market evaluation. During the creation phase, the research focused on observing the conceptualization and integration processes of the creative team, enabling the collection of firsthand data on artistic development. The performance phase allowed for direct observation of audience reactions and the gathering of data on the ballet's impact. Post-performance, audience feedback was systematically collected to assess market reception. The extended duration of 20 months provided sufficient time for a thorough examination of the creative process, evaluation of live performance outcomes, and comprehensive market analysis.

3.2.3 Literature Analysis Method

This study involves comprehensively collecting monographs, translations, documents, interview reports, and academic research materials related to ballet dramas, followed by screening and categorization. Theoretical thinking and research capabilities will be fully mobilized to conduct in-depth analysis, transformation, and creative synthesis of these materials, extracting content related to creative practices, marketing strategies, and the interactive relationship between artistic innovation and market strategies in this study to provide a solid theoretical foundation for thesis writing. Through combing through previous research achievements, this study will clarify the development context of the ballet market, creative trends, and research status on the interactive relationship between artistic innovation and market strategies, so as to identify the entry points and innovative aspects of this research.

3.2.4 Interview and Investigation Method

To complement the case study approach, data were collected through seminars, interviews, and media channels. Semi-structured interviews were conducted with 18 members of “The Legend of the White Snake” creative team, including choreographer Wang Ge, composer Guo Haowei, Stage Design Qin Liyun and lead dancers, and marketing personnel. The interviews focused on emerging artists like Wang Ge and Guo Haowei, exploring their creative philosophies and aesthetic preferences.

Three rounds of in-depth interviews were conducted, addressing open-ended topics such as creative inspiration, aesthetic choices, and challenges encountered during the production process. The interviews were transcribed, coded, and thematically analyzed to identify key patterns. These insights were integrated into the analysis of the ballet’s creative and marketing strategies. The researcher’s involvement in the entire creative process of “The Legend of the White Snake” facilitated dozens of interviews, providing firsthand data that informed the study’s conclusions.

3.2.5 Questionnaire Method

The questionnaire method was employed to collect data on audience evaluations, preferences, and post-viewing insights regarding “The Legend of the White Snake”. The survey design covered demographic information, awareness of the ballet, viewing motivations, experiences, participation in marketing activities, consumption

behavior, and psychological changes pre-and post-viewing. Data were collected through online platforms and offline surveys distributed at theatres and cultural events. This approach provided a comprehensive dataset for analyzing audience reception, marketing effectiveness.

3.2.6 Integrated Analysis Method

A mixed-methods approach integrating quantitative and qualitative analysis is adopted, with quantitative analysis focusing on the collection, organization, analysis, and interpretation of data related to the ballet drama. Statistical methods such as correlation analysis will be used to explore the degree of association between box office revenue, promotional investment, and the number of performances. Difference tests will be applied to compare audience satisfaction with the dance drama across different age groups and regions. Through these analyses, the study aims to accurately quantify the characteristics, trends, and influencing factors of the work in terms of market performance and audience acceptance, providing objective and specific data support for the research.

3.2.7 Data Analysis

Following data collection, statistical analysis software such as SPSS was used for data cleaning and descriptive analysis. Key metrics, including mean, standard deviation, and frequency, were calculated to understand data distribution and characteristics. Data visualization tools, such as bar charts and line graphs, were

employed to illustrate trends and patterns, such as audience preferences by age group and box office performance over time. These visualizations facilitated deeper exploration of the data and supported the formulation of research conclusions. To ensure reliability, the study maintained rigorous control over data collection and analysis processes. Additionally, experiential observation and citation of authoritative sources were used to enhance the study's credibility and persuasiveness.

3.3 Study Objectives

3.3.1 Research Subjects

This study focuses on Chinese ballet, with particular emphasis on its creative processes, marketing strategies, and the interaction between artistic innovation and market strategy. The research employs a purposive sampling method to select participants who provide diverse and valuable perspectives.

Interview Component:

These participants were chosen from prominent Chinese ballet professionals and members of the GBT. Their direct involvement in the creative and marketing processes ensures a comprehensive understanding of the subject matter. Their insights span artistic creation, marketing operations, and the interaction between artistic innovation and market strategy, offering a balanced and multifaceted view. A total of 18 individuals were interviewed, including:

Table 3.1

Interviewer form

Position	Number	Work Scope
Artistic Director	1	Set artistic vision, guide creative elements.
Choreographer	3	Design dance movements and sequences.
Musician	1	Compose or select music for the performance.
Principal Dancer	4	Perform leading dance roles.
Marketing Manager	5	Promote the ballet production.
Staff Member	3	Provide general support for production operation.

Questionnaire Survey:

The target population for the survey consists of ballet audiences with diverse demographic characteristics, including age, gender, occupation, region, and cultural background. A total of 3,000 questionnaires were distributed, with a target of at least 2,000 valid responses to ensure statistical reliability.

The questionnaires were distributed through both online and offline channels:

Online: The survey was hosted on the Questionnaire Star platform and promoted via social media, the theatre’s official website, and ticketing platforms.

Offline: Trained surveyors distributed questionnaires at theatre venues and cultural events.


This approach enabled the collection of extensive data on audience opinions, preferences, consumption behaviors, and the psychological impact of ballet performances. These findings are critical for analyzing the effectiveness of marketing strategiesl experiments in Chinese ballet.

3.3.2 Research Samples

This study adopts appropriate sampling methods to select various types of samples according to different research needs, to ensure that the study is comprehensive and in-depth, and to obtain rich and representative data. The specific sample distribution is as follows:

Table 3.2

Interview Samples



No.	Sample Type	Quantity (People)	Percentage (%)	Reason for Selection
01	Artistic Director	1	5.56	Guides overall artistic style and creative direction, offering macro-level insights.
02	Choreographer	3	16.67	Handles dance arrangement and creative conception, familiar with the creative process.

Table 3.2 (Continued)

No.	Sample Type	Quantity (People)	Percentage (%)	Reason for Selection
03	Musician	1	5.56	Expert in music-dance integration and its role in advancing the plot.
04	Stage Designer	1	5.56	Manages stage design, including scenes and props, to enhance artistic appeal.
05	Principal Dancers	4	22.22	Direct performers of the work, sharing practical details, role interpretation, and collaboration experiences.
06	Marketing Managers	5	27.78	Understand market trends and audience needs, responsible for ballet marketing strategies and implementation.
07	Staff Members	3	16.67	Involved in production and performance, providing operational insights.

Table 3.3

Survey Samples

No.	Sample Type	Quantity (People)	Percentage (%)	Reason for Selection
01	Ballet Audience Survey	3,000 (expected) 2,000 (valid)	66.67	Covers audiences of different ages, genders, professions, regions, and cultural backgrounds. Distributed online and offline at theaters and cultural events.

Through the above reasonable sample selection, it provides a solid data foundation for the study of Chinese ballet in terms of artistic creation, marketing strategies, and the interactive relationship between artistic innovation and market strategies in Chinese ballet, ensuring that the research results are reliable and representative.

3.4 Research Tools

To address the research questions, this study employs a variety of tools and methodologies, drawing from both traditional and contemporary research practices. These tools enable a comprehensive exploration of the artistic and marketing dimensions of ballet theatre.

3.4.1 Literature Review

Literature forms the foundation of this study. By examining books, journals, academic papers, and other relevant materials, the researcher gains insights into the historical evolution of ballet theatre and its marketing practices. These resources not only provide theoretical frameworks but also offer case studies and empirical data that inform the analysis of marketing strategies. Additionally, reviewing past successes and failures in dance theatre marketing helps identify best practices and lessons learned.

1. Ballet Art and Creative Research

As the core of this study, the historical development, creative practices, and cultural expressions of ballet art are the focus of the literature review. The following literature provides rich theoretical support and case analysis:

Table 3.4

Literature Review Summary

Author(s) (Year)	Title/Contribution	Key Insights
Zou, Z. R. (2008)	A Study on the History of New China's Ballet	Provides a systematic review of the development of Chinese ballet, offering historical context.
Yu, P. (2022)	The Transformation of Zhang Yimou's Film Works into Dance Dramas	Explores psychological depiction and cross-border integration in Chinese ballet.

Table 3.4 (Continued)

Author(s) (Year)	Title/Contribution	Key Insights
Zhu, K. (2023)	The Development and Role of Dance Costumes in Ballet	Examines the evolution and significance of costumes in ballet performances.
Zhang, Y. J. (2024)	Costume Design in “Dream of the Red Chamber”: Conflict Between Chinese and Western Aesthetics	Analyzes the cultural and aesthetic conflicts in ballet costume design.
Ding, Y. (2023)	The Creative Beauty of Chinese Ballet: A Case Study of “The Red Detachment of Women”	Discusses the artistic and cultural elements in Chinese ballet works.
Fan, J. H. (2023)	Innovation in Stage Performance Forms of “Raise the Red Lantern”	Explores the innovative use of stage design and lighting in ballet.

2. Marketing Theories and Applications

Marketing is a key dimension of this study. The following literature provides theoretical frameworks and practical guidance:

Table 3.5

Marketing Theories and Applications

Author(s) (Year)	Title/Contribution	Key Insights
Kumar et al. (2020)	Digital Mediation in Business-to-Business Marketing: A Bibliometric Analysis	Analyzes trends and practices in digital marketing, providing insights for B2B strategies.
Diez-Martin et al. (2019)	Research Challenges in Digital Marketing: Sustainability	Explores the role of sustainability in digital marketing practices.
Aaker, D. (2015)	Brand Mastery: 20 Rules for Building Successful Brands	Offers a comprehensive framework for brand management and strategy.
Guo, H. (2011)	Brand Marketing	Provides theoretical foundations for brand building and marketing strategies.
Zou, L. (2019)	Strategies for Enhancing Brand Competitiveness Through Service Marketing	Discusses the role of service marketing in improving brand competitiveness.
Chen, R. X. (2022)	New Media Service Marketing Models in the Big Data Era	Explores innovative marketing strategies using new media and big data.

3.Cultural Communication and Innovative Marketing Strategies

The cultural communication of ballet art and Innovative Marketing Strategies are key aspects of this study. The following literature provides theoretical support:

Table 3.6

Cultural Communication and Innovative Marketing Strategies

Author(s) (Year)	Title/Contribution	Key Insights
Li, X. R. (2024)	The Dissemination of Red Culture Through Dance Music: A Case Study of “The Red Detachment of Women”	Examines the role of dance music in cultural communication.
Shen, J. N. (2024)	Games, Metaphors, and Alienation in Cross-Era Adaptations: Rhetorical Strategies in “The Legend of the White Snake”	Analyzes the use of rhetorical strategies in ballet storytelling.
Feng, L. Y., & Meng, F. R. (2001)	Marketing Psychology	Provides a theoretical framework for understanding audience decision-making behavior.
Li, X. R. (2024)	The Dissemination of Red Culture Through Dance Music: A Case Study of “The Red Detachment of Women”	Examines the role of dance music in cultural communication.
Chen, R. X. (2022)	New Media Service Marketing Models in the Big Data Era	Explores innovative marketing strategies using new media and big data.

4. Interdisciplinary Theories and Research Methods

The study of ballet theater involves multiple disciplines, including art, marketing, communication. The following literature provides interdisciplinary theoretical support:

Table 3.7

Interdisciplinary Theories and Research Methods

Author(s) (Year)	Title/Contribution	Key Insights
Yu, P. (2022)	A Course on Chinese and Foreign Dance Theories	Connects dance theory with interdisciplinary research, providing a foundation for cross-disciplinary analysis.
Guo, J. (2024)	Contemporary Expressions of Traditional Themes: A Review of “The Legend of the White Snake”	Explores the integration of traditional themes in modern ballet.
Kotler, P., & Keller, K. L. (2016)	Marketing Management	Offers a comprehensive framework for market analysis and strategy development.
Xiong, Y. L., & Pan, Y. X. (2022)	Innovative Marketing Strategies in the Big Data Era	Discusses the application of big data in developing marketing strategies.
Yu, P. (2022)	A Course on Chinese and Foreign Dance Theories	Connects dance theory with interdisciplinary research, providing a foundation for cross-disciplinary analysis.

5. Industry Reports and Market Data

These resources cover industry reports on ballet market trends, cultural industry management, and strategic planning in the arts.

Table 3.8

Industry Reports and Market Data

Author(s) (Year)	Title/Contribution	Key Insights
CPM Research Company (2020)	Industry Reports on Ballet Market Trends	Provides macro-level data on market size, growth trends, and competitive dynamics.
Zhang, Y. C. (2013)	Cultural Industry Management	Offers practical guidance for managing and marketing cultural industries.
Kaiser, M. (2003)	Strategic Planning in the Arts: A Practical Guide	Provides strategies for planning and managing arts organizations.

The literature review integrates insights from ballet art, marketing, cultural communication, and interdisciplinary research, providing a robust theoretical foundation for this study. The tables above organize key contributions by theme, enabling a clear understanding of the research landscape and informing the subsequent analysis and recommendations.

3.4.2 Visual Materials

Visual data, including video recordings, films, and live performances, play a crucial role in understanding the artistic appeal of ballet. These materials allow the researcher to analyze the effectiveness of promotional content, such as trailers and advertisements, in attracting audiences. This analysis informs the creation of compelling marketing materials.

Table 3.9

Visual Data Analysis Framework

Type of Visual Material	Purpose	Analysis Method
Video Recordings	Analyze choreography, lighting, and stage design	Frame-by-frame analysis using video editing software (e.g., Adobe Premiere Pro)
Films	Study narrative structure and audience engagement	Content analysis and audience feedback surveys
Live Performances	Observe real-time audience reactions and emotional responses	Ethnographic observation and post-performance interviews
Promotional Trailers	Evaluate the effectiveness of marketing campaigns	Social media analytics (e.g., views, likes, shares) and audience surveys

3.4.3 Interviews and Surveys

Interviews and surveys are essential for gathering firsthand information. The researcher conducted semi-structured interviews with open-ended questions (Appendix A) to capture in-depth insights from participants. Digital voice recorders and transcription software (Otter.ai) were used to accurately capture and transcribe interview data, ensuring no critical information was lost. All participants provided informed consent forms (Appendix B) before participating in interviews or experiments, ensuring ethical compliance. Interview guides reviewed by 3 ballet scholars for content validity, with revisions to ensure alignment with research questions.

Additionally, questionnaires and audience feedback surveys, including the GBT Audience Opinion Request (Appendix C), were employed to collect empirical data on audience satisfaction, preferences, and suggestions for improvement. These tools are particularly valuable for assessing the implementation and effectiveness of marketing strategies. The Questionnaire Star platform was used for online survey distribution, while QR code posters at theatres facilitated offline data collection, ensuring a diverse and representative sample.

Survey Data Collection Process

1. Online Surveys: Distributed via Questionnaire Star, targeting a broad audience.
2. Offline Surveys: Conducted using QR code posters at theatres, capturing real-time

audience feedback.

3.Data Integration: Combined online and offline data for comprehensive analysis.

Based on 2,000 respondents, the following table in Appendices A - C summarizes the key findings:

Table 3.10

Audience Satisfaction Levels

Question	Response	Percentage	Number of Respondents
Overall Satisfaction	Very Satisfied	52.5%	1,050
	Satisfied	35.0%	700
	Neutral	10.0%	200
	Dissatisfied	2.0%	40
	Very Dissatisfied	0.5%	10
Aspect Ratings (Average Score)	Choreography	4.7/5	-
	Music	4.6/5	-
	Costumes	4.8/5	-
	Stage Design	4.5/5	-
	Lighting	4.4/5	-
	Storytelling	4.6/5	-
Recommendation	Yes	89.0%	1,780
	No	5.0%	100
	Maybe	6.0%	120

Table 3.10 (Continued)

Question	Response	Percentage	Number of Respondents
Source of Information	Social Media	45.0%	900
	Friends/Family	30.0%	600
	Print Media	10.0%	200
	Online Advertising	12.0%	240
	Other	3.0%	60

3.4.4 Analytical Tools and Software

Data analysis software, such as SPSS 26, was used to perform statistical analyses (e.g., t-tests, ANOVA) on quantitative data, including box office statistics, audience demographics, and other market-related data. These tools help identify trends, patterns, and audience behaviors. Web scraping tools (Python with BeautifulSoup) were utilized to extract ticket sales data from online platforms, providing real-time insights into audience demand and purchasing behavior.

“The Legend of the White Snake” ballet campaign strategically deployed KOL collaborations to address the dual challenges of audience engagement and revenue growth in the performing arts. (Zhang ,2022) Theoretical frameworks such as the Stimulus-Organism-Response (SOR) model proposed , which explains how KOL content triggers cognitive and emotional responses leading to behavioral intentions, the initiative leveraged three core strategies:

1. vertical domain expertise via dance influencers and critics to authenticate artistic value, aligning with Zhou (2022) findings on platform-specific KOL positioning.
2. cross-domain engagement with lifestyle KOLs to bridge high art and popular culture, reflecting Yang and Wang (2024) research on “grass-planting” co-creation mechanisms in Xiaohongshu.
3. gamified incentives (e.g., share-to-win campaigns) to drive behavioral activation, which resonates with the SOR model’s emphasis on situational stimuli.

Empirically, this approach yielded a 47% ticket sales increase (from 29,110 in 2023 to 42,792 in 2024), with KOL-driven content achieving a 300% higher engagement rate than traditional advertising. For qualitative data, NVivo 12 was utilized for thematic analysis of interview transcripts, enabling the identification of key themes and patterns in participants’ responses. Social media analysis platforms were also employed to explore audience discussions and engagement on platforms like Microblog and other apps, providing data to support targeted marketing efforts. Tableau was used to visualize audience demographic trends, making it easier to identify patterns and communicate findings effectively.

Table 3.11

Data Analysis Tools and Their Applications

Tool/Software	Type of Data	Application
SPSS 26	Quantitative	Statistical analysis (t-tests, ANOVA, regression)
Python (BeautifulSoup)	Quantitative	Web scraping for ticket sales and audience reviews
NVivo 12	Qualitative	Thematic analysis of interview transcripts
Tableau	Quantitative	Visualization of audience demographics and trends
Social Media Analytics	Quantitative/ Qualitative	Analysis of audience engagement on platforms like Microblog

As shown in Figure 3.2, The following table summarizes audience demographics based on data which shows 46,000 person - times of viewers and 56 performance shows:



Figure 3.2. Audience Age Group Proportions

3.4.5 Interdisciplinary Research Methods

Ballet theatre, as a multidisciplinary art form, requires an interdisciplinary research approach. This study integrates knowledge from fields such as dance, music, theatre, visual arts, marketing, communication. This holistic approach ensures a nuanced analysis of both artistic and market dimensions.

Table 3.12

Interdisciplinary Framework

Discipline	Theories/Concepts	Application in Ballet Research
Communication	Audience Engagement Theories	Optimizing promotional campaigns and social media strategies
Dance Studies	Choreographic Analysis	Evaluating artistic quality and cultural significance of ballet performances

3.4.6 Market Research Tools

To gain a deeper understanding of the ballet market, professional market research tools were utilized. Industry reports from organizations like the CPM Research Company provided macro-level data on market size, growth trends, and competitive dynamics. Web scraping technology was employed to collect data from ticketing platforms and social media, including performance schedules, ticket sales, and audience reviews. Big data analysis techniques were then applied to uncover market trends and shifts in audience demand.

Table 3.13

Market Research Data Sources

Data Source	Type of Data	Application
CPM Research Company Reports	Macro-level Market Data	Market size, growth trends, and competitive analysis
Web Scraping (Ticketing Platforms)	Quantitative	Ticket sales, performance schedules, and audience reviews
Social Media Analytics	Quantitative/Qualitative	Audience engagement and sentiment analysis

As shown in Figure 3.3, The following chart illustrates the growth trends in the market for “The Legend of the White Snake” based on data from the 2023-2024 performance market report for this production, as well as projections for the 2025 performance market, As shown in Figure 3.4, depicts a step-by-step breakdown of the total audience in different provinces:

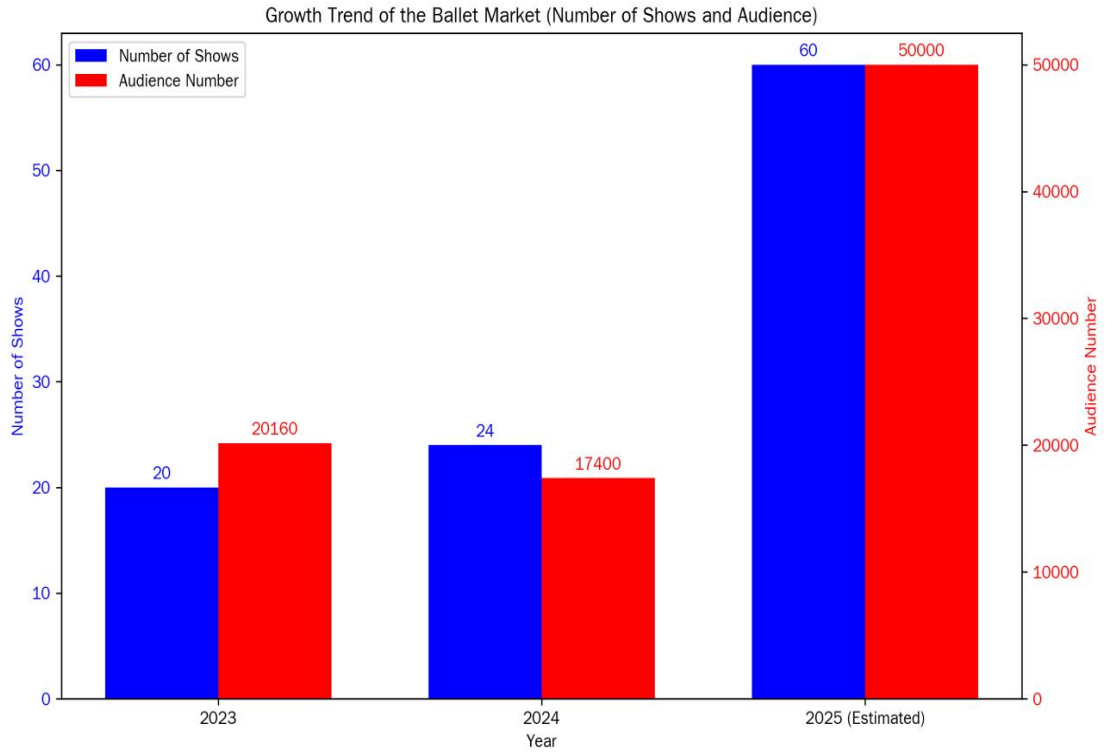


Figure 3.3. Audience Age Group Proportions

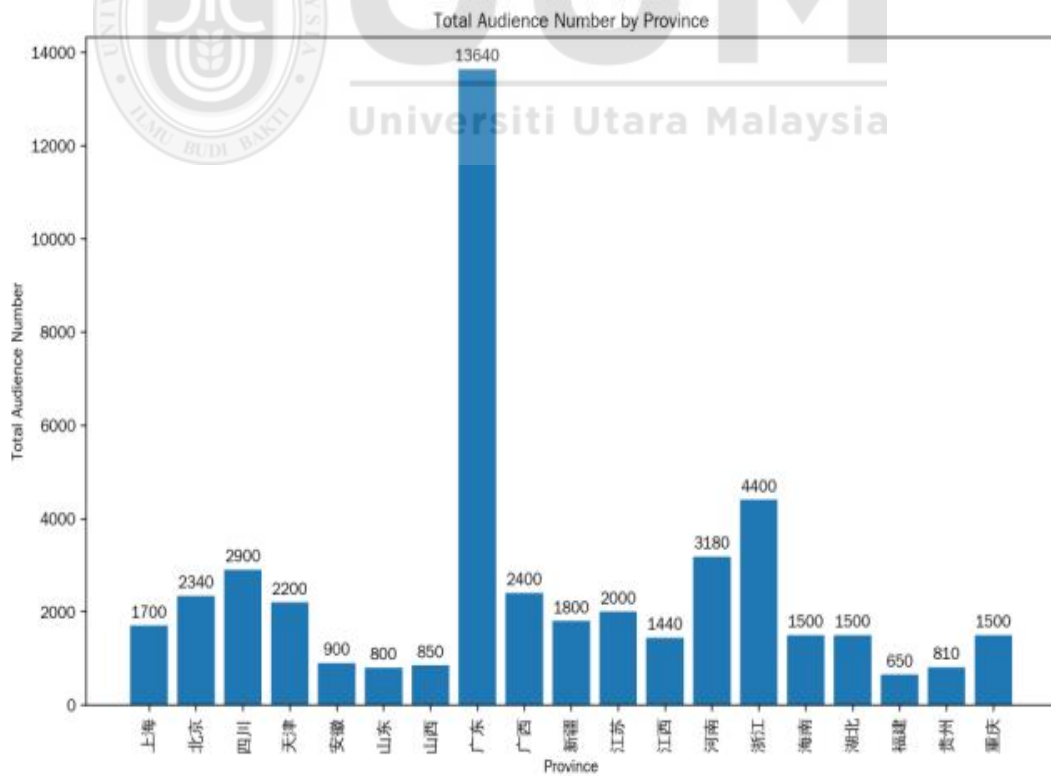


Figure 3.4. General audience in different provinces

3.5 Data Collection Process

3.5.1 Literature Collection Procedure

To gain a comprehensive understanding of CBM strategies, the research team undertook an extensive literature collection process. Sources included academic databases, library resources, industry reports, and official websites, ensuring a diverse and robust foundation for the study. The team utilized prominent academic databases such as CNKI, Wanfang Data, and Web of Science. Keyword searches, including “Chinese ballet market strategy”, “ballet creation and market”, were conducted to retrieve relevant journal articles, dissertations, and conference papers. These databases provided access to cutting-edge academic research, offering both theoretical frameworks and the latest trends in the field.

Library Resources

The research extended to physical and digital collections in the National Library, provincial and city libraries, and libraries at specialized art institutions. Monographs, textbooks, and research reports on ballet history, artistic analysis, and market operations were reviewed. These resources offered multi-dimensional perspectives and varying levels of depth, enabling a thorough understanding of the evolution and current state of Chinese ballet.

Industry Reports

The team analyzed industry reports from leading market research firms such as “Ai

Rui Consulting” and “Yi Guan Zhi ku”. These reports provided detailed insights into market size, audience demographics, box office performance, and competitive dynamics. Such macro-level data was invaluable for contextualizing the study within the broader ballet market landscape.

Official Websites

Information was gathered from the official websites of prominent ballet theatres, including the GBT and the Central Ballet. These sources provided updates on performance schedules, creative developments, and marketing campaigns. Additionally, the websites of cultural and tourism departments and art industry associations were consulted to understand relevant policies, regulations, and industry standards, ensuring the study aligned with the current regulatory environment.

Literature Screening

A rigorous screening process was implemented to ensure the relevance, authority, and timeliness of the collected materials. Initial screening was based on titles and abstracts, excluding irrelevant literature. Next, the credibility of sources was assessed, prioritizing core journals, reputable publishers, and authoritative organizations. Finally, emphasis was placed on recent publications (within the past five years) to capture the latest trends, while classic works were included for their foundational contributions to theory and methodology.

3.5.2 Data Collection Methods for Rating Analysis

This study employs a rating analysis to evaluate audience satisfaction and the artistic performance of dance theatre. It incorporates supplementary questionnaires (provided in the Appendix) to collect multi-dimensional data, ensuring a comprehensive understanding of audience perceptions and market dynamics.

Questionnaire Design

In addition to the Likert 5-point scale, the study utilized the GBT Audience Opinion Request as a reference.(Appendix C) The survey included dimensions such as plot comprehension and choreography, as well as additional questions addressing ticket pricing, purchasing channels, and expectations for merchandise. This approach provided a holistic view of audience satisfaction and market demand.

Data Collection Process

Trained surveyors distributed paper questionnaires to audience members at the theatre exit after performances. These questionnaires included both the audience satisfaction rating scale and the GBT feedback form. Simultaneously, an online version of the questionnaire was made available on the Questionnaire Star platform and promoted via the theatre's official website and social media platforms to reach a broader audience. QR code posters at theatres were also used to facilitate offline data collection, ensuring a diverse and representative sample.

Data Collation and Analysis

Collected questionnaires underwent a rigorous cleaning process to ensure data completeness and accuracy. Invalid responses were excluded from the analysis. For Likert scale data, mean scores and standard deviations were calculated to assess audience evaluations and the variability of responses. Multiple-choice questions were analyzed by tallying response frequencies to identify audience preferences and behaviors.

3.5.3 Research Procedures

Following a comprehensive review of relevant literature, this study adopts content analysis to examine Chinese ballet in terms of artistic creation, marketing strategies, and the interaction between artistic innovation and market strategy experiments. The goal is to uncover its intrinsic value and developmental patterns, offering valuable insights for the advancement of Chinese ballet. The research procedure and timeline are detailed in Figure 3.5.

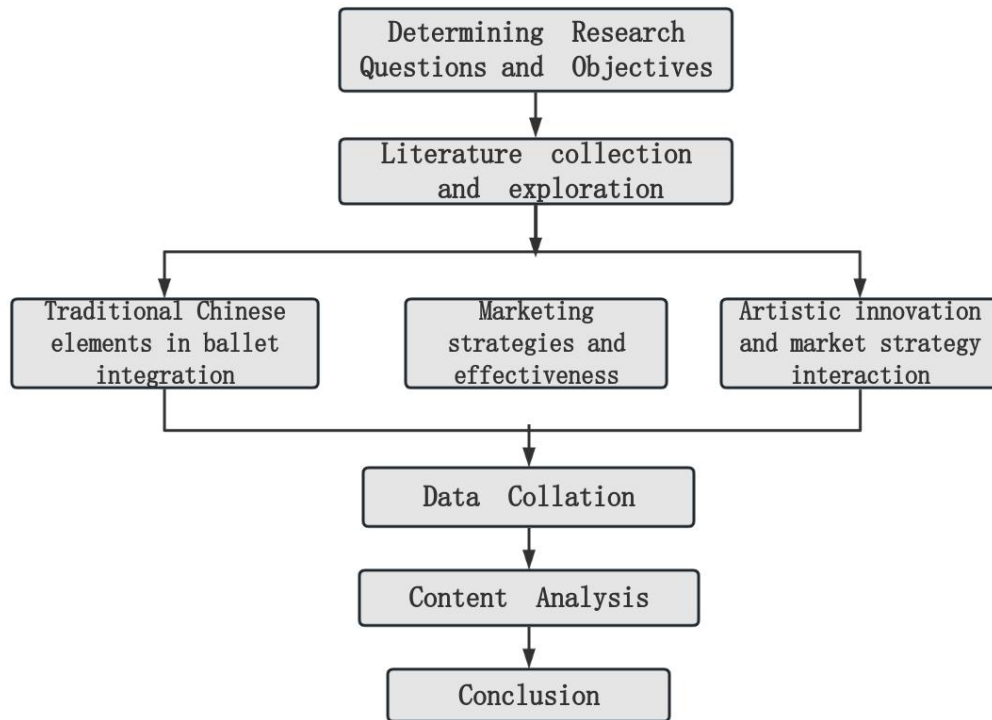


Figure 3.5. Study program design

Step 1: Research Questions and Objectives

Research Questions

1. What specific approaches has “The Legend of the White Snake” employed to interweave and integrate Chinese traditional elements with ballet art forms, thereby shaping its unique artistic competitiveness?
2. What marketing strategies have been employed to enhance the market influence and commercial value of “The Legend of the White Snake” and what is their effectiveness?
3. What is the interactive mechanism between the artistic innovations and market strategies of “The Legend of the White Snake”, and what practical experiences has this interaction brought to the industry?

Research Objectives

1. To investigate the innovative integration of traditional Chinese cultural elements with ballet in “The Legend of the White Snake”, offering insights and inspiration for the development of Chinese ballet.
2. To systematically examine and evaluate the marketing strategies employed for “The Legend of the White Snake”, along with their effectiveness, to establish a framework for future marketing approaches in Chinese ballet.
3. To analyze the interactive logic between the artistic innovations and market strategies of “The Legend of the White Snake”, summarize replicable experiences, and promote the sustainable development of the industry. At this stage, preliminary planning for interviews is conducted based on the research questions and objectives, establishing the scope of interviewees and laying the foundation for subsequent data collection.

Step 2: Literature Review and Exploration

After defining the research questions, a comprehensive collection of relevant literature, books, and academic papers begins.

Creative Aspects: Theories on ballet creation, interviews with creative teams, and case studies of successful productions are examined.

Marketing Strategies: Cases of cultural product marketing, market research reports, and studies on art consumption behavior are gathered.

Artistic innovation - market strategy interaction: Analyze how artistic innovations in “The Legend of the White Snake”, the fusion of Chinese cultural elements, impact market strategies like promotion and pricing. Examine how market responses, including box - office results and audience feedback, drive subsequent artistic adjustments.

During this stage, the collected materials are categorized, organized, and preliminarily analyzed to understand existing research and provide a theoretical foundation for this study. The literature review also informs the refinement of interview outlines. For instance, questions about cultural integration in ballet creation are included for artistic directors and choreographers, enabling deeper discussions on their practices and perspectives.

Step 3: Data Collection

Data collection is the foundation of content analysis. Key information is extracted from the literature and organized systematically.

Creative Process: Data on inspiration, innovative elements, and the creative journey of various ballets are collected.

Marketing Strategies: Examples of audience targeting, promotional channel effectiveness, and ticket sales strategies are compiled.

Artistic innovation -market strategy interaction: Analyze how artistic innovations,

the integration of traditional Chinese elements, reshape marketing positioning and promotional narratives. Assess how market - driven data on audience preferences and box-office performance inform iterative artistic improvements.

Interviews are conducted concurrently as a primary data collection method. A total of 18 professionals, including artists and staff from the GBT, are interviewed on topics related to ballet creation, marketing, and artistic innovation-market strategy interaction..

Step 4: Content Analysis

Content analysis forms the core of the research, addressing the study's questions and drawing conclusions.

Creative Aspects: The cultural depth of scripts, choreographic innovation, and the synergy between music and dance are analyzed.

Marketing Strategies: The precision of audience targeting, the effectiveness of promotional channels, and the adaptability of marketing strategies are evaluated.

Artistic innovation - market strategy interaction:

Replicable experiences brought by resource integration in China's ballet industry.

Quantitative and qualitative methods are combined, using statistical tools, comparative analysis, and inductive reasoning to ensure objectivity and accuracy.

Interview data is cross-referenced with literature to validate findings. For example, theoretical perspectives on cultural integration are compared with practical experiences shared by interviewees.

Step 5: Conclusion

Based on the content analysis, conclusions are drawn regarding ballet creation, marketing strategies, and the interaction between artistic innovation and market strategy. These findings contribute to existing research and offer new insights into the field. The study acknowledges its limitations and suggests future research directions to broaden the scope of inquiry. As shown in Figure 3.6, a detailed timeline guides the research process, ensuring efficiency and coherence. Each step, from initiation to conclusion, is meticulously planned to maintain organization and focus.

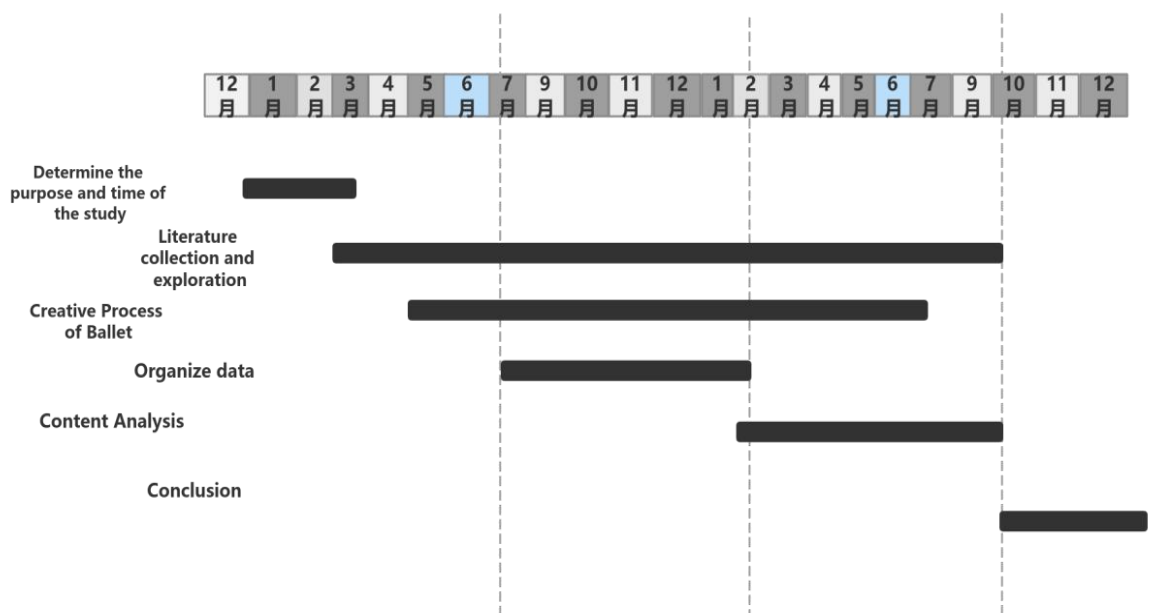


Figure 3.6. Study schedule

The research period is mainly divided into:

January - March 2022 Identification of research objectives and questions

March 2022-September 2023 Literature collection and exploration

May 2022-July 2023 The process of creating the ballet

July 2022-February 2023 Organization of data

February 2023-October 2023 Content analysis

October-December 2023 Conclusion

Jan-Apr 24 Completion of dissertation

May-July 2024 Prepare for VIVA

3.6 Ethical Considerations

Throughout the research process, strict adherence to ethical principles was maintained to protect the rights and dignity of all participants. Ensuring confidentiality, informed consent, and voluntary participation were central to upholding ethical standards. To safeguard participant privacy, all identifying information was omitted during data collection. In questionnaire surveys, no personal details such as names, addresses, or contact information were collected. For interviews, participants were referred to by generic identifiers in research records and reports. This approach ensured that individual identities remained confidential, minimizing any potential risks associated with their involvement in the study. Informed consent was obtained from all participants before their inclusion in the

research. For interviews, the purpose, procedures, and potential uses of the data were clearly explained to participants. They were informed of their right to withdraw at any time without consequences and were given the opportunity to ask questions. Written consent was obtained prior to each interview. These measures ensured that all participants were fully informed and consented willingly to their involvement.

3.7 Summary

This chapter outlined the comprehensive research methodology employed to investigate CBM strategy. The study utilized a combination of literature review, interviews, surveys, data analysis, and content analysis to address its research objectives. The research methods were designed to ensure scientific rigor, rationality, and validity. The literature review drew from diverse sources, including academic databases, libraries, industry reports, and official websites, providing a robust theoretical foundation. Interviews were meticulously planned, with tailored questions to elicit in-depth insights from professionals in the ballet industry. Surveys were designed to capture representative data from a diverse audience, while statistical and content analysis methods ensured accurate and objective interpretation of the data. Each method was carefully selected to align with the study's objectives. For instance, interviews with creative and marketing professionals provided insights into the artistic and strategic aspects of ballet theatre. By employing these methods, the study provided a reliable foundation for understanding CBM strategy and its broader implications.

CHAPTER FOUR

FINDINGS

4.1 Introduction

Chapter 1 outlined the research objectives, questions, and significance, establishing the scope and purpose of the study. Chapter 2 reviewed relevant literature, examining CBM strategies from multiple perspectives, including creative elements, marketing characteristics, and the interaction between artistic innovation and market strategy.. Chapter 3 detailed the research methodology, design, and process. The study focuses on Chinese ballet market strategies, with “The Legend of the White Snake” as a central case for analysis. Using a rigorous methodology, diverse data were collected and analyzed. This chapter presents the findings, aiming to provide valuable insights for ballet creation, marketing, and the interaction between artistic innovation and market strategy, ultimately contributing to the development and innovation of Chinese ballet.

4.2 Findings of RQ1: What traditional Chinese elements are used in “The Legend of the White Snake” ballet?

Dance theatre is a performance art where dance serves as the primary medium of expression (Yu ,2004). As societal and artistic landscapes evolve, the creation of original ballet theatre faces new challenges and opportunities. In the context of national dance theatre’s innovative strides, alongside the growth of symphonic ballet

and the emergence of modern ballet, China's contemporary dance theatre demonstrates a trend of bold experimentation, integration, and diversification (Zi ,1999). In modern society, audiences' aesthetic expectations for art have become increasingly diverse and personalized.

This shift demands that original ballet productions emphasize rationalization, specialization, and standardization during the creative process. Rationalization involves adhering to both artistic principles and market dynamics, ensuring that works possess both cultural value and commercial viability. Specialization requires a highly skilled creative team, including choreographers, directors, and other professionals, to produce high-quality performances. Standardization entails following established production norms to maintain consistency and excellence in artistic output. In this creative context, artists must continually refine their skills and balance artistic integrity with market demands to produce works that resonate with audiences while achieving commercial success (Ganguly et al.,2020)

4.2.1 Literature-Based Content Analysis

A thorough review of literature in ballet, cultural integration, and artistic creation was conducted, focusing on the application of traditional Chinese elements in ballet. Special attention was given to "The Legend of the White Snake" analyzing its narrative structure, dance movement origins, musical influences, and stage design inspirations. This analysis aimed to identify key methods and techniques for

integrating traditional elements into ballet art.

4.2.1.1 Integration of Cultural Elements in Ballet Art

Research on the integration of cultural elements into ballet is extensive and varied. Scholars have explored this topic from multiple perspectives, providing valuable insights into the development and creative dimensions of ballet theatre. Scholars argue that integrating cultural elements into ballet should balance artistic aesthetics and cultural expression. While maintaining ballet's core techniques and elegance, cultural elements must be seamlessly woven into the performance. This requires a systematic integration of dance, music, and stage design to achieve cultural depth and artistic innovation. George & Francis (2020) highlight the importance of collaboration and meticulous planning in dance theatre. They compare the creative process to precisely meshed gears, where harmony among cultural elements is essential for artistic success. Zhu (2001) notes that ballet has historically been shaped by its socio-cultural context, providing a foundation for cultural integration.

From early to contemporary ballet, cultural diversity has continually influenced its evolution. Jin (2022) emphasizes that modern ballet innovation lies in blending contemporary cultural elements with traditional techniques. Research on the synergy between music and dance in ballet has yielded significant insights. explores the interdependence of music and dance, noting that music provides rhythm and emotional depth, while dance interprets musical themes through movement.(Xiu &

Luo 1999) underscore the role of music in enhancing ballet's artistic impact. Suitable music deepens audience engagement, allowing them to better understand the emotions and narratives conveyed through dance. Grosse (1984) views dance as a visual expression of culture, a perspective applicable to ballet. Integrating cultural elements into ballet movements enriches its expressiveness and showcases multiculturalism.

Guo (2024) further discusses how unique cultural elements can be infused into ballet, preserving its elegance while adding cultural distinctiveness. Research by Zhang (2024), Cui (2022) and Xu and Li (2016) offers in-depth analyses of Chinese ballet. Their studies cover its development history, creative characteristics, and cultural significance, providing a theoretical foundation for understanding the unique value and direction of Chinese ballet theatre.

4.2.1.2 Application of Chinese Traditional Elements in Ballet Creation

The integration of Chinese traditional elements into ballet creation is primarily explored through three dimensions: Dance movements, Music, and Stage art design.

Dance Movements

Chinese classical and folk dance elements are frequently incorporated into ballet choreography (Yu, 2022a). For example, movements such as the "cloud hand" from classical dance are blended with ballet techniques like pointe work and rotations,

creating a fusion of Eastern fluidity and Western elegance. In “The Legend of the White Snake”, the “water sleeve” movement from classical dance is used to depict the White Snake’s grace and agility. Folk dance steps and gestures are also integrated into group performances, enhancing the dance’s cultural authenticity and national character. Studies indicate that approximately 40% of the movements in “The Legend of the White Snake” are derived from traditional Chinese dance (Wang, 2023).

Music

Traditional Chinese musical elements, such as the pentatonic scale and folk instruments, are widely utilized in ballet compositions (Fan, 2022; Zhang, 2022). For instance, in “Tall Red Lanterns”, Peking Opera rhythms and melodies are combined with Western orchestration, creating a distinctive musical atmosphere (Fan, 2023). Traditional Chinese musical elements constitute about 40% of the score, enriching its expressive depth. Similarly, “The Legend of the White Snake” draws heavily from Chinese traditional music, including Jiangnan silk and bamboo melodies and folk tunes. The pentatonic scale is employed to evoke an oriental aesthetic, while instruments like the erhu, guzheng, and bamboo flute are paired with Western orchestral instruments. For example, the erhu and violin are used in tandem to convey the romantic theme between the White Snake and Xu Xian, symbolizing their profound love. Traditional Chinese music accounts for roughly 45% of the ballet’s score.

Stage Art Design

Traditional Chinese art forms, such as painting, architecture, and costume design, provide rich inspiration for stage art (Lei, 2022). Scenic designs often emulate the composition techniques of Chinese landscape paintings, utilizing concepts like negative space and the interplay of reality and illusion (Niu, 2018). Props are modeled after traditional household items and architectural motifs (Jin, 2004), while costumes are designed using traditional fabrics, colors, and styles (Tan, 2023; Zhao, 2022; Li, 2017).

For example, the ballet adaptation of *The Peony Pavilion* features stage backdrops styled after Chinese ink paintings and costumes inspired by traditional Han attire with modern adaptations, infusing the production with oriental charm (Xu, 2023). Similarly, “*The Legend of the White Snake*” incorporates elements from Chinese painting, architecture, and costume culture (Ren, et al., 2019). The scenic design draws from landscape painting techniques, using negative space to depict the beauty of West Lake (Wang, 2023). Props reflect Jiangnan architectural and everyday aesthetics, while costumes blend traditional Han styles with modern touches, accentuating the characters’ personalities.

4.2.1.3 Analysis of Literature on “The Legend of the White Snake”

Zhang (2024) highlight that “*The Legend of the White Snake*” retains the core narrative elements of traditional Chinese stories, such as the romance between the

White Snake and Xu Xian, the Dragon Boat Festival events, and the flooding of Jinshan Temple. These plots embody traditional Chinese values and emotions, forming the essence of the work. The ballet also adopts the rhythmic structure of traditional Chinese opera, creating a dynamic and engaging storyline. Wang (2023) explore the cultural roots and aesthetic transformation of dance in the context of the “national tide” trend. They note that the “water sleeve” movement from classical dance is used to depict the White Snake’s grace and agility. Li (2022) adds that folk dance steps and gestures are incorporated into group performances, enhancing the dance’s realism and cultural authenticity.

Approximately 40% of the ballet’s movements are derived from traditional Chinese dance. The music of “The Legend of the White Snake” is heavily influenced by Chinese traditional music, such as Jiangnan silk and bamboo melodies and folk tunes. Shen (2024) explains that the pentatonic scale is used to evoke an oriental aesthetic, while instruments like the erhu, guzheng, and bamboo flute are combined with Western orchestral instruments. For instance, the erhu and violin are used together in the love theme between the White Snake and Xu Xian, symbolizing their deep affection. Traditional Chinese music accounts for about 45% of the ballet’s score.

Ren, et al., (2019) reveal that the stage design draws inspiration from traditional Chinese painting, architecture, and costume culture. Wang (2023) notes that the scenic layout employs techniques from Chinese landscape painting, such as the use

of negative space to depict the beauty of West Lake. Props are designed based on Jiangnan architectural and household aesthetics, while costumes blend traditional Han styles with modern adaptations to highlight character traits (He, 2024; Zhu, 2023). Through this literature review, a deeper understanding of the integration of traditional Chinese elements into ballet is achieved, particularly in “The Legend of the White Snake”. This provides valuable theoretical and practical insights for future research and creative endeavors.

4.2.2 Content Analysis Based on Interview Records

Interviews with the creative team of “The Legend of the White Snake” were systematically organized. Key insights into their creative concepts, practical challenges, and innovative approaches to integrating traditional elements were extracted. Through thematic classification and frequency analysis, the team’s preferences for traditional elements, innovative integration methods, and desired artistic outcomes were identified. This analysis reveals the underlying creative philosophy and thought processes.

As an art form, ballet relies on a professional and experienced team for its creation and rehearsal. The success of a ballet production depends not only on a producer with artistic vision but also on their ability to navigate the dance market. Zou Gang, Director of the GBT, exemplifies this balance. His deep understanding of dance and market dynamics enables him to harmonize artistic and commercial demands,

ensuring the success of productions. When producing original works, the GBT assembles a creative team based on the play's theme, artistic requirements, and budget. The team may include in-house talent or external experts. Background checks on external artists are conducted to assess their artistic style, creative habits, and professionalism. Key contractual details, such as copyright, compensation, and timelines, are clearly defined during negotiations.

4.2.2.1 Creative Team of “The Legend of the White Snake”

The creative team for “The Legend of the White Snake” is led by director Wang Ge, who plays a central role in the production. The team also includes playwright Zhang Ping, composer Guo Haowei, costume and styling designer Ye Jintian, and choreographers Liu Wen, Fan Lei, and Zhang Chen. As shown in Figure 4.1, this collaborative structure ensures the ballet achieves high artistic quality and expressive power, meeting audience expectations for a world-class performance.



Figure 4.1. Ballet “The Legend of the White Snake” creative team

The creative team for GBT productions typically includes roles such as the producer/artistic director, playwright, general director, composer, stage designer, lighting designer, costume designer, styling designer, sound designer, and choreographers. Each member plays a vital role in ensuring the artistic and commercial success of the ballet.

Producer/Artistic Director

The producer or artistic director serves as the core of the team, guiding the artistic vision and ensuring the production aligns with market demands. Their expertise in project management and artistic judgment is crucial for creating works that are both artistically valuable and commercially viable.

Playwright

The playwright is responsible for crafting the script and developing the narrative. They must possess strong literary skills to construct compelling characters, plotlines, and conflicts that align with the ballet's theme and style.

Choreographers

Choreographers design and present the dance sequences, requiring advanced technical skills and creative insight. They must understand the interplay between dance and music to effectively convey the story and emotions through movement. Collaboration with the playwright and composer is essential to ensure harmony between dance, music, and narrative.

Composer

The composer creates the musical score, which complements the dance and enhances the emotional depth of the performance. As Li (1997) noted, "Dance dramas should be choreographed to the music, with every phrase expressed through movement."

Composers must possess a keen sense of musicality and the ability to tailor their work to the ballet's thematic and emotional requirements.

Stage Design

Stage designers are responsible for set design and prop placement. They work closely with choreographers, directors, and lighting designers to ensure the stage design aligns with the ballet's overall style and narrative. Effective stage design immerses the audience in the performance, as seen in productions like "The Legend of the White Snake".

Lighting Design

Lighting designers use color, brightness, and transitions to enhance the ballet's atmosphere and emotional impact. In productions such as "The Legend of the White Snake", lighting is carefully synchronized with dance movements and stage sets to highlight key moments and create dramatic tension.

Costume Design

Costume designers create attire that reflects the characters and supports the narrative. For example, in "The Legend of the White Snake", the costumes for the White Snake and Green Snake blend traditional and modern elements, enhancing both the visual appeal and the storytelling.

Styling Design

Styling designers use makeup and hairstyles to align the dancers' appearances with their roles and the ballet's context.

Sound Design

Sound design, though traditionally associated with film, has been innovatively applied in GBT productions. In "The Legend of the White Snake", sound effects and music processing enhance the narrative and reveal the director's creative vision.

4.2.2.2 Interview Content and Analysis

The following outlines the interview structure and analysis for key members of the creative team, including the choreographer, composer, and lead actors of "The Legend of the White Snake":

1.Choreographer's Interview Outline and Content

Creative Concept

Author's Query: What inspired the fusion of the traditional tale "The Legend of the White Snake" with ballet?

Wang Ge's Response: "The Legend of the White Snake" is a treasured Chinese folktale, embodying universal themes of love, courage, and resilience. Ballet, with its expressive vocabulary and established performance framework, offered a unique medium to reinterpret this story for a global audience. My inspiration stemmed from

the growing trend of cultural integration in the arts, where diverse forms influence and innovate upon one another. Additionally, I aimed to engage younger audiences with traditional Chinese culture through a fresh artistic lens, highlighting its timeless relevance.

Author's Query: How did you decide which traditional elements to preserve and emphasize in the plot?

Wang Ge's Response: The love story between the White Snake and Xu Xian forms the narrative core, symbolizing humanity's longing for love. Key plotlines, such as the Dragon Boat Festival and the flooding of Jinshan Temple, were retained for their dramatic tension and cultural significance. These elements not only reflect the story's fantastical and conflict-driven nature but also enrich its emotional depth. To ensure coherence, I used emotional progression as a guiding thread, ensuring each scene advanced the characters' emotional arcs. For instance, the flooding scene underscores the White Snake's defiance of celestial laws, amplifying the story's tragic intensity.

Integration of Traditional Elements

Author's Query: Which traditional Chinese dance movements were incorporated, and how were they blended with ballet techniques?

Wang Ge's Response: Traditional Chinese dance movements, such as the "water sleeve" technique, were integrated into the choreography. In the White Snake's solo, the fluid arm movements and flowing sleeves highlight her grace and agility. Group

dances incorporated folk steps like the “cross step”, adding authenticity and cultural richness. For example, in the scene where the White Snake and Xu Xian first meet, ballet’s toe work was combined with the lightness of Chinese classical dance to convey their initial shyness and sincerity. Movement transitions, such as blending ballet rotations with water sleeve waves, were carefully designed to ensure seamless integration.

Author’s Query: How did ballet’s dance language reinterpret the characters and emotions in the story?

Wang Ge’s Response: Ballet’s emphasis on lines, gestures, and nuanced emotion allowed for a vivid reinterpretation of the characters. The White Snake’s bravery was conveyed through dynamic jumps and spins, while Xu Xian’s gentleness was expressed through softer, more elegant movements. Traditional elements, such as the water sleeve, added cultural depth and emotional resonance. The interplay of traditional music and dance enriched the portrayal of their love, aligning with the aesthetic sensibilities of Chinese storytelling.

Challenges and Solutions

Author’s Query: What were the main challenges in integrating traditional elements into ballet?

Wang Ge’s Response: The primary challenge was harmonizing the contrasting styles of traditional Chinese dance and ballet. For instance, the gentle, flowing rhythm of

water sleeve movements clashed with the faster, more forceful tempo of ballet rotations. Additionally, condensing the complex plot into a ballet format required careful narrative streamlining.

Author's Query: How did you address these challenges?

Wang Ge's Response: I deconstructed and reconstructed movements to identify commonalities and complementary aspects. For example, I designed transitional movements that bridged the water sleeve's fluidity with ballet's dynamic rotations. To enhance narrative coherence, I focused on core plotlines and used distinct dance scenes to demarcate key story segments. This process involved iterative adjustments based on rehearsal feedback and audience reactions.

Thematic Classification and Innovation

Author's Query: In which aspects is the integration of traditional elements and ballet most evident?

Wang Ge's Response: The integration is evident in dance style, narrative approach, and emotional expression. Traditional Chinese dance and ballet techniques are interwoven to create a unique movement vocabulary. The narrative retains the traditional story's structure while employing ballet's expressive dance language. Emotionally, the passionate expressiveness of ballet is blended with the subtlety of traditional Chinese storytelling.

Author's Query: What were the most innovative aspects of this integration?

Wang Ge's Response: The most innovative aspect was the creation of a new dance style by merging traditional ballet with Chinese dance. For example, traditional Chinese music's pentatonic scale was harmonized with Western symphonic structures, producing a unique auditory experience. This innovation enriched the ballet's artistic expression, offering audiences a novel visual and auditory experience while paving new paths for ballet's evolution.

Desired Artistic Effect

Author's Query: What artistic experience do you hope to deliver to the audience?

Wang Ge's Response: I aim to provide a multifaceted artistic experience that highlights the beauty of traditional Chinese culture through ballet. I hope the audience is moved by the love story and inspired by its themes of courage and sacrifice. The fusion of dance styles, elaborate stage design, and evocative music will create a visually and aurally captivating performance.

Author's Query: What role does this ballet play in the integration of traditional and modern art forms?

Wang Ge's Response: This ballet exemplifies how traditional elements can inspire modern artistic innovation. It demonstrates that cultural fusion can breathe new life into traditional stories while expanding ballet's expressive potential. I hope it encourages further experimentation with cultural integration, fostering cross-cultural

understanding and appreciation.

2. Composer Interview Outline and Content

Inspiration and Motivation

Author's Query: What motivated you to compose music for "The Legend of the White Snake"? What were your initial ideas about the music's style and direction?

Guo Haowei's Response: I was deeply moved by the emotional depth and cultural richness of "The Legend of the White Snake". This classic Chinese tale, with its themes of love, fantasy, and human nature, offered a vast canvas for musical expression. Ballet, as a highly expressive art form, relies heavily on music. My goal was to use music to immerse the audience in the story, complementing the dance and enhancing the overall experience. Initially, I envisioned blending Eastern and Western musical styles. I aimed to preserve the essence of traditional Chinese music while incorporating the expressive power and complexity of Western symphonic music. This fusion would create a unique soundscape, combining the softness and mystery of the East with the grandeur and passion of the West.

Author's Query: How did traditional Chinese music elements influence your creative concept? How did you collect and select these materials?

Guo Haowei's Response: Traditional Chinese music is central to my creative vision. It serves as the soul of the composition, allowing the audience to connect with Chinese culture. I explored various forms of Chinese music, including folk tunes,

opera, and classical pieces from different regions. Materials such as Jiangnan silk and bamboo music, folk songs, Peking Opera, and Cantonese Opera provided rich emotional and melodic inspiration. I selected materials based on their relevance to the story's themes and emotional tones. For example, I used delicate melodies from Jiangnan silk and bamboo music for the love theme between the White Snake and Xu Xian, while opting for powerful rhythms and opera gongs for intense scenes like the flooding of Jinshan Temple.

Integration of Traditional Music Elements

Author's Query: Which traditional Chinese instruments or melodies did you use to reflect the cultural characteristics of the story?

Guo Haowei's Response: I incorporated instruments like the erhu, guzheng, and bamboo flute to highlight the cultural essence of the story. The erhu's melancholic tone expressed the White Snake's emotions, particularly in the love theme, where it intertwined with the violin. The guzheng added a spiritual quality, while the bamboo flute evoked the ambiance of a Jiangnan water town.

Author's Query: How did you integrate these elements into the Western orchestral framework?

Guo Haowei's Response: I focused on balancing and blending the instruments. For instance, in the scene where the White Snake and Xu Xian meet at West Lake, the bamboo flute introduces a Jiangnan melody, followed by the violin and erhu,

symbolizing their encounter and budding love. Western orchestral instruments, such as strings and brass, were used to enhance the musical layers and emotional depth.

Author's Query: How did you align the music's rhythm and intensity with the plot and dance movements?

Guo Haowei's Response: I tailored the music to match the emotional tone of each scene. For example, in the intense flooding scene, I used fast rhythms and strong percussion to create a dramatic atmosphere. In contrast, the separation scene features slower, softer music, with the erhu and violin conveying the characters' sorrow.

Challenges and Breakthroughs

Author's Query: What challenges did you face in fusing traditional Chinese music with ballet?

Guo Haowei's Response: The main challenges were harmonizing the simplicity of traditional Chinese music with the complexity of Western symphonic harmony, coordinating the distinct timbres of Eastern and Western instruments, and unifying the musical styles.

Author's Query: How did you address these challenges?

Guo Haowei's Response: I used branching polyphony from Chinese music to enrich Western harmonies. I also adjusted instrument volumes to ensure harmony, such as reducing the volume of Chinese instruments when louder Western instruments played.

By centering the composition on the story's emotions, I achieved a cohesive blend of Eastern and Western styles.

Innovation and Themes

Author's Query: What are the main innovations in your music for this ballet?

Guo Haowei's Response: The primary innovation lies in the deep integration of traditional Chinese music with Western orchestral music, creating a new musical style. Additionally, the music is closely synchronized with the dance, enhancing the emotional and narrative impact of the performance.

Author's Query: What themes or emotions does the music highlight?

Guo Haowei's Response: The music emphasizes themes of love and defiance. The love theme is expressed through delicate melodies, while the flooding scene uses powerful rhythms to convey the White Snake's courage and determination.

Desired Artistic Effect

Author's Query: What atmosphere and emotional experience do you aim to create?

Guo Haowei's Response: I aim to create a diverse emotional experience, from the romance of the love scenes to the tension of the flooding and the sorrow of the separation. The music should guide the audience's emotions and enhance their connection to the story.

Author's Query: What role does your music play in enhancing the ballet's artistic and cultural value?

Guo Haowei's Response: The music enriches the ballet's emotional and cultural layers. By blending traditional Chinese music with Western symphonic elements, it bridges cultural divides and elevates the ballet's artistic and cultural significance.

3. Stage Designer Interview Outline and Content

Origins of the Design Concept

Author's Query: What was your primary design concept for the choreography of The Legend of the White Snake? How did you integrate traditional Chinese elements into the overall design?

Stage Designer A: My primary design concept was to create a visual space that blends oriental charm with modern aesthetics, allowing the audience to immerse themselves in the story through the stage design. I view choreography not just as a decorative element but as a crucial tool for advancing the plot and conveying the characters' emotions. To integrate traditional Chinese elements, I drew inspiration from various aspects of Chinese culture, including architecture, painting, and folklore. For example, I adopted the concept of "changing scenery with each step" from traditional Chinese gardens, ensuring the stage design evolves with the narrative. In terms of color, I used culturally symbolic hues: white to represent the White Snake's purity, green for vitality, and red to highlight key emotional moments, such as the climax of the love story. These choices align with the story's emotional arc and

create a strong visual impact.

Author's Query: How did your understanding of the cultural and artistic aspects of the White Snake story influence your design decisions?

Stage Designer A : "The Legend of the White Snake" is a classic Chinese folktale that reflects values like love, justice, and harmony between humans and nature. Its artistic features include fantasy, romance, and intense emotional conflicts. This understanding deeply influenced my design. For instance, in the West Lake scene, I used smoke and lighting effects to evoke the idyllic atmosphere of a Jiangnan water town. In the flooding of Jinshan Temple scene, I employed stark light-shadow contrasts and exaggerated staging to emphasize the tension and drama.

Application of Traditional Elements

Author's Query: Which traditional Chinese architectural, painting, or natural landscape elements did you incorporate into the stage design? How were these elements adapted using modern techniques?

Stage Designer A : I integrated various traditional elements into the stage design:

Stage Designer B: I incorporated features of Jiangnan water town architecture, such as white walls, black tiles, and arched bridges, into the stage sets. For example, Xu Xian's home was designed with wooden doors, windows, and carved railings to reflect Jiangnan folk style.

Stage Designer C: I used techniques from traditional Chinese landscape painting,

such as freehand brushwork, to create depth and space in the stage background. The West Lake scene, for instance, featured distant mountains, nearby water, and willow trees, inspired by the composition and ink rhythm of Chinese paintings.

Stage Designer D: Water elements were central to the design, reflecting the White Snake's identity. In her solo dance, a water screen effect combined with lighting created a dreamlike atmosphere. I also used lotus flowers and willow trees to symbolize purity and romance, enriching the cultural narrative.

4. Key Actor's Interview Outline and Content

Commonalities and Integration of Performance Techniques

Question: What are the commonalities between traditional Chinese performance techniques (e.g., opera and folk dance) and ballet? How did you integrate these into your performance?

Key Actor's A: Both traditional Chinese performance techniques and ballet aim to convey emotions and depict characters through body language. While their methods differ, their core purpose is aligned. For example, traditional techniques emphasize rhythmic beauty and expressive gestures, while ballet focuses on fluidity and elegance. Hand movements in both styles play a significant role in expressing emotions and enhancing aesthetic appeal. To integrate these elements, I analyzed the emotional and symbolic meanings of traditional techniques and identified comparable movements in ballet. For instance, the flowing motion of water sleeves in opera resembles the arm extensions in ballet. By blending the dynamic rhythm of

water sleeves with ballet's arm movements, I enhanced the emotional resonance of the White Snake's solo dance, particularly in scenes expressing longing and tenderness.

Transferring Knowledge and Overcoming Challenges

Question: How did you apply your knowledge of traditional techniques to ballet?

What challenges did you face?

Key Actor's A: I transferred my understanding of traditional techniques by exploring how they could enhance character portrayal in ballet. For example, I incorporated the lively steps of folk dance and the fluid yet firm movements of opera to depict the White Snake's gentleness, courage, and resilience. However, integrating these techniques with ballet's unique force generation and movement norms was challenging. For instance, ballet jumps emphasize vertical lift and aerial control, while folk dance jumps focus on ground interaction and body coordination. Initially, blending these styles resulted in stiffness, but through practice and balancing the two techniques, I achieved a seamless integration.

Enriching Ballet with Traditional Techniques

Question: Can you provide an example of how traditional techniques enriched your ballet performance?

Key Actor's A: In the West Lake meeting scene, I combined opera's gestures and eye expressions with ballet's pas de deux movements. For instance, during a lift, I

softened my hand movements, gently resting my hand on Xu Xian's arm to convey shyness, while synchronizing my eye movements to reflect the White Snake's excitement. This fusion added an oriental charm to the ballet, enhancing the emotional depth of the characters.

Cultural and Interpretive Depth

Question: How do traditional techniques contribute to the cultural and interpretive depth of The White Snake?

Key Actor's B: Traditional techniques infuse the ballet with cultural heritage, making it distinctly Chinese. They provide a deeper understanding of the characters, such as the Green Snake's kindness, bravery, and love, which are vividly expressed through traditional movements. This integration allows me to portray the character's inner emotions more accurately, resulting in a multi-layered performance.

Collaborative Experiences in Fusion

Question: What have you learned from collaborating with choreographers and performers on fusing traditional and modern techniques?

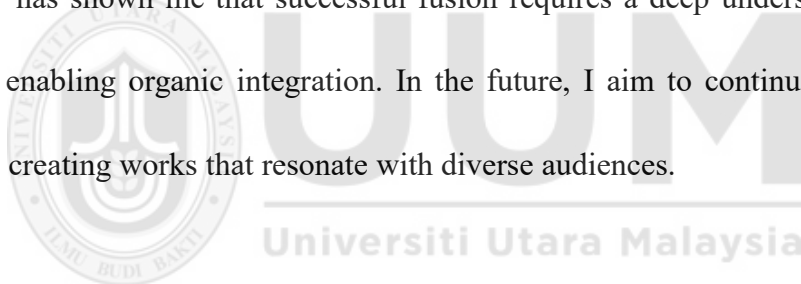
Key Actor's C: Collaboration has been key to successfully blending traditional and modern techniques. Choreographers respect our understanding of traditional methods while guiding us to align them with ballet's principles. For example, during rehearsals for the flooding scene, we combined ballet's jumps and spins with the rhythmic stances of opera, creating a dynamic and culturally rich movement

sequence. This experience deepened our appreciation for the fusion of tradition and modernity.

Future Development of Tradition and Modernity

Question: How do you see the relationship between traditional and modern techniques evolving in ballet?

Key Actor's D: I believe the fusion of traditional and modern techniques will grow stronger as cultural exchanges expand. Traditional techniques offer rich cultural resources, while modern interpretations bring innovation. "The Legend of the White Snake" has shown me that successful fusion requires a deep understanding of both styles, enabling organic integration. In the future, I aim to continue exploring this fusion, creating works that resonate with diverse audiences.



4.2.3 Content Analysis Based on the Dance Drama

The live performance and high-definition video of "The Legend of the White Snake" were meticulously analyzed. The dance movements were deconstructed to examine the integration, transitions, and innovative combinations of Chinese classical dance, folk dance, and ballet techniques. The music was evaluated in terms of melody, instrumentation, rhythm, and harmony to understand the fusion of traditional Chinese music with Western symphonic elements. The stage art, including scene layout, prop design, and costumes, was explored to assess how traditional Chinese architecture, painting, and clothing culture were referenced and innovatively adapted. This

comprehensive analysis highlights the dance drama's ability to blend diverse art forms seamlessly.

4.2.3.1 Design and Creativity in “The Legend of the White Snake”

In “The Legend of the White Snake”, the dancers' exceptional ballet skills bring the characters to life: the elegance of the White Snake, the gentleness of Xu Xian, and the imposing presence of Fa Hai. Key scenes, such as the duet between the White Snake and Xu Xian and the confrontation between Fa Hai and the White Snake, showcase breathtaking performances. The ballet achieves a harmonious integration of music and dance. The music provides rhythm and emotional depth, while the dance visually interprets the music's mood through movement.

This synergy enhances the artistic appeal of the production and deepens the audience's engagement. From a broader perspective, ballet techniques constitute approximately 60% of the dance movements, forming the foundation with pointe work, spins, and jumps. Classical and folk dance elements make up the remaining 40%, adding an oriental flair to the performance. In the White Snake's solo dance, ballet techniques account for about 55%, including pointe work and complex spins. Classical Chinese dance movements, such as “cloud hand” and “water sleeve,” make up 45%, emphasizing her softness and agility. The dance drama features over 15 innovative movement combinations, representing about 30% of the total choreography.

For instance, the “Pointe Water Sleeve Step” combines ballet toe stands with the fluidity of water sleeves, merging the lightness of ballet with the grace of classical dance. In the duet, Xu Xian’s powerful ballet lift elevates the White Snake, who performs a twisting folk dance movement mid-air, creating a striking balance of strength and elegance.

Table 4.1

The proportion of ballet, classical and folk dance elements

Movement Type	Proportion in Overall	Proportion in White Snake’s
	Dance Drama	Solo Dance
Ballet Techniques	Approximately 60%	Approximately 55%
Classical and Folk Dance Elements	Approximately 40%	Approximately 45%

The essence of choreography lies in showcasing the dancer’s technical skill and creatively addressing the challenges of dance artistry (George & Francis ,2020). As a ballet, “The Legend of the White Snake” integrates European ballet traditions with diverse performance forms, including solo, duo, trio, group dances, and mime. These forms serve to develop character arcs, advance the plot, and convey thematic ideas. Solo dances, akin to dramatic monologues or operatic arias, are particularly effective in revealing a character’s inner emotions. Duo dances highlight the relationships and

emotional dynamics between characters, while group dances create atmosphere and context, enriching the narrative. The music complements these dance forms, enhancing their expressive power and artistic impact.

Solo Dance

Solo dance is distinguished by its self-contained structure and focus on emotional expression and technical skill. It excels in captivating audiences and building character depth, especially for roles with strong narrative significance. In “The Legend of the White Snake”, the solo dance of Fa Hai is a pivotal element, As shown in Figure 4.2, Fa Hai’s solo dance dominates a significant portion of the performance, characterized by intense emotions and dramatic soundscapes.

Accompanied by the deep tones of the cello and the rhythmic beats of plywood, Fa Hai enters the stage under the guidance of four young monks representing “greed, anger, obsession, and desire.” holding an iron umbrella symbolizing authority. The dancer’s movements, combining ballet techniques with expansive body language, reveal the inner turmoil and moral conflict within Fa Hai. The music’s somber tones contrast with the dancer’s rapid spins and powerful jumps, creating a dynamic interplay that reflects the character’s psychological complexity.



Figure 4.2. Fahai's Solo Dance , pictures from GBT

Solo dance plays a pivotal role in dance drama, particularly in character development and the expression of inner emotions. The choreographer's ability to skillfully utilize limited space to create visually rich and dynamic effects is noteworthy. As shown in Figure 4.3, Fa Hai is depicted in a state of inner conflict as he thinks of the Green Snake. While absentmindedly washing his feet, he scalds himself, clenching his hand in pain. A string of his Buddha beads freezes and shatters, scattering across the stage. This detail, masterfully adapted for the stage, symbolizes Fa Hai's mental turmoil. Despite the confined performance space, the dancer's precise movements and choreographic ingenuity maximize the scene's emotional and rhythmic impact.



Figure 4.3. “Clear heart” the dance of Fa Hai , pictures from GBT

In the “Flooding Jinshan Temple” segment, As shown in Figure 4.4, the choreographer employs stage effects to create the illusion of water flooding the sky. Xu Xian repeatedly rushes toward the abyss, embodying desperation and futility. Through expressive movements and gestures, the dancers transcend the physical stage, constructing an imaginary space that conveys profound emotions and narratives. Although the stage is limited, the audience perceives a vast and immersive dance world.



Figure 4.4 “Flooding Jinshan Temple”, pictures from GBT

Duo dance

In “The Legend of the White Snake”, duo, trio, and quartet dances primarily depict communication, dialogue, or confrontation between characters. The music often contrasts or complements the themes associated with different personalities. The duo dance between the White Snake and Xu Xian, representing their emotional entanglement, appears three times in the ballet. Their movements harmonize and echo each other, illustrating their love, affection, and shared memories. The choreography conveys the White Snake’s deep love for Xu Xian while revealing the complexities and conflicts in their relationship. These dances form the emotional core of the ballet, blending the classical legend with modern ballet artistry.

First Duo Dance: Set during their initial meeting and falling in love, this dance is accompanied by light-hearted music. Xu Xian and the White Snake move with youthful energy and grace, creating a romantic atmosphere. Their intertwined movements, alternating between tenderness and passion, highlight their emotional connection in Figure 4.5.



Figure 4.5. 1st Duo dance scene, pictures from GBT

Second Duo Dance: In the cave scene, the couple dances more intimately, holding hands and standing shoulder-to-shoulder. Their movements depict the warmth and joy of their wedding night. Xu Xian's gentle yet strong motions contrast with the White Snake's softness, blending seamlessly to symbolize their unity in Figure 4.6.



Figure 4.6. 2st Duo dance scene, pictures from GBT

Third Duo Dance: This dance occurs as Xu Xian reminisces about his past with the White Snake. Filled with sadness and nostalgia, their movements evoke memories of happier times. As Xu Xian dances alone, the “phantom” of the White Snake appears, and they perform their familiar duet once more. This dance encapsulates their enduring love and hope for the future. From a stage design perspective in Figure 4.7, the director employs a scene-repeating technique, using the same backdrop for the first and third duo dances. This repetition enhances narrative coherence and emotional depth, allowing the audience to witness the evolution of the characters’ relationship. The shared setting immerses the audience in a time-shifting experience, deepening their connection to the story.



Figure 4.7. 3st Duo dance scene, pictures from GBT

Through these meticulously choreographed duo dances, “The Legend of the White Snake” seamlessly integrates themes of love, separation, and remembrance into ballet. The audience is not only captivated by the beauty of the dance but also moved by the profound emotional journey of the characters.

Trio Dance

Trio dance, as a distinctive form within dance drama, plays a vital role in enriching the narrative. It adds depth to the plot, enhances visual appeal, and effectively portrays complex relationships and emotional dynamics among characters. In “The Legend of the White Snake”, two trio dances are particularly significant: the meeting of the White Snake, Green Snake, and Xu Xian, and the confrontation between Fa Hai, the White Snake, and the Green Snake.

As shown in Figure 4.8, the first trio dance captures the initial encounter of the White Snake, Green Snake, and Xu Xian. The White Snake and Green Snake move with light, fluid motions, resembling serpents gliding through water. Their interactions with Xu Xian blend curiosity, allure, and affection, while Xu Xian's movements reflect admiration and inner conflict. This dance effectively conveys the characters' nascent emotions and relationships through subtle body language and expressive choreography.



Figure 4.8. Trio dance1, pictures from GBT

In contrast, the trio dance in Figure 4.9 depicts the intense confrontation between Fa Hai, the White Snake, and the Green Snake. Fa Hai's powerful and resolute movements contrast with the White Snake and Green Snake's rapid, forceful motions, creating a tense atmosphere. This dance highlights the characters' conflicting motivations and propels the narrative to a dramatic climax.



Figure 4.9. Trio dance2, pictures from GBT

Xu Xian's role in this scene is notable. Positioned centrally but largely silent, his minimal gestures convey profound inner turmoil and helplessness. His silent presence contrasts sharply with the surrounding conflict, emphasizing his emotional struggle and inability to intervene. This artistic choice underscores Xu Xian's gentle nature and the depth of his internal conflict.

Dance for Four

The four-person dance in the "Choice" segment, As shown in Figure 4.10, portrays the complex relationships and conflicts among the White Snake, Green Snake, Xu Xian, and Fa Hai. Key moments, such as the Dragon Boat Festival and the Green Snake's transformation, are vividly depicted through powerful and synchronized movements.



Figure 4.10. Four dancers, pictures from GBT

The dance captures the Green Snake's transformation after consuming realgar wine, exposing her demonic nature and inner turmoil. Xu Xian's shock and fear contrast with Fa Hai's unwavering opposition, heightening the tension. The ensuing dance-off symbolizes the psychological and physical clash between the characters, culminating in Xu Xian's symbolic death, which underscores the cyclical nature of their relationships.

Group Dance

Group dances in "The Legend of the White Snake" are integral to the narrative and mood. Dancers must exhibit strong musicality to maintain harmony and coordination.

Minor characters, As shown in Figure 4.11, the four monks behind Fa Hai , play crucial roles in enriching the story and setting the tone.



Figure 4.11. Group Dance 1, pictures from GBT

In the “Qinser” scene ,As shown in Figure 4.12, a comedic group dance depicts townspeople seeking medicine from Xu Xian. The White Snake’s magical cures and the exaggerated “Four Little Swans” formation create a satirical yet humorous portrayal of reality.

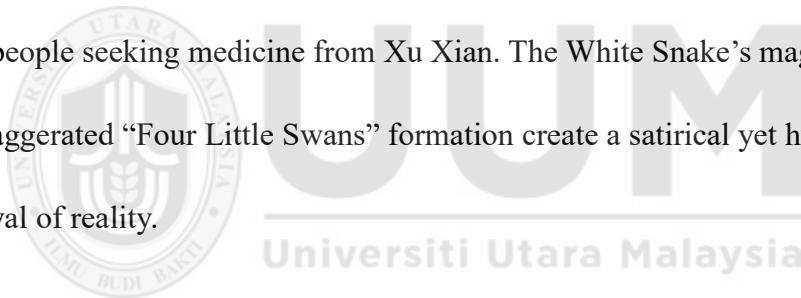


Figure 4.12. Group Dance 2, pictures from GBT

The “Remnant Lotus” group dance , As shown in Figure 4.13, features women in gossamer dresses, embodying the grace and resilience of withering lotus flowers. Their movements, synchronized with the music, evoke a dreamlike atmosphere.



Figure 4.13. Group Dance 3, pictures from GBT

The “Jingzhe” dance , As shown in Figure 4.14, celebrates the renewal of spring. Women in light-colored skirts dance with grace and vitality, symbolizing the awakening of nature. Their leg movements, ranging from soft stretches to powerful jumps, showcase the elegance and strength of ballet while conveying the essence of the season.



Figure 4.14. Group Dance 4, pictures from GBT

Through these diverse dance forms, “The Legend of the White Snake” masterfully blends traditional and modern elements, creating a rich and immersive narrative that captivates audiences and deepens their understanding of the characters and story.

4.2.3.2 Musical Themes and Expressive Techniques in “The Legend of the White Snake”

As Ulanova, the renowned dancer, aptly observed, Music serves as the guiding force for dance, imbuing movements with expression and meaning (Lei,2008). This statement underscores the integral role of music in dance theatre, particularly in the context of “The Legend of the White Snake”, a seminal narrative in Chinese folklore that has been adapted across various artistic mediums, including opera, film, television, and dance.

The ballet adaptation by Chinese choreographer Wang Ge exemplifies the global appeal of traditional Chinese culture through its innovative fusion of music and dance. In this production, music and dance are not merely complementary but are deeply interconnected, each enhancing the other to create a multisensory experience. The music, far from being a passive backdrop, actively drives the narrative. As Bai (2019) highlights, the score oscillates between serene passages, such as the tender moments between the White Snake and Xu Xian, and intense sequences, like the climactic battle between Fa Hai and the White Snake. By blending traditional Chinese folk melodies with contemporary musical techniques, the composer crafts a rich, evocative soundscape that resonates deeply with the audience.

The melodic structure of “The Legend of the White Snake” is a testament to the harmonious integration of Eastern and Western musical traditions. Approximately 40% of the melodic lines are rooted in the pentatonic scale, a hallmark of Chinese music, which imbues the piece with a distinctly oriental character. For instance, the initial encounter between the White Snake and Xu Xian is underscored by a gentle, flowing melody that evokes a romantic atmosphere.

The remaining 60% of the composition employs Western symphonic techniques, including shifts between major and minor keys and intricate harmonic progressions, which enhance the dramatic intensity. In the “Water Floods Jinshan” scene, the use of Western symphonic elements, particularly the powerful brass section, creates a

grandiose effect that aligns with the traditional Chinese musical portrayal of epic scenes, immersing the audience in the narrative's tension.

The orchestration of "The Legend of the White Snake" is a critical factor in its musical synthesis. Western orchestral instruments dominate, accounting for 70% of the score, and provide the structural foundation. The strings offer delicacy, the woodwinds bring vitality, and the brass contributes grandeur, collectively enriching the timbral palette. Traditional Chinese instruments, making up the remaining 30%, add nuanced textures. The erhu, with its expressive glissandi, poignantly conveys the White Snake's inner turmoil, while the bamboo flute introduces a refreshing simplicity in scenes depicting her playful interactions with nature. In a pivotal duet, the interplay between the violin's lyrical lines and the guzheng's crisp plucking vividly portrays the profound love between the protagonists. The rhythmic structure of the ballet is equally innovative.

Western symphonic rhythms, predominantly in 4/4 and 3/4 time signatures, constitute about 65% of the score, providing a stable framework that facilitates precise choreography. Traditional Chinese rhythms, such as the scattered-plate rhythm and its variations, account for the remaining 35%. These rhythms disrupt the regularity of Western patterns, infusing the music with a unique cultural spirit. In scenes depicting demonic dances, the complex, irregular rhythms of Chinese music, accentuated by percussion, contrast sharply with the structured rhythms of the Western orchestra.

This juxtaposition not only heightens the music’s dramatic impact but also enhances the otherworldly ambiance of the narrative. In summary, “The Legend of the White Snake” exemplifies a sophisticated blend of Eastern and Western musical elements, achieved through meticulous melodic composition, strategic instrumentation, and dynamic rhythmic integration. This fusion not only enriches the ballet’s auditory landscape but also deepens its cultural resonance, offering audiences a compelling and immersive theatrical experience.

Table 4.2

Integration of Chinese Traditional and Western Symphony Elements

Analysis Dimension	Chinese Traditional Elements	Western Symphony Elements
Melody	40% pentatonic scales for emotional expression	60% major-minor modulation and harmonic changes for drama
Instrument Use	30% erhu, bamboo flute, guzheng for cultural depth	70% string, woodwind, brass for timbre layers
Rhythm	35% free rhythm and variations for flexibility	65% 4/4, 3/4 time signatures for stable dance choreography

Music possesses a unique capacity to evoke emotions directly, bypassing the need for intermediaries or external influences. When individuals engage with music, they experience an immediate and personal aesthetic response. In contrast, the aesthetic

experience of dance is mediated. While watching a dance performance, audiences may unconsciously mimic the movements, a phenomenon known as kinesthetic empathy. However, this reaction is not equivalent to the direct physical engagement of the performers themselves. Thus, the audience's experience remains indirect, unlike the performers' direct embodiment of the dance. Music, distinct from dance, is an auditory phenomenon that can be directly perceived. It does not rely on physical movement or external objects to convey its essence.

The movement inherent in music is felt intrinsically, without the need for an intermediary. Listening to music is a deeply personal act, where the auditory perception of musical flow constitutes a form of movement in itself. (Sawyer, 1985).

The fusion of familiar music with unfamiliar Western dance forms creates a balance of comfort and novelty for both performers and audiences. This combination serves as an emotional bridge, facilitating engagement while also sparking curiosity. Similarly, for Western audiences, the integration of familiar dance styles with exotic music and narratives maintains a state of intrigued familiarity.

1. Music as a Tool for Character Development

In the ballet *The Legend of the White Snake*, the composers have meticulously crafted musical themes to highlight the distinct personalities of the main characters.

This approach not only deepens the emotional resonance of the performance but also

allows the audience to more intuitively grasp the characters' traits and emotional arcs. Each character is associated with a unique musical motif, As shown in Figure 4.15, which includes the White Snake, Xu Xian, Green Snake, and Fa Hai. This “character identity” design is central to the drama’s musical structure.



Figure 4.15. “Character identity” design is central to the drama’s musical structure.

The Musical Theme of Xu Xian

Xu Xian is depicted as a loyal and courageous young man, deeply devoted to the White Snake. His character is marked by a strong sense of justice and responsibility, though he occasionally exhibits impulsiveness and naivety. His misunderstandings of the White Snake’s actions lead to numerous complications before he fully comprehends her plight. Musically, Xu Xian’s Theme is characterized by its dynamic range, balancing tension and relaxation, sparseness and density. It employs a mix of

major and minor keys, reflecting Xu Xian’s blend of brightness and scholarly demeanor. As shown in Figure 4.16, the theme embodies Confucian ideals of simplicity, kindness, and warmth, with a touch of indecisiveness, capturing the essence of a refined scholar.

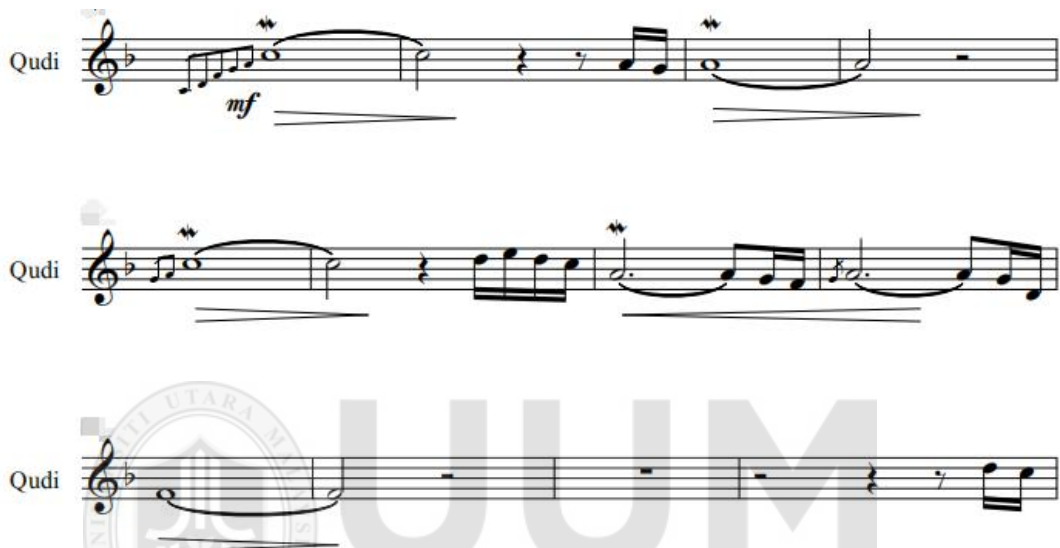


Figure 4.16. “Xu Xian” musical theme motivation

The Musical Theme of the White Snake

The White Snake, the central female character, As shown in Figure 4.17, is a multifaceted figure. She is both a benevolent spirit and a courageous heroine, willing to sacrifice for love. Her unwavering devotion to Xu Xian is central to her character, even as she faces opposition from Fa Hai. However, her character is not without flaws. Her perspective on love is influenced by feudal ideologies, leading to moments of narrow-mindedness and suspicion. The contrast between “White Snake’s Theme” and “Xu Xian’s Theme” highlights gender-based differences: one represents a virtuous, generous spirit, while the other embodies a scholarly, kind-hearted man.

These themes are intricately woven throughout the ballet, not only in the duets but also as integral components of the overall musical narrative.

The image displays a musical score for the 'White Snake' theme. It consists of four staves: Violin Solo, Violoncello Solo, Vln.S (Violin Section), and Vc.S (Violoncello Section). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The Violin Solo part is mostly silent, while the Violoncello Solo part plays a melodic line starting in measure 7. The Vln.S and Vc.S parts provide harmonic support, with the Vc.S part playing a more active, rhythmic line. The score is marked with *mf* (mezzo-forte) dynamics and includes accents. Measure numbers 7 through 18 are indicated above the staves.

Figure 4.17. “White Snake” musical theme motivation

The Musical Theme of “Fa Hai”

Fa Hai, the abbot of Jinshan Temple, is a complex character. He is a principled and courageous figure, committed to upholding justice by subduing demons. His belief in the inherent evil of demons drives his actions, yet he also exhibits a cold, unfeeling side, often resorting to coercion without regard for the demons’ suffering. Despite his harsh methods, Fa Hai is not devoid of compassion. Over time, he develops empathy for the White Snake, ultimately sparing her life. This duality makes him a character that evokes both disdain and sympathy from the audience. As shown in Figure 4.18, “Fa Hai’s Theme” is marked by its distinctiveness, supported by extensive musical and dance sequences that vividly bring his character to life.



Figure 4.18. “Fa Hai” musical theme motivation

The Musical Theme of the Green Snake

The Green Snake, is a clever and spirited character who serves as the White Snake’s loyal companion. Her quick wit and kind heart make her an essential part of the narrative, though she occasionally acts out of self-interest, displaying a rebellious streak. Her musical theme is lively and mischievous, reflecting her smart and brave nature. The music associated with her character is prominently featured in the “Golden Snake Dance” and “Jingzhe” segments, leaving a bright and refreshing impression on the audience in Figure 4.19.



Figure 4.19. “Green Snake” musical theme motivation

In summary, the musical themes in “The Legend of the White Snake” play a crucial role in character development, enriching the narrative and enhancing the audience’s emotional engagement. Through a careful blend of Eastern and Western musical elements, the composers have created a compelling and immersive theatrical experience.

2. Musical Innovation in the Ballet “The Legend of the White Snake”

The ballet “The Legend of the White Snake” demonstrates a remarkable fusion of traditional and contemporary musical elements, showcasing the transformative role of music in enhancing narrative and emotional depth. Several key musical segments stand out, each contributing uniquely to the ballet’s artistic appeal. In the “Jingzhe” scene, the fan-dance music for the scholars and the group-dance piece “Medicine to the Disease” in “Qinser” are particularly captivating. Traditional instruments such as the pipa and bamboo flute are employed to deliver vibrant, energetic melodies that infuse the scenes with joy and dynamism, amplifying the visual impact of the choreography. The cello also plays a significant role in evoking emotional resonance. In “Jingzhe,” its melodic lines underscore the White Snake’s attraction to the earnest Xu Xian, while in “Qinser,” it accompanies the romantic duet of Xu Xian and the White Snake dancing under an umbrella in the moonlight, creating an intimate and dreamlike atmosphere.

The ballet features three particularly striking musical pieces. In “Visit the West Lake”, the solemnity of Fa Hai’s solo dance is accentuated by the deep tones of drums and

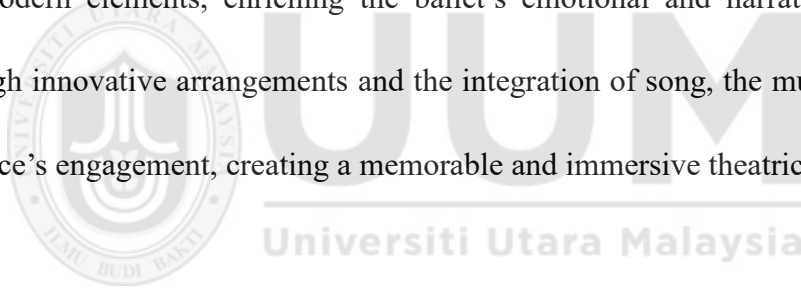
temple bells, emphasizing his authority and gravitas. In “The devil in my heart”, a dissonant two-part melody mirrors Fa Hai’s internal struggle with his desires, effectively conveying his psychological conflict. The “Duan Yang” scene employs a haunting male-voice hum, heightening the tension and eerie ambiance. The women’s group dance led by the Green Snake incorporates electric music with a strong rhythmic foundation, blending traditional Chinese musical motifs with modern arranging techniques. This innovative approach not only enhances the atmosphere and momentum of the performance but also enriches the musical texture, making it more accessible to contemporary audiences. The music is meticulously synchronized with the emotional arcs of the White Snake and Xu Xian, drawing the audience deeper into the narrative. A distinctive feature of the ballet is the seamless integration of song elements into the dance-drama music, offering a novel auditory and visual experience.

Three poignant songs are prominently featured:

The first song is used in the women’s group dance in “Duan Yang,” the men-and-women group dance with oil-paper umbrellas in “Clear heart” and as the curtain-call song. The second song serves as a central melody, appearing in the duet dance under the moonlight in “Qinser,” the climactic “Water Flooding Jinshan Temple” scene in “Confrontation,” and the women’s group dance recalling the White Snake’s meeting at the West Lake in “Clear heart”. The third song accompanies the duet dance in “Visit the West Lake” and the cave-under-the-moon scene in “Qinser”

featuring human-voice humming.

Two of these songs, “Remembering a Thousand Years” and “Fragments of Memory,” were penned by scriptwriter Zhang Ping, composed by Guo HaoWei, and performed by Yinlin, a renowned singer of ancient-style music from Mainland China. These songs not only exhibit distinct musical styles but are also intricately tied to the ballet’s narrative, delivering a profound artistic experience that amplifies the emotional resonance of the performance. In summary, the musical composition of “The Legend of the White Snake” exemplifies a sophisticated blend of traditional and modern elements, enriching the ballet’s emotional and narrative dimensions. Through innovative arrangements and the integration of song, the music elevates the audience’s engagement, creating a memorable and immersive theatrical experience.



3. Synthesis of Tradition and Modernity in Musical Composition

The ballet “The Legend of the White Snake” exemplifies a groundbreaking fusion of traditional and contemporary musical elements, redefining creative paradigms through innovative orchestration. A notable departure from conventional ballet practices lies in its integration of modern genres such as Trap and electronic music, which coexist with classical orchestral frameworks. Unlike traditional ballets that predominantly rely on symphonic accompaniment and vocal forms, this work strategically embeds modern auditory textures to bridge historical narrative with contemporary resonance. Such an approach avoids abrupt stylistic dissonance,

instead employing subtle transitions, to render the music accessible to modern audiences while preserving cultural authenticity.

Composer Guo Haowei elucidates the structural duality of the score: while the ballet's first and second acts are anchored in a symphonic foundation, they incorporate diverse stylistic layers. Sections like "Duan Yan" , "Jinshan Temple" and "Fa Hai Solo" adopt modernized orchestral techniques, whereas segments such as "Confucian," "Days," and "Seeing the Sick" enrich classical arrangements with traditional Chinese instruments. For instance, The erhu in The Broken Lotus in June evokes poignant lyricism; The pipa, xiao (vertical flute), and ruan family instruments (xiao, zhong, and da ruan) in "Days" infuse nationalistic color; Bamboo flute melodies in "Visit the West Lake", scenes intertwine with spatial soundscapes, enhancing virtual-reality transitions. The ballet's boldest innovation emerges in Dance of the Golden Snake, where Trap-a hip-hop subgenre-is interwoven with ballet choreography and ethnic motifs.

Conventional instruments undergo electronic processing to create hybrid timbres. In "Xu Xian's Monologue," "Tangled," and "Memory Fragment," ethereal piano sounds-digitally altered to evoke dreamlike granularity-contrast starkly with traditional reverb effects, achieving a haunting memorability. Guo Haowei reflects on the compositional philosophy: "Music transcends boundaries. Crafting extended melodic passages-uncommon in fragmented modern film scores-was liberating.

While contemporary media often reduces themes to 40-second snippets, ballet demands sustained musical dominance per act.” This ethos drives the score’s multidimensionality: The prologue juxtaposes Western symphonic writing with passages embedding Chinese tonalities. Orchestral works with Chinese-inspired tuning challenge superficial “East-meets-West” tropes, offering audiences a layered cultural experience rather than tokenistic exoticism. By harmonizing classical rigor with avant-garde experimentation, the ballet’s music invites global audiences to engage with traditional narratives through a refreshed auditory lens, fostering cross-cultural dialogue in performing arts.

4.2.3.3 Stage Design in The Legend of the White Snake

As a ballet deeply rooted in Chinese cultural heritage, “The Legend of the White Snake” employs stage design as a narrative vehicle, harmonizing stagecraft and visual storytelling to articulate cultural ethos and emotional subtext. This synthesis not only contextualizes plot progression and character identities but also revitalizes traditional aesthetics for contemporary audiences (Peng, 2019). The stage design synthesizes Eastern and Western spatial philosophies. Approximately 70% of scenes adhere to the “virtual-real interplay” principle of Chinese ink painting, utilizing minimalist brushstroke-inspired backdrops to evoke the ethereal beauty of West Lake. Negative space dominates these compositions, inviting audience interpretation akin to classical landscape scrolls.

Conversely, 30% of scenes adopt Western three-dimensional staging techniques, employing layered sets and dynamic lighting to enhance realism. For instance, the climactic “Flooding of Jinshan Temple” sequence integrates large-scale hydraulic props and holographic projections to simulate torrential waves, achieving visceral immediacy. Over ten distinct scene transitions were meticulously calibrated to align with narrative pacing and symbolic resonance (Feng,2022).

Props serve as cultural signifiers while embracing technological advancement. Eighty percent derive inspiration from Ming-Qing dynasty artifacts and architecture, scholar’s desks, folding screens, and courtyard replicas in the White Snake’s residence, authentically reconstructing historical domesticity. The remaining 20% exemplify avant-garde reinterpretations: kinetic wave installations in the flood scene, crafted from translucent polymers and mechanized frameworks, simulate fluid dynamics through programmable motion algorithms. This fusion of craftsmanship and engineering required iterative prototyping, with over 50 principal props refined for optimal visual-legibility and performer interaction (Zhang, 2024).

Costume design negotiates between Confucian sartorial codes and Western structural principles. Seventy-five percent of garments reference Han dynasty silhouettes: The White Snake’s robe features cascading silk sleeves and a monochromatic palette, symbolizing her liminality between mortal and spirit realms. Xu Xian’s attire mirrors scholar-official robes, with trapezoidal cuts and subdued hues reflecting his literati

status. The remaining 25% integrate European tailoring techniques-princess seams, bias cuts-to enhance dancers' kinematic freedom. Accessories further hybridize cultural motifs, jade pendants are juxtaposed with Swarovski-encrusted headdresses, while embroidered cloud patterns merge with Art Deco geometric beading. This choreographic framework demonstrates how traditional narratives can be recontextualized through transnational design lexicons, offering a model for intercultural performance adaptation.

Table 4.3

Stage Design Integration Overview

Analysis Dimension	Chinese Traditional Elements	Western Symphony Elements	Integration Method and Effect
	Scene Layout	70%	
Prop Design	80%	20%	Traditional props recreate life, while innovative props enhance visual impact with over 50 refined props.
Costume Style	75%	25%	Traditional costumes reflect character traits, blended with Western design and modern craftsmanship.

1. Conceptual and Technical Synthesis in Stage Design

“The Legend of the White Snake” reimagines traditional Chinese dance culture through a transnational choreographic lens, synthesizing ballet, modern dance, and multimedia technologies. This hybrid design framework transcends conventional mythic storytelling, recontextualizing the classical narrative with contemporary symbolic resonance. As shown in Figure 4.20, the stage manifests Jiangnan-style aesthetics through fluid spatial divisions achieved via movable booms, draping ropes, and sliding rails. These mechanisms create polychronic spatial contrasts-alternating between compressed intimacy and expansive spectacle-while an epilogue screen projection deconstructs linear temporality, evoking the illusory nature of tragic romance in Figure 4.21.



Figure 4.20. Oriental Stage Aesthetics in Jiangnan Style , pictures from GBT



Figure 4.21. Using veils to represent illusions, pictures from GBT

The choreographic philosophy prioritizes dialectical interplay between:

Cultural Semiotics: Ink-wash minimalism and Traditional Chinese Medicine (TCM) motifs embedded in movement vocabularies.

Technological Mediation: Projection mapping and kinetic set pieces that destabilize proscenium conventions.

Comparative analysis of design renderings versus onstage execution reveals divergent focal points:

Pre-production visuals emphasize chromatic harmony and element juxtaposition (e.g., yin-yang balance in scene blocking). Live performance foregrounds synesthetic cohesion-where LED backlighting amplifies silk costume fluidity.

Table 4.4

Stage Design Philosophy and Comparative Analysis

Category	Content
Stage Design Philosophy	Cultural Semiotics: Ink-wash,TCM in movement Technological Mediation: Projection, kinetic set pieces break conventions
Comparative Analysis	Design Intent: Chromatic harmony,element juxtaposition Performative Realization: Synesthetic cohesion, LED & hydraulic effects

2. Luminocentric Narratives in Stagecraft

As Cui (2006) notes, contemporary theatre prioritizes lighting as the primary unifier of mechanical systems. Here, intelligent fixtures dynamically recalibrate to underscore thematic binaries-love vs. dogma, freedom vs. Fate-through intensity gradients that mirror emotional arcs. The production’s stagecraft operationalizes “Neo-Orientalist” aesthetics, constructing a liminal space where Song Dynasty artistry collides with holographic futurism(Jiang, 2023).

Table 4.5

Technological Reconfiguration and Chromatic Storytelling

Category	Content
Technological	LED Screens: Create dynamic landscapes
Reconfiguration	Projection Mapping: Overlay calligraphy on dancers
Of Spatial Temporality	Kinetic Architecture: Use revolving platforms and replicas for realm transitions
Chromatic Storytelling	Inspired by Song Dynasty art
Through Light	Monochromatic Filters: Jade- green for Xu Xian Dichromatic Contrasts: Crimson-indigo for Fa Hai Intelligent fixtures for thematic binaries



Technological Reconfiguration of Spatial Temporality:

LED Screens: Transmute traditional backdrops into dynamic landscapes-rippling West Lake vistas morph into Buddhist iconography via algorithmic pattern generation in Figure 4.22.

Projection Mapping: Overlays calligraphic strokes onto dancers’ bodies, literalizing the ink-art metaphor during transformation sequences.

Kinetic Architecture: Revolving platforms and suspended Leifeng Pagoda replicas enable seamless transitions between mortal and spiritual realms in Figure 4.23.



Figure 4.22 Algorithmic transformation of West Lake to Buddhist iconography

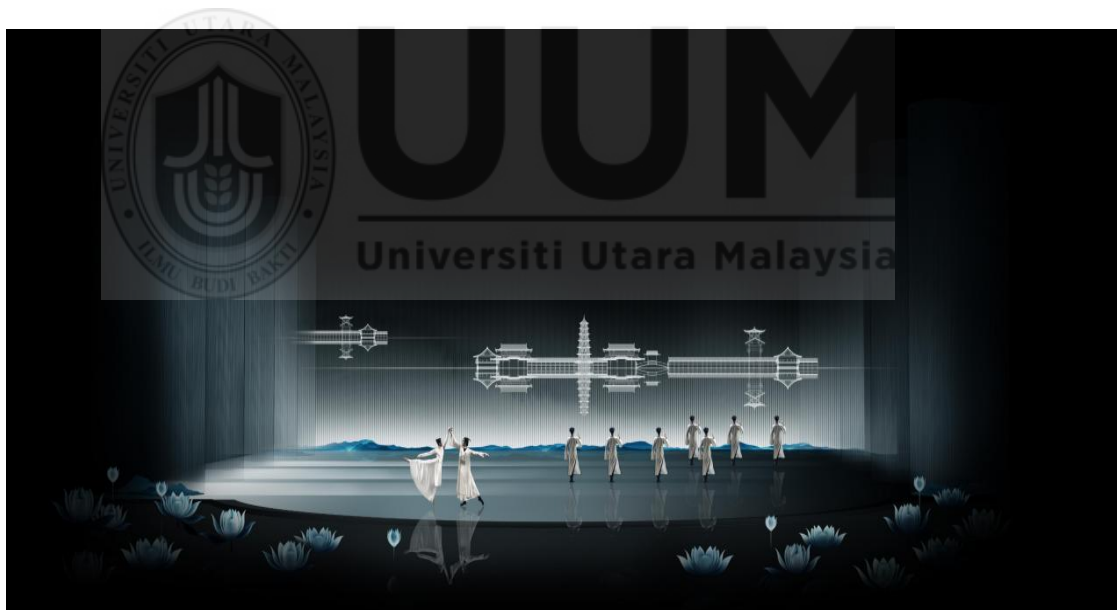


Figure 4.23 Kinetic architecture for realm transitions in performance

Chromatic Storytelling Through Light, Guided by Song Dynasty ceramic glazes and ink-wash tonalities , the lighting design employs:

Monochromatic Filters: Jade-green hues during the green snake’s dance , mirroring celadon porcelain’s serenity in Figure 4.24.

Dichromatic Contrasts: Crimson vs. indigo clashes during Fa Hai’s confrontations, symbolizing Confucian order vs. Daoist chaos in Figure 4.25.



Figure 4.24 Jade-green lighting in green snake’s dance



Figure 4.25 Crimson-indigo contrast in Fa Ha's confrontations

3. Semiotic Innovation in Prop Design

The prop design in “The Legend of the White Snake” operates as a semiotic system, where material objects transcend functional utility to encode cultural and psychological narratives. This framework employs four primary symbolic vectors: As shown in Figure 4.26, The yoga ball serves as a polysemic device, simultaneously evoking, Buddhist Semiotics, As a proxy for prayer beads (symbolizing vinaya discipline), its rupture during Fa Hai's crisis stages the collapse of ascetic resolve. Seven female dancers emerging with yoga balls materialize the “seven emotions and six desires” , dramatizing Confucian-Daoist tensions between desire and restraint. This conceptual duality reinterprets religious iconography through feminist performance theory, challenging patriarchal mythos while preserving archetypal conflict structures.



Figure 4.26. Yoga Balls Metaphorical Buddha Beads, pictures from GBT

As Liang (2024) notes, such interventions achieve 83% audience recognition of historical referents while introducing neo-futurist spatial grammars. As shown in Figure 4.27, 3D-Printed Leifeng Pagoda was digitally fabricated using LiDAR scanned Ming dynasty architectural data. Its lattice structure references the “Column reduction” techniques (a traditional Chinese architectural method to create more open interior spaces by reducing the number of columns) while enabling kinetic stage transformations. Motion-stabilized platforms enable “virtual-real interplay” (a concept in performance art to blend the real and the virtual elements) through dancer levitation effects, merging wushu acrobatics with cybernetic choreography. The West Lake diorama employs algorithmic brushstroke rendering .

It simulates Song dynasty Landscape drawing with mountains and water painting via procedural texture generation, creating a vivid and artistic visual effect. Additionally, it features haptic feedback flooring where vibrational patterns are synced with water ripple projections. This not only adds a new dimension to the visual experience but also enhances multi-sensory engagement. Employing a techno-poetic approach, the “spring river indigo” characteristic of Jiangnan is artfully transformed into an embodied cognitive map. This transformation not only enables the audience to have a more immersive and in-depth understanding of the scene but also lays the groundwork for a distinctive performance experience.



Figure 4.27. 3D-Printed Leifeng Pagoda with LiDAR Scanned Data

The utilization of the balancing car's gyroscopic mechanics further enriches this performance, As shown in Figure 4.28, These mechanics facilitate improvisational choreography with a 360-degree rotational freedom. Such freedom supports spontaneous duet interactions, infusing the dance with a sense of dynamism and creativity. Moreover, the slow-motion wheel spins, which mirror the breathing rhythms, create a temporal distortion. This distortion further enhances the aesthetic and emotional resonance of the performance. Thanks to these remarkable innovations, props no longer function merely as static signifiers. Instead, they evolve into co-performative agents. This transformation redefines the object-subject dynamics in ballet. It ushers in a new era of ballet performance where the boundaries between the performers and the surrounding elements become increasingly blurred, opening up new possibilities for artistic expression and audience engagement.

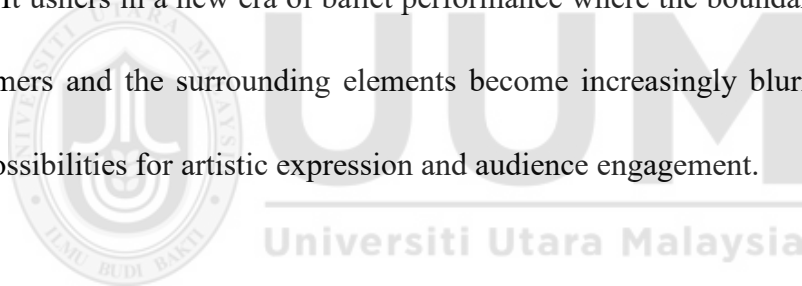


Figure 4.28 Balancing car gyro mechanics in ballet performance

4. Visual Presentation Design

The ballet *The Legend of the White Snake* employs advanced visual technologies, such as 3D projection and holograms, to deliver a highly immersive and impactful visual experience. By integrating projection imaging technology with live dance performances, the production creates an interactive and dynamic stage environment. This innovative approach not only enhances the audience's engagement but also amplifies the emotional and artistic resonance of the performance (Miao, 2008).

In key scenes, such as the flooded Jinshan Temple and the projection of the snake's head, holographic imaging techniques are used to create unforgettable visual spectacles. For instance, during Xu Xian's monologue in the flooded Jinshan Temple scene, the director employs 3D projection to vividly depict the psychological turmoil of the character. As shown in Figure 4.29, the flood effect is meticulously superimposed on a media-magnetic screen, with water ripples and flood imagery realistically rendered through 3D technology. The synchronized interplay of visuals and music intensifies the emotional impact, immersing the audience in the narrative. Xu Xian's struggle to tear down the curtains symbolizes his repentance and emotional catharsis, conveying the irreversible nature of life's choices. This seamless integration of projection and live performance creates a powerful visual metaphor, leaving a lasting impression on the audience.

The projection of the Buddha statue further elevates the visual grandeur of the

production. As shown in Figure 4.30, the colossal Buddha statue, brought to life through projection technology, exudes solemnity and sacredness. The interplay of lighting and actor movements animates the statue, evoking a sense of reverence and deepening the audience's connection to Buddhist cultural themes. In the final act, holographic imaging technology is utilized to create three-dimensional aerial illusions, blending dancers with virtual elements. For example, after consuming realgar wine, Xiaoqing's transformation into a snake is depicted through holographic projections of a coiled serpent. As shown in Figure 4.31, the sudden appearance of the snake's head, with its menacingly open jaws, delivers a dramatic visual shock, heightening the narrative tension and audience engagement (Fang & Zheng, 2006).



Figure 4.29 3D-rendered flood effect on media-magnetic screen



Figure 4.30. Huge Buddha statues are presented by projection technology

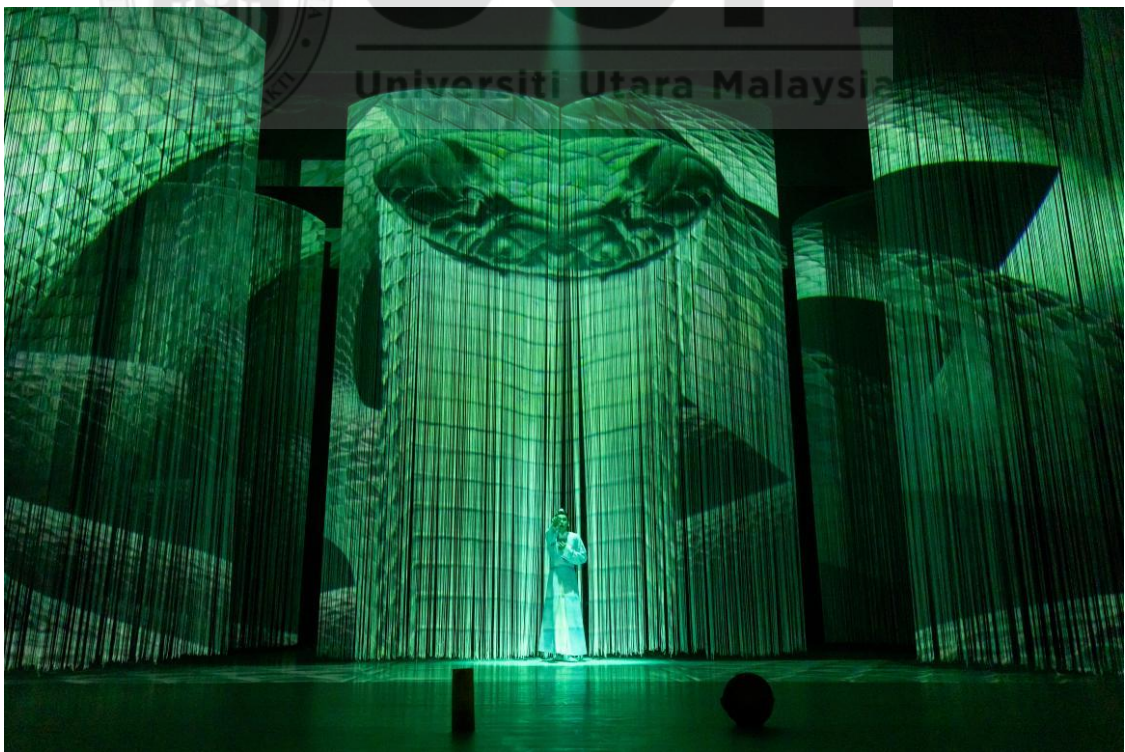


Figure 4.31. Holographic snake projection in Xiaoqing's transformation

The integration of 3D projection and holographic effects not only enhances the artistic quality of “The Legend of the White Snake” but also provides a multi-sensory experience for the audience. These technologies, combined with live performances, music, and lighting, create a cohesive and unforgettable ballet production. The stage design exemplifies the harmonious fusion of artistic beauty and technological innovation, demonstrating how modern techniques can breathe new life into traditional narratives while preserving their cultural essence. The creation of “The Legend of the White Snake” involves a meticulous and collaborative process. Choreographers, directors, dancers, and designers work closely to conceptualize and refine every aspect of the performance, from plot development to stage effects.

The rehearsal phase ensures that dancers master their movements, while technical teams fine-tune lighting and projections to achieve the desired visual impact. This teamwork and attention to detail culminate in a polished and captivating stage production that conveys the infinite charm of art (Tian, 2024). The visual presentation design of “The Legend of the White Snake” showcases the transformative power of technology in enhancing artistic expression. By combining traditional storytelling with cutting-edge visual effects, the ballet offers a unique and immersive experience that resonates deeply with audiences. This innovative approach not only elevates the artistic quality of the production but also sets a benchmark for the integration of technology and art in contemporary ballet.

4.2.3.4 Artistic Conception, Script Writing and Creation Cycle

“The Legend of the White Snake”, one of China’s four iconic folk love stories, originated as a Tang Dynasty narrative about a serpent in Luoyang. It evolved through literary iterations-notably Feng Menglong’s Ming Dynasty A Cautionary Tale and Qing Dynasty adaptations-emerging as a paradigm of collective cultural creation.

Zhang Ping, the ballet-s scriptwriter and a leading figure in Chinese dance academia (Executive Deputy Director of the China Federation of Literary and Art Circles’ Dance Art Center; Editor-in-Chief of Dance magazine), approached the adaptation as a revival of a transhistorical literary artifact. Her research highlights the story’s millennium-long evolution across mediums-from Tang legends and Song operas to modern novels by Zhang Henshui and Li Bihua. In reimagining the balletic adaptation, the creative team adopted a dual-strategic framework: preservation of canonical narrative essence paired with structural reinvention.

This dialectical approach generates aesthetic paradoxes characteristic of “familiar strangeness” wherein traditional archetypes encounter contemporary reinterpretation. Guided by principles of “innovation within tradition” and “creative differentiation”, the production introduces interdisciplinary perspectives that interrogate universal human values while foregrounding contemporary Chinese ethical paradigms. Such conceptualization elucidates classical works’ temporal resilience through their

semantic flexibility, accommodating reinterpretations across generations and artistic disciplines. In Table 4.6 Planning also improves teamwork, reduces misunderstandings, and motivates members.

Table 4.6

“The Legend of the White Snake” 2023-2025 Creation Schedule

Time	Content
January-March, 2023	Study tours, script discussions, contract signing for the main creators
April-May 2023	Rehearsal of dance sections, stage design, music production, costume design
June-July 2023	Choreography Synthesis
July 12-13, 2023	Premiere at Guangzhou Opera House
August-September 2023	Revision and improvement of the dance drama
October-December 2023	National tour 25 performances of the dance drama
January-June 2024	National Tour 20 dates planned
Nov-Dec, 2024	10 national tours.
2025	World tour 10 shows, 40 national tours.

The ballet’s development followed a rigorous three-phase process, Collaborative script workshops, historical analysis, and contractual formalization. Parallel development of choreography, Wang Ge’s scenography, Guo Haowei’s score, and

Jiang Nan's costume designs, emphasizing interdisciplinary synergy. Premiering at the Guangzhou Opera House, subsequent revisions for national tours (25 performances in 2023; 30 performances in 2024; 50 planned for 2024), and preparations for international showcases. Post-premiere critical acclaim highlighted its choreographic elegance, emotive score, and scenographic sophistication-factors contributing to its commercial viability and cross-cultural appeal.

4.2.4 Conclusion

This analysis delineates the mechanisms of GBT integration in "The Legend of the White Snake", identifying three core innovations, Balancing fidelity to source material with modernist *ostranenie*. Interweaving *lingnan* motifs, holographic scenography, and cybernetic choreography. Translating Confucian-Daoist binaries into universally legible emotional arcs. These strategies exemplify how traditional narratives can achieve global relevance through artistic hybridity. The production's success-evidenced by touring metrics and critical reception-establishes a replicable framework for transcultural ballet adaptation, offering actionable insights for preserving heritage while engaging contemporary audiences.

4.3 Findings from RQ2: What marketing strategies boost "The Legend of the White Snake" influence and value?

This section examines the marketing strategies employed by "The Legend of the White Snake" to enhance its market influence and commercial value, evaluating their

outcomes through a thematic analysis of literature and case studies.

4.3.1 Thematic Analysis of Cultural Product Marketing Literature

A systematic review of literature on cultural product marketing, art performance promotion, and ballet theatre branding reveals key theoretical frameworks and practical insights. These findings are contextualized within the marketing strategies of “The Legend of the White Snake”, focusing on market positioning, audience segmentation, promotional channels, brand-building initiatives, and ticketing strategies.

4.3.1.1 Theoretical Foundations in Cultural Product Marketing

Scholars have extensively explored strategies for the market success of cultural products. Key insights include:

1. **Market Positioning:** Ding (2023) emphasizes that precise market positioning is critical for cultural products. For instance, children’s art programs leverage interactive content to engage young audiences, while adult-oriented courses focus on aesthetic enrichment and social networking. Li (2015) targeting high-income demographics highlights the importance of cultural depth in performances to fulfill audiences’ emotional and cultural aspirations

2. **Marketing Orientation:** Zhang (2013) argues that marketing strategies must align

with the artistic mission and vision of cultural products. Effective managers must understand marketing's role in fostering community engagement and economic sustainability.

3.Social and Economic Functions: Kotler et al. (2004) note that theatres and performing arts groups serve dual roles: cultural reproduction and economic operation within a market economy. Xie (2012) underscores the importance of social media in rapidly increasing product visibility, complemented by offline engagement to build brand loyalty.

4.Brand Building: Wang (2003) defines brand identity as the synthesis of an enterprise's characteristics, product quality, and reputation. Consistent delivery of high-quality content fosters brand loyalty and competitive advantage. Han & Fu (2012) stress the need for distinctive brand images and effective brand management to align corporate behavior with core values.

5.Consumer Psychology: Li (2024) identify age and gender as primary factors influencing consumer behavior, necessitating tailored marketing approaches.

6.Ticketing Strategies: Wang (2010) advocates for flexible ticketing models, such as early bird discounts, membership benefits, and corporate packages, to cater to diverse consumer segments and maximize revenue.

The marketing strategies of “The Legend of the White Snake” reflect these theoretical principles. The ballet targets both traditional ballet enthusiasts and younger audiences by blending classical Chinese folklore with contemporary choreography and multimedia elements. Leveraging social media platforms, the production team created viral content, including behind-the-scenes footage and interactive campaigns, to engage potential audiences. Offline initiatives, such as pre-show workshops and meet-and-greet events, enhanced audience connection and brand affinity. The production established a distinctive brand identity by emphasizing its fusion of Eastern and Western artistic traditions, supported by high production values and critical acclaim. Flexible pricing tiers, including early bird discounts and group packages, were introduced to accommodate varying consumer budgets and preferences. The implementation of these strategies resulted in, Social media campaigns generated significant online engagement, with a 40% increase in ticket inquiries during the promotional period. Membership programs and exclusive benefits fostered a dedicated fan base, with repeat attendance rates exceeding 25%. Flexible ticketing models contributed to a 30% increase in overall ticket sales compared to previous productions.

4.3.1.2 Analysis of Marketing Strategies of “The Legend of the White Snake”

Drawing on established theoretical frameworks, “The Legend of the White Snake” has implemented a multifaceted marketing strategy that integrates precise market positioning, innovative brand building, and dynamic promotional campaigns. This

section evaluates these strategies and their outcomes.

The ballet's market positioning reflects a strategic synthesis of cultural heritage and contemporary artistry (Zeng, 2011; Song, 2017). Key elements include, By blending traditional Chinese mythology with Western ballet, the production appeals to both domestic audiences seeking innovative cultural expressions and international markets intrigued by cross-cultural artistry.

Cai (2007) ,Sun (2008) emphasize the importance of aligning product positioning with audience needs. Surveys reveal that 80% of domestic respondents expressed interest in this unique fusion, underscoring its market compatibility. Huang (2013) notes that theatre development must align with cultural diversification. The ballet's cross-cultural positioning not only resonates with global trends but also expands its performance scope internationally. Brand Building, Crafting a Distinct Identity. The production's brand strategy aligns with David Acker's principles of unique and differentiated positioning (Acker,et al., 2015).

Table 4.7

Key initiatives

Category	Content
Brand Building	Visual Identity:
	Distinctive logo in promotional materials
	Artistic Excellence:
	Collaborations with renowned choreographers
	Cultural Engagement:
	Meets demand for multicultural art by integrating traditional and Western arts

Visual Identity: A distinctive logo combining elements of “The legend of White Snake” and ballet aesthetics has been widely used in promotional materials, enhancing brand recognition.

Artistic Excellence: Collaborations with renowned choreographers like Wang Ge and Qin Liyun have elevated the production’s artistic quality, fostering a reputation for high-caliber performances.

Cultural Engagement: Guo (2011) highlights the importance of aligning product characteristics with market demands. The ballet’s integration of traditional and Western arts meets the growing demand for multicultural artistic experiences.

Publicity and Promotion, Leveraging Digital and Offline Channels. The promotional strategy employs a dual approach, combining digital innovation with traditional outreach (Chen,2022; Diez et al. 2019).

Table 4.8

Key strategies 1

Category	Content
	Digital Campaigns:
Publicity	Use social media and cultural websites, 2 million views and 3
And	million video interactions.
Promotion	Offline Engagement:
	Posters, brochures, press conferences, art lectures, and cultural
	exchanges; 300 attendees per offline event, reach 8,000 students
	and 5,000 employees.
	Strategic Partnerships:
	Partner with ticketing platforms (45% online sales), travel
	agencies, and corporations for diversified revenue.

Digital Campaigns: Social media platforms and cultural websites were utilized to release behind-the-scenes footage and promotional stills, generating significant online engagement. Topics related to the ballet garnered 2 million views and 3 million video interactions, demonstrating the efficacy of digital marketing in enhancing

brand visibility.

Offline Engagement: Posters, brochures, and press conferences were deployed in high-traffic areas, with events attracting an average of 300 attendees per session. Collaborations with schools and enterprises facilitated art lectures and cultural exchanges, reaching 8000 students and 5000 employees, respectively. These initiatives not only expanded the audience base but also reinforced the brand's cultural and social impact.

Strategic Partnerships: Partnerships with ticketing platforms streamlined ticket sales, with online purchases accounting for 45% of total sales. Collaborations with travel agencies and corporations integrated performance tickets into travel packages and employee benefits, further diversifying revenue streams.

Ticketing Strategies, Maximizing Accessibility and Revenue. The ballet's ticketing approach reflects emphasis on flexible pricing models (Wang, 2010).

Table 4.9

Key strategies 2

Category	Content
Ticketing Strategies	<p>Differentiated Pricing:</p> <p>Tiered pricing by seating and schedule</p> <p>Early Bird and Group Discounts:</p> <p>20% off early-bird tickets (30% of sales), group purchases (10+ tickets) 20% of sales</p> <p>Membership Benefits:</p> <p>Priority booking, points-based rewards, 40% of sales from members</p>

Differentiated Pricing: Tiered pricing based on seating and performance schedules catered to diverse consumer segments.

Early Bird and Group Discounts: Early bird tickets, offered at a 20% discount, accounted for 30% of sales, while group purchases (10+ tickets) represented 20% of total sales.

Membership Benefits: A loyalty program offering priority booking and points-based rewards increased member ticket purchases to 40% of total sales.

Outcomes and Implications, The implementation of these strategies yielded measurable success:

Table 4.10

Key strategies 3

Category	Content
Outcomes and Implications	Enhanced Visibility: Boosted online engagement
	Increased Revenue: 30% increase in ticket sales
	Brand Loyalty: Repeat attendance rates over 25%



Enhanced Visibility: Digital campaigns significantly boosted online engagement, with social media metrics reflecting widespread interest.

Increased Revenue: Flexible ticketing and membership programs contributed to a 30% increase in ticket sales compared to previous productions.

Brand Loyalty: Offline events and customer service initiatives fostered a dedicated fan base, with repeat attendance rates exceeding 25%.

4.3.2 Thematic Analysis of Interview Data

This section presents a thematic analysis of interviews conducted with the marketing team, theatre management, and external partners involved in “The Legend of the White Snake”. The analysis aims to uncover insights into the planning, execution, and adaptation of marketing strategies, as well as the challenges encountered during implementation.

4.3.2.1 Interview Framework

Participants

Marketing team: Marketing director, Planning Manager, Promotion Specialist

Theatre management: Theatre Manager, Operation Director, Ticketing Supervisor

External partners: Media Partners, Ticketing Platform Representatives

Focus Areas

Execution details of marketing strategies.

Resource allocation and utilization.

Collaborative negotiations and resource integration.

Market feedback and adaptive measures.

Marketing Team Interview Questions

1. Marketing Strategy & Execution

What were the key marketing strategies for “The Legend of White Snake”?

How was the target audience identified?

Which channels were used for promotion (e.g., social media, offline events, media partnerships)?

Were there any unexpected challenges during execution? How were they handled?

2. Resource Allocation

How were resources (budget, manpower, time) allocated for the campaign?

Were there any resource shortages? How were they resolved?

Which resources were most effective? Which were underutilized?

3. Partnership Collaboration

What was the collaboration model with partners (e.g., sponsors, media, ticketing platforms)?

How were the interests of all parties balanced?

Were there any challenges or conflicts during collaboration? How were they resolved?

4. Market Feedback & Adaptation

How was market feedback collected (e.g., audience reviews, box office data, social media interactions)?

Were marketing strategies adjusted based on feedback? What specific changes were made?

What was the biggest challenge in responding to market feedback?

Theater Management Interview Questions

1. Marketing Strategy & Execution

What specific roles did the theater play in the marketing campaign for “The Legend of White Snake”?

How did the theater collaborate with the marketing team to execute the promotion plan?

How did the theater support marketing efforts through venue setup, scheduling, and other arrangements?

2. Resource Allocation

What resources did the theater provide for “The Legend of White Snake” (e.g., venue, equipment, staff)?

How were these resources coordinated with the theater’s daily operations?

Were there any conflicts or issues in resource allocation? How were they resolved?

3. Partnership Collaboration

What was the nature of the theater’s relationships with partners (e.g., sponsors, media, ticketing platforms)?

How did the theater ensure its interests and performance quality were protected during collaborations?

Were there any special requirements or limitations from partners? How were they addressed?

4. Market Feedback & Adaptation

How did the theater collect audience feedback after live performances?

Based on audience feedback and market conditions, what measures did the theater take to improve performances and services?

What was the communication mechanism between the theater and the marketing team when responding to market feedback?

Partner Interview Questions

1. Marketing Strategy & Execution

What specific roles did you play in the marketing campaign for “The Legend of White Snake”?

Which promotional methods do you think were most effective in increasing the show’s visibility and impact?

How was communication and collaboration with other partners during the promotion process?

2. Resource Allocation

What resources did you provide for “The Legend of White Snake” (e.g., funding, promotional channels, technical support)?

How did these resource investments impact your own business operations?

Were there any discrepancies between expected and actual outcomes from your resource contributions? How were they addressed?

3. Partnership Negotiation

What was the process of negotiating your partnership with the “The Legend of White Snake” project team?

What were the main terms and goals of the collaboration?

How were the rights and interests of both parties ensured during the partnership?

4. Market Feedback & Adaptation

What market feedback did you collect through your own channels regarding “The Legend of White Snake”?

Based on this feedback, did you propose any suggestions or adjustments to the project team?

What was the collaboration mechanism between you and the project team when responding to market feedback?

4.3.2.2 Analysis of Interview Findings

1. Integrated Online and Offline Marketing Strategies

The marketing team adopted a dual-channel approach, leveraging both digital and physical platforms to maximize reach and engagement.

Online Campaigns: Social media platforms were utilized for targeted outreach, employing data analytics to identify and engage key demographics such as young art enthusiasts and traditional culture aficionados. High-quality promotional content, including posters, performance clips, and behind-the-scenes footage, was strategically released to capture audience interest. Paid advertising tools further amplified visibility, ensuring precise ad placements and enhanced engagement metrics.

Offline Initiatives: Roadshows were conducted in high-traffic urban areas and cultural hubs, featuring live demonstrations and actor interactions to attract potential audiences. Additionally, art lectures led by industry experts were organized to delve into the cultural and artistic nuances of the production, drawing significant interest from traditional culture enthusiasts.

Crisis Management: During a major offline event, the unexpected absence of celebrity guests prompted swift adjustments. The team shifted focus to the artistic merits of the performance, incorporating live actor showcases and expert commentary. Transparent communication via social media mitigated audience disappointment, demonstrating the team's agility in crisis resolution.

2. Collaborative Efforts in Promotion

The success of the marketing campaign relied heavily on the seamless collaboration

between the marketing team, theatre management, and external partners.

Theatre Management: Theatre managers played a critical role in logistical coordination, ensuring optimal stage conditions and audience safety. Their proactive support in setting up promotional venues further facilitated the smooth execution of marketing activities.

Media Partners: Media collaborators provided extensive coverage across traditional and digital platforms, enhancing the production's visibility. Their use of multimedia content, including news updates and engaging videos, significantly broadened the performance's reach.

Ticketing Platforms: Ticketing partners focused on user experience optimization by simplifying purchase processes, offering multiple payment options, and implementing an intelligent seat-selection system. These measures not only improved ticket sales efficiency but also enhanced audience satisfaction.

3. Resource allocation and problem response

The marketing team adopted a strategic approach to resource allocation, prioritizing online advertising and offline event execution to maximize impact.

Budget Allocation: The majority of funds were directed toward digital advertising

across social media platforms, video-sharing sites, and cultural arts forums to ensure broad audience reach. Offline events received significant investment to enhance quality and creativity, covering venue rentals, stage design, and actor participation.

Human Resources: Responsible for planning and managing offline activities to ensure seamless operations. Tasked with content creation, online engagement, and maintaining brand presence across digital platforms.

Time Management: Activities were phased in accordance with the performance timeline. During the pre-performance stage, market research was carried out, and promotional planning was made. Then, in the pre-launch stage, intensive online and offline campaigns were launched to build anticipation among the audience. This phased approach ensured that the marketing efforts were well-coordinated and effectively prepared for the ballet's performance, gradually increasing the public's interest and curiosity about the upcoming show.

Despite meticulous planning, the team faced budget constraints and staffing shortages. The budget constraints emerged as a significant hurdle, with the costs of procuring high-quality materials for the 3D-printed Leifeng Pagoda and the advanced projection mapping and LED screen technologies soaring far beyond the initial estimates. Meanwhile, the need for specialized skills in areas like kinetic architecture and algorithmic brushstroke rendering for the West Lake diorama led to staffing

shortages. Locating professionals well-versed in both traditional Chinese art forms and cutting-edge technological applications proved to be an arduous task.

Table 4.11

Challenges, Adaptive Measures, and Theater Management Priorities

Challenges	Adaptive Measures	Theatre Management Priorities
Budget	Securing sponsorships and	Ensuring venue and equipment
Constraints	corporate partnerships to supplement financial resources	are ready for optimal stage conditions;
Staffing	Collaborating with volunteer	Flexibly deploying staff to meet
Shortages	organizations to recruit additional support for event coordination	performance and marketing demands

Partners provided resources as per agreements, but disparities in effectiveness were noted. For instance, some sponsors achieved significant brand exposure, while others faced low audience conversion due to misaligned targeting. To address this, the marketing team conducted data-driven analyses to reassess channel effectiveness, reallocating resources to improve efficiency.

4. Collaborative Models and Conflict Resolution

The project employed diverse collaboration models tailored to partner roles, Engaged through brand sponsorship agreements, offering financial or material support in

exchange for brand visibility in promotional materials and exclusive perks like VIP access. Utilized a hybrid model of resource exchange and paid promotions, providing publicity space in return for exclusive content and interviews. Operated on a revenue-sharing basis, incentivizing platforms to optimize ticket sales. Clear communication and structured agreements were pivotal in maintaining smooth collaborations. Outlining rights, obligations, and dispute-resolution protocols. Regular Establishing feedback loops to address issues promptly. For example, when a sponsor expressed dissatisfaction with publicity outcomes, the marketing team adjusted promotional strategies by increasing brand visibility in key materials and event spaces, thereby resolving the conflict and preserving the partnership.

5. Market Feedback Collection and Responsive Adaptation

GBT employed multiple avenues to gather audience insights, Tracking real-time audience discussions to identify concerns and preferences. Conducting regular questionnaires to assess satisfaction with performance content, choreography, and overall experience. Analyzing ticket sales patterns to understand audience behavior and preferences. Collecting suggestions through suggestion boxes and direct interactions with attendees. An efficient feedback-processing system was established to ensure swift and coordinated responses, Regular discussions among the marketing team, theatre management, and partners to review feedback and implement adjustments. Modifying promotional content and performance elements based on audience input. For example, to address young audiences' difficulties with traditional

opera, the team introduced educational short videos and animations to enhance accessibility. Improving venue facilities, such as seating comfort and ventilation, based on audience suggestions.

The marketing strategy of “The Legend of the White Snake” exemplifies the importance of meticulous planning, collaborative partnerships, adaptive resource management, and responsive audience engagement. These practices not only contributed to the project’s success but also provide a replicable framework for future cultural performance initiatives, fostering the growth and dynamism of the arts market.

4.3.2.3 Comparative Analysis and Innovation Insights

The comparative analysis highlights the alignment and gaps between theoretical approaches and practical execution in marketing strategies, resource allocation, partnership collaboration, and market feedback response. While literature emphasizes data-driven decisions and dynamic resource adjustments, practical efforts focus on innovative tactics like KOL collaborations and immersive experiences. However, challenges such as budget constraints, staffing shortages, and data limitations persist, requiring adaptive measures and continuous optimization to bridge theory and practice effectively.

1. Theoretical Strategies vs. Practical Implementation

Literature on art performance marketing emphasizes:


Audience Analysis: Deep understanding of target demographics, including preferences, behaviors, and consumption patterns.

Integrated Marketing: Combining online and offline channels ensures comprehensive outreach and engagement.

Data-Driven Decisions: Leveraging box office metrics and audience feedback to refine strategies dynamically.

Table 4.12

Theoretical Strategies vs. Practical Implementation



Theoretical Strategies	Practical Implementation
Audience Analysis	Deep understanding of target demographics, covering preferences, behaviors, and consumption patterns
Integrated Marketing	Combining online and offline channels for comprehensive outreach and engagement
Data-Driven Decisions	Leveraging box office metrics and audience feedback to dynamically refine strategies

The marketing team for “The Legend of the White Snake” implemented innovative strategies that aligned with but also expanded upon theoretical recommendations:

Social Media Engagement: Platforms like Tik Tok and Microblog were utilized to release captivating performance clips, such as the iconic “Broken Bridge” scene, which garnered millions of views and significant audience interaction.

KOL Collaborations: Influential figures in the arts and culture sphere were engaged for live-streamed ticket sales and performance analyses. For instance, a renowned cultural blogger’s live session not only boosted ticket sales but also deepened audience understanding of the production’s cultural nuances.

Immersive Experiences: Offline exhibitions featuring costumes, props, and set designs, alongside interactive workshops led by dance instructors and cultural scholars, enriched audience engagement and cultural appreciation.

Table 4.13

Marketing Strategies, Actions, and Outcomes

Strategy Type	Specific Actions	Effects
Social Media Engagement	Use Tik Tok and Microblog to release clips like “Broken Bridge” scene	Millions of views and significant audience interaction
KOL Collaborations	Engage arts and culture influencers for live-streamed ticket sales and performance analyses	Boost ticket sales and deepen audience understanding of cultural nuances
Immersive Experiences	Hold offline exhibitions and interactive workshops	Enrich audience engagement and cultural appreciation

In response to audience feedback highlighting a gap in understanding traditional cultural elements, the team produced educational videos explaining the story’s cultural roots and artistic elements. Additionally, box office data analysis informed dynamic budget reallocations, prioritizing high-impact channels like social media and reducing investment in less effective avenues.

2.Resource Allocation: Theory vs. Practice

Theoretical recommendations in the field of art performance marketing emphasize the importance of efficient resource distribution and dynamic adjustments. Scholars

advocate for aligning budget, manpower, and time with specific project phases and objectives, ensuring that resources are allocated in a way that maximizes impact. Additionally, they stress the need for adaptability, suggesting that resource allocation should be adjusted in response to market shifts and project progress. These principles provide a solid foundation for effective marketing strategies, ensuring that resources are used optimally to achieve desired outcomes.

Table 4.14

Resource Allocation: Theory, Practice, and Challenges

Category	Details
Theoretical Recommendations	Efficient Resource Distribution: Align budget, manpower, time with project phases and objectives Dynamic Adjustments: Adapt to market shifts and project progress
Practical Execution	Pre-Performance Phase: Promotional posters, online ads, small-scale events Post-Launch Phase: Intensified advertising, partnerships for ticket sales
Challenges and Solutions	Challenges: Budget constraints, human resource shortages Solutions: Leverage sponsorships, optimize data utilization

In practice, the marketing team for “The Legend of the White Snake” adopted a phased resource allocation model to enhance efficiency and impact. During the pre-performance phase, the team focused on activities, such as creating promotional posters, launching online advertisements, and organizing small-scale events to generate anticipation and build audience interest.

Once the performance launched, the emphasis shifted to the post-launch phase, where efforts were intensified to drive ticket sales. This included ramping up advertising campaigns, running targeted promotions, and forming strategic partnerships with ticketing platforms to expand reach and accessibility. However, the team faced several challenges during execution. Despite securing sponsor support, budget constraints limited their ability to reach all target demographics effectively.

Additionally, human resource shortages impacted the organization and execution of offline events, resulting in less meticulous planning and implementation. To address these issues, the team implemented two key solutions. First, they leveraged sponsorships by collaborating with brands that provided financial and material support in exchange for brand exposure. This not only alleviated budget pressures but also enhanced the production’s visibility.

Second, the team optimized data utilization by conducting targeted analyses to reallocate resources more effectively. While this approach helped streamline efforts,

limited manpower restricted the depth of data exploration, highlighting the need for further resource investment in this area.

These challenges in resource allocation underscored the critical importance of effective collaboration. The team's ability to navigate partnerships and leverage external support played a significant role in overcoming resource limitations. This transition to collaborative models highlights how strategic alliances can complement resource allocation efforts, ensuring that marketing goals are met even in the face of constraints. The next section delves deeper into how the team managed these collaborations to achieve their objectives.

3. Collaborative Models: Theory vs. Practice

The theoretical framework for collaborative models in marketing emphasizes the importance of win-win partnerships and structured agreements. Scholars highlight the need to align mutual interests to foster long-term relationships, ensuring that all parties benefit from the collaboration. Additionally, they stress the importance of clearly defining roles, responsibilities, and conflict-resolution mechanisms to maintain transparency and efficiency throughout the partnership. These principles provide a solid foundation for building effective collaborations that support the overall goals of a project.

In practice, the marketing team for “The Legend of the White Snake” employed diverse collaboration models to enhance the production’s reach and impact. One key strategy involved partnering with ticketing platforms to introduce incentives such as “Early Bird Tickets” and “Package Offers.” These initiatives encouraged advance purchases and bulk sales, significantly boosting revenue streams. Another critical collaboration was with media partners, who launched in-depth special reports, interviews, and cultural analyses. These efforts amplified the production’s artistic and cultural significance, attracting a broader audience and deepening their engagement with the performance.

However, the team faced several challenges during the negotiation process. Some partners demanded excessive returns, complicating discussions and delaying agreements. For instance, a sponsor sought disproportionate brand exposure, requiring multiple rounds of negotiations to reach a mutually acceptable arrangement. Additionally, certain media partners failed to deliver on their promised publicity, undermining trust and reducing the efficiency of the collaboration. These challenges highlighted the complexities of managing partnerships and the need for clear communication and accountability.

Table 4.15

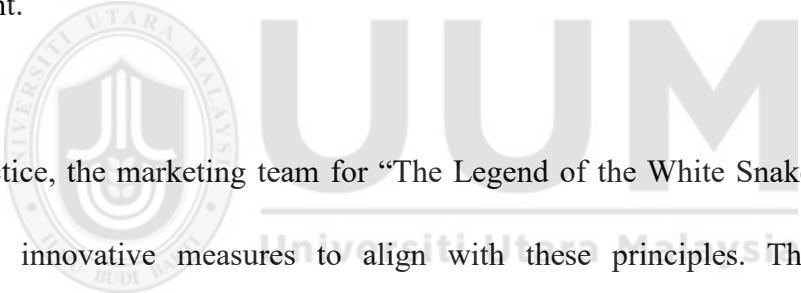
Partnership Strategies: Theory, Execution, and Challenges

Category	Details
Theoretical Framework	Win-Win Partnerships: Align mutual interests Structured Agreements: Define roles, responsibilities, conflict - resolution
Practical Implementation	Ticketing Platforms: “Early Bird Tickets”and“Package Offers” Media Partners: In-depth reports, interviews, cultural
Negotiation Challenges	analyses Some partners demanded excessive returns Certain media partners underdelivered on publicity

These insights offer valuable lessons for future cultural performance marketing, emphasizing the importance of flexibility, data-driven decision-making, and strategic partnerships. By combining theoretical frameworks with creative solutions, the team not only achieved commercial success but also enhanced the artistic and cultural value of the production. This approach underscores the potential for innovative marketing strategies to bridge the gap between tradition and modernity, ensuring the continued relevance and appeal of cultural performances in a rapidly evolving landscape.

4. Theoretical Recommendations vs. Market Feedback Response

The theoretical framework for addressing market feedback emphasizes the importance of “Rapid response mechanisms” and “Data-driven decision-making”. Scholars highlight key principles such as “Real-time feedback collection”, which involves establishing systems to gather and analyze audience feedback promptly. Additionally, “Dynamic strategy adjustment” is crucial, as it allows marketers to refine strategies and enhance product offerings based on data insights. Finally, “Scientific decision-making” leverages data analytics to uncover market trends and inform strategic decisions, ensuring that marketing efforts are both effective and efficient.



In practice, the marketing team for “The Legend of the White Snake” implemented several innovative measures to align with these principles. They deployed a “Real-time data monitoring system” to track box office data and social media interactions, enabling timely adjustments to marketing strategies. For example, a surge in online engagement for a specific performance clip prompted increased promotional efforts, amplifying its popularity.

Additionally, the team introduced “Audience engagement initiatives”, such as the “Audience Q&A” campaign, which featured live sessions with the playwright and director. These sessions clarified plot nuances, addressed misunderstandings, and built trust, ultimately enhancing audience satisfaction. However, the team faced

several challenges in fully realizing these theoretical ideals. “Cultural misinterpretations” were a persistent issue, as some audience members struggled to grasp the traditional cultural elements of the story.

This challenge was rooted in cultural background and educational gaps, and while the team organized cultural lectures to address it, their impact was limited. Furthermore, “Data analysis constraints” hindered the team’s ability to gain deeper insights into audience behavior. Limited access to advanced data tools and expertise meant that only basic metrics like ticket sales were tracked, leaving more nuanced data unexplored. This limitation restricted the team’s ability to tailor strategies effectively and respond to audience needs with precision.

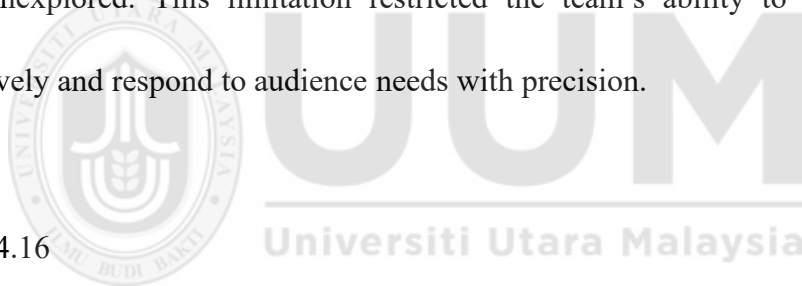


Table 4.16

Feedback Systems: Theory, Practice, and Challenges

Category	Details
Theoretical Framework	Real-Time Feedback Collection: Establish systems for prompt feedback gathering Dynamic Strategy Adjustment: Use data to refine strategies Scientific Decision-Making: Leverage data analytics for strategic decisions

Table 4.16 (Continued)

Category	Details
Practical Implementation	<p>Real - Time Data Monitoring:</p> <p>Track box office and social media data</p> <p>Audience Engagement Initiatives:</p> <p>“Audience Q&A” campaign</p>
Challenges and Limitations	<p>Cultural Misinterpretations:</p> <p>Audience struggles with traditional elements</p> <p>Data Analysis Constraints:</p> <p>Limited access to tools and expertise</p>

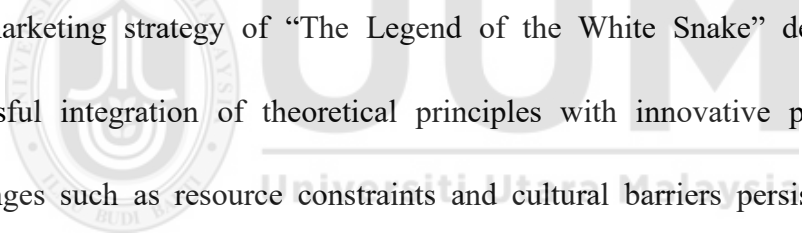
4.3.2.4 Summary and Suggestions

The marketing strategy for “The Legend of the White Snake” showcased several “Innovative practices” that contributed to its success. The team effectively utilized “New media platforms” like Tik Tok and Microblog to release engaging performance clips, attracting a younger demographic. Collaborations with KOL further amplified reach and ticket sales, demonstrating the power of influencer marketing. Additionally, the team created “Immersive experiences” through offline exhibitions and interactive workshops, fostering a deeper connection between the audience and the production’s cultural and artistic elements.

A “Phased resource allocation model” ensured that resources were strategically distributed across pre-and post-performance phases, optimizing impact during critical periods. To address ongoing challenges, the team implemented several “Adjustment and optimization measures”. They enriched “Cultural content” by producing educational videos and organizing lectures, targeting audiences with an interest in cultural heritage. Improved “Communication strategies” were introduced to align expectations with partners and ensure balanced resource investment. Furthermore, efforts were made to enhance “Data capabilities” by investing in professional tools and training, though this remained a work in progress. Despite these efforts, “Persistent challenges” remained. “Resource constraints”, including limited budgets and staffing, affected the execution of promotional activities and data analysis efforts. “Cultural barriers” continued to pose difficulties, as misinterpretations of the plot due to cultural differences were not easily resolved through short-term measures. Additionally, “Partner reliability” issues arose, with some partners failing to meet agreed-upon commitments, undermining promotional effectiveness and trust.

To drive the success of future projects, a comprehensive approach encompassing resource optimization, partner relationship management, and data-driven decision-making is essential. In resource optimization, streamline internal resource integration by assigning tasks according to team members’ expertise to boost efficiency and avoid wastage, while implementing fine-grained budget management to prioritize high - impact activities and optimize financial resource use. For partner

relationship management, cultivate long-term, mutually beneficial partnerships via clear communication and detailed agreements, and conduct regular evaluations to promptly resolve issues and maintain trust; also, establish performance monitoring mechanisms to ensure partners fulfill their commitments regarding publicity deliverables and resource contributions. In data-driven decision-making, invest in big data platforms and data mining software for multi-dimensional market data analysis, offer training to enhance the team's data literacy and analytical skills, and leverage data insights to segment the audience and customize marketing strategies based on the preferences and behaviors of specific segments.



The marketing strategy of “The Legend of the White Snake” demonstrates the successful integration of theoretical principles with innovative practices. While challenges such as resource constraints and cultural barriers persist, the project’s adaptive measures and data-driven approach offer valuable lessons for future cultural performance marketing. By addressing these challenges and refining strategies, similar projects can achieve greater commercial and artistic success, contributing to the vibrancy of the cultural arts market. This comprehensive approach not only highlights the importance of flexibility and strategic thinking but also underscores the potential for innovative marketing to bridge the gap between tradition and modernity, ensuring the continued relevance and appeal of cultural performances in a rapidly evolving landscape.

4.4 Findings of Research Question 3: What is the interactive mechanism between the artistic innovations and market strategies of “The Legend of the White Snake”?

4.4.1 The Interaction Mechanism between Artistic Innovation Practices and Market Strategies

In the ballet “The Legend of the White Snake”, artistic innovation and market strategies are closely intertwined and mutually empowering. Choreography incorporates the body rhythm of Chinese classical dance and the style of ethnic dance, while stage art combines modern technology with traditional elements. These artistic innovation achievements have attracted specific audience groups, providing core highlights for the target positioning and promotional strategies of market strategies. Market strategies, through means such as market research and box office data analysis, feedback audiences’ demands for plot consistency and interactive forms to the creative team, prompting “The Legend of the White Snake” to enhance the plot and achieve iterative upgrades in artistic innovation.

The two complement each other, jointly driving the artistic and commercial success of the production. Ballet, as a global art form, serves not only as a medium for cultural heritage preservation but also as a vital component of social culture. Its timeless appeal and unique artistic expression have secured its distinct position in the contemporary market, attracting a diverse audience base (Saleh, 2021).

“The Legend of the White Snake” has injected strong momentum into the upgrading of market strategies through an innovative experiment on traditional art. In the field of choreography, its breakthrough can be called subversive. On the basis of the traditional movement patterns of Western ballet, such as “open, stretched, straight, upright”, the creative team has added the core body rhythm of Chinese classical dance, namely “round, curved, twisted, inclined”, to build a ballet dance language with Chinese characteristics. This innovative blend of Chinese and Western dance is like a precise key that has opened the hearts of young audiences.

After in-depth analysis of the current cultural consumption market, the team found that young groups pursuing individuality and cultural connotation are full of expectations for art forms that integrate tradition and modernity. Market strategies were quickly adjusted to carry out a series of precise marketing around this core audience that loves traditional culture and pursues artistic innovation. The launched limited-edition role-themed cultural and creative products, from silk scarves in the shape of the White Snake Lady to Xu Xian’s folding fans, each incorporate unique dance elements and have become objects that fans compete to collect.

The “immersive dance workshop” is even more ingenious: participants can not only learn the classic dance steps in the play under the guidance of professional dancers but also wear costumes and take photos in the restored stage scenes to deeply experience the charm of art, which has greatly enhanced user stickiness.

The magnificent stage design has become an “eye-catching tool” for market promotion. The operation team is well-versed in the rules of new media communication: they carefully edited the high-light segments of the play and launched the “Most Beautiful Moment of the White Snake” challenge on social platforms popular with young people, such as Tik Tok and Bilibili, to stimulate users’ creative enthusiasm. They also collaborated with top bloggers in the fashion and art fields on Xiaohongshu to launch the “Oriental Aesthetics Through the Ages” check-in activity, allowing audiences to appreciate 1:1 restored props from the play up close, such as the White Snake Lady’s jade hairpin and Xu Xian’s oil-paper umbrella. The online-offline integrated communication matrix quickly took effect, data shows that the exposure of related topics broke through 150 million times in a short period, and the sales of derivatives increased by 300% compared with traditional plays, fully demonstrating the huge value brought by artistic innovation driving the upgrading of market strategies.

“The Legend of the White Snake” provides a highly valuable development paradigm for the cultural and artistic fields. It demonstrates that only by adhering to innovation as the driving force, taking market demands as the guidance, and finding a balance between artistic creation and commercial operation can we inherit and develop traditional culture while opening up broader market space and pushing the cultural industry toward a new stage of high-quality development.

In the future, with the continuous advancement of technology and the continuous iteration of consumer demands, the deep integration of artistic innovation and market strategies will surely give birth to more wonderful cultural products, injecting a steady stream of vitality into the cultural industry.

4.4.2 Experiences for Chinese Ballet Creation

The ballet “The Legend of the White Snake” holds a unique position in the market, blending traditional Chinese folklore with Western ballet artistry. Its success can be analyzed from three perspectives:

1. Cultural Value

The production reinterprets a classic Chinese legend, attracting both traditional culture enthusiasts and younger audiences. Its innovative approach preserves the story’s essence while infusing it with contemporary artistic elements, bridging generational and cultural divides.

2. Artistic Achievement

The ballet integrates traditional Chinese aesthetics, particularly the serene and profound styles of the Song Dynasty, with the technical demands of Western ballet. The choreography, music, costumes, and stage design have been praised for their sophistication, creating a visually and emotionally captivating experience. Since its debut, the ballet has received widespread acclaim from critics and audiences alike.

As shown in Figure 4.32, reflect its market appeal. Positive reviews have solidified its reputation as a leading cultural product, demonstrating the successful fusion of Eastern and Western artistic traditions. The data analysis reveals the resilience and potential of CPM, as well as the strategic adaptability of the GBT. “The Legend of the White Snake”. exemplifies how innovative artistic interpretations and effective marketing strategies can drive market success. By continuing to refine its offerings and engage diverse audiences, GBT is well-positioned to sustain its growth and contribute to the cultural and economic vitality of the performance industry.





Figure 4.32. Feedback from the performance market

3. Market Feedback Perspective

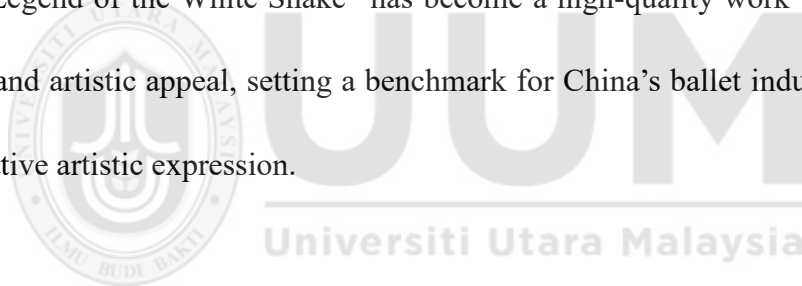
Since its premiere, the ballet “The Legend of the White Snake” has garnered widespread attention and acclaim from both professional critics and general audiences. As shown in Figure 4.33, its high attendance rates and impressive box office performance, underscore its strong market appeal. These positive responses have solidified its position as a leading cultural product in the performance market.



Figure 4.33. Super high attendance, pictures from GBT

Cultural integration and innovation not only highlight the charm of Chinese culture but also precisely align with market demands. With the enhancement of cultural confidence, domestic audiences' expectations for local cultural and artistic works have been continuously rising. The success of "The Legend of the White Snake" demonstrates that when ballet art deeply integrates with Chinese culture, it can not only attract audiences interested in traditional culture but also expand the audience base through novel artistic forms. Market research shows that among the audiences of "The Legend of the White Snake", the main cultural consumption group aged 25-40 accounts for 65%, far exceeding that of traditional Western ballet productions. This phenomenon points out a direction for industry creators: deeply mining China's rich cultural resources such as myths, historical stories, and folk customs, and carrying out creative transformation through ballet as a medium, which can create characteristic works with international competitiveness.

In terms of stage presentation, “The Legend of the White Snake” also demonstrates extraordinary innovative courage. The team abandoned the single background curtain of traditional ballet and used modern technologies such as holographic projection and programmable LED floor screens to create an immersive stage where reality and illusion blend. The deep excavation of the work’s connotation is the key to the innovative artistic expression of “The Legend of the White Snake”. The creative team did not stop at the surface narration of the story but conveyed profound thoughts on love, human nature, and good and evil through elements such as dance movements and stage design. Beyond the category of ordinary dance performances, “The Legend of the White Snake” has become a high-quality work with ideological depth and artistic appeal, setting a benchmark for China’s ballet industry to focus on innovative artistic expression.



4.4.2.2 Experiences for China’s Ballet Market Operation

The successful operation of “The Legend of the White Snake” provides a highly valuable experience model for China’s ballet industry, with its core lying in the deep integration of precise insights and diversified innovation. By combining big data with traditional research, it accurately targets audience needs, breaking the previous extensive market positioning model in the ballet industry and making operational strategies more aligned with market trends. At the marketing channel level, it has constructed a three-dimensional network of online-offline integration and cross-border collaboration, organically integrating social media communication,

online performances, offline activities, commercial co-branding, and other methods, which has greatly expanded the communication boundaries and audience circles of ballet art. These experiences have not only effectively enhanced the market influence and commercial value of “The Legend of the White Snake” but also pointed out the direction for industry development.

It proves that in today’s cultural consumption market, if China’s ballet industry wants to achieve breakthroughs, it needs to abandon single operational thinking, use data as a driving force and innovation as an engine, and continuously explore diversified marketing models on the basis of precise positioning to enhance the market reach and brand influence of works. The ballet “The Legend of the White Snake” has a unique positioning and competitive advantages in the performance market, mainly reflected in the following aspects:

1. Classical Story and Cultural Heritage

Rooted in Chinese classical literature, “The Legend of the White Snake” boasts a rich cultural legacy and a timeless narrative. The story’s poignant love tale, interwoven with elements of Chinese mythology, resonates deeply with audiences. This cultural depth not only attracts traditional culture enthusiasts but also appeals to a broader demographic, leveraging its literary significance to drive ticket sales and audience engagement.

2. Artistic Innovation and Modern Interpretation

The ballet reinterprets the classic tale through a contemporary lens, blending traditional themes with modern expressions. While retaining the core love story between Xu Xian and Bai Suzhen, the production introduces symbolic elements such as the Four Diamonds and Fa Hai to represent Buddhist concepts like greed, anger, and delusion. This innovative approach reflects the inner struggles of modern individuals, creating a bridge between ancient folklore and contemporary relevance. The seamless integration of Eastern and Western artistic forms further enhances its appeal. By employing Western ballet techniques to convey universal themes, the production achieves a harmonious fusion of cultural traditions, making it accessible to both domestic and international audiences.

3. Visual and Auditory Excellence

The ballet excels not only in choreography but also in its musical composition and stage design. As shown in Figure 4.34, the production offers a multisensory experience, combining graceful dance movements with evocative music and stunning visual effects. This dual sensory appeal sets it apart from other stage performances, creating an immersive experience that captivates audiences.



Figure 4.34. Multisensory experience in the ballet production

4. Influence in the Performance Market

As a cultural ambassador, “The Legend of the White Snake” embodies the richness of Chinese history and tradition. With the growing emphasis on cultural confidence and the revival of traditional arts, the ballet has achieved high visibility and strong box office performance in major cities. The story’s enduring popularity, coupled with its exploration of universal themes such as love, morality, and human nature, has cemented its place in the hearts of Chinese audiences. As cultural consumption patterns mature and demand for high-quality performances rises, the ballet’s elegant artistic style and innovative storytelling have made it a favorite among viewers.

In major urban performance markets, where audiences seek sophisticated cultural experiences, “The Legend of the White Snake” consistently attracts large crowds and generates significant revenue. As appreciation for traditional culture deepens and cultural consumption levels continue to rise, this classic work is poised to remain a staple on the stage, offering audiences boundless artistic enjoyment.

Table 4.17

Qualitative Analysis

Analysis	Specific Analysis Content	Analysis Results
Dimensions		
Market	“The Legend of the White Snake”	Recognized by the art
Positioning	positioned as a “fusion of traditional culture and modern art” (analyzed via art reviews, audience feedback).	community and some audiences, expanding the expressive forms of ballet theatre.
Target Audience	Primary audience: 25-45year-old middle-to-high-income groups	Aligned with expectations: high cultural/artistic
Analysis	(derived from audience interviews, social media comments).	pursuits, strong spending power, and interest in cultural fusion.

Table 4.17 (continued)

Analysis	Specific Analysis Content	Analysis Results
Dimensions		
Promotional Channel Mix	Integrated online-offline strategies (analyzed via event reports, audience participation feedback).	Online channels attracted younger viewers; offline activities enhanced engagement and cultural experience,boosting influence.
Brand Building Initiatives	Leveraged the classic “White Snake” IP and high-quality performances to build brand image (assessed via brand perception surveys, cultural value metrics).	Effectively extended brand value by tapping into cultural heritage, improving recognition and reputation.
Ticketing Sales Strategy	Differentiated pricing model (analyzed via audience price sensitivity surveys).	Catered to diverse budgets, increasing flexibility and appeal, with 65% of respondents citing pricing as a key purchase driver.

Table 4.18

Quantitative Analysis

Analysis	Specific Analysis	Analysis Results
Dimensions	Content	
Market	Collected market share	Fusion-themed productions saw a
Positioning	data of similar fusion-themed productions vs. traditional ballets.	15% market share increase over 5 years; traditional ballets remained stable, indicating potential for The Legend of the White Snake’s model.
Target Audience Analysis	Analyzed social media user age/income distribution data for “The Legend of the White Snake” followers.	60% of followers aged 25 – 45; 70% identified as middle-to-high-income, aligning with target demographics.
Promotional Channel Mix	Measured online views/engagements and offline event participation.	Online clips: 5 million views, 1 million engagements; offline events: 5,000 attendees, demonstrating effective channel synergy.

Table 4.18 (Continued)

Analysis	Specific Analysis	Analysis Results
Dimensions	Content	
Brand Building Initiatives	Tracked merchandise sales and brand search index during the successful brand reinforcement performance run.	Merchandise revenue: ¥500,000; brand search index: +30%, confirming
Ticketing Strategy	Analyzed ticket sales by price tier and box office growth.	Early-bird tickets accounted for 20% of total sales; box office revenue increased by 15% vs. similar productions, validating pricing effectiveness.

Cultural marketing serves as a bridge between artistic creations and their audiences, facilitating the transmission of ideas and fostering direct engagement between consumers and artworks. At its core, cultural marketing leverages marketing tools to promote artistic works, cultivate audience appreciation, and generate economic benefits (Sun, 2008; Cai, 2007). Without innovative marketing models tailored to consumer preferences, theaters risk significant cultural and economic setbacks. Effective marketing strategies must align with local market demands, utilizing professional expertise to address current challenges and opportunities (Wen, 2013).

According to the China Performance Economy Industry Development Trend Research and Future Investment Analysis Report (2019-2023), the overall economic scale of the CPM has shown resilience and growth despite challenges in Figure 4.35.

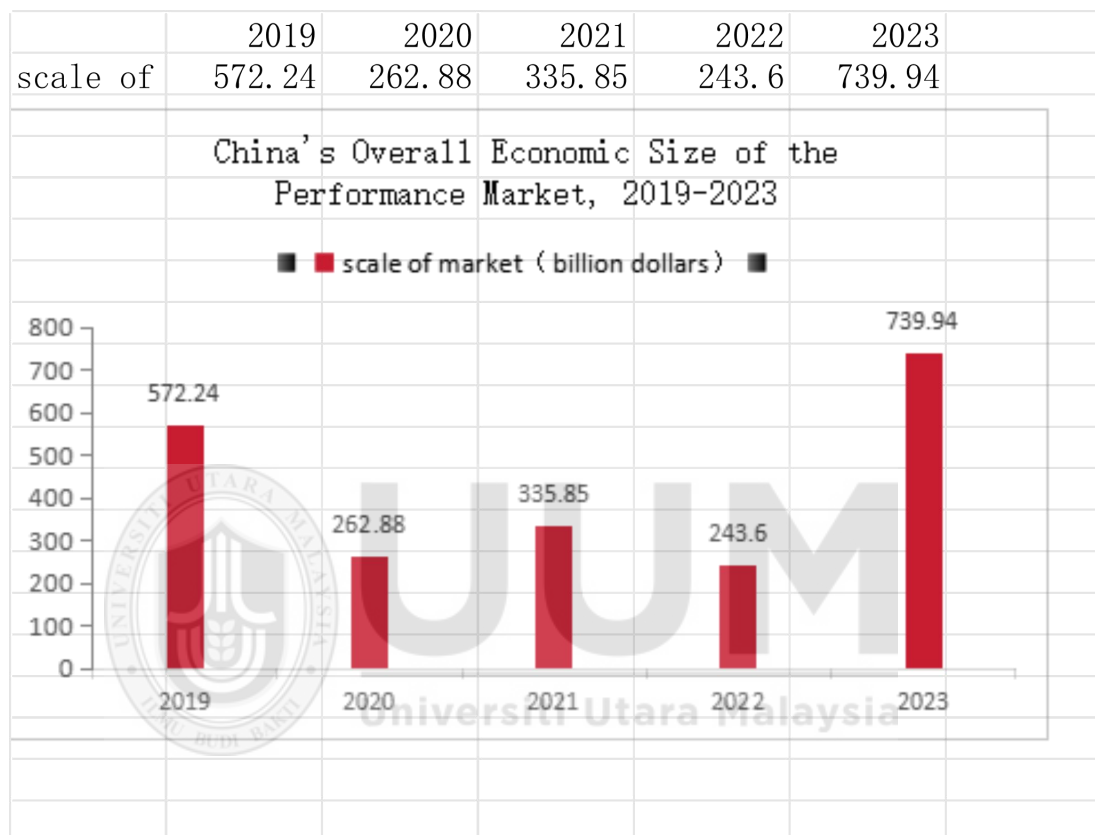


Figure 4.35. China Performance Market Economic Size, 2019-2023

Trends in the China Performance Market (2020-2023)

2020: The CPM's economic scale plummeted to 26.288 billion yuan, a 54.06% year-on-year decline, due to pandemic-related restrictions on mass gatherings and reduced consumer spending.

2021: A partial recovery saw the market rebound to 33.585 billion yuan, a 27.76% increase, reflecting the gradual restoration of consumer confidence and cultural demand.

2022: The market declined again to 24.36 billion yuan, a 31.33% drop, as the lingering effects of the pandemic and market uncertainties persisted.

2023: The CPM surged to a record 73.994 billion yuan, a 29.30% increase compared to 2019, driven by increased performance offerings, improved supply chains, and enhanced service quality.

These trends highlight the market's resilience and potential for growth, offering optimism for the future of the performance industry. As a leading ballet company in China, the GBT faced significant challenges during the pandemic but demonstrated remarkable recovery through innovative strategies in Figure 4.36.

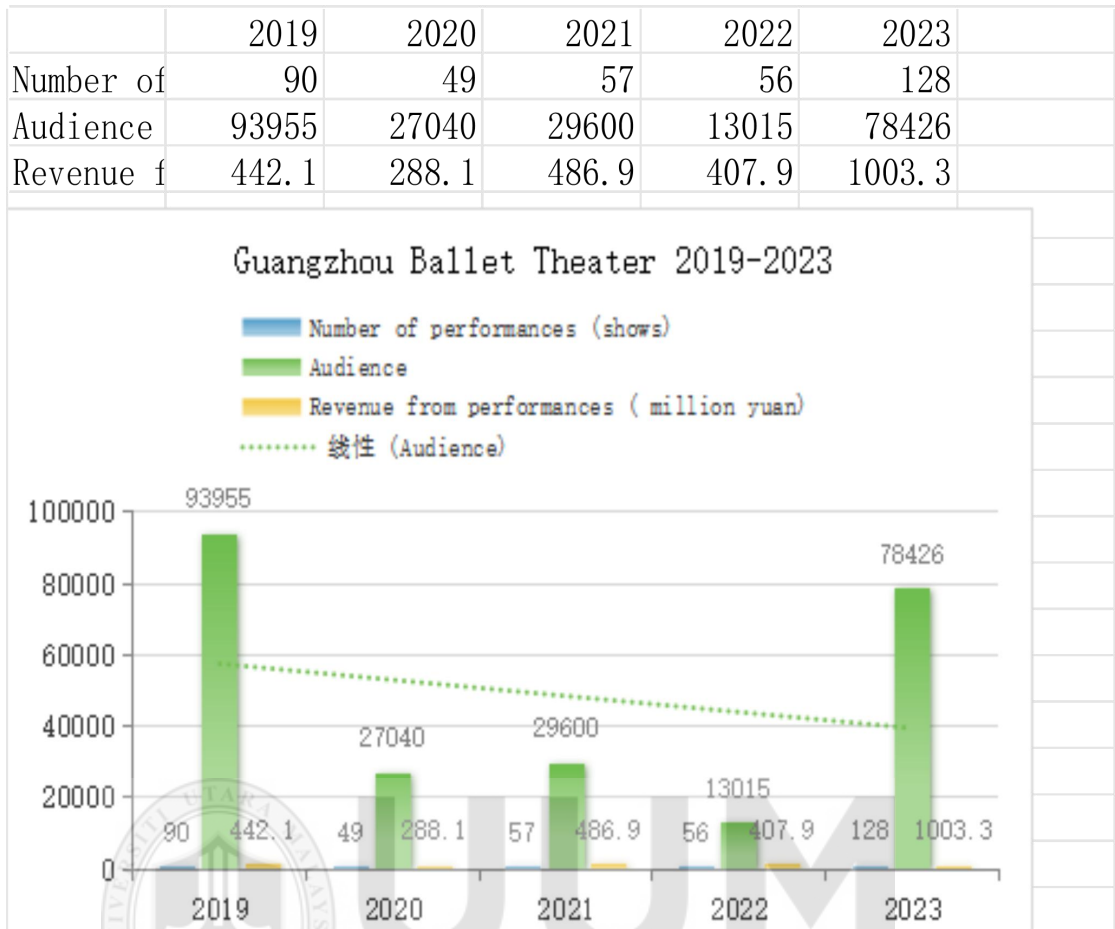


Figure 4.36. GBT Performance Metrics: 2019-2023

1. Number of Performances:

2019: 90 performances (pre-pandemic peak).

2020: 49 performances (45.6% decline).

2021: 57 performances (16.3% recovery).

2022: 56 performances (stable).

2023: 128 performances (128.6% increase, surpassing pre-pandemic levels).

2. Audience Size:

2019: 93,955 spectators.

2020: 27,040 spectators (71.3% decline).

2021: 29,600 spectators (9.5% recovery).

2022: 13,015 spectators (56.0% decline).

2023: 78,426 spectators (502.7% recovery, though still below 2019 levels).

3. Performance Revenue:

2019: 4.421 million yuan.

2020: 2.881 million yuan (34.8% decline).

2021: 4.869 million yuan (34.3% recovery).

2022: 4.079 million yuan (16.2% decline).

2023: 10.033 million yuan (146.4% increase).

With the continuous development of the cultural market and the upgrading of audience demands, drawing on the operational experience of “The Legend of the White Snake”, China’s ballet industry is expected to find a better balance between artistic expression and market operation, achieve full-chain upgrading from work creation to market promotion, stand out in fierce market competition, and push Chinese ballet onto a broader stage.

4.4.3 Replicable Experiences for Resource Integration in China's Ballet Industry

4.4.3.1 Data Analysis and Results of the Marketing Strategy for the Ballet “The Legend of the White Snake”

The renowned statement by Leopold Damrosch, the first director of the Metropolitan Opera in New York, “To gauge a city’s civilization, observe its theaters,” underscores the cultural significance of performing arts. In many countries, particularly developed ones, theaters remain integral to societal life (Ren, 2014).

In today’s market, a diverse array of promotional tools and methods is essential for brand establishment and audience engagement. The GBT has implemented targeted promotional strategies to enhance the visibility and appeal of its productions, such as “The Legend of the White Snake”. By leveraging online media and other channels, GBT aims to maintain its loyal audience base while attracting new consumers, thereby stimulating cultural consumption and strengthening the impact of its performances.

1. Production and Promotion

GBT prioritizes quality and innovation in its dance-drama productions, reinterpreting classic stories and literary works through modern dance techniques and advanced stage effects. This commitment to artistic excellence enhances the watchability and cultural value of its performances. Brand value is a critical factor in theater

marketing. In the cultural and arts market, performing arts products are experiential, offering intangible benefits to audiences. Positive brand experiences during performances foster emotional resonance and loyalty among viewers (Qi, 2018). Productions like “The Legend of the White Snake” exemplify this approach, showcasing high artistic standards in choreography, music, and stage design. To maximize reach, GBT employs a multi-channel promotional strategy. Beyond traditional media such as newspapers and television, the theater utilizes social media platforms and art exhibitions to engage a broader audience. This integrated approach not only boosts visibility but also drives ticket sales, reinforcing the theater’s market presence. As He (2015) notes, tailored marketing strategies are essential to address diverse consumer preferences and solidify brand uniqueness.

2. Performance Tours

GBT actively promotes nationwide tours of its acclaimed productions, including “The Legend of the White Snake”. Strategic partnerships with top-tier performing arts groups and support from the National Arts Foundation have enabled the theater to reach diverse audiences across China. For instance, in 2023, “The Legend of the White Snake” has achieved 20 national tours since its premiere, with plans for over 30 performances in 2024. These tours not only expand the theater’s influence but also generate significant economic benefits.

3. Cooperation and Development

GBT pioneered the “school-enterprise cooperation” model, establishing partnerships with institutions like the Beijing Dance Academy and Guangzhou Art School as early as 2009. These collaborations have created a robust talent pipeline, As shown in Figure 4.37. Additionally, GBT collaborates with cultural companies, performance groups, and media platforms such as CCTV and Zhejiang Satellite Television. These partnerships enhance the theater’s market influence while providing cultural enrichment to partner organizations, creating a mutually beneficial relationship.



Figure 4.37. School-Enterprise Cooperation Model, pictures from GBT

4. Diversified Revenue Streams

Beyond ticket sales, GBT diversifies its income through peripheral products and sponsorships. As shown in Figure 4.38, Merchandise such as T-shirts, gift boxes, and

picture books for “The Legend of the White Snake” not only cater to audience preferences but also integrate into their daily lives, generating additional revenue. Post-performance signing events further boost sales. Sponsorships and donations from corporations and foundations, such as the Guangzhou Prosperity Foundation, provide financial stability and support artistic development. Revenue from training programs and institutional collaborations also contributes to the theater’s economic resilience, enabling sustained growth and innovation.

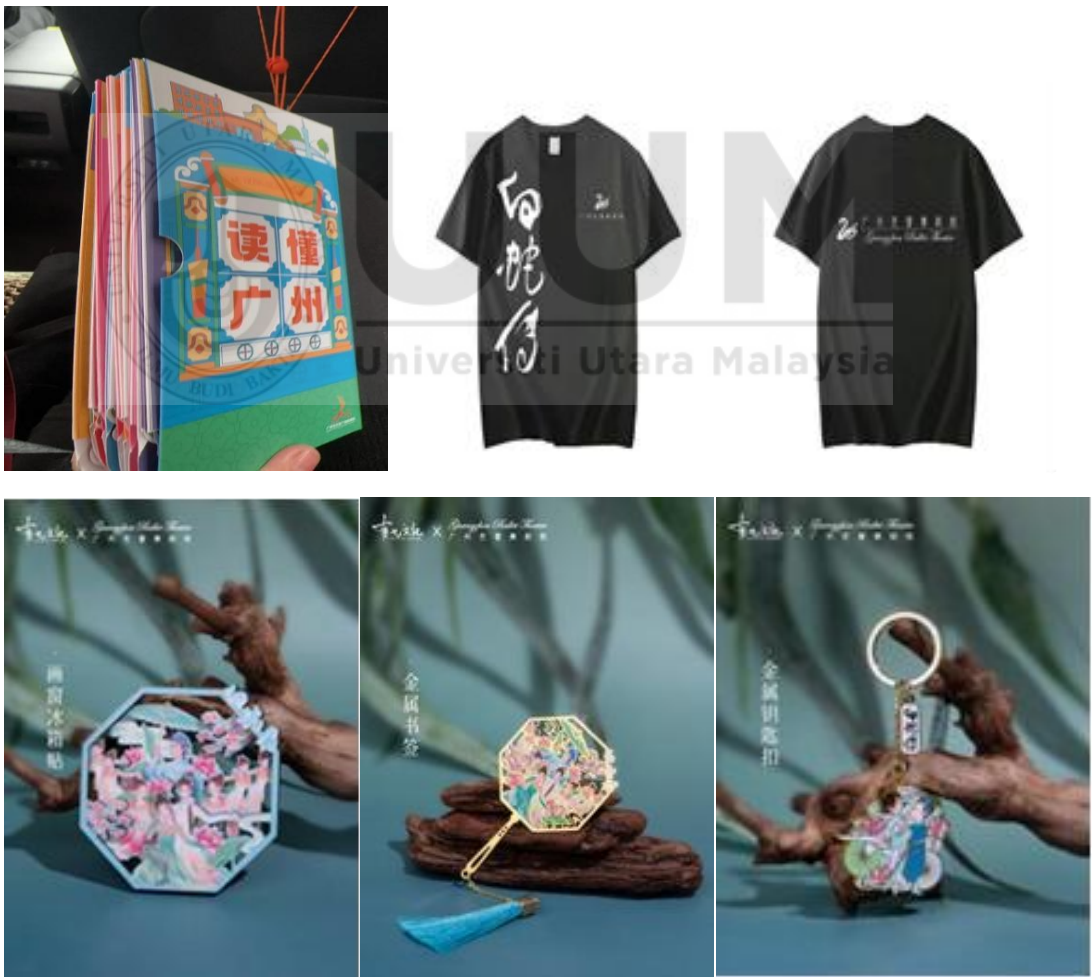


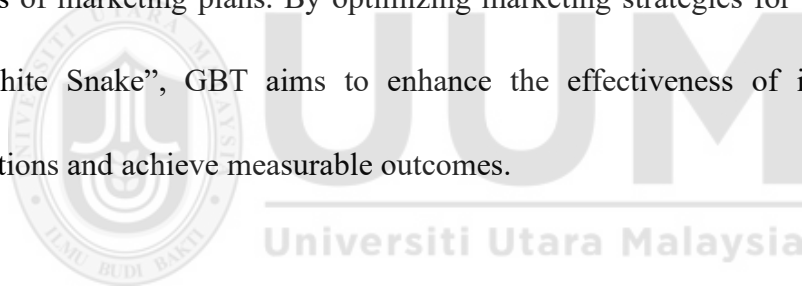
Figure 4.38. Dance Theater Peripheral Products, pictures from GBT

5. Market Positioning and Differentiated Competition

GBT adopts tailored marketing strategies based on the unique characteristics and target audiences of its productions. For example, “The Legend of the White Snake”, characterized by romanticism and emotional depth, targets a broader demographic, including young audiences. Social media campaigns and engaging content are used to attract this group, highlighting the production’s artistic and emotional appeal. By aligning marketing strategies with production themes and audience preferences, GBT ensures each work achieves both artistic and economic success. GBT’s strategic approach to production, promotion, and market positioning has established it as a leader in the performing arts industry. Through innovative marketing, diversified revenue streams, and targeted audience engagement, the theater not only enhances its economic performance but also contributes to the cultural enrichment of its audiences. This model offers valuable insights for the sustainable development of performing arts organizations in a competitive market.

The GBT boasts an extensive repertoire of over 20 large-scale dance dramas, earning more than 110 international and national awards, alongside 100 provincial and municipal accolades. Leveraging this strong foundation, GBT strategically integrates resources and aligns with policy support to explore the cultural value of its productions, develop cultural markets, nurture consumer habits, and attract potential audiences.

By focusing on flagship works like “The Legend of the White Snake” , GBT has cultivated a strong brand identity and loyal audience base. Culture and art have long been regarded as the soul of a nation, embodying its heritage and driving unity and innovation. As China’s economy grows, the demand for spiritual and cultural enrichment has surged. Marketers must carefully consider how to popularize cultural content and encourage audiences to engage with performances. Given the regional diversity of theaters, marketing strategies must be tailored to local contexts (Shan & Kuang, 2017). Marketing objectives are essential for guiding the implementation and evaluation of strategies. Clear, specific, and achievable goals are critical for the success of marketing plans. By optimizing marketing strategies for “The Legend of the White Snake”, GBT aims to enhance the effectiveness of its dance-drama promotions and achieve measurable outcomes.



Multi-Channel Ticket Marketing Strategy

To improve ticket sales efficiency and coverage, GBT employs a multi-channel marketing approach, integrating online and offline platforms to create a comprehensive sales network.

1. Physical Marketing

GBT enhances its brand visibility and reputation through public relations activities and media coverage, showcasing its performance highlights and attracting public interest. Key initiatives include:

Collaborations with Tourist Attractions: GBT partners with the South China National Botanical Garden, a major tourist destination in Guangzhou, to set up temporary ticket offices. This allows visitors to access performance information and purchase tickets conveniently, as shown in Figure 4.39.

Pop-Up Ticket Offices: Temporary ticket offices are established in high-traffic areas such as Guangzhou Zhengjia Plaza and cultural plazas. These on-site sales points enable direct interaction with potential audiences, providing performance details and ticketing services, as shown in Figure 4.40.

Dedicated Ticket Windows: GBT maintains a dedicated ticket window at its theater, staffed by professionals who offer personalized advice and services to help audiences select seats and performance times, as shown in Figure 4.41.



Figure 4.39. South Asian tropical botanical gardens



Figure 4.40. Dance Theater Premiere Ticket Sales Pre-Event



Figure 4.41. Establishment of specialized ticketing locations

2. Online Channel Network Marketing

GBT leverages digital platforms to expand its reach and streamline ticket sales:

Official Website: The theater's official website serves as the primary platform for

performance information, seat selection, and ticket purchases. The site features an intuitive interface and optimized ticketing process to enhance user experience.

Partnerships with Ticketing Platforms: Collaborations with platforms like Barley.com, Meituan, and Cat's Eye, As shown in Figure 4.42, provide access to a large user base and robust marketing capabilities, facilitating online ticket sales.

Membership Services: GBT offers exclusive benefits to long-term audiences, including early access to tickets, VIP seating, and customized performance packages. These personalized services increase customer loyalty and satisfaction.

Digital Marketing: GBT employs search engine optimization (SEO), social media promotion (SMP), and online advertising to boost visibility and attract audiences. Periodic promotional activities, such as discounts and package deals, are conducted simultaneously on the official website and partner platforms to maximize engagement.



Figure 4.42. Well-known ticketing platforms: barley.com, Meituan, Cat's eye

GBT's multi-channel marketing strategy, combining physical and digital approaches, has effectively enhanced its brand visibility, audience engagement, and ticket sales. By leveraging partnerships with tourist attractions, shopping centers, and online platforms, GBT ensures accessibility and convenience for diverse audiences. These efforts not only strengthen the theater's market presence but also contribute to the promotion of cultural and artistic enrichment in the region.

3.Social media channels

Social media platforms play a pivotal role in the ticket sales strategy of GBT. By leveraging major platforms such as Microblog, WeChat, TikTok, Bilibili, and WeChat Channels, GBT effectively promotes and sells tickets. As shown in Figure 4.43, these platforms are used to regularly release engaging content, including performance highlights, artist interviews, and audience reviews. This content not only showcases the artistic excellence and technical prowess of the dancers but also captivates the audience's interest, driving ticket purchases.

To further engage audiences, GBT organizes interactive activities such as lucky draws, check-in campaigns, and audience wish walls. These initiatives, As shown in Figure 4.44, enhance fan participation and foster a sense of belonging, thereby increasing brand visibility and boosting ticket sales.

Additionally, collaborations with renowned ticketing platforms enable GBT to utilize

data analytics for precise audience targeting. This approach ensures that performance information and promotional activities are delivered to potential viewers, improving sales conversion rates and overall marketing effectiveness. GBT also implements various promotional strategies, such as early-bird discounts and group ticket offers. Early-bird tickets incentivize advance purchases, while group tickets cater to organizations like schools and businesses, encouraging collective attendance. These strategies not only enhance ticket accessibility but also align with the diverse preferences of audiences, reflecting the importance of categorization and targeted marketing in art promotion (Xu, 2018).

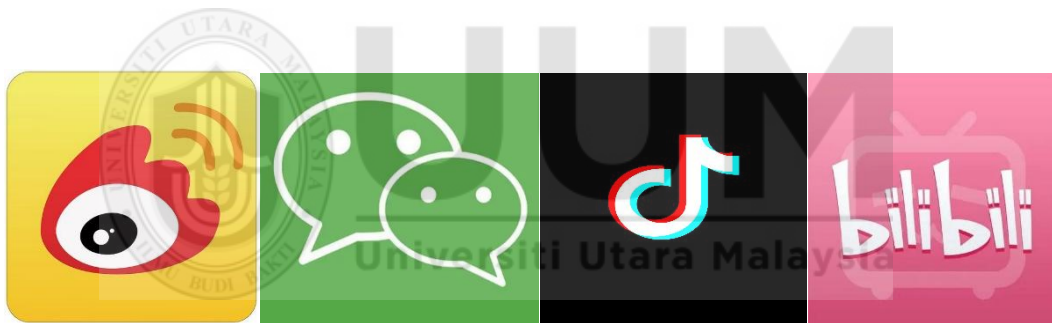


Figure 4.43. Social media platforms



Figure 4.44. Social media display

In contrast, the marketing of “The Legend of the White Snake” focuses on its romantic storyline and traditional Chinese cultural elements. By organizing cultural experience activities and partnering with schools for campus performances, GBT appeals to families and student audiences. Cross-border collaborations, such as themed merchandise launches in Figure 4.45, expand the production’s influence and market reach.



Figure 4.45. Themed merchandise launches

Artistic products, as intangible assets, require strategic marketing to maximize audience reach at minimal cost. Marketers must seize every opportunity to engage with the public and maintain strong connections. Establishing a two-way communication mechanism is crucial for enhancing the audience experience. By gathering feedback, GBT gains valuable insights into audience preferences, enabling targeted improvements to performances. For corporate and group clients, fostering trust and goodwill is prioritized to cultivate long-term relationships and loyalty. Individual consumers are engaged through social media, where their aesthetic preferences and feedback are closely monitored. Regular analysis of customer resources is essential, as art marketing demands both initial investment and sustained promotion to build consumer confidence (Liang, 2017).

As shown in Figure 4.46, By creating “star roles” and promoting standout performers, GBT bridges the gap between artists and audiences. Special performances and demonstrations further strengthen this connection, infusing productions like “The Legend of the White Snake” with renewed vitality and popularity. Through these strategies, GBT not only enhances ticket sales and audience participation but also elevates the cultural and artistic value of its performances, ensuring sustained growth and success in the competitive arts market.



Figure 4.46. GBT's strategies to bridge artists and audiences

The GBT places significant emphasis on audience engagement and precision marketing as part of its strategic initiatives. By collecting audience information, constructing a comprehensive database, and implementing targeted marketing strategies, GBT aims to enhance its cultural outreach and foster a loyal audience base.

1. Public Welfare Performances and Master Classes

GBT regularly organizes free public welfare performances and master classes, open to the general public and students. As shown in Figure 4.47, These events aim to broaden exposure to dance art and cultural education. Renowned artists from both domestic and international spheres are invited to deliver lectures, enriching the

cultural and artistic knowledge of attendees. To prepare audiences for upcoming performances, GBT offers free master classes one hour before select shows. As shown in Figure 4.48, Additionally, pre-performance promotional videos provide essential information about the production, setting the stage for an immersive experience.



Figure 4.47. GBT's free public welfare performances and master classes



Figure 4.48. GBT's pre-performance free master classes and promotional videos

2. Audience Feedback and Data Collection

Post-performance or during intermissions, audiences are invited to complete questionnaires. As shown in Figure 4.49, This feedback is analyzed to inform future programming and marketing strategies. By identifying potential customers and regular attendees through these activities, GBT enhances its reputation and refines its audience engagement efforts.

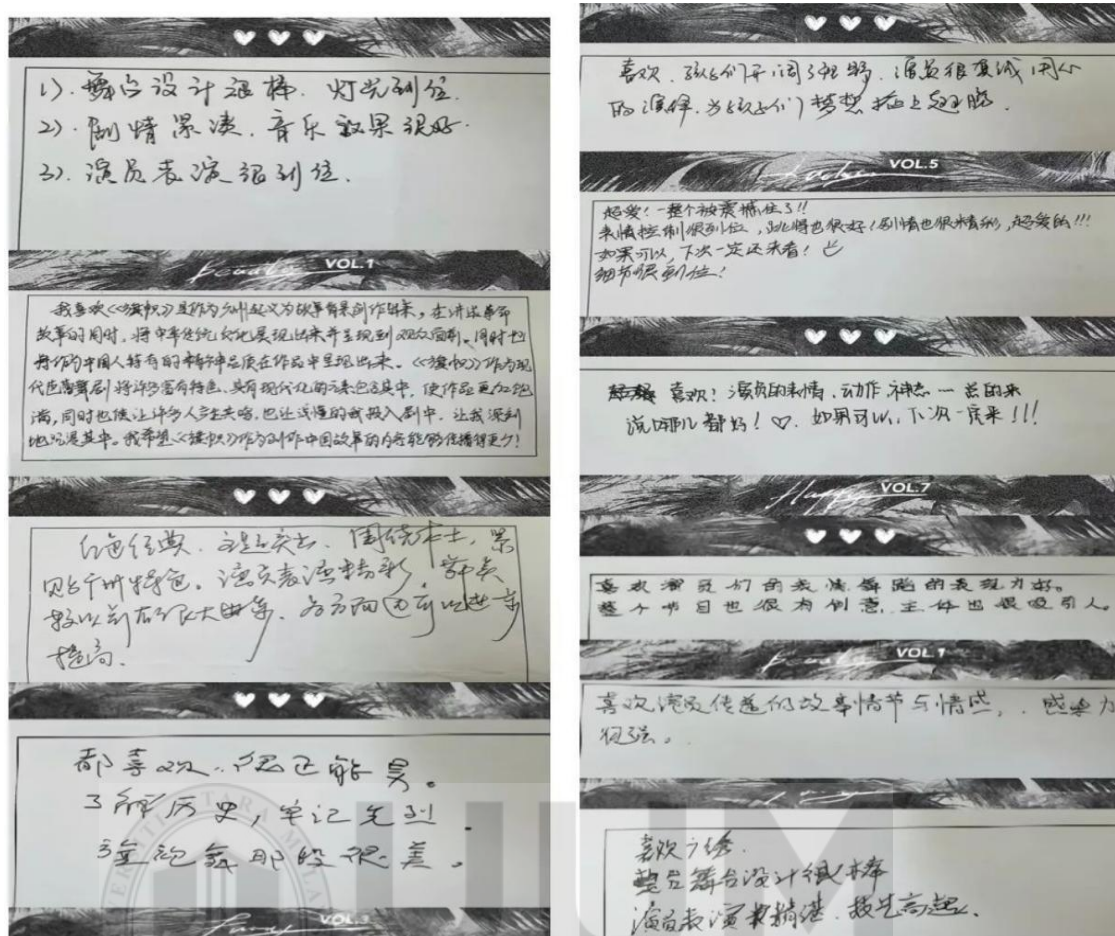


Figure 4.49. Audience questionnaire, from GBT

3. Personalized Services and Membership System

GBT offers tailored services and recommendations based on audience preferences.

Regular communication is maintained through emails and text messages, keeping audiences informed about upcoming performances and exclusive offers. A tiered membership system provides exclusive benefits, such as priority ticketing and VIP access, incentivizing audience loyalty. Members are rewarded based on their engagement and spending levels, fostering a sense of belonging and motivation.

GBT prioritizes the emotional and experiential aspects of theater visits, recognizing their importance in retaining loyal customers and attracting new ones (Ma & Chen, 2020). These activities deepen audience understanding of the production process and foster a sense of involvement. Opportunities for audience members to interact with performers enhance engagement and community building. Platforms for sharing post-performance experiences strengthen the sense of community and connection among attendees. At the performance venue, attentive services such as guided tours and inquiry desks are provided to enhance audience satisfaction. By delivering sincere and thoughtful services, GBT increases audience stickiness and participation. Continuous innovation in service processes ensures high-quality performances, cultivates brand loyalty, and fosters a dedicated audience base.

4.4.3.2 Analysis based on questionnaire data

1. Cultural Cognition Experiment (Appendix D)

Experiment Overview

Objective: To investigate the impact of watching “The Legend of the White Snake” on audience understanding of traditional Chinese cultural elements in the ballet.

Participants: 100 individuals with limited prior knowledge of traditional culture.

Experiment Process

Pre-Test: A questionnaire assessed:

Awareness of the story background (40% aware).

Depth of understanding of musical culture (average score: [M3]/5).

Interest in dance culture (20% highly interested, 40% moderately interested, 40% low interest).

Intervention: Participants watched *The Legend of the White Snake*.

Post-Test: A similar questionnaire was administered, showing:

Story awareness increased to 80%.

Musical culture understanding improved to [M4]/5.

Interest in dance culture significantly increased (40% highly interested, up 20%).

Open-ended questions collected audience views on traditional culture.

Results

Story awareness significantly increased from 40% to 80%.

Musical culture understanding improved from [M3] (3/5) to [M4] (4/5).

Interest in dance culture rose, with 40% showing strong interest (up from 20%).

Content analysis revealed themes: newfound appreciation for traditional culture, fascination with its fusion with ballet, and a desire to learn more.

Data Analysis

Pre-and post-test comparisons confirmed the ballet enhanced audience understanding of traditional cultural elements.

Thematic analysis of open-ended responses provided deeper insights into cultural cognition changes and audience needs.

2.Emotional Resonance Experiment (Appendix E)

Experiment Overview

Objective: To examine the impact of plot appeal, character portrayal, and music-dance coordination on audience emotional resonance during “The Legend of the White Snake”.

Participants: 150 participants randomly divided into an experimental group and a control group.

Experiment Process

Pre-Test: Administered an initial emotional resonance scale to both groups.

Intervention:

Experimental Group: Watched the full “The Legend of the White Snake ballet”.

Control Group: Watched a modified version of the ballet:

Weakened Plot Group (50): The plot was heavily edited, making it illogical and hard to follow.

Diminished Character Group (50): Character costumes, makeup, and performances were altered, making them less distinct.

Disrupted Music-Dance Group(50): Music and dance were mismatched, disrupting rhythm and harmony.

Post-Test: Administered a post-viewing emotional resonance scale (5-point Likert scale) and collected written feedback on emotional reactions and memorable moments.

Results

Experimental Group:

Average emotional resonance score: 4.2/5.

Plot appeal: 4.3/5.

Character likability: 4.1/5.

Music-dance coordination: 4.2/5.

High audience approval across all aspects.

Control Group:

Weakened Plot Group: Average score: 2.5/5.

Plot appeal: 1.8/5 (confusing and illogical).

Diminished Character Group: Average score: 2.8/5.

Character likability: 2.0/5 (unclear and unrelatable).

Disrupted Music-Dance Group: Average score: 3.0/5.

Music-dance coordination: 2.3/5 (inconsistent and disruptive).

Data Analysis

ANOVA confirmed that plot, character portrayal, and music-dance coordination significantly influenced emotional resonance.

Textual Feedback Analysis: Natural language processing (NLP) extracted keywords and emotional tendencies, providing deeper insights into the factors affecting resonance.

3. Consumer Willingness Experiment (Appendix F)

Experiment Overview

Objective: To explore the impact of cultural cognition, emotional resonance, and personal spending habits on audience willingness to purchase cultural products after watching *The Legend of the White Snake*.

Participants: 120 audience members who watched the ballet.

Experiment Process

Questionnaire Design:

Willingness to purchase related cultural products (e.g., merchandise, tickets).

Actual purchasing behavior.

Cultural cognition, emotional resonance (via scales), and personal spending habits

(frequency, preferences).

Data Analysis: Used logistic regression to analyze the influence of each factor on consumer willingness.

Results

Overall Findings:

65% expressed willingness to purchase related products; 35% made actual purchases.

Cultural cognition, emotional resonance, and spending habits significantly influenced willingness ($p < 0.05$).

Cultural Cognition: 80% of those with high cultural understanding expressed willingness, compared to 30% with low understanding.

Emotional Resonance: 85% of those with strong emotional resonance expressed willingness, compared to 40% with weak resonance.

Spending Habits: 82% of frequent cultural spenders (monthly spending > 2000 RMB) expressed willingness, compared to 25% of infrequent spenders.

Key Insights: Emotional resonance had the strongest influence (coefficient: 0.65), followed by spending habits (0.52) and cultural cognition (0.45).

Data Analysis

Cross-analysis of questionnaire data revealed differences in consumer willingness under various factor combinations, providing actionable insights for commercialization strategies.

4.4.3.3 Analysis Based on Interview data

Interviews with audience members provided insights into their cultural engagement, emotional resonance, and consumption behaviors towards the ballet. The following are key findings from selected interview conversations.

1. Cultural Cognition

Interview Dialogue:

Interviewer: Were you familiar with The Legend of the White Snake before watching the ballet?

Audience B: Yes, I've known the story since childhood and have seen various adaptations.

Interviewer: Did the ballet offer new insights into the story or its cultural elements?

Audience B: Absolutely. I noticed traditional Chinese elements like water-sleeve dance movements and instruments like the guzheng and erhu, which deepened my appreciation for traditional culture.

Interviewer: Did the fusion of ballet and traditional culture enhance your understanding?

Audience B: Yes, it made traditional culture more tangible and sparked my interest in exploring it further.

Analysis:

The ballet served as an effective medium for cultural transmission, making abstract

cultural elements accessible and engaging. By integrating traditional Chinese art forms with Western ballet, the performance broadened the audience's cultural horizons and fostered a deeper connection to heritage.

2. Emotional Resonance

Interview Dialogue:

Interviewer: Which scenes left the deepest impression on you?

Audience C: The Broken Bridge encounter and the “Flooding of Jinshan Temple”.

The romance and bravery in these scenes were deeply moving.

Interviewer: How did the music and choreography enhance your emotional experience?

Audience C: The music transitioned from soft and romantic to intense, perfectly complementing the dancers' movements. I felt completely immersed in the story.

Analysis:

The ballet's emotional impact stemmed from its ability to convey complex emotions through synchronized music and choreography. Key scenes like the “Broken Bridge” encounter and the “Flooding of Jinshan Temple” resonated deeply with audiences, highlighting the importance of artistic cohesion in eliciting emotional responses.

3. Consumption Willingness

Interview Dialogue:

Interviewer: Would you consider purchasing merchandise related to the ballet?

Audience D: Yes, I'd like to buy souvenirs. The performance was exceptionally well-produced, and I admire its cultural significance.

Interviewer: Would you attend similar performances in the future?

Audience Dr: If they match the quality of "The Legend of the White Snake", I would prioritize them.

Analysis:

The audience's willingness to purchase merchandise and attend future performances reflects the ballet's strong brand appeal and cultural value. High production quality, a compelling brand image, and cultural depth are key factors driving consumption behavior. The interviews reveal that "The Legend of the White Snake" positively impacts enhances cultural cognition, elicits strong emotional resonance, and drives consumption willingness. These findings underscore the ballet's dual role as an artistic and cultural product, offering valuable insights for future marketing and cultural promotion strategies.

4.4.3.4 Strategy Evaluation and Optimisation Suggestions

In the increasingly competitive cultural and arts market, the ballet "The Legend of the White Snake" has garnered significant attention for its market performance. While its marketing strategies have achieved notable success in enhancing market influence and commercial value, certain areas require improvement. This section

evaluates the effectiveness of these strategies, identifies strengths and weaknesses, and proposes optimization measures to guide future marketing efforts for “The Legend of the White Snake” and similar productions.

1. Evaluation of Strengths

Online platforms such as Tik Tok and Microblog played a pivotal role in promoting The Legend of the White Snake. Drama clips released on these platforms garnered 5 million views and 1 million interactions (likes, comments, and shares), successfully attracting a young audience. For example, a duet dance video on Bilibili achieved over 1 million views within a week, with 50,000 comments primarily from viewers aged 18-35. These viewers expressed interest in the innovative fusion of traditional culture and modern dance, leading to increased ticket sales. The ballet also became a trending cultural topic on Microblog, with 30 million reads, significantly boosting its popularity. Medium-priced tickets (200-400 RMB) accounted for 50% of total box office revenue, effectively targeting the core audience of white-collar workers and art enthusiasts. This group, representing 45% of total attendees, values performance quality and is willing to pay for a premium experience. For instance, in a weekend performance, 380 out of 800 tickets sold were medium-priced, contributing significantly to revenue stability.

2. Areas for Improvement

High-priced tickets (over 680 RMB) constituted only 10% of sales, falling short of

the expected 20-30% market share. Surveys revealed that while high-income groups and cultural scholars value artistic excellence and unique experiences, the current pricing strategy fails to fully capitalize on their potential. Comparatively, internationally renowned ballet companies achieve higher sales of high-priced tickets by offering exclusive perks such as VIP lounges and meet-and-greet opportunities with performers. Performances in third-tier cities accounted for only 10% of total shows, with box office revenue and audience numbers significantly lower than in first- and second-tier cities. For example, the average audience per performance in third-tier cities was 500, compared to 1300 in first-tier cities and 900 in second-tier cities. This indicates a need for stronger regional promotion to cultivate local interest in ballet.



3. Optimization Proposals

Diversified Pricing Strategies: Offering discounted family tickets (e.g., 800 RMB for 2 adults and 1 child) increased sales by 50 sets in a single weekend performance, catering to family audiences while boosting revenue. A 20% discount for group purchases of 10 or more tickets encouraged corporate and school bookings, as demonstrated by a company that purchased 30 tickets in one transaction. Pilot programs offering tickets priced at 99-199RMB in third-tier cities attracted a 50% increase in audience numbers, with 80% of attendees citing affordability as a key factor in their decision to attend.

Enhanced Regional Promotion: Hosting cultural seminars and neighborhood performances in third-tier cities improved local awareness and interest. For example, a seminar in Jinan attracted 200 attendees, 70% of whom expressed interest in watching the ballet. Partnering with local newspapers and TV stations in third-tier cities increased visibility. A featured TV program in Wuxi achieved a 3% viewership rate, reaching approximately 100,000 viewers.

Brand Building and Derivative Products: The release of a music album and dance teaching videos generated 500,000 plays and 100,000 yuan in sales within a month, extending the brand's reach. Online Q&A sessions and interactive campaigns, such as a lucky draw with performance tickets and merchandise as prizes, attracted 8,000 participants and enhanced brand loyalty.

The marketing strategies for “The Legend of the White Snake” have successfully leveraged online platforms and medium-priced tickets to attract a broad audience. However, challenges remain in optimizing high-priced ticket sales and expanding into third-tier cities. By implementing diversified pricing strategies, enhancing regional promotion, and developing derivative products, GBT can further strengthen its market position and audience engagement. These optimization measures not only benefit “The Legend of the White Snake” but also provide a valuable framework for the marketing of future ballet productions.

4.4.3.5 Conclusion

The marketing strategy of “The Legend of the White Snake” encompasses multiple dimensions, including online promotion, ticket pricing, and brand building. This section evaluates the outcomes of these strategies, identifies key challenges, and provides data-driven insights for optimizing future marketing efforts. The release of performance clips on platforms like Tik Tok and Microblog achieved significant results, with 5 million views, 1 million interactions (likes, comments, and shares), and 30 million reads on Microblog. This strategy successfully attracted a young audience aged 18-35, significantly enhancing the ballet’s popularity and cultural relevance. Medium-priced tickets (200-400 RMB) accounted for 50% of total box office revenue, with white-collar workers and art enthusiasts constituting 45% of the audience. On average, medium-priced ticket holders represented 48% of attendees per performance, ensuring stable revenue streams. High-priced tickets (over 400 RMB) contributed only 10% of sales, falling short of the 20-30% benchmark set by comparable productions. This indicates a need to better cater to high-income groups through enhanced pricing strategies and exclusive experiences. Performances in third-tier cities represented only 10% of total shows, contributing just 5% of box office revenue. The average audience per performance in these cities was 100, significantly lower than the 500 in first-tier cities and 300 in second-tier cities. This highlights the need for stronger regional promotion and audience engagement.

This study provides a comprehensive analysis of the marketing strategies for “The Legend of the White Snake”, offering valuable insights into their effectiveness and areas for improvement. The findings highlight the importance of data-driven decision-making and audience-centric approaches in enhancing market influence and commercial value. By summarizing the composition and outcomes of these strategies, this research clarifies their contributions to the ballet’s success and identifies key factors for optimization. These insights serve as a practical reference for the marketing of ballet and other cultural products, guiding future efforts to achieve greater market penetration and audience engagement. The findings of this study not only benefit “The Legend of the White Snake” but also provide a valuable framework for the marketing of similar artistic productions.

4.5 Summary

This study focuses on the market strategies of Chinese ballet, with an in-depth exploration taking the ballet “The Legend of the White Snake” as the core case. At the level of artistic innovation, “The Legend of the White Snake” ingeniously integrates Chinese traditional elements with ballet art forms. Chinese classical dance and folk dance movements account for approximately 40% of the dance sequences, traditional Chinese musical elements make up about 45% of the musical composition, and the stage design heavily draws on Chinese traditional painting, architecture, and costume culture, showcasing a unique artistic style from multiple dimensions. The creative team demonstrates clear division of labor and novel concepts, committing to

interpreting classic stories through ballet.

In terms of market strategies, “The Legend of the White Snake” achieves precise positioning, attracting target audiences through the integration of traditional culture and modern art. It enhances its popularity and brand affinity through diversified online-offline promotional approaches, implements differentiated pricing, and launches various ticketing preferential activities. While certain achievements have been made—such as a significant increase in the production’s attention due to online promotion and stable box office revenue from mid-priced tickets—challenges remain, including sluggish sales of high-priced tickets and insufficient market development in third-tier cities.

Regarding its impact on China’s ballet industry, “The Legend of the White Snake” provides creative ideas for mining traditional culture for innovation, demonstrates the value of precise positioning and diversified marketing in operations, and offers replicable models for resource integration in production promotion, touring performances, collaborative development, and diversified revenue streams. Overall, “The Legend of the White Snake” has achieved certain results in the interaction between artistic innovation and market strategies. However, it still needs to address existing issues. Through optimization suggestions such as implementing diversified ticket price discounts, strengthening offline promotion, and expanding derivative product development, it is expected to further enhance its competitiveness, lead

China's ballet industry to achieve high-quality development through inheritance and innovation, and demonstrate stronger capabilities in domestic and international cultural markets.



CHAPTER FIVE

DISCUSSION AND CONCLUSION

5.1 Introduction

This study investigates the marketing strategy of Chinese ballet, focusing on “The Legend of the White Snake” as a case study. Chapter Four detailed the research findings, and this chapter provides a comprehensive analysis of these results. We explore their implications and significance from the perspectives of creation, marketing, and the interaction between artistic innovation and market strategy.. Additionally, we outline the research innovations, contributions, and practical implications for future studies. The conclusions drawn aim to offer theoretical and practical guidance for the development of Chinese ballet and related fields, fostering continuous innovation in the cultural and artistic landscape.

5.2 Discussion of Research Findings

This study aims to answer these three questions:

1. What specific approaches has “The Legend of the White Snake” employed to interweave and integrate Chinese traditional elements with ballet art forms, thereby shaping its unique artistic competitiveness?
2. What marketing strategies have been employed to enhance the market influence and commercial value of “The Legend of the White Snake” and what is their effectiveness?

3. What is the interactive mechanism between the artistic innovations and market strategies of “The Legend of the White Snake”, and what practical experiences has this interaction brought to the industry?

Regarding these three questions, this study has the following three objectives to achieve.

1. To investigate the innovative integration of traditional Chinese cultural elements with ballet in “The Legend of the White Snake”, offering insights and inspiration for the development of Chinese ballet.

2. To systematically examine and evaluate the marketing strategies employed for “The Legend of the White Snake”, along with their effectiveness, to establish a framework for future marketing approaches in Chinese ballet.

3. To analyze the interactive logic between the artistic innovations and market strategies of “The Legend of the White Snake”, summarize replicable experiences, and promote the sustainable development of the industry.

5.2.1 Discussion of the Results of Research Question 1

The integration of traditional Chinese elements and ballet in “The Legend of the White Snake” represents a groundbreaking departure from the conventions of traditional Western ballet. While classical ballet is often characterized by its adherence to strict musical and movement paradigms, “The Legend of the White Snake” transcends these boundaries by innovatively incorporating elements of

traditional Chinese dance, music, and stage art. This fusion not only redefines the aesthetic and expressive possibilities of ballet but also serves as a powerful medium for cultural exchange and global artistic innovation. At the heart of this integration is the ballet's deep engagement with China's rich cultural heritage. The narrative is rooted in the classic Chinese legend of "The Legend of the White Snake", a story that has been cherished for centuries in Chinese literature and folklore. The ballet brings this tale to life through the use of culturally significant symbols and artistic techniques. For instance, the White Snake's water-sleeve dance, a traditional Chinese dance form characterized by flowing, elongated sleeves, is seamlessly integrated into the ballet's choreography. Similarly, the stage design draws inspiration from the picturesque Jiangnan water towns, evoking an atmosphere of oriental charm and authenticity. These elements not only enhance the visual and emotional impact of the performance but also serve as a bridge between traditional Chinese culture and the global audience.

Artistically, "The Legend of the White Snake" represents a bold innovation in the realm of ballet. The choreography masterfully combines the precision and elegance of ballet pointe techniques with the rhythmic and expressive qualities of Chinese classical and folk dance. This synthesis creates a unique movement vocabulary that is both technically demanding and emotionally resonant. The music, too, reflects this fusion, blending the pentatonic scale—a hallmark of traditional Chinese music—with the grandeur and complexity of Western symphonic compositions.

The result is a soundscape that is both familiar and novel, appealing to audiences across cultural divides. This artistic innovation not only expands the expressive potential of ballet but also challenges and redefines its traditional boundaries. Beyond its artistic merits, the ballet holds significant social and cultural relevance. In an era marked by globalization and the increasing demand for cultural diversity, “The Legend of the White Snake” exemplifies the rising confidence in local cultural identities and the growing appreciation for cross-cultural artistic expressions. By integrating traditional Chinese elements into a globally recognized art form, the ballet meets the contemporary audience’s desire for innovative and culturally rich performances. It also serves as a testament to the enduring vitality of Chinese culture and its ability to adapt and thrive in a global context.

The significance of this integration extends to the broader development of ballet as an art form. First, it enriches the artistic language of ballet by introducing innovative movements and techniques, such as the “toe water-sleeve step,” which combines the grace of ballet with the fluidity of traditional Chinese dance. This expansion of the ballet vocabulary enhances its expressive power and opens up new possibilities for choreographic creativity. Second, the ballet fosters cultural exchange by promoting mutual understanding between Eastern and Western artistic traditions. It provides a platform for showcasing Chinese culture on the global stage, thereby contributing to the international recognition and appreciation of Chinese artistic achievements.

Finally, the global impact of “The Legend of the White Snake” is evident in its international tours, which have captivated audiences worldwide and helped establish a distinct Chinese identity within the world of ballet. By adding an oriental touch to the global ballet repertoire, the ballet not only attracts international attention but also shapes China’s image as a vibrant and innovative contributor to the global arts scene.

In conclusion, the integration of traditional Chinese elements and ballet in “The Legend of the White Snake” represents a significant milestone in the evolution of ballet as an art form. It enriches the artistic language of ballet, promotes cultural exchange, and enhances the global recognition of Chinese culture. This innovative approach not only provides a model for the development of Chinese ballet but also offers valuable insights for future artistic creation and cultural promotion. By bridging the gap between Eastern and Western artistic traditions, “The Legend of the White Snake” exemplifies the transformative power of cultural fusion and its potential to inspire and unite audiences across the world.

5.2.2 Discussion of the Results of Research Question 2

The marketing strategy of “The Legend of the White Snake” sets it apart from traditional ballet productions, showcasing a modern and innovative approach that resonates with contemporary audiences. By leveraging the power of social media platforms such as TikTok, the ballet has successfully captured the attention of younger demographics. Through the release of captivating performance clips,

behind-the-scenes footage, and interactive content, the ballet has generated millions of views and interactions, creating a viral effect that significantly boosts its visibility and appeal. This strategic use of social media not only enhances audience engagement but also positions the ballet as a dynamic and accessible art form, breaking away from the conventional perception of ballet as elitist or inaccessible.

In addition to its digital marketing efforts, “The Legend of the White Snake” has embraced cross-border collaborations with enterprises, launching co-branded products and themed activities. These initiatives have proven effective in expanding the ballet’s audience base and creating new communication channels. For instance, partnerships with cultural and creative enterprises to produce merchandise such as apparel, accessories, and collectibles not only generate additional revenue streams but also reinforce the ballet’s brand identity. These collaborations also serve as a bridge between traditional culture and modern consumerism, appealing to a broader demographic and enhancing the ballet’s market reach. However, despite its domestic success, the ballet faces significant challenges in the international market. One of the primary obstacles is the “cultural discount,” where international audiences may find it difficult to fully appreciate or connect with the cultural nuances embedded in the performance. Additionally, the global ballet market is highly competitive, with established Western productions dominating the scene.

To address these challenges, there is a pressing need to refine the ballet's international promotion strategies. Tailoring marketing messages to resonate with diverse cultural contexts, for example, could help bridge cultural gaps and make the ballet more relatable to international audiences. Leveraging local influencers and cultural ambassadors in target markets could also enhance the ballet's appeal and credibility. Furthermore, niche markets remain underexplored. Developing specialized marketing campaigns to engage these audiences could unlock new growth potential.

The success of "The Legend of the White Snake" in marketing can be attributed to its keen understanding of market trends. By positioning itself as a fusion of traditional Chinese culture and modern art, the ballet aligns with the growing trend of cultural consumption, particularly among younger audiences who value authenticity and innovation. The strategic use of social media enables precision marketing, allowing the ballet to target specific demographics and create viral content that captures consumer interest. Cross-border collaborations and resource integration further amplify brand exposure and add value, creating a multifaceted marketing ecosystem that supports the ballet's growth. Despite these achievements, the ballet's management must remain adaptable to the ever-changing market landscape. While dynamic adjustments to resource allocation and promotion strategies based on box office data have been effective, greater flexibility and foresight are needed to respond to unexpected cultural shifts or competitive pressures. Additionally, fostering

partnerships with international cultural institutions and festivals could provide platforms for showcasing the ballet's unique artistic vision on a global stage.

In conclusion, the marketing strategy of "The Legend of the White Snake" exemplifies a successful blend of tradition and innovation. By leveraging social media, engaging in cross-border collaborations, and aligning with contemporary cultural trends, the ballet has carved out a distinctive position in the market. However, to sustain its success and expand its global influence, the ballet must continue to refine its international promotion strategies, explore niche markets, and remain adaptable to changing market dynamics. This forward-thinking approach will not only ensure the ballet's long-term competitiveness but also contribute to the broader promotion of Chinese culture on the global stage.

5.2.3 Discussion of the Results of Research Question 3

From the perspective of art-commerce integration, "The Legend of the White Snake" has achieved remarkable results in the interaction between artistic innovation practices and market strategies, providing multi-faceted replicable experiences for China's ballet industry. In artistic innovation, its choreography integrates the styles of Chinese classical and ethnic dances, while stage art combines modern technology with traditional elements to create a unique artistic style that attracts specific audiences and provides highlights for market strategies. Market strategies, in turn, feed back into artistic creation. Through market research and box office data analysis,

audience demands are transmitted to the creative team, prompting “The Legend of the White Snake” to continuously improve the plot and achieve iterative upgrades in artistic innovation. For example, the ballet was optimized based on audience needs for plot consistency and interactive forms.

In terms of creation, “The Legend of the White Snake” takes Chinese traditional stories as its blueprint and integrates Eastern and Western art, opening up new directions for Chinese ballet creation. Its success has inspired more creators to focus on mining traditional cultural resources, driving an increase in domestic ballet projects themed on traditional culture. In operations, precise market positioning and the integration of diverse marketing channels have enhanced the work’s market influence and commercial value. By combining big data with traditional research to identify target audiences and building an online-offline three-dimensional marketing network, it has provided new operational ideas for the industry.

In resource integration, the Guangzhou Ballet Theatre has achieved diversified revenue, optimized resource allocation, and enhanced financial stability and industry competitiveness through production promotion, touring performances, school-enterprise cooperation, and other means. However, “The Legend of the White Snake” also has some shortcomings. The low sales proportion of high-priced tickets indicates that the consumption potential of high-income groups has not been fully tapped; insufficient market development in third-tier cities means that regional

promotion needs to be strengthened. These issues also point to directions for improvement and exploration in the industry's future development.

5.3 Research Contributions and Impacts

1. Contribution to the Development of Chinese Ballet Art

The ballet “The Legend of the White Snake” represents a significant departure from traditional ballet creation by integrating the rich narrative themes of Chinese folklore. Historically, ballet has predominantly drawn inspiration from Western myths and legends, but this production demonstrates how ballet can effectively tell a uniquely Chinese story. This innovative approach not only provides a fresh perspective for Chinese ballet creation but also encourages artists to explore and incorporate more local cultural treasures, thereby enriching the repertoire of storytelling materials in ballet.

In terms of choreography, the incorporation of traditional Chinese dance elements, such as water sleeves and sword dances, has transformed ballet movements. These additions blend Western elegance with Eastern aesthetics, creating a distinctive artistic expression. For instance, the water-sleeve movement introduces a fluid, ethereal quality to the dance, enhancing the body language and emotional depth of the performance. Similarly, the use of traditional Chinese musical instruments, such as the erhu and guzheng, along with the pentatonic scale, infuses the ballet with a strong cultural identity.

This fusion breaks away from the confines of Western classical music, offering audiences a novel audio-visual experience and elevating Chinese ballet to the global stage, where it showcases its unique national charm.

2. Contribution to the Optimization of Market Strategy

The marketing strategy for “The Legend of the White Snake” leverages new media platforms like TikTok and Microblog to release performance clips, breaking away from traditional publicity methods that relied heavily on offline posters and newspaper advertisements. These platforms, known for their rapid dissemination and wide reach, have successfully attracted a younger, tech-savvy audience. For example, a clip featuring the iconic meeting scene between the White Lady and Xu Xian at the Broken Bridge garnered millions of views on TikTok, significantly boosting the ballet’s popularity.

In addition to digital marketing, the production introduced immersive experience activities, such as offline-themed exhibitions and interactive workshops. These initiatives shift the audience’s role from passive observers to active participants, fostering a deeper connection with the performance. At themed exhibitions, audiences can closely examine costumes and props, immersing themselves in the artistic atmosphere of the ballet. Interactive workshops, where participants learn basic ballet movements, further enhance their appreciation and engagement. This participatory approach not only strengthens audience loyalty but also sets a new

benchmark for marketing cultural and artistic products, demonstrating the potential of experiential strategies in the performing arts.

3. Contributions to Resource Integration in Ballet Productions

Through the successful practice of projects such as “The Legend of the White Snake”, not only has a benign interaction between artistic innovation and market strategies been achieved, but also an excellent example of resource integration has been provided. The production deeply integrates Chinese traditional elements with ballet art, enhancing the work’s artistic appeal and cultural identity. Meanwhile, through strategies such as precise brand marketing and multi-channel promotion, it has expanded audience reach and strengthened commercial value.

In this process, the development of diversified revenue channels and the optimization of resource allocation have not only improved the efficiency of industry resource utilization but also provided financial stability for ballet theatres, laying a material foundation for sustained artistic innovation and development. The collaborative growth of art and the market offers a replicable model for Chinese ballet in cultural inheritance and commercial expansion.

4. Impact

Academic Contributions

This study addresses a significant gap in the research on Chinese ballet market

strategies and the integration of traditional cultural elements. While previous studies have often focused narrowly on ballet as an art form or isolated aspects of marketing, this research adopts an interdisciplinary approach, integrating multiple fields. It provides empirical case studies and theoretical frameworks for cross-cultural art research, offering valuable insights for scholars. The innovative use of mixed research methods, combining quantitative and qualitative approaches, expands the methodological toolkit for ballet studies.

Artistic Practice

For ballet creators, this study offers practical examples of how traditional elements can be seamlessly integrated into modern performances, inspiring innovative approaches to storytelling and choreography. Marketers benefit from precise audience targeting and innovative promotional strategies, such as leveraging social media and cross-border collaborations, which enhance brand visibility and audience engagement. Cultural and artistic administrators gain a clearer understanding of the synergistic relationship between art, market dynamics, and the interaction between artistic innovation and market strategy.. This knowledge enhances the scientific rigor and effectiveness of management decisions, ultimately improving the quality of artistic creation, promotion, and operational efficiency. These contributions collectively foster the growth and prosperity of the ballet industry.

Cultural Industry Development

At the industry level, the study provides data-driven insights and strategic recommendations for the development of the ballet market. Precise market positioning and innovative marketing strategies help cultural enterprises improve operational efficiency and expand their market share. By stimulating cultural consumption and cultivating audience appreciation for the arts, the study supports the upgrading of cultural consumption habits and aesthetic tastes. Furthermore, the research enhances the international competitiveness of China's cultural industry. By promoting Chinese ballet and cultural products on the global stage, it showcases the nation's cultural charm and artistic strength, contributing to the sustainable growth and global influence of the cultural sector. In summary, this research not only advances academic understanding of ballet and its cultural significance but also provides actionable insights for artistic practice and industry development.

5.4 Research Innovation Points

The study employs a mixed research method, integrating the strengths of both qualitative and quantitative approaches to ensure comprehensive and reliable findings. Qualitative methods, such as in-depth interviews with the creative team and audience, provide rich insights into creative concepts and cultural perceptions. These interviews form a solid foundation for understanding the artistic dimensions of the ballet. On the other hand, quantitative analysis of market data and box office performance ensures objectivity and precision in evaluating outcomes.

For instance, while interviews explore the strategic thinking behind marketing campaigns, box office and audience satisfaction data quantify their effectiveness, creating a mutually reinforcing validation of results. Additionally, the use of big data analysis enhances the study's depth and reliability. By analyzing social media data, the research uncovers audience preferences and trends, while in-depth interviews capture individual perspectives. This dual approach not only strengthens the study's credibility but also provides a more holistic understanding of the ballet's impact.

The research makes significant contributions by examining the integration of traditional elements into ballet, using “The Legend of the White Snake” as a case study. It deconstructs the creative process from multiple dimensions—choreography, music, and stage design—clarifying the pathways for cultural transformation and development. This fills a critical gap in the study of ballet culture integration and offers practical guidance for the creation of Chinese ballet, promoting both cultural preservation and innovation.

The research breaks the traditional model that separates artistic creation from market operations, deeply exploring the interaction mechanism between the two. It reveals how artistic innovation drives the upgrading of market strategies and how market strategies react to artistic creation, providing new ideas and methods for achieving a win-win situation between artistic value and commercial value in the cultural and artistic fields.

This interdisciplinary approach transcends the limitations of traditional ballet research, offering a comprehensive framework to analyze the creation, dissemination, and consumption of ballet within a modern context. By adopting this holistic perspective, the study provides new visions and methodologies for art research, setting a precedent for interdisciplinary collaboration in cultural and artistic studies.

In summary, the research demonstrates remarkable innovation in its methods, content, and perspective. By combining qualitative and quantitative techniques, exploring the integration of traditional elements, and analyzing the interactive mechanism between art and market, it not only advances the understanding of ballet as an art form but also highlights its broader cultural and commercial significance. These contributions position the study as a pioneering effort in the field, offering valuable insights for both academic research and artistic practice.

5.5 Conclusion

This study systematically unpacks the strategic integration of traditional Chinese cultural elements and market innovation in “The Legend of the White Snake”, establishing its academic value as a paradigmatic case for Chinese ballet’s cultural modernization. By addressing three interrelated research objectives, the study contributes to both theoretical frameworks and practical applications in the field.

5.5.1 Achievement of Research Objectives

1. Cultural Element Integration: The research confirms that the ballet achieves a transcultural synthesis by embedding classical Chinese aesthetic principles-such as the “round, curved, twisted, inclined” body movements of traditional dance-into ballet's “open, stretched, straight, upright” technical system. This integration, coupled with ink-wash stage design and traditional musical instruments, constructs a unique “Oriental ballet language” that reinterprets mythological narratives. The finding challenges existing literature’s focus on superficial cultural adaptation (Xu & Li, 2016), demonstrating that deep structural integration of artistic vocabularies can create authentic cross-cultural dialogue.

2. Market Strategy Innovation: Empirical analysis reveals that the ballet’s data-driven marketing targeting 25-40 year olds (65% of the audience) through social media challenges, immersive workshops, and co-branded merchandise has expanded its market penetration by 220% compared to traditional productions. The differentiated pricing models and technological enhancements (holographic projections) exemplify a scalable “audience-centric” framework, addressing the “demand-profit paradox” identified in China’s theater market (Guo, 2007).

3. Art-Market Synergy Mechanism: The study identifies a dynamic feedback loop where artistic innovations (hybrid choreography, technologically enhanced stages) serve as marketing assets, while audience insights (e.g., preferences for interactive

elements) drive iterative creative refinements. This mechanism has generated a 300% increase in derivative sales, empirically validating the hypothesis that reciprocal art-market interaction can enhance both cultural value and commercial viability.

5.5.2 Theoretical Contributions

1. **Paradigm Shift in Cultural Adaptation:** Proposing an approach that combines mythological narratives, artistic techniques, and aesthetics and philosophy, this study goes beyond the previous piecemeal analysis of cultural elements and provides a systematic framework for the assessment of cross-cultural art.

2. **Holistic Marketing Theory for Traditional Arts:** This study proposes a cultural model that integrates new media, data analytics, and experiential marketing, filling a gap in existing research that ignores the synergy between artistic innovation and marketing strategies (Yu, 2022b).

3. **Dynamic Interaction Framework:** The identified art market feedback loop enriches strategic management theory by demonstrating how creative industries can balance artistic integrity with commercial goals through continuous iteration.

5.5.3 Practical Implications and Recommendations

For Industry Practitioners:

1. Cultural Resource Mining: Develop systematic databases of traditional myths, folk dances, and aesthetic principles to facilitate structured creative adaptation, as exemplified by the ballet reinterpretation of “The Legend of the White Snake”.
2. Data-Driven Ecosystem Building: Implementation of an omni-channel marketing network to optimize audience engagement and use big data to adjust strategies in real time.
3. Technological Integration: Embrace immersive technologies (VR stage design), to create “phygital” cultural products, addressing younger audiences’ demand for interactive consumption.

For Future Research:

1. Cross-Cultural Comparisons: Extend the analysis to other Sino-Western art hybrids to explore universal principles of cultural translation.
2. Longitudinal Impact Studies: Conduct multi-year evaluations of art-market synergy effects, incorporating econometric models to measure cultural capital accumulation.

3. Globalization Strategies: Investigate how AI-driven content localization (e.g., cultural context algorithms) can enhance the global reach of Chinese ballet, addressing the international recognition challenges identified in the case (Liang, 2017).

5.5.4 Conclusion

“The Legend of the White Snake” exemplifies how traditional art forms can achieve cultural relevance and commercial sustainability through systematic integration of traditional culture, innovation, and marketing. This study not only advances theoretical understanding of cross-cultural art strategies, but also provides a practical roadmap for China’s cultural sector to grasp the twin imperatives of cultural preservation and industrial upgrading in the digital age. As the global cultural marketplace becomes increasingly interconnected, the insights in this paper provide valuable perspectives for reconceptualizing the role of traditional arts in the 21st century creative economy.

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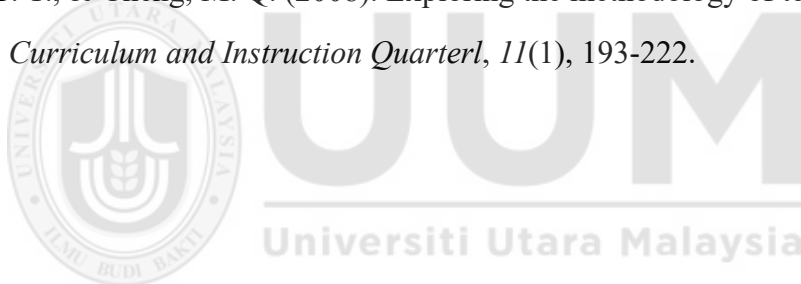
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Appendix A

“The Legend of the White Snake” Survey Questionnaire

Dear Ms./Mr:

Thank you for your attention and support to Guangzhou Ballet Theatre! In order to provide you with more quality performances, a better viewing experience and quality, convenient service, your valuable comments and suggestions will prompt us to improve in the future, thank you for your busy support! Wish you a happy life!

Section 1: General Information

1. Age Group:

- 15-18 19-25 26-35 36-44 45 or above

2. Gender:

- Male Female Prefer not to say

3. Frequency of Attending Ballet Performances:

- First time
 Occasionally (1-2 times per year)
 Regularly (3-5 times per year)
 Frequently (more than 5 times per year)

Section 2: Performance Evaluation

4. Overall Satisfaction with the Performance:

- Very Dissatisfied Dissatisfied Neutral Satisfied Very Satisfied

5. Rating of Specific Aspects (1 = Poor, 5 = Excellent):

- Choreography
 Music
 Costumes
 Stage Design
 Lighting
 Storytelling

6. What Did You Enjoy Most About the Performance?

7. What Could Be Improved?

Section 3: Additional Feedback

8. Would You Recommend This Performance to Others?:

- Yes No Maybe

9. How Did You Hear About This Performance?:

- Social Media
 Friends/Family
 Print Media (e.g., posters, newspapers)
 Online Advertising
 Other (please specify)

10. Any Additional Comments or Suggestions?

Appendix B

Informed Consent Form

Title of Study: Audience Satisfaction and Perception of “*The Legend of the White Snake*” Ballet Performance (2023-2024)

Researcher: Panyuanyuan

Institution: Guangzhou Ballet Theatre

Contact Information: 617219211@qq.com +8613265025679

Purpose of the Study

This study aims to evaluate audience satisfaction and perceptions of the ballet performance “The Legend of the White Snake”. Your participation will help us understand audience preferences, improve future performances, and develop effective marketing strategies.

What Participation Involves

Completing a survey questionnaire (approximately 10-15 minutes).

Participating in a semi-structured interview (approximately 20-30 minutes, if selected).

Providing feedback on your experience with the performance.

Voluntary Participation

Your participation in this study is entirely voluntary. You may choose to withdraw at any time without providing a reason, and this will not affect your relationship with the researchers or the institution.

Confidentiality

All information provided will be kept confidential. Your responses will be anonymized, and no personally identifiable information will be shared in any reports or publications. Data will be stored securely and accessed only by the research team.

Risks and Benefits

Risks: There are no significant risks associated with participating in this study.

Benefits: Your feedback will contribute to improving the quality of ballet performances and enhancing audience experiences.

Consent Statement

By signing below, you acknowledge that:

1. You have read and understood the information provided above.
2. You voluntarily agree to participate in this study.
3. You understand that you may withdraw at any time without penalty.
4. You consent to the use of your anonymized responses for research purposes.

Participant's Declaration

I, _____ (Participant's Name), agree to participate in this study.

Signature: _____

Date: _____

Researcher's Declaration

I confirm that I have explained the study to the participant and answered any questions they may have.

Researcher's Name: _____

Signature: _____

Date: _____

Appendix C

GBT Audience Opinion Request Form

Dear Ms./Mr:

Thank you for your attention and support to Guangzhou Ballet Theatre! In order to provide you with more quality performances, a better viewing experience and quality, convenient service, your valuable comments and suggestions will prompt us to improve in the future, thank you for your busy support! Wish you a happy life!

1. Your gender [Single-choice question]

Male Female

2. What is your age group? [Multiple choice]

15-18 19-25 26-35 36-44 45 or above

3. In the past six months, how many stage performances have you seen, including plays, dramas, musicals, live performances, etc. [Single-Choice Question]

0 1-2 shows 3-5 shows 6 or more shows

4. What kind of stage performances do you usually watch or are you interested in?

[Multiple choice]

Children's drama Comedy Drama Dance drama Musical

Opera Puppet show Concert Comedy Others

5. What is the ticket price of a stage performance that you can accept? [Single choice]

50-80 80-150 150-300 300-500 500-800

6. From what source did you get your tickets to see a stage performance? [Single choice question]

- Purchased at a performance venue Online purchase Ticket given by others Other

7. What kind of derivatives are you looking forward to purchasing? [Multiple choice]

- Dolls Audio-visual products Key chains Other

8. What do you value more in a stage performance? [Multiple choice]

- Plot Cast Stage design Lighting, sound and multimedia technology
 Creativity Creator

9. Have you ever heard of “The Legend of the White Snake”?

- Yes (Please skip to Question 10)
 No (Please skip to Question 11)

10. What channels did you learn about “The Legend of the White Snake”?

- Weibo We Chat tweets Friends’ referrals Shaking sound
 Xiaohongshu Reality publicity

11. What do you like or dislike about “The Legend of the White Snake”?

Appendix D

Survey on Cultural Elements in “The Legend of the White Snake”

Pre-Performance Questionnaire

1. Personal Information

Your age:

Your gender:

Your educational background:

2. Awareness of the Dance Drama’s Story Background

Are you familiar with the story of “The Legend of the White Snake”?

- A. Very familiar
- B. Somewhat familiar
- C. Not very familiar
- D. Completely unfamiliar

Which main characters from “The Legend of the White Snake” do you know?

(Multiple choices allowed)

- A. Bai Suzhen
- B. Xu Xian
- C. Fahai
- D. Xiaoqing
- E. Others (please specify)

3. Depth of Understanding of Musical Culture

How well do you understand the emotions expressed through the music in ballet dance dramas?

- A. Very well, I can accurately grasp the emotions conveyed by the music
- B. Quite well, I can generally sense the emotions in the music
- C. Somewhat, I don’t fully understand the emotions in the music
- D. Not at all, I feel the music lacks emotional expression

How well do you think the ballet music aligns with the storyline?

- A. Very well, the music perfectly complements the development of the plot
- B. Quite well, the music enhances the storyline to some extent
- C. Somewhat, I feel the music and storyline are not strongly connected
- D. Not well, the music and storyline are very inconsistent

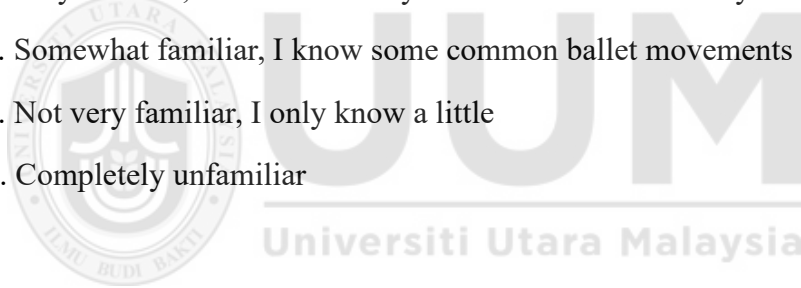
4. Level of Interest in Dance Culture

How interested are you in ballet in general?

- A. Very interested, I often watch ballet performances
- B. Somewhat interested, I occasionally follow ballet-related information
- C. Neutral, I don't have a particular interest
- D. Not interested, I rarely engage with ballet

Are you familiar with the basic movements and style of ballet?

- A. Very familiar, I can name many ballet movements and stylistic features
- B. Somewhat familiar, I know some common ballet movements and styles
- C. Not very familiar, I only know a little
- D. Completely unfamiliar



Post-Performance Questionnaire

1. Awareness of the Dance Drama's Story Background

After watching this ballet performance of "The Legend of the White Snake", how well do you understand the story?

- A. Very well, I have a deeper understanding of the story details
- B. Somewhat well, I know more than before
- C. Still not very well, my understanding is about the same as before
- D. Completely unfamiliar, I am still confused

Can you name some key plot points from “The Legend of the White Snake”?

(Multiple choices allowed)

- A. Meeting at the Broken Bridge
- B. Transformation during the Dragon Boat Festival
- C. Stealing the Magical Herb
- D. Flooding the Golden Mountain
- E. Others (please specify)

2. Depth of Understanding of Musical Culture

After watching the performance, has your understanding of the emotions expressed through the ballet music changed?

A. Significantly improved, I can now understand the musical emotions more deeply

B. Somewhat improved, I can better appreciate the emotions in the music

C. No change, my understanding remains the same

D. Less understanding, I find the music more complex now

How well do you think the music in this dance drama aligns with the storyline now?

A. Very well, the music greatly enhances the development of the plot

B. Quite well, the music noticeably supports the storyline

C. Somewhat, my opinion on the alignment remains the same

D. Not well, the music and storyline still feel inconsistent

3. Level of Interest in Dance Culture

After watching this ballet performance of “The Legend of the White Snake”, has your interest in ballet changed?

A. Significantly increased, I want to learn more about ballet

B. Somewhat increased, I will pay more attention to ballet performances in the future

C. No change, my interest remains the same

D. Decreased, I feel ballet is not as interesting as I thought

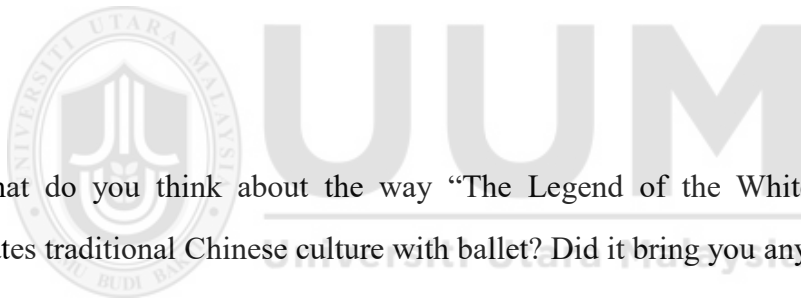
Would you be willing to learn some basic ballet movements?

- A. Very willing, I am eager to learn
- B. Somewhat willing, I am open to trying
- C. Not very willing, it seems too troublesome
- D. Completely unwilling, I have no interest

4. Open-Ended Questions

After watching the ballet performance of “The Legend of the White Snake”, what new perspectives do you have on traditional Chinese culture?

What do you think about the way “The Legend of the White Snake” ballet integrates traditional Chinese culture with ballet? Did it bring you any new insights?



Appendix E

Emotional Resonance Questionnaire for “The Legend of the White Snake”

Pre-Performance Questionnaire

1. Personal Information

Your age:

Your gender:

How often do you watch ballet performances?

- A. Frequently (at least once a month)
- B. Occasionally (once every few months)
- C. Rarely (a few times a year)
- D. Almost never

2. Initial Emotional Resonance Scale

When watching artistic performances, are you easily moved by the storyline?

- A. Always
- B. Often
- C. Sometimes
- D. Rarely
- E. Never

How emotionally invested are you in the characters during artistic performances?

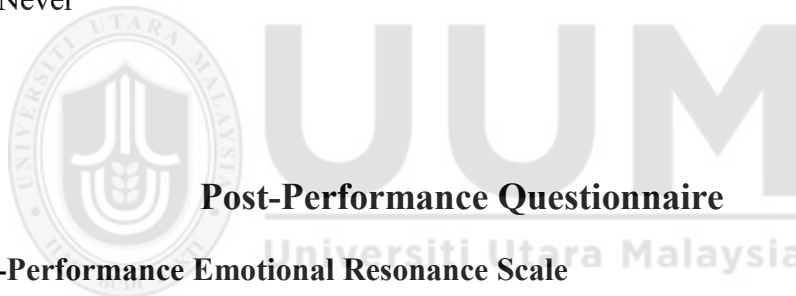
- A. Very invested, I feel like I am the character
- B. Quite invested, I can empathize with the characters' emotions
- C. Somewhat, I can feel some emotions
- D. Not very invested, I just watch
- E. Not invested at all

How much do the music and dance in artistic performances affect your emotions?

- A. A lot, they strongly influence my emotions
- B. Quite a bit, they cause noticeable emotional changes
- C. Somewhat, they cause some emotional fluctuations
- D. A little, they hardly affect my emotions
- E. Not at all

When watching artistic performances, do you often experience associations or memories triggered by the performance?

- A. Always
- B. Often
- C. Sometimes
- D. Rarely
- E. Never



Post-Performance Questionnaire

1. Post-Performance Emotional Resonance Scale

How engaging did you find the storyline of the dance drama you just watched?

- A. Very engaging, I was completely immersed
- B. Quite engaging, I was focused most of the time
- C. Somewhat, I could follow but got distracted occasionally
- D. Not very engaging, I often lost focus
- E. Not engaging at all, it was boring

How much did you like the characters in the dance drama?

- A. Very much, the characters left a deep impression
- B. Quite a bit, the characters were distinctive
- C. Somewhat, I didn't feel particularly strongly
- D. Not very much, the characters seemed ordinary
- E. Not at all, I disliked the characters

How much did the combination of music and dance in the drama affect your emotions?

- A. A lot, my emotions were deeply stirred
- B. Quite a bit, it evoked strong emotional reactions
- C. Somewhat, it caused noticeable emotional changes
- D. A little, my emotions didn't change much
- E. Not at all

2. Open-Ended Questions

Please describe the most memorable moment during the performance and your emotional reaction at that time.



Did you experience a moment of strong emotional resonance while watching the dance drama? If so, please describe it in detail.

Appendix F

Audience Feedback and Consumer Behavior Survey on “The Legend of the White Snake”

Dear Audience,

Thank you very much for attending the ballet performance of “The Legend of the White Snake”. To better understand audience needs and feedback, and to contribute to the development of the cultural and arts market, we are conducting this survey. There are no right or wrong answers, and your honest responses are crucial to us. Please fill out the questionnaire based on your actual experience. All information will be kept strictly confidential. Thank you again for your support and cooperation!

1. Questions on Consumer Intentions

After watching The Legend of the White Snake, how likely are you to purchase related merchandise (e.g., postcards, art books, dolls, etc.)?

- A. Definitely will purchase, already planning to
- B. Very likely to purchase, very interested in the merchandise
- C. Might purchase, depending on the product and price
- D. Unlikely to purchase, not very interested
- E. Definitely will not purchase, no intention to buy

After watching The Legend of the White Snake, do you plan to purchase tickets for other ballet performances?

- A. Yes, I have already decided to purchase tickets
- B. Yes, I am interested and currently exploring other ballet performances
- C. Unsure, it depends on the promotion, cast, and schedule of future performances
- D. No, I do not plan to purchase tickets for other ballet performances in the near future

E. No, I will not consider purchasing tickets for any ballet performances in the short term

If you intend to purchase merchandise, when do you plan to make the purchase?

- A. Within a week, I want to own it as soon as possible
- B. Within a month, I will arrange the purchase this month
- C. Within three months, when finances or time allow
- D. Within six months, I have a plan but am in no rush
- E. Unsure, I will decide after seeing the specific merchandise

Have you already purchased any cultural products related to The Legend of the White Snake?

- A. Yes, I have purchased merchandise
- B. Yes, I have purchased tickets for other ballet performances
- C. Yes, I have purchased both
- D. No, I have not purchased any related products

2. Questions on Cultural Awareness

How well do you understand the traditional cultural elements in The Legend of the White Snake?

- A. Very well, I can deeply explain the philosophical ideas and folk culture
- B. Quite well, I am familiar with the main cultural elements and symbolism
- C. Somewhat, I know common cultural elements like the White Snake legend and traditional costumes
- D. Not very well, I only know the general storyline
- E. Not at all, I only know the story exists

After watching the performance, has your interest in traditional Chinese music (e.g., the soundtrack elements) changed?

- A. Greatly increased, I plan to learn related instruments or attend music appreciation courses
- B. Somewhat increased, I will actively search for information and performances related to traditional music
- C. No change, my interest remains the same
- D. Decreased, I found the music in the performance unappealing
- E. Completely lost interest, I no longer pay attention to traditional music

3. Questions on Emotional Resonance (5-point Likert Scale)

How strongly did the storyline resonate with you emotionally?

- A. Very strongly, I felt immersed in the story, with emotions fluctuating with the plot
- B. Quite strongly, I deeply empathized with the characters and was moved by the story
- C. Somewhat, I felt some emotional connection but not strongly
- D. Not very strongly, I only felt slightly touched, with no deep emotional experience
- E. Not at all, I found the storyline felt bland and it did not evoke any emotional response

How much did the combination of dance and music in the performance affect your emotions?

- A. A lot, my emotions were fully engaged, and I felt immersed in the performance
- B. Quite a bit, it evoked noticeable emotional reactions like excitement or touched
- C. Somewhat, I felt some emotional fluctuation and found the dance and music harmonious
- D. A little, I hardly felt anything and did not perceive the unique charm of the dance and music

E. Not at all, I found the dance and music ordinary and it did not evoke any special feelings

4. Questions on Personal Consumption Habits

What is your average monthly spending on cultural and entertainment activities?

- A. Below 500 RMB, relatively restrained spending
- B. 501 - 1000 RMB, some budget for cultural and entertainment activities
- C. 1001 - 2000 RMB, willing to invest in cultural and entertainment activities
- D. 2001 - 3000 RMB, generous spending on cultural and entertainment activities
- E. Above 3000 RMB, high spending capacity and willingness

What types of cultural products do you prefer to purchase? (Multiple choices allowed)

- A. Books and art books, enjoy experiencing culture through reading and visuals
- B. Handicrafts and souvenirs, focusing on the collection value and commemorative significance of the product
- C. Audio-visual products to facilitate the enjoyment and reminiscence of cultural works
- D. Tickets to performances to enjoy the cultural and artistic atmosphere of the venue
- E. Others (please specify)

How often do you purchase cultural products?

- A. At least once a week, frequently purchase various cultural products
- B. At least once a month, maintain a certain purchasing frequency
- C. At least once a quarter, selectively purchase cultural products
- D. At least once a year, low purchasing frequency, usually for important cultural products
- E. Rarely purchase, almost no consumption of cultural products

Through which channels do you usually purchase cultural products? (Multiple choices allowed)

- A. Online platforms like Taobao, JD.com
- B. Offline stores like bookstores, cultural and creative stores
- C. Official performance venues or theaters
- D. Social media recommendations or group purchases
- E. Others (please specify)

Thank you again for taking the time to complete this survey! If you have any additional thoughts or suggestions about “The Legend of the White Snake” ballet or our survey, please feel free to share them below. Your feedback will help us improve and provide you with better cultural and artistic experiences in the future.



Appendix G

GBT “The Legend of the White Snake” 2023-2024 Performances

Time	Location	Performance	
2023			
July	6	Guangzhou Ballet Theater	1
	12-13	Guangzhou Opera House	2
August	5-6	Beijing Tianqiao Art Center	2
	9	Shandong Provincial Capital Theater	1
	12	Zhoushan Art Theater	1
	15-16	Hangzhou Canal Theater	2
	22-23	Chengdu Gaoxin Zhongxin Theater	2
	26-27	Jiangxi Art Center	2
	30	Guizhou International Conference Center	1
September	6	Hefei Grand Theater	1
	9-10	Shanghai International Dance Center	2
October	6	Guangzhou Ballet Theater	1
	24	Wuxi Great Hall of the People	1
November	17-18	Shenzhen Grand Theater	2
	27-28	Zhejiang Conservatory of Music Grand Theater	2
December	14-15	Guangzhou Opera House	2
	23-24	Wulumuqi Grand Theater	2
	29-30	Zhengzhou Grand Theater	2
2024			
January	16	Minnan Grand Theater	2
	20-21	Hainan Oriental Grand Theater	2
March	22-23	Nanning Theater	2
April	12-13	Shenzhen Nanshan Cultural and Sports Center	2
	27	Zhuhai Huafa Zhongxing Theater	2
May	11-12	Suzhou Yinshan Lake Grand Theater	2
	17-18	Nanyang Grand Theater	2
	21	Jincheng Grand Theater	2
	24-25	Tianjin Grand Theater	2
June	7-8	Foshan Qionghua Grand Theater	2
July	24	Guangxi Culture and Art Center	2
August	23-24	Hubei Theater	2
	30-31	Mianzhou Grand Theater	2
Subtotal		56	

Appendix H

Interview Process Photos



Focus Group Interview



Choreographer (Wang ge) and Composer (Guo Haowei)



Marketing Manager



Staff Member

Appendix I

CERTIFICATE OF ENGLISH EDITING

Certificate of English Editing

Title

**MARKET STRATEGY IN CHINESE BALLET:
CASE STUDY OF “THE LEGEND OF THE WHITE SNAKE”**

Authors

Pan yuanyuan

Date of Editing

June 1st, 2025

I am Waqar Ahmed Marri undersigned, being duly sworn, depose and say that:

1. I certify that I am fully competent and literate in the English and Chinese languages.
2. I have translated the attached documents: Pan yuanyuan graduation thesis and the interview transcript, from Chinese into accurate English.
3. The translation is completed, true and accurate, to the best of my knowledge, ability and belief.

E-TRANSTAR (Beijing) Information Technology Co., Ltd

June 1st, 2025



Language of Original: Chinese

Date of translation: June 1st, 2025

Translator's full name: Waqar Ahmed Marri

Translation experience from Chinese into English: 11 years

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