

Case Name

Hangzhou Jinsha Lake Grand Theater - Project Marketing of "The Phantom of the Opera Chinese Version" - Zhu Biying

Theory

Social processing theory

Keywords

Word-of-mouth marketing; Social media; Cross-border joint venture

Background Information

1. China's performance consumption market has enormous potential. After the epidemic, there have been many phenomenal performances and concerts, and the industry thrives.
2. The Grand Theater has always been state-owned and operated due to some special historical reasons. It is only in recent years that private capital has squeezed into the theater operation track. As the first large theater in Hangzhou, the Grand Theater is controlled by state-owned capital and privately managed and operated (Dafeng Culture). Implementing excellent management work, promoting the correct ideology, and impressing the audience with our brand are the primary tasks of the new theater.
3. Before the opening of the "Jinsha Lake Grand Theater," there were eight theaters in Hangzhou with more than 1,000 seats, all of which were state-owned and operated. The pressure of the Jinsha Lake Grand Theater in such fierce competition is imaginable. As a newly opened theater in Qiantang New District, it has a superior location adjacent to Jinsha Lake, and it is surrounded by matured mid-to-high-end hotels and commercial complexes such as "The Hilton Canopy Hotel" and "Longhu Paradise Walk," all of which are within a 10-minute walk. The average price of lakeside residences is over 40,000 yuan/square meter, and the residents are usually local mid-to-high-end consumers.

Marketing Strategy

To quickly gain popularity as a "landmark," before the "Jinsha Lake Grand Theater" opened, it officially announced the phenomenal performance "Phantom of the Opera - Chinese Version." To catch the attention of the Hangzhou market, the theater conducted an overwhelming video promotion of the show on new social media platforms, inviting the show's biggest idol "Ayunga" and the famous American actor "Fei Xiang" who starred in the original Phantom to Promote it. At the same time, the co-branded "Canopy by Hilton" launched an afternoon teatime with the same theme as the show actors doing a "flashmob" and "pet flash mob" in the adjacent complex. Before the performance, some mainstream media, opinion leaders, and VIP customers from Jiangsu, Zhejiang, and Shanghai were invited to experience it together, and their excitement was shared through social media such as WeChat/Weibo/Xiaohongshu/Douyin, which have many famous influencers.

Outcomes

This marketing campaign was very successful, improving the reputation of the theater and boosting the theater's attendance and overall revenue through word-of-mouth by the audience. Due to the remarkable marketing response, two more performances were added to cater to the demand. In the end, the box office of the performance exceeded 4 million, which established the popularity of

Jinsha Lake Grand Theater in the theater circles of Jiangsu, Zhejiang, and Shanghai. Dafeng Culture owns several theaters, and this cross-border cooperation model will continue to be carried out within the group.

Implications & Challenges

The trend of theater development is sticking close to regional culture. Theater integrates with regional culture and the culture of the community to which it belongs. Its ultimate standing point is the theater's localized merging with regional and community culture. Creating a specific way of localization and achieving both economic and social benefits can be an excellent challenge for the theater.

案例名称

杭州金沙湖大剧院—《歌剧魅影中文版》项目营销 - 朱璧莹

理论依据

社会信息处理理论

关键词

口碑营销；社交媒体；跨界联名

背景资料

1. 中国的演出消费市场潜力是巨大的，疫情过后出现了多场现象级的演出以及演唱会，行业报告欣欣向荣。
2. 大剧院因为一些特殊的历史原因，一直处于国有资本控股兼运营的状态，民营资本挤进剧院运营赛道是近年才出现的情况。作为杭州第一家国有资本控股、民营企业管理运营的大型剧院（大丰文化），如何出色完成的剧院管理工作，宣扬正确的意识形态，让观众对此剧院产生“品牌印象”，是新剧院的首要工作。
3. 在“金沙湖大剧院”开业之前，杭州有 8 家坐席超千人剧场，均为国有资本控股及运营，金沙湖大剧院的生存压力可想而知。作为钱塘新区新开业的剧院，其地理位置优越，毗邻金沙湖，配套有“希尔顿嘉悦里酒店”，“龙湖天街”等成熟的中高端酒店以及商业综合体，皆为步行 10 分钟可达的距离。临湖住宅均价超 4 万/平，居住人口基本为本地中高端消费市场人群。

营销策略

为了迅速打响“地标”知名度，在“金沙湖大剧院”尚未开业之时，就官宣了此时间段内现象级演出作品《歌剧魅影-中文版》。为了抢占同时段内的杭州市场，剧院对该剧目在新媒体社交平台进行了铺天盖地的视频推广：邀请本剧 a 卡 idol “阿云嘎”以及美国知名演员，曾经的原版魅影参演演员“费翔”进行宣传。同时联名“希尔顿嘉悦里酒店”推出主演同款下午茶，在配套综合体举办“主演快闪”，以及“萌宠快闪”活动。在演出开始之前，还邀请到了江浙沪一些主流媒体/意见领袖/资深消费群体前来共同体验，并通过大 v 博主的微信/微博/小红书/抖音等社交媒体渠道进行心得分享。

成果

这个营销活动做的非常成功，提升了剧院的剧目质量，叶通过了观众的口碑传播提升了剧院的上座率和整体收益。因营销成果显著，演出临时加场 2 场，最后该场演出票房超 400 万，打响了金沙湖大剧院在江浙沪剧院圈的知名度。大丰文化旗下目前拥有多家剧院，这一跨界合作的模式将继续在集团继续进行。

挑战与反思

贴近地域文化是剧院行业的发展趋势，剧院与地域文化以及所属社区文化的融合，以及剧院本土化才是他的最终归宿，各家剧院最终能以什么样的形式最终完成地域融合，达到经济效益与社会效益最大化的双重结合是个巨大挑战。