

Analysis of the Psychological Characteristics of the Audience in Contemporary Chinese Theater Space

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Abstract. Since the beginning of 2023, the number of theatre performances in China has increased year by year, and a new round of " theatre defense war " is about to be opened. Whether the operators can keep up with the favorable policies, take advantage of the wind, grasp the new market competition situation, and make timely market response has become a key factor. This paper focuses on the current audience viewing psychology dimension for data sampling and analysis, in order to put forward constructive suggestions. The purpose of this project research is based on the current situation investigation and data analysis, so that the theater can better optimize management in the future. By analyzing the audience 's views and opinions on the theater, it helps the theater to make more realistic changes.

Keywords: Contemporary Theatre; Theatre Management; Theater Data; Performing Psychology.

1. Introduction

In 2019, the emergence of the global novel coronavirus epidemic had a great impact on the consumption concept of the drama and film and television industry. Affected by factors such as the Sino-US trade war, China 's consumption upgrading process has gradually slowed down. With the development of the theater industry, scholars at home and abroad have made many achievements in the development of the theater. However, the analysis of the theater operation and the audience 's psychology and behavior in the post-epidemic era is still in its infancy. According to this research status, this project conducts in-depth analysis from the perspective of the theater operation and the audience, and provides a certain theoretical basis for solving the innovation of the operation and management mode of the major theaters in the post-epidemic era, as well as for the future development direction of the theater industry in the post-epidemic era of China.

According to the data of the Ministry of Culture and Tourism of China, by the end of 2022, there were 3199 art performance venues in the country, 106 more than the end of the previous year. The number of audience seats was 2.4683 million, a decrease of 2.6 %. Among them, there are 1052 art performance venues affiliated to the cultural and tourism departments. The mainland of China has carried out a total of 43,500 art performances throughout the year, down 13.5 % from the previous year. The number of audience for art performances was 14.2416 million, down 8.8 %. In the first half of 2023, there are about 3249 art performance venues in China. The operating costs of the theatre include rent, staff salaries, materials and equipment maintenance. Due to the impact of the epidemic, many theaters have closed or delayed opening, resulting in increased operating costs for theaters. In order to cope with the post-epidemic period, theaters also need to increase health and epidemic prevention measures, such as increasing the frequency of disinfection, providing free-washing disinfectants, etc. The cost of these additional epidemic prevention measures also increases the operating costs of the theater. As the impact of the epidemic continues, Chinese theater revenues have further declined.

Since the beginning of 2023, the number of theatre performances in China has increased year by year, and a new round of " theatre defense war " is about to be opened. Whether the operators can keep up with the favorable policies, take advantage of the wind, grasp the new market competition situation, and make timely market response has become a key factor. This paper focuses on the current audience

viewing psychology dimension for data sampling and analysis, in order to put forward constructive thinking opinions. The purpose of this project research is based on the current situation investigation and data analysis, so that the theater can better optimize management in the future. By analyzing the audience 's views and opinions on the theater, it helps the theater to make more realistic changes. Through the opinions of the construction of the " rebirth " of the theater, the development of the theater is not only to stay in the traditional single old concept, but to find the real problems and shortcomings of the theater, close to the audience to understand the audience 's real ideas and feelings. Listen to the audience 's suggestions and make changes. We should better consider the feelings of the audience in the theater, promote the vigorous development of the theater industry, and find a new way suitable for the development of Chinese theater business in this exploration.

2. Audience Performance Psychology and the Evolution Characteristics of Performance Psychology

As the epidemic has been effectively controlled and people 's lives have gradually returned to normal, the audience 's viewing psychology and viewing behavior have also undergone a series of changes. In the post-epidemic era, audiences pay more attention to safety, quality and personalized needs, and show more rational thinking and active choice behavior in the process of watching the drama.

2.1. Audiences Pay More Attention to Health and Safety

The psychology and behavior of contemporary audiences have undergone significant changes. Before the theater performance, the audience pays more attention to the hygiene of the viewing environment, such as checking whether the seat is disinfected and whether to wear a mask. At the same time, some theaters have also taken some measures, such as promoting new services such as contactless ticketing and viewing to provide a safer viewing experience, which can have a positive impact on confidence and security.

2.2. Audiences Pay More and More Attention to the Quality and Content of the Play

At present, audiences pay more attention to the quality and content of the repertoire, and are increasingly willing to choose high-quality repertoires with a large number of favorable reviews. On the one hand, this is due to the continuous maturity of the theater market and the improvement of the production level of the repertoire. On the other hand, with the younger and higher quality of the audience, the aesthetic needs of the repertoire have also changed greatly. Therefore, the theater needs to pay attention to the audience 's interest and provide diversified and innovative repertoire content.

2.3. Audiences Choose Plays More Rationally and Actively

In the post-epidemic era of increasingly fierce market competition, audiences have also shown more rational and proactive behavior. The audience not only pay more attention to the quality and content of the play itself, but also pay more attention to the choice of ticket prices, preferential activities and other aspects. At the same time, some new consumers also show more obvious characteristics : such as more pursuit of personalized needs, and habits through online access to more information and so on.

2.4. The Audience 's Online Platform to Watch the Repertoire Shows an Increasing Trend

With the continuous development of Internet technology and the continuous reform of the theater industry, the audience 's viewing methods are also distorted. During the epidemic, some online video platforms actively launched new works and implemented service models such as ' pay-per-view ', which made the audience 's willingness and behavior to watch the plays online show an obvious growth trend. Therefore, the theater and the platform not only need to work hard in terms of technology and services, but also pay more attention to the improvement of the content quality of the repertoire.

In short, the contemporary audience 's viewing psychology and viewing behavior show the characteristics of diversification and personalization. In the limited viewing time, the audience pays more and more attention to the quality of the repertoire itself, and shows a more rational and active behavior in terms of selection. Whether the repertoire has good market expectations and whether the theater can provide more humane services have become the hard indicators of the audience 's current psychological level. At the same time, China 's online platform viewing has also been further developed. For example, TikTok, RED, China Media Group Mobile and other live online media in mainland China have also matured rapidly. Therefore, in the future, theaters and platforms need to better meet the needs of audiences and provide better and more personalized services and content to adapt to changes in the market.

3. Research on the Data of Contemporary Chinese Theater Development

3.1. The ' Triple Challenges ' Based on the Operation of the Psychological Theater'

At present, the idea of epidemic prevention has been deeply rooted in the hearts of all Chinese people, and the behavior of prevention and control has also penetrated into people 's daily life. Some people may worry about the spread of infectious diseases when watching the show, and there will be psychological pressure. According to the survey report of this study, only 24.33 % of the audience do not worry about the spread of infectious diseases during the course of watching the repertoire, 42.82 % of the audience will be slightly worried about being infected during the course of the show but there will be no pressure, and the rest will be worried and worried or stressed during the course of the show. Therefore, if people want to watch the repertoire, whether to go to the theater to watch it remains to be considered. Theaters need to solve the concerns of such people in order to achieve a better development. Therefore, the operation of the theater in the post-epidemic era faces ' triple challenges ' : reducing the cost of rework, enhancing the attractiveness of physical performances, and building a digital platform.

First of all, due to the impact of the epidemic, the theater needs to increase epidemic prevention materials such as disinfection, arrange staff temperature testing and other work, which increases the operating costs of the theater. At the same time, the theater also needs to adjust the venue arrangement strategy and strengthen online ticketing and ticketing services to reduce crowd gathering and bring new operational challenges.

Secondly, the theater needs to pay more attention to the audience experience and enhance the attraction of physical performances. In order to attract the audience back to the theater, the theater should pay attention to the needs of the audience, provide high-quality repertoire, comfortable seats and high-quality service experience, and create a characteristic and personalized viewing environment.

Third, the theater needs to actively build a digital platform to cope with the competition in the theater market. The digital platform can provide more diverse viewing experiences, such as VR viewing, online discussion and communication, etc., change the traditional limited viewing mode, meet the needs of the audience, and adapt to the changes in the theater market.

3.2. The ' Crisis ' of the Courtyard Line under the Background of Shrinking International Trade and Investment'

Due to the US trade protection policy towards China and the slowdown in global economic growth, international trade has gradually shrunk. The data show that the growth rate of global trade volume in 2022 is lower than expected, only 2.7 %. The traditional import and export trade has been unable to meet the needs of economic development, but also affected the international trade of the theater industry. Due to the impact of the epidemic and the shrinking of international trade, the introduction and export of plays have been restricted to a certain extent. On the one hand, when domestic theaters choose to introduce plays, they are affected by the domestic market and policy environment, which

limits the type and quantity of plays selected by the theaters. On the other hand, with the downturn of the foreign theater market, foreign theater companies will be more cautious to choose the introduction of foreign market repertoire, more is to choose to release in the country, thus limiting the theater from overseas the opportunity to introduce high-quality repertoire.

Investment is an important driving force for the development of any industry and an indispensable support for the development of the theater industry. However, due to the pandemic and slowing global economic growth, global foreign direct investment fell by 42 % to \$ 859 billion in 2020. It has become more difficult for theaters to obtain sufficient investment support, so that many theaters can only maintain operations through loans and other means. Due to the shrinking of investment, the theater needs to pay more attention to its own economic benefits, and careful budgeting has become an inevitable choice. This requires the theater to pay more attention to the changes in consumer demand, as well as the use of various promotional methods, in order to improve the audience 's consumer confidence and consumer experience, thereby improving profitability and enhancing their market competitiveness.

The epidemic has reduced economic efficiency, reduced people 's income, and nearly 80 % of viewers will reduce their entertainment expenses during the economic recovery period. Companies around the world are adjusting their minds. For art and entertainment such as theatres, they are only second to others. The theater market has been in a cold state in the past two years, and the number of plays is small.

4. Re-communication between the Epidemic and Urban Audiences

Nowadays, it is the post-epidemic era, but people 's psychological state can not return to the past in a flash. They have formed habits in such a long period of epidemic. When watching the play in the theater, the audience will still maintain what they did before the epidemic, such as wearing masks and not touching public goods. This is a habit problem left by people after the epidemic, and there is a non-negligible link with the epidemic.

The epidemic has changed the viewing needs and psychology of urban audiences to a certain extent, and it has also brought certain challenges and opportunities to the theater industry. How to re-establish communication and trust with the urban audience, so as to achieve the recovery and sustainable development of the industry has become the core proposition. The outbreak and persistence of the novel coronavirus epidemic has raised people 's awareness of public health security. In this context, the theater, as a densely populated place, needs to strengthen security from the aspects of hygiene, cleaning, and epidemic prevention measures to ensure the health and safety of the audience.

To re-communicate with the city audience, build trust and support, we need to work from the following aspects. First of all, publicizing public health security is the key to restoring audience trust. Theaters should strengthen publicity through various channels to inform the audience of their efforts in ensuring public health security. At the same time, it is necessary to guide the audience to self-protect and make the audience fully aware of the theater as a safe and healthy entertainment place. Secondly, providing quality service is an important means to attract the audience. Theater should improve the quality of service, and improve audience satisfaction and loyalty by providing high-quality performance experience, differentiated ticket prices, and life-oriented services. These measures can help the theater to increase the number of repeated performances, thereby increasing the output value and influence of the theater. Enhancing social media interaction is also an effective way of communication. Through social media, the theatre can publish repertoire information, viewing activities and other content, actively interact and communicate with the audience, and enhance its influence and voice in the audience. In addition, digital operation is an important trend of theater management. Theaters need to make full use of digital technology to improve service efficiency and enhance user experience.

5. Conclusion

Although the epidemic has passed, most people still wear masks at a glance on the street, and although there is no new coronavirus epidemic, human beings are still facing the challenges of various epidemics, and people are already afraid of the virus. In the theater where the flow of people is large and crowded, some viewers will still be worried and afraid, and still not relax their vigilance. Whether there are infected sick people came to the theater, whether the seats were disinfected, whether the toilet environment is clean and tidy. In terms of consumers 'sense of security, 'home at home' scored 87 points, shopping in shopping malls and dining together scored 67 and 62 points respectively, while theatre performance scored 58 points, only higher than travel. In addition, in terms of consumer confidence, the audience 's consumer confidence in the theater is lower than that in the catering industry, but higher than that in the tourism industry.

As an art form, drama art can bring impactful emotional resonance and enlightenment to the audience. We hope that when watching the repertoire, the audience can not only gain resonance and strength from the repertoire, but also alleviate psychological distress and anxiety. The iteration of professional operation and management models such as the screening of specific themes, the sharing of stories behind the repertoire by professional narrators, and the interaction between venues and the audience can create a warm and caring atmosphere for the audience to feel understood and supported.

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