

# A Study on the Basic Commercial Characteristics of Online Arts and Cultural Performances under COVID-19

Qixian Sun \*

School of Urban Economics and Management, Beijing University of Civil Engineering and Architecture, Beijing, China.

\* Corresponding Author Email: 15801115996@163.com

**Abstract.** Since 2020, COVID-19 has ravaged the whole world, bringing serious impacts on various industries to different degrees. In the arts and cultural industry in China, the government has adopted preventive and control measures such as temporarily closing entertainment venues, so as to avoid crowd gathering. This has indirectly led to the suspension of offline arts and cultural performances. However, there is still demand for visual and auditory consumption in market. Thus, the form of online performances has emerged. Although this new model has aroused the attention of consumers, some problems have been exposed to the public at this stage.

**Keywords:** Online Arts and Cultural Performances; COVID-19; Online Performances

## 1. Background

Since 2020, COVID-19 has ravaged the whole world. Governments have adopted different anti-epidemic policies to prevent and interrupt the continued spread of the virus. In China, the temporary closure of living spaces with infected people and entertainment venues to avoid crowd gathering has become a regular anti-epidemic measure. This kind of policy has directly led to the shutdown of offline arts and cultural performances. But people still desire for visual and auditory consumption. Therefore, online performances have emerged as a new form of consumption. This new consumption model has gradually attracted the attention of researchers on the art and cultural consumption market.

Data released by the Ministry of Culture and Tourism of the People's Republic of China show that offline theaters and playhouses are forced to be shut down due to the epidemic. The number of performances by arts and cultural groups in 2020 is 2,256,100, a decrease of 711,900 performances from 2019, or a year-on-year decrease of 23.99%, and the revenue from performances by arts and cultural groups in 2020 is 8.663 billion yuan, a decrease of 4.015 billion yuan from 2019, or a year-on-year decrease of 31.6%.

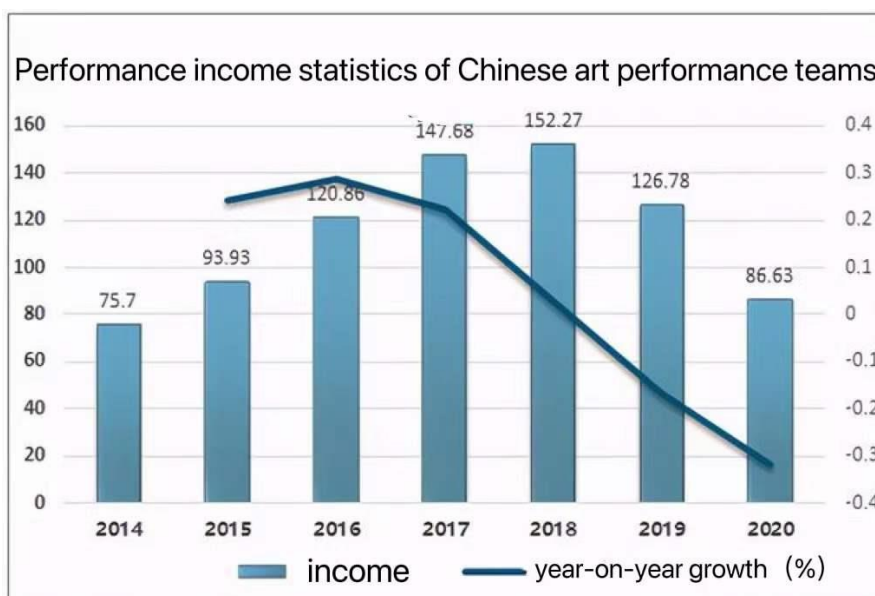
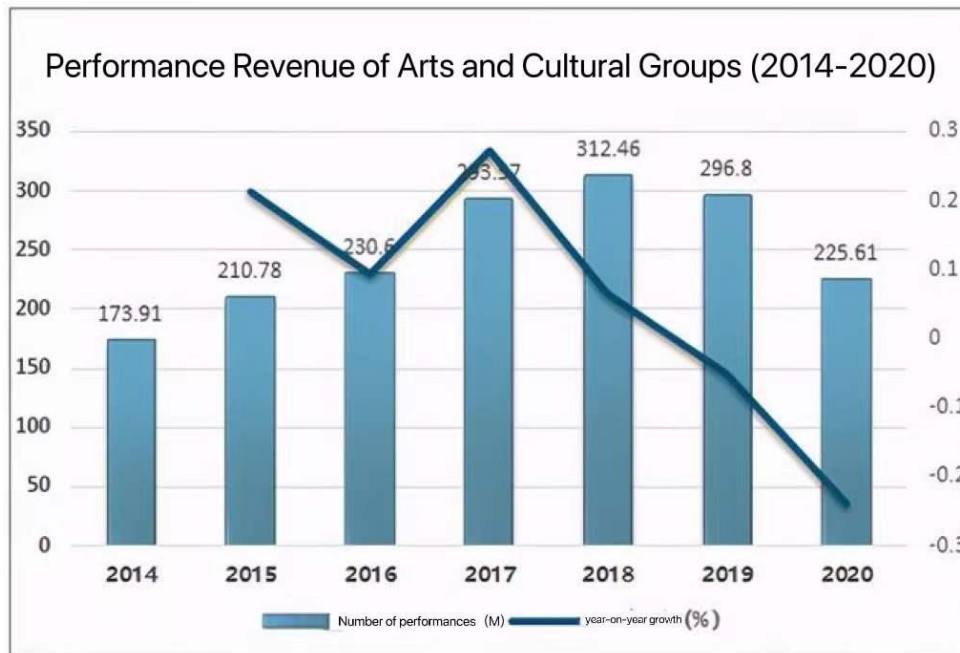


Fig 1. Performance Revenue of Arts and Cultural Groups (2014-2020)

Source: Ministry of Culture and Tourism of the People's Republic of China; Beijing Zhiyan Kexin Consulting Co., Ltd.



**Fig 2.** Performance Revenue of Arts and Cultural Groups (2014-2020)

Source: Ministry of Culture and Tourism of the People's Republic of China; Beijing Zhiyan Kexin Consulting Co., Ltd.

Compared to 2020, the number of offline live performances and revenue have rebounded in 2021. The total number of performances in 2021 is about 30,000, almost equal to that before the epidemic. However, the revenue is only 1.75 billion yuan, a significant gap with that before the epidemic.



**Fig 3.** Research Report of Online Live Music Performance Industry in 2021

Source: Shanghai Airui Market Consult Co., Ltd.: *Research Report of Online Live Music Performance Industry in 2021*

As seen from the above data, the epidemic has had a significant negative impact on the offline entertainment industry. However, the epidemic also gives rise to the demand of people for consumption activities on the Internet, because many people are forced to work at home and simultaneously consume at home due to the anti-epidemic policy. This has promoted the development

and progress of online theoretical performance industry to a certain extent. According to the data provided by AI Media, the number of users watching online music performances in China in the first half of 2020 has exceeded 80 million. Taking the online performance program of Lighting Up the Scene released by NetEase Cloud Music in 2020 as an example, this program has been widely recognized by most users for its high-quality music performances. The related topics are read by more than 700 million people, and a total of 25,016,715 users have watched the live broadcast. It can be concluded that the control policies of countries against COVID-19 are leading people to gradually accept the consumption mode of online performances, and this new industry is changing and reshaping the new pattern of the whole cultural performance market.

## **2. Under COVID-19, Challenges and Obstacles to Overcome for Online Arts and Cultural Performances**

Under the impact of the epidemic, the pace of digital transformation in the arts and cultural performance, especially the music performance industry, has further accelerated. Since the 21st century, the music industry has been undergoing digital transformation. Major entertainment-consuming countries such as Japan and the United States have been tirelessly exploring digital technologies in the music industry around the goals of intellectual property protection and market promotion. Meanwhile, China, as a major cultural and entertainment consumer, is also exploring various online performance methods. As early as 2019, the China Association of Performing Arts has suggested in the 2019 Performance Industry Insight Report that online performances would become one direction for future music performance upgrading. At present, the emergence of the epidemic has accelerated the arrival of this upgrading process. However, under the condition that consumer cultivation is not yet mature, the development of this market still faces plenty of challenges, such as unprepared industrial infrastructure and immature corresponding business models. Those factors together bring difficulties to the development of online performances.

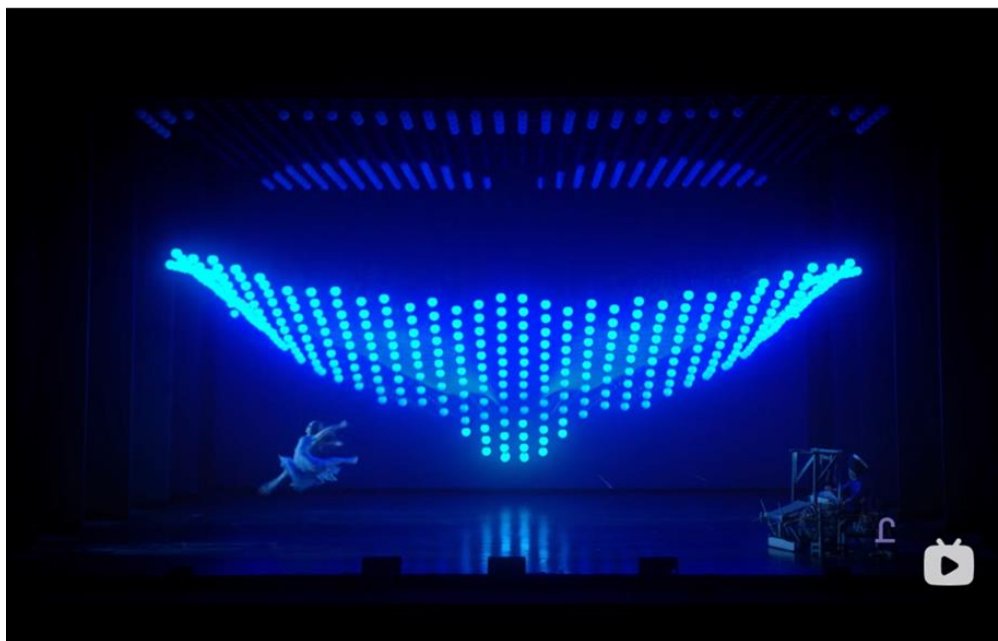
## **3. Basic Form of Current Online Arts and Cultural Performances**

In order to better help readers understand the basic form of current online arts and cultural performances, we will introduce a few typical cases.

### **3.1 Rebroadcasting of Real-time Stage Play**

Typical Case: Dialogue-Prophecy 2047; Director: Zhang Yimou; Performance Date: June 4, 2021.

This stage play applies a lot of digital innovation technologies in terms of performance scenes. It uses lighting to refine the performance of female dancers in a multi-dimensional way. Light balls are controlled by automated mechanical devices with artificial intelligence. Coupled with the effectiveness of the three-dimensional big screen, the dance has produced performance effects that cannot be created in offline performances, giving online audience a strong visual impression and a novel experience. The high degree of integration of digital control technology and stage presentation technology with art has not only brought new experiences to online audience, but also cultivated potential consumer groups.



**Fig 4.** Screenshot of Real-time Performance of Stage Play: Dialogue-Prophecy 2047; Source: Bili Bili App

### 3.2 Recorded Musical with Special Effects Production

Typical Case: *Romeo and Juliet*; Producer and Organizer: Bili Bili; Performance Date: December 31, 2021.

In the New Year's Eve cultural performance program, Bili Bili has adopted a no-viewer mode, in which the Chinese opera of *Romeo and Juliet* has attracted countless viewers. Because the musical is taped, there is enough time to for technological application. Art technicians have made a lot of editing and switching of the distant and near scenes in the musical, and used special effects to bring a new viewing experience to the audience. This has allowed online viewers to fully appreciate the difference between online and offline performances, setting an example for cultivating new consumer groups.

### 3.3 Rebroadcasting Concert by Traditional TV Video Technology

Typical Case: *Strawberry Nebula*; Performer: Wanqing Band (Rock Band); Performance Date: May 29, 2020

In the concert, singers perform in offline scenes. With the help of network video technology, the live performance is transmitted to online platforms in real time. Without digital beautification technology for online performances and without manipulable modifications to contents presented online, this has completely replicated the offline performance. In terms of the viewing experience, the audience has responded dissatisfaction because it is easy to fall into visual fatigue.

### 3.4 Online Real-time Interactive Concert

Typical Case: *When Rock and Roll is Always There, Hope Never Dies*; Performer: Cui Jian; Performance Date: April 15, 2022

The concert applies the form of live show on the WeChat video platform in real time, with the singer performing online, the singer's team working with the WeChat platform to collect real-time audience feedback, and the singer in turn responding to the feedback in real time, which has formed online interactions. In the marketing and promotion of this concert, it is advertised in advance through the WeChat platform, attracting a huge number of potential consumers. Technically, because the video platform has a unique function for vertical screen pop-up information, it allows viewers to watch the concert and feel the passionate atmosphere of 40 million people online at the same time

through pop-up information. This has made up for the lack of a sense of atmosphere in online performances and helped online consumer groups to obtain a new form of viewing experience.

On the basis of the analysis of above-mentioned typical cases, the core problem that needs to be solved for online arts and cultural performances at present is: how to innovate a new form of viewing experience for online performances. For online performances that completely copy the contents of offline performances, it is difficult to gain audience recognition. The technical way for organizations to solve this problem is to use digital technology in the performance to create a unique online atmosphere. Some of the technologies that have been applied are: practice stages and cloud stages, AI special effects, virtual idols, and virtual reality technology. Generally, technicians will apply a combination of those technological tools. Moreover, as the technological threshold continues to be lowered, some technical operation is gradually being mastered by arts professionals. The integration of arts and technologies has been reflected in online arts and cultural performance industry. Cultural artists are using new technologies to explore practical forms of strengthening the differentiation of consumer experience for online arts and cultural performance, so as to find and cultivate potential consumer groups.

#### **4. Basic Elements of the Business Model of Online Arts and Cultural Performances**

At present stage, the business model of online arts and cultural performance industry still not jumps out of that in the traditional performance industry. Like offline performances, in the online arts and cultural performance industry, product providers give goods to major platforms, and major platforms use their own flow to promote and sell the goods. In addition, performers only receive performance fees, and the rest of revenue goes to the platform. Furthermore, in online arts and cultural performances, social networks charge royalties and sponsorship fees, etc. Since most of the online performances are free, audience are generally more likely to accept advertisements in performances than those in offline performances. Sometimes platforms also take the opportunity of celebrity performances to attract flow for the platform itself and further enhance the commercial value of the platform; and other platforms connect the advertisements of products related to the contents of performances with the audience of those cultural performances. For instance, some playback devices for enjoying music are more likely to appear on the platform of some online performances. Platforms may charge the advertising fee of those goods or directly obtain profits from the marketing of those goods. From these business models, it can be seen that there are several basic elements in the business model of online arts and cultural performances.

##### **4.1 Consumer Groups**

At present, the average age of main consumer groups for online arts and cultural performances is from 18 to 29 years old (from AI Media Data Center). However, most of consumers are fan groups, reflecting the fact that singers' personal fans account for a large proportion of consumers for online performances in China, and common consumer groups for online performances have not yet been formed.

##### **4.2 Product Contents**

The product contents of online arts and cultural performances are made up by two core elements. One is the art form of online performances. It is still dominated by music and skits, even though there are already performances that combine different artistic expressions such as the combination of sitcoms and musicals in online performances, showing the possibility of innovation in the product contents of online performances. The other is the scene arrangement of online performance. Compared with traditional offline performances, the scene arrangement of online performances has richer design ideas and realization means. For example, in Mayday's New Year's Eve Online Concert, the performance has applied a lot of scene changes to bring audiences a new audio-visual experience

in different scenes. This element is also the core advantage of the product contents of online performances compared to that of offline performances.

#### **4.3 Promotion Way and Marketing Strategy**

At present, the scale of China's online performance industry is huge. In the first half of 2020, the total number of people watching online performances nationwide has exceeded 80 million (from AI Media Data Center). Nowadays, most online performances are free for audiences, so the threshold for watching online performances is much lower than that of offline ones, which makes the audience groups and potential consumers of online performances much larger than those of traditional offline performances. For example, the online performance of the band Mayday has attracted 35 million viewers, and in its offline performance, the average number of viewers is only 0.1 million. This has fully indicated the fact that the audience of online performances is much larger than that in offline performances, which is also the core advantage of online performances.

### **5. Basic Business Models and Characteristics of Online Arts and Cultural Performances**

#### **5.1 Developing Online Performance Rights of Operatic Works**

For example, in the cooperation project between Kuwo Music (website) and Beijing Xiha Comic Group and Xi'an Comic New Force Group, the exclusive rights are the core rights. Kuwo Music quarterly pays royalties to the comic groups, and the newly produced performances of the comic groups will exclusively release online in audio form on Kuwo Music website each quarter. At the same time, Kuwo Music has also closely cooperated with more than 20 groups in the traditional Chinese opera industry, including comic operas and book reviews. This has provided a new marketing channel for the development of the opera industry with spreading the resources at online platforms.

#### **5.2 Literary Artists Producing Various Short Video Programs for Free Promotion and Sale on Platform Websites**

Relying on short videos produced and uploaded by users, some online platforms have gradually formed online trading market for literary programs. A large number of individual literary artists or institutions register accounts on such platforms and spontaneously upload various short video programs produced by themselves. For programs provided by the platforms for free viewing, the payment for the programs is calculated for by the viewing volume, and the platforms use advertising sales and financing income in the capital market as sources of funding. For programs that are watched for a direct fee, the platforms are responsible for collecting the fee and sharing it with the artists according to some agreements. Such programs are mainly music, classic movies, humorous skits, audios and videos of performances by famous operatic artists, and professional training materials of literature and arts.

#### **5.3 Online Broadcasting of Cultural Programs**

This is the most common business model of various live broadcasting platforms, and is also the main marketing channel for online arts and cultural performances. The live broadcasting platforms rely on fan rewards as a source of income, which will be divided by platforms and performers. The amount of income is closely related to factors such as the fame of actors, the characteristics of fan groups, as well as the performance contents in the live broadcasting. For opera programs, the format of live broadcasting can satisfy both interactivity and flexibility. Real-time news will bring the latest information for artistic creation. As long as creators publish new works, viewers will be attracted to consume regularly. Before COVID-19, such type of online performances had already demonstrated a strong vitality. In current stage where people's life has not yet fully returned to normal state under COVID-19, more operatic performers are attracted to join in online live broadcasting.<sup>2</sup>

### 5.4 Online Professional Pop Music, Stage Play and Classical Music Concert Programs

Although some of those shows still copy the model of offline ones, there are also new performance models and corresponding business models designed specifically for online performances. In the Mayday's New Year's Eve Concert in 2021, the band and organizer have applied bold innovations and practices, such as helicopter landing, body temperature testing of the performers, and performers had to sing 10 songs right in order to rush all the way to the stage. This performance form is different from traditional ones in fixed venues and has brought audience a sense of participation in the performance. The key to the success of Mayday's online concert does not lie in the application of novel technologies, but on content innovation in the form of presentation. Compared to offline concerts, the performance repertoire has not been changed. However, the scene is changing throughout the concert, which will let the audience continue to guess about the next step of the performance process. This will undoubtedly attract the audience's attention, and the scene changes while walking and singing can also avoid visual fatigue in online concerts.

### 5.5 System Development and Application of Digital Technologies to Create Online Performances and Their Commercial Practices

Some organizations with strong financial strength use XR (expanded reality) technology, which combines real and virtual things through computers to create virtual environments where humans and machines can interact with each other. In examples such as AR, VR, MR, etc., by integrating the visual interaction of the three technologies, the audience will feel the sense of immersion by seamless transition between the virtual world and the real world. In domestic pop girl group THE9's online stage, as the world's first film-grade LED realistic virtual production XR live concert, it has aroused the curiosity of the public. On the stage created by the application of XR technology, a virtual auditorium is designed for the online audience, which allows real-time interaction between the audience and the actors and between the audience. Aiming at giving a fully immersive experience, a visual experience is created according to the film and television standards, so as to bring an immersive feeling for the audience. In terms of practical effects, the significance of such concerts has demonstrated more technological innovation than the appreciation experience of literary performance content. Although the XR technology is not mature enough, more new technologies will be involved in the future to help actors and the audience bridge the gap between the experience of a live concert and an online concert.<sup>3</sup>

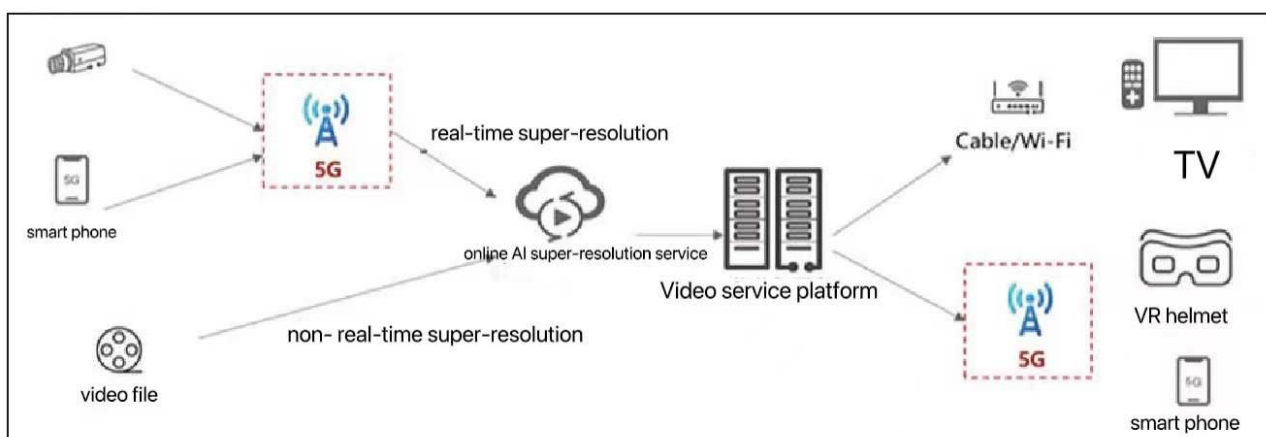


Fig 5. Implementation of online performances in digital technology systems

In order to better illustrate the basic features of the business models of the current online arts and cultural performances, we have also discussed the business models of arts and cultural programs based on different types of platforms: (1) Platforms with Large Flow: Douyin, Kuaishou, and several major live broadcasting platforms of Tencent. The current marketing model uses the large flow to create income. Through performers with a large number of fans or cooperation with famous singers,

those platforms attract fans and audience to create large flow and create income by their rewards and other means. (2) In-platform Flow: These platforms mainly target special audiences and fan groups. For example, Bili Bili create virtual idol's online concerts for cartoon lovers by using AR technology to create virtual stages and adopting virtual idols to meet their demand. This type of platform obtains income through fans' rewards. (3) Social Platforms: It is still in the exploration stage. The typical case is Cui Jian's online concert, which uses WeChat video platform for live broadcasting. Through the mega platform of WeChat for publicity, the link of concert is spread in WeChat Moments and groups, which has attracted a large number of viewers.

**Table 1.** Comparison of Business Models of Online Arts and Cultural Performances on Different Types of Platforms

	Typical Examples	Basic Marketing Strategies	Basic Ways to Obtain Income	Advantages and Shortcomings
Platforms with Large Flow	Douyin, Kuaishou, Douyu Live, Huya Live, etc.	Using the platform's own flow to cooperate with famous actors and actresses, so as to attract fans and viewers, and jointly promote the goal of attracting fans.	Obtaining income from the flow by fans' rewards and virtual props, etc.	Advantages: large flow; fast to obtain income; and get profits in a short time. Shortcomings: varied level of works; stricter regulation on the quality of works; incapability to obtain stable revenue.
In-platform Flow	Bili Bili	Targeting at special audiences and fan groups; for example, aiming at cartoon lovers, Bili Bili carries out virtual idol online concerts, which uses AR technology to create a virtual stage and then adopts virtual idol image to meet the needs of fans.	Obtaining income by fans' rewards and virtual props, etc.	Advantages: stronger consumers' loyalty; easier to form a stable revenue chain for such platforms than for flow-based platforms. Shortcomings: consumer volume is too small; lack of potential consumers.
Social Platforms	WeChat, QQ, Weibo and other social platforms	Using the platform's existing video channel to promote through social platforms, pushing various sharing links to attract potential consumers.	Obtaining income by fans' rewards and virtual props, etc.	Advantages: having a large amount of flow and easier to achieve marketing objectives. Shortcomings: since it is non-professional and an emerging online performance platform, it has not yet formed a mature business model and a stable revenue chain.

Although the business model for online arts and cultural performances is still immature, the practice of paying for online performances directly has already emerged. Since June 2020, Xi'an Performing Arts Group Theater Company has started to build an online platform called as Qin Opera

Cloud Theater. Statistics on its online performances of Qin Opera from 2020 to 2021 show that as of March 2021, a total of 41 paid live online performances of Qin Opera has been presented on Qin Opera Cloud Theater. In terms of the number of paid live broadcasts, the Yihongshe has completed 11 performances, the Sanyishe has completed 25 performances, and the Zhouzhi theatre group has completed 5 performances. The publicity channels have mainly relied on the theater company's WeChat public account, Kuaishou account, Douyin account, and targeted theater fans' WeChat groups.<sup>1</sup>This is a new phenomenon that deserves our attention, because it has fully reflected a fact that the audience is gradually adjusting their own consumption habits against the background of restricted offline arts and cultural performance consumption due to the epidemic, and online arts and cultural performance industry is ushering in new market opportunities.

## **6. Discussion on the Advantages and Shortcomings of the Current Form of Online Arts and Cultural Performances**

Compared with traditional performance forms, online arts and cultural performances exhibit many special features, which reflect both the factors of technical support conditions for online performances and the new forms of audience's intrinsic demand for the consumption of cultural performance products. In this new form of performance, cultural performances have formed some new competitive advantages. Of course, the shortcomings of this performance form have gradually surfaced because of the development limitations in online performance technology, which has become a new problem for the performance industry and has posed a new issue to the technological development.

### **(1) Advantages of Online Arts and Cultural Performances**

1. Online arts and cultural performances jump out of the limitations of space and time. Such performances do not require audiences to gather offline to specific places such as theaters and stages like traditional performance activities, which is a good form of balancing epidemic control measures with people's cultural consumption needs. At the same time, audiences who enjoy online cultural performances in their personal space can also bring more family and friends to enjoy the programs together, thus bringing more consumer surplus beyond traditional performance events.

2. Online arts and cultural performances break the geographical limitations of traditional performances. China has a vast territory, and the content and form of arts and cultural performances around the country are highly regional in character. For example, traditional comic and opera has a relatively large audience in areas such as Tianjin and Beijing, while Kun Opera and Yue Opera have a larger audience in the south of the Yangtze River. In the past, these performance projects are certainly organized with commercial performances in areas with larger audiences in order to obtain better market returns, and some art lovers have to spend money across the region because of the lack of their personal favorite art performance activities at local places or simply give up the opportunity to pursue the performance. With the emergence of new forms of performance consumption on the Internet, online performances can help some consumers break through geographical restrictions and enjoy more cultural performances in real time, even allowing audiences in other countries to attend the same cultural performance event. The ability of online performances to break through geographical restrictions has become a major factor in the popularity of this new industry in the market.

3. Online arts and cultural performances throw off the time restrictions in the traditional performances. The time here does not only refer to the rehearsal time of the performance, but also refer to the off-season and peak season concept of the traditional performance. For example, during some holidays, it is the peak season for traditional performances, which also meets people's demand for leisure and entertainment consumption during vacation. But the emergence of online performances has broken this rule, a typical example of which is the online concert of Cui Jian that just ended on April 15, 2022. More than 40 million people have watched the performance online at the same time, even if at a time that is neither peak season nor off-season in the traditional

performance industry. The concert with 40 million viewers is a good example of the vitality of the online performance industry.

4. Online arts and cultural performances overcome the stage restrictions in traditional performances. For traditional performances, no matter what kind of performance form, it needs a stage that fits with it. From the classical symphony stage and opera stage to the modern pop music stage, no matter what kind of stage is built, it requires a lot of manpower and resources for behind-the-scenes scheduling. However, online performances do not have the limitations of the stage. Taking Li Jian's online concert at home as an example. In the simple environment of home, it has also brought the audience a new audio-visual experience. The special nature of online performances itself makes the investment capital for its preliminary equipment significantly lower than that of the traditional performance industry. This is also the core competitive advantage of online performance for the whole industry.

5. Online arts and cultural performance has a new form of interaction between actors and audience. In the traditional arts and cultural performance venues, the audience's praise and the sense of interaction with the actors require actors themselves to experience and timely feedback. In online arts and cultural performances, audience feedback can be analyzed by professional analysis teams, and the conclusions drawn using modern scientific analysis technology can be given back to the actors in a timely manner to reduce the distraction caused by the actors' awareness of the emotions of the audience, and help the actors to better engage in the performance. In addition, this feedback information can be recorded and can be used for deep data mining afterwards to help the entire performance team improve their performance.

#### (2) Shortcomings of Online Arts and Cultural Performances

1. Online arts and cultural performances are difficult to cater to the traditional cultural appreciation habits of the audience. According to the article of Digital Performance from the Perspective of Theatre Management: Dilemma and Opportunity written by Professor Ma Ming of Beijing Dance Academy, audiences have difficulties in breaking the deep-rooted traditional viewing habits. This is a problem that almost all researchers are concerned about, and even Western scholars are discussing how to help online audiences change their habits of appreciating arts and cultural performances. From the Dionysus Theater to the well-known grand theaters of various countries, in the more than 2000 years of human history since the emergence of the concept of a stage dedicated to the appreciation of cultural performances, traditional performance viewing habits have been dominated by live viewing, and it is difficult for people to make radical changes to this habit in a short period of time due to technological innovation. Scholars also argue that audiences of middle-aged and older age groups have even more difficulty in accepting the equation of online performance viewing with the live theater experience, leading to the perception of online performances as a temporary phenomenon that has emerged during the epidemic.

2. Online arts and cultural performances lead to the risk of uncertainty in cross-regional publicity. When traditional performances are marketed, they are designed according to local consumer appreciation and consumption habits, so as to cater to the consumption psychology of potential local audiences. In the case of today's online performances, due to the use of the Internet platform for publicity, online performance promoters use a unified and uniform publicity model for publicity, resulting in the fact that the use of text and posters may not be able to meet the consumer psychology of local audiences at the same time. For some local market characteristics, it is difficult to take into account in a targeted manner.

3. It is hard to grasp the actual number of consumers for online arts and cultural performances, resulting in much lower receivables than expected. It is very easy for one person to buy more than one ticket to view online performances. Some payers even will buy the whole screen to supply other interest-related groups and obtain profits, so that the original consumer activities are turned into the business activities of such people. For this kind of phenomenon, the lack of corresponding effective regulatory means at this stage has led to the receivables of online performances being much lower

than expected, which encourages speculative behavior of various potential consumers and discourages the consumption of potential future consumers.

4. Online arts and cultural performances lack a sense of stage atmosphere, making it difficult to stabilize and develop new consumer groups. The core of many offline consumers' consumption is to experience the atmosphere of interacting with specific people in a specific stage area, rather than to pursue the cultural value of the consumed arts products themselves. The online stage is more manipulable than the real stage. For example, through the processing of digital technology, the audience can obtain better stage presentation. However, the performance without live audience mode may lead to the lack of a sense of atmosphere, thus affecting consumers' perception. Even for some fan groups, the purpose of watching the performance is mainly to take pictures at the scene. Therefore, there is still a difficulty in meeting such needs in the online performance mode.

5. The protection of intellectual property rights of online arts and cultural performances faces greater challenges. At this stage, only a small number of products in China's online performance market use specialized technology to prevent screen capture and a large number of video clips of online performances flow to major video sites, leading to serious infringement of intellectual property rights of literary artists and diversion of potential consumers to free websites.

## 7. Further Discussion and Policy Recommendations

Through the observation and analysis of the format and its market of the online arts and cultural performances, we believe that there are several problems in this field as follows:

1. Currently, there is insufficient academic attention to the consumer experience of online arts and cultural performances. Few scientific research results have been made for in-depth analysis in this field, and the research and design work on business models with online performances still seems relatively shallow compared to the real market demand. Although the results of the modern technological revolution have increasingly formed some successful cases of organic integration with the creative work of art, such as giant screen viewing of painting exhibitions, spatialization of graphic painting, successful cases of graphic art, etc., there is still a long way for these cases to achieve the goal of market practice. For some of the ideas in the laboratory to gain the recognition of consumers in the performance market, it is not only the task of the producers and promoters of literary works, but also the need to guide the traditional consumption habits of consumers, such as gradually exploring the specific forms of expression of this new type of products while meeting their basic needs.

2. The platform resources supporting online performances lack a mature business model system. Although we see the formation of a mature business model of online live broadcasting, most of the performance content belongs to the primary entertainment level, and the nature of its consumption belongs to a simple pastime activity. For some medium and advanced level of arts and cultural works online performance program, online platform resources are not so professional. For example, some celebrity concerts can take advantage of the flow of large platforms to the audience size of celebrity performances, and high-quality performances of celebrities can also attract more potential consumers to the platform for consumption, forming a closed loop, so as to achieve the conversion of platform flow. However, from the current practice, this aspect of work still needs to be carried out through the integration of resources to carry out new exploration.

3. The incentive mechanism for the creation of online arts and cultural performance programs needs to be improved. The cultivation and development of any performance market cannot be separated from the innovation of performance contents. Under the condition that the online performance business model has not yet formed effective incentives for content producers, the innovative activities of actors—the subjects of content production, need to be supported and encouraged from various aspects. We have seen that the online performance business model has been increasingly focusing on the sponsors of performance programs and advertising in the performance display screen. Platforms often try to meet the needs of sponsors in order to obtain more revenue.

However, the content of literary and artistic programs has its own intrinsic laws. Platforms and institutions that have the right to operate online should play a vital role in balancing the basic obligations of the relationship between art and commerce, and at the same time give some preference to literary and artistic workers who carry out artistic creation in the distribution of benefits, so as to encourage them to explore and create more works suitable for online performances, develop this new market of literary and artistic performances together, and jointly explore incentive mechanisms that are conducive to the benign development of this market.

4. There is still a lack of policy measures for the effective regulation of online arts and cultural performances. The protection of intellectual property rights in online performances is the lifeline that determines whether the industry can develop healthily. If we adopt the offline supervision mode, it is easy to cause unnecessary disputes and lawsuits, which affects creators' motivation. Related cases have already emerged in practice, which has impacted the normal consumption of online performances by consumers. In the process of improving the regulatory policy system for China's online performance market, we can learn from the online performance management models of Korea and Japan to develop special equipment, promote professional management systems, and protect the intellectual property rights of online performances.

Against the background of COVID-19, the proportion of online performances in the future performance market and the scale of online audiences will rise rapidly, so the policy demand for effective protection of producers' and consumers' rights and interests will become increasingly significant. In view of the interdisciplinary and multidisciplinary nature of the industry, we need to integrate all parties in the field of online performances as soon as possible to jointly conduct relevant research, so as to provide more targeted intellectual solutions for the healthy and sustainable development of the field, and better meet the people's consumption needs for cultural life in the new era.

## References

- [1] A New Exploration of the Cloud Live Model — Xi'an Yifunshe and Sanyishe as Examples. Shi Yan. Publication: Chinese Drama, Page No.: 68-70, September 5, 2021.
- [2] Analysis of Online Live Mode in the Opera Performance Industry. Zhang Xiaowei & Hu Yuqiang. Publication: Variety Show, Page No.: 8-11 (special editing), August 1, 2020.
- [3] The World's First Film-level LED Realistic Virtually Produced XR Live Concert. The Beijing News. Reporter: Sun Wenxuan. Editor: Xu Chao. Publication Date: March 27, 2021.