Exploring Consumers' Willingness to Revisit Theaters through Brand Equity Theory A Case study of Sichuan Grand Theater

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Abstract

This study investigates how brand equity influences consumers' intentions to revisit theaters, using Sichuan Grand Theater as a focal example. Positioning theaters as both cultural landmarks and business entities, the research 1)explores the impact of brand image and brand experience on consumer attachment and loyalty, and 2) strategies for enhancing consumer revisitation rates by leveraging brand equity in theater management. A mixed-methods approach was employed, involving both quantitative and qualitative analyses. Data were collected from 765 valid questionnaires completed by office workers, students, and retirees in Sichuan Province, achieving a 98.3% response rate. In-depth interviews with theater management professionals further enriched the analysis. Quantitative data were analyzed using SPSS to assess reliability, descriptive statistics, variance, correlations, and hypothesis testing. The findings indicate that 1) cultivating a distinctive brand image is crucial to encouraging consumer revisitation, 2) experiential marketing significantly enhances loyalty by creating memorable experiences, and 3) identifying core customer segments based on demographics is essential for fostering long-term engagement and repeat attendance. This study explored the relationship between brand image, brand experience, brand attachment, brand loyalty, and revisit intention from a brand management perspective. Through data analysis, the overall conclusion is that theaters should be treated as more than just a public cultural venue, and should be treated as a business for branding. Branding can help theaters establish a unique image and style, thus differentiating them from other theaters and increasing their competitiveness and market share. Theater branding can build trust and loyalty in the minds of customers, making it easier for them to remember and choose theater performances. In addition, theater branding can increase a theater's visibility and reputation, attracting more potential patrons and attracting more sponsors and partners.

Introduction

Theatre bears the heavy responsibility of human emotions, as a powerful carrier of performing arts and the realization of the dream of the sacred stage, has become an important

space for people to enjoy the fruits of the development of the arts. 1909 China's original frame stage was built, but it was not until 1980 that the construction of Chinese theaters really entered into a phase of rapid development. And now the "Chinese theater era" has arrived, from 2000 onwards, China's theater has maintained an average of every 8.5 days a growth in the construction of new trends, with the growing spiritual needs of the people this trend is still rising. Not only in the first-tier cities in the development of mega-theater, county and city-level small and beautiful theater at the same time is also gradually from planning to construction.

Theaters have become urban cultural landmarks, public cultural service platforms, and even blossomed as channels for cultural consumption, and China's theaters have a well-developed system. But at the same time the theater is still facing a serious test, a small number of theaters are facing an imbalance in the development of quality and efficiency can not be well balanced, while a large part of the theater is caught in the "quality and efficiency" of the dilemma. Marketing has become the key to the development of the theater industry with the rapid development of the Internet. Accurate brand positioning and scientific marketing strategies supported by data have become the core point of individual theater marketing. Theaters adopt the marketing means also because of brand positioning, crowd consumption ability, market environment and other factors continue to optimize and change.

A review and summary of the relevant literature reveals that not much research has been conducted on theaters from a brand management perspective. Most theaters in China are given the function of existing as performance venues and a part of the city's public culture, and are not seen as an independent enterprise. As a result, many theaters are not actually profitable, or they do not exist for profit.

Based on the above background, this paper considers the theater as an enterprise and conducts research from the theoretical perspective of brand management, taking the Sichuan Grand Theater in Chengdu, Sichuan Province, China as an example, to explore the impact of theater branding on the audience's willingness to revisit.

Research Objective

1.To explore the impact of brand image and brand experience on consumer attachment and loyalty

2.To contribute strategies for enhancing consumer revisitation rates by leveraging brand equity in theater management.

Research hypothesis

The relationship between brand image and brand experience

Theater provides consumers with performing arts. From ancient times to the present, excellent performances have been able to change the inner emotions of the audience (consumers) to an absolute degree and mobilize subjective motivation. In other words, among the constituent elements of theater brand image, psychological tendency belonging to the category of emotion is one of the elements. Theaters, like stadiums for soccer and sports events, have delicate and unique shapes because they are located in different cities and

countries, and this study suggests that these can bring an official experience to consumers. Based on the above theoretical analysis therefore, this study makes the hypothesis:

H1: The impact of brand image on brand experience

    H1a: Brand image has a positive effect on the sensory dimension of brand experience

    H1b: Brand image has a positive effect on the affective dimension of brand experience

    H1c: Brand image has a positive effect on the behavioral dimension of brand experience

The relationship between brand experience and brand attachment

When measuring and evaluating consumers' brand attachment, the amount of personal resources they are willing to spend becomes an important indicator of the correlation between consumers' brand attachment and related behaviors. Emotional experience is one of the most important dimensions of a consumer's brand experience with a company's products or services, and it has a strong impact on consumer memory. If a brand does not make itself consistent and coherent, it is limited in its ability to differentiate and deliver a great brand experience (Westbrook and Oliver, 1991), and in this impact, it is possible to achieve higher emotional attachment if the brand is able to provide a better or higher level of experience to the customer (Oriol Iglesias Jatinder J. Singh and Joan M. Batista-Foguet, 2011). Therefore, this study makes the hypothesis:

H2: The effect of brand experience on brand attachment

    H2a: Brand experience sensory dimensions have a positive effect on brand attachment emotional dimensions

    H2b: Brand experience sensory dimensions have a positive effect on brand attachment trust dimensions

    H2c: Brand experience sensory dimensions have a positive effect on brand attachment association dimensions

    H2d: brand experience affective dimensions have a positive effect on brand attachment affective dimensions

    H2e: brand experience affective dimensions have a positive effect on brand attachment trust dimensions

    H2f: brand experience affective dimensions have a positive effect on brand attachment association dimensions

    H2g: Brand Experience Behavioral Dimensions Positively Influence Brand Attachment Emotional Dimensions

    H2h: brand experience behavioral dimensions have a positive effect on brand attachment trust dimensions

    H2i: Brand Experience Behavioral Dimensions Positively Influence Brand Attachment Association Dimensions

The relationship between brand attachment and brand loyalty

When consumers develop a strong attachment to an entity, it affects their trust and commitment to that entity. When consumers become attached to a brand, it affects consumers' brand loyalty and premium purchase (Thomson and Park, 2005), the degree of attachment to a brand varies, then the impact on consumer behavior also varies, in general, when consumers

become strongly attached to a brand, it induces positive brand attitudes and repetitive purchasing behavior (Park, Priester and Ma-cinnis, 2006). Once a consumer becomes attached to a particular brand, that attachment emotion is quickly reflected in his consumption behavior. Whether it is pride in the use of the brand, the cost of self-esteem to resist the slander of the brand by others, and the willingness to spend more time, money, and energy of their own limited resources to obtain and pay attention to the brand, these are the specific behavioral manifestations of the consumer's loyalty to the brand. Therefore, consumers' brand attachment directly or indirectly affects consumers' brand loyalty (Xue Haibo, Wang Xinxin, 2009). Therefore, this study makes the hypothesis:

H3: The positive effect of brand attachment on brand loyalty

H3a: Brand Attachment Emotional Dimensions Positively Influence Brand Loyalty

H3b: Brand attachment trust dimension has a positive effect on brand loyalty

H3c: Brand attachment association dimensions have a positive effect on brand loyalty

The Relationship between brand attachment, brand loyalty and revisit intention

Brand loyalty and revisit intention are two outcome variables in the model that are juxtaposed. Consumers become attached to the product through brand image and brand experience, which develops into brand loyalty, and from the dimension of action, this brand loyalty will be transformed into revisit intention. Therefore, this study makes the hypothesis:

H4: The effect of brand attachment on willingness to revisit

H4a: Brand attachment affective dimensions have a positive effect on revisit intentions

H4b: Brand attachment trust dimensions have a positive effect on revisit intentions

H4c: Brand attachment association dimensions have a positive effect on revisit intentions

H5: Brand loyalty has a positive effect on revisit intentions

The relationship between brand attachment, brand experience and brand loyalty

According to Johnson (1994), after attachment arises, individuals will show love, care, and devotion to the person or thing they are attached to emotionally as well as behaviorally. In the field of marketing, if consumers once emotionally attached to a brand, then this emotion will be transferred to the consumer's behavior towards the brand, expanding these emotional and behavioral characteristics into brand loyalty, etc. (Yang Chun, 2009). Therefore, this study makes the hypothesis:

H6: Brand attachment positively mediates the effect of brand experience on brand loyalty

H6a: Brand emotional attachment positively mediates the effect of brand experience on brand loyalty

H6b: Brand trust attachment positively mediates the effect of brand experience on brand loyalty

H6c: Brand association attachment positively mediates the effect of brand experience on brand loyalty

Literature review and concepts

Theoretical model

The basic theoretical components of the model are brand image, brand experience, brand attachment and brand loyalty, and revisit intention.

In the theoretical model, the brand experience adopts three dimensions with reliability and validity: sensory experience, emotional experience, behavioral experience, and intellectual experience. In the original brand experience, there is a fourth dimension, i.e., intellectual (thinking) experience. Combined with the theater environment, the author believes that the thinking that the theater brings to the consumer is not prominent, especially when the consumer's thinking after watching a play in the theater is directed at the performance itself, not because of the different thinking that occurs when watching a play in different theaters. In this context, the author did not choose the construct of reflective experience of brand experience.

In the theoretical model, brand attachment uses the three dimensions of brand attachment proposed by Park, MacInnis, Priester, Eisingerich, and Iacobucci (2010): affect, trust, and association.
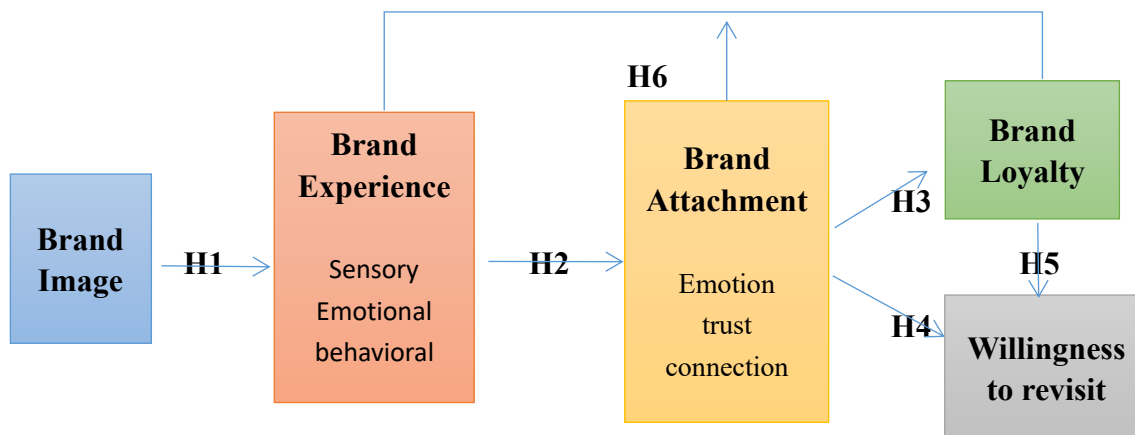

Figure 1 Conceptual Framework

Research Methodology

Scale Creation

In this study, data were collected by distributing and returning questionnaires, and based on this, empirical research was conducted using econometric statistical methods. The first step in questionnaire design is to select the scale measurement indicators so as to complete the scale construction. According to Churchill's (1979) generalization, there are three main methods for producing scale measurement indicators: first, fully drawing on the measurement indicators that have been used in the research results of previous researchers, because these indicators have been tested and repeatedly verified by the research, and have been more mature, and can be directly adopted, or appropriate adjustments can be made to the relevant indicators according to the actual situation of different researches; second, the scale construction method is developed by the researcher on the basis of the existing The second is that the researcher develops a new scale on the basis of existing literature and relevant theories, according to the research scenario and research purpose, and conducts exploratory research through pre-survey to ensure the reliability and validity of the measurement indicators of the new scale; the third is to conduct in-depth interviews with experts, scholars and

consumers, and generalize and summarize the measurement indicators by applying research methods such as the content analysis method.

Sichuan Grand Theater Brand Experience Measurement Scale

Brakus and other scholars (2009), by examining the fields of philosophy, aesthetics, and management, defined brand experience as the emotional, sensory, cognitive, and behavioral responses elicited by brand-related stimuli that are part of a brand's design, identity, packaging, communication, and environment. They also developed the Brand Experience Measurement Scale containing 12 measurement items in 4 dimensions, which has been widely recognized by the academic community.

Considering the uniqueness of the brand experience of Chinese theaters, this study borrowed the definition of brand experience and the measurement scale from Brakus and other scholars, and adopted a five-point Richter scale ranging from "Strongly Disagree" (1) to "Strongly Agree" (5) to measure the brand experience of theaters. Combined with the results of the interviews, the following theater brand experience measurement scale was designed.

Table 1 Measurement Scales and Sources for Brand Experience

Component dimensions	Measurement indicators	Sources of indicators
sensory experience	The theater's architecture is in great shape The theater has a nice interior The theater has great stage machinery, lighting and acoustics The seating distribution in this theater is well designed The seats in this theater are comfortable The number and distribution of toilets in this theater is good The theater has a great human touch.	Brakus Schmitt and Lia (2009)
Emotional experience	This theater has performances that resonate with your emotions The theater's performances, all of which have a strong sense of power	distillation of interviews
Action Experience	I would like to participate in an interactive activity for this theater performance I would like to receive advertising messages pushed to me from this theater I am willing to participate in public service events (e.g., lectures, meet-and-greets, etc.) organized by the theater I am willing to pay to participate in professional activities organized by the theatre (e.g., professional training in various art forms, etc.) I would buy the theater's cultural and creative peripherals I'd like to purchase the cultural and creative peripherals of the plays performed at the theater. I would like to follow the theater's homemade shows I would pay to see a homemade show at that theater	

Sichuan Grand Theater Brand Image Measurement Scale

Despite the fact that brand image has become a classic concept in marketing research, research on theater brand image has been very limited. Based on Kotler and Scheff's (1997) study on the measurement of theater brand image, this study mainly refers to Baker's (1994), Grewal's (1998), and Fan, Xiucheng, and Chen, Jie's (2002) studies, and combines them with the results of the interviews, and designs the following table as the measurement scale for the measurement of theater brand image. The scale uses a five-point Richter scale ranging from "strongly disagree" (1) to "strongly agree" (5) to measure the items.

Table 2 Measurement Scales and Sources of Brand Image

Component dimensions	Measurement indicators	Sources of indicators
Theater Brand Identity	The theater's performances are all of good quality The theater is in a great location The theater is easily accessible Parking at this theater is convenient	Baker (1994), Grewal (1998), Patrick Fan and Jie Chen (2002). Davis (2006). Kotler and Scheff (1997) distillation of interviews

Sichuan Grand Theater Brand Attachment Measurement Scale

Brand attachment originates from the attachment theory in psychology. Due to the differences in consumers' personalities and the fact that brand attachment is a consumer psychological phenomenon, scholars have not reached a complete consensus on the dimensional division and measurement of brand attachment. After many validations by scholars in different fields, the brand attachment scale of Thomson, Macinnis and Park (2005) has become a more mature scale.

This study will use Thomson, Macinnis, and Park's (2005) Brand Attachment Scale as the basis for the scale and categorize brand attachment into three dimensions: affect, passion, and association. A 5-point Richter scale ranging from "Strongly Disagree" (1) to "Strongly Agree" (5) will be used to measure these items, and the following questionnaire items will be designed in conjunction with the characteristics of the theater brands in the interviews:

Table 3 Measurement Scales and Sources of Brand Attachment

Component dimensions	Measurement indicators	Sources of indicators
emotional attachment	Nice elegant lively literate	Thomson MacInnis and Whan Park (2005), Park et al. (2010) distillation of interviews
related attachment	It's close to my heart.	
trusted attachment	Friendly worthy keen	

Brand Loyalty Measurement Scale of Sichuan Grand Theater

Marketing theory and consumer behavior research scholars generally agree with the view that brand loyalty should include both behavioral and attitudinal dimensions.Oliver (1997) argues that brand loyalty may be affected by marketing tactics that lead to shifting behaviors,

but in terms of behavior it will still be repetitively purchasing the same brand, and that the consumer will be more deeply committed to the merchant's product or service.

This study used Yoo and Donthu's (2001) five standardized loyalty items to measure consumer loyalty. Also, a five-point Richter scale ranging from "Strongly Disagree" (1) to "Strongly Agree" (5) was used to measure these items, which was designed as shown in the table below.

Table 4 Measurement Scales and Sources of Brand Loyalty

Component dimensions	Measurement indicators	Sources of indicators
gestion posture dimension (math.)	When you want to perform, Sichuan Grand Theater is your first choice! When different theaters are presenting the same play, you are willing to spend more money to choose Sichuan Grand Theater to watch the performance. This theater has shows for all types of people Would you recommend this theater to a friend You'll be a loyal member of the theater's audience	Yoo and Donthu (2001) distillation of interviews

Sichuan Grand Theater Brand Measurement Scale

This study refers to both Eastman, Goldsmith, and Flynn's (1999) and Ocass, Wai Jin Lee, and Siahtiri's (2013) studies, and finally measures consumers' brand status awareness of the theater on the basis of a seven-item status consumer awareness measurement scale from Ocass and Frost's (2002) study. Similarly, this study used a scale ranging from "Strongly Disagree"A 5-point Richter scale ranging from (1) to "strongly agree" (5) was used to measure these items. The specific design is shown in the table below.

Table 5 Measurement Scales and Sources for Branding

Component dimensions	Measurement indicators	Sources of indicators
branding	A brand is a symbol of the success of a company or product	OCass and Frost (2002)
	A brand should be recognized and known by all people Products with a brand name are of quality	Eastman, Goldsmith and Flynn (1999).
	Owning or using a branded product is a sign of wealth	
	Owning or using a branded product is a symbol of success	0Cass, WaiJin Lee, Siahtiri (2013)
	Owning or using a branded product gives a sense of accomplishment	distillation of interviews
	I think the theater should build its own brand	

Research Resalts

Questionnaire and data collection

The scope of this study was chosen to be in Sichuan Province, China, focusing on the city of Chengdu in Sichuan Province. This scope setting is based on the fact that the Sichuan Grand Theater is in the city of Chengdu, Sichuan Province, and it is difficult for audiences or consumers from other cities to have knowledge and experience of this theater. The time frame of this study is from September 2022 to April 2023.

All of the data for this study were obtained through online survey methods. Online data collection is further divided into two cases, the first is through online data collection is through the questionnaire star website to generate the questionnaire's cell phone link, in the peak of the use of WeChat forwarded to friends, friends of friends and friends of friends to fill out online, online collection. The respondents in this section were mainly students, teachers, theater enthusiasts, and theater practitioners in colleges and universities.

The second type of online data collection used the model of corporate promotion, where a questionnaire company was hired to distribute the questionnaires in bulk. In order to ensure the authenticity and professionalism of this part of the questionnaire, the IP address of the respondents was especially concentrated in Sichuan Province and Chengdu City when the questionnaire was distributed.

At the same time, in order to avoid respondents who have not been to the Sichuan Grand Theater within the last two years to fill out the questionnaire, I set up a screening question option in the first question of the questionnaire, if the respondent directly answered that they have not had any theater experience within the last one year, then the whole questionnaire page jumped straight to the page of "Thank you for your participation, the end of this survey". Since online respondents mainly forwarded the questionnaire to their friends and asked them to fill out the questionnaire with their friends' help, the completion rate and forwarding rate were higher, and the seriousness of the questionnaire was higher, even though no prizes were provided.

Descriptive statistics of the sample population

Based on the findings of the pre-survey, the reasonableness of the questionnaire has been ensured, followed by the formal questionnaire. The questionnaires were distributed through social media platforms such as WeChat and Weibo. A total of 765 valid questionnaires were obtained, and the effective recovery rate of the questionnaires was 98.3%. The gender distribution of the survey respondents, the proportion of female is slightly higher than that of male, accounting for 51.0%; age distribution, the proportion of 18-25 years old, 18-25 years old, 18-25 years old is the largest, accounting for 21.3%, 27.2%, 26.8%; the education level of bachelor's degree (including junior college) is dominated, accounting for 60.7%; occupational distribution, mainly enterprise employees, accounting for 43.3%; monthly income distribution On the distribution of occupation, the distribution of monthly income is dominated by enterprise employees, accounting for 43.3%; on the distribution of monthly income, the proportion of 2001-5000 yuan is the largest, accounting for 31.6%; the location of work is dominated by Chengdu, accounting for 79.9%. The specific distribution is shown in the table below:

Table 6 Descriptive analysis of demographic variables of the sample

variant	sports event	frequency	percentage
distinguishing between the sexes	male	375	49.0
	women	390	51.0
(a person's) age	Under 18	65	8.5
	18-25 years	163	21.3
	26-35 years	208	27.2
	36-45 years	205	26.8
	46-55 years	81	10.6
	56 and over	43	5.6
educational attainment	junior high school	6	.8
	High school (including secondary school and vocational high school)	229	29.9
	Bachelor's degree (including post-secondary)	464	60.7
	Master's degree or above	66	8.6
careers	schoolchildren	92	12.0
	Personnel of government agencies or institutions	92	12.0
	Company employees	331	43.3
	self-employed worker	144	18.8
	freelancer	96	12.5
	(sth. or sb) else	10	1.3
monthly salary	Less than $2,000	76	9.9
	2001-5000	242	31.6
	5001-8000 yuan	206	26.9
	8001-10000 yuan	131	17.1
	10,001-20,000 yuan	72	9.4
	More than $20,000	38	5.0
Workplace	Chengdu	611	79.9
	Cities in Sichuan Province other than Chengdu	154	20.1

Data analysis
Description and Analysis of Variance
Descriptive analysis

The mean value of brand image is 3.7284, 3 points higher than the medium level, indicating that respondents have a higher evaluation of brand image; the mean value of brand loyalty is 3.7061, 3 points higher than the medium level, indicating that respondents have a

higher degree of brand loyalty; the mean value of the sensory, emotional, and action dimensions of the brand experience dimension ranges from 3.7236-3.7547, 3 points higher than the medium level, indicating that respondents think there is a good brand experience; the mean value of emotion, trust and association dimensions of brand attachment is between 3.7284-3.7567, which is higher than the medium level by 3 points, indicating that the current consumers have higher brand attachment; the mean value of willingness to revisit is 3.7346, which is higher than the medium level by 3 points, indicating that the current consumers have higher degree of willingness to revisit.

Since structural equation modeling has the statistical prerequisite that the data are normally distributed and the variables are linearly related and correlated. If the data are grossly skewed, non-linear relationships between variables or pseudo-correlations, the conclusions are not credible. Therefore, before constructing the model, a normality test was performed and the results are shown in the table. Under normal distribution, the skewness coefficient value and the kurtosis coefficient value should be close to 0. Only if the skewness coefficient is greater than 3 and the kurtosis coefficient is greater than 8, the distribution is not normal. The skewness value of each dimension indicator in Table 5-7 is close to 0 and the kurtosis are close to less than 8. The data are normally distributed or close to normal distribution, which is suitable for the analysis of structural equation modeling.

Table 7 Descriptive Statistics

	N	minimum value	maximum values	average value	(statistics) standard deviation	Skewness		Kurtosis	
	statisticians	statisticians	statisticians	statisticians	statisticians	statisticians	standard error	statisticians	standard error
brand image	765	1.00	5.00	3.7284	.83124	-.941	.088	.583	.177
brand loyalty	765	1.20	5.00	3.7061	.81686	-.957	.088	.593	.177
sensory	765	1.38	5.00	3.7547	.78290	-1.042	.088	.641	.177
move (emotionally)	765	1.00	5.00	3.7386	1.00893	-.624	.088	-.022	.177
act	765	1.25	5.00	3.7236	.77899	-1.037	.088	.700	.177
Brand Experience	765	1.41	5.00	3.7372	.76215	-1.118	.088	.731	.177
move (emotionally)	765	1.25	5.00	3.7284	.81051	-.904	.088	.555	.177
trust	765	1.00	5.00	3.7567	.84121	-.902	.088	.564	.177
related parties	765	1.00	5.00	3.7294	.99934	-.645	.088	.016	.177
Brand attachment	765	1.13	5.00	3.7405	.78714	-1.041	.088	.730	.177
Willingness to revisit	765	1.00	5.00	3.7346	.95524	-.668	.088	.286	.177

Differential Analysis of Revisit Intention and Factors

In order to explore the differences in the evaluation of brand image, brand loyalty, brand experience, brand attachment, and revisit intention among different groups, this study conducted an independent samples t-test and one-way ANOVA.

The independent samples t-test analysis showed that there was no significant difference between genders on brand image, brand loyalty, brand experience, brand attachment, and revisit intention.

Table 8 Gender Differences

dimension (math.)	groups	Number of cases	M±SD	t	p
brand image	1. Male	375	3.75±0.84	0.704	0.482
	2. Women	390	3.71±0.83		
brand loyalty	1. Male	375	3.7±0.84	-0.071	0.943
	2. Women	390	3.71±0.8		
Brand Experience	1. Male	375	3.74±0.77	0.015	0.988
	2. Women	390	3.74±0.76		
Brand attachment	1. Male	375	3.75±0.79	0.404	0.686
	2. Women	390	3.73±0.79		
Willingness to revisit	1. Male	375	3.75±0.97	0.341	0.733
	2. Women	390	3.72±0.94		

The results of one-way ANOVA showed that age had significant differences in brand image (F=51.605, p<0.001), brand loyalty (F=47.469, p<0.001), brand experience (F=53.655, p<0.05), brand attachment (F=56.201, p<0.05), and willingness to revisit (F=26.907 , p<0.001) were significantly different.

Table 9 Analysis of variance by age

		Number of cases	average value	Standard Deviation	F	significance
brand image	Under 18	65	2.3577	1.00678	51.605	.000
	18-25 years	163	3.8712	.63971		
	26-35 years	208	3.8510	.70241		
	36-45 years	205	3.8683	.70126		
	46-55 years	81	3.7901	.73363		
	56 and over	43	3.8837	.64168		
	(grand) total	765	3.7284	.83124		
brand loyalty	Under 18	65	2.4062	1.09941	47.469	.000
	18-25 years	163	3.8466	.67057		
	26-35 years	208	3.8663	.64817		
	36-45 years	205	3.7776	.65655		
	46-55 years	81	3.7704	.76493		
	56 and over	43	3.9023	.62545		
	(grand) total	765	3.7061	.81686		
Brand Experience	Under 18	65	2.4629	1.05865	53.655	.000

	18-25 years	163	3.8945	.58400	
	26-35 years	208	3.8571	.60124	
	36-45 years	205	3.8342	.61337	
	46-55 years	81	3.8096	.65589	
	56 and over	43	3.8874	.59601	
	(grand) total	765	3.7372	.76215	
Brand attachment	Under 18	65	2.4025	1.03663	56.201	.000
	18-25 years	163	3.8938	.58485	
	26-35 years	208	3.8684	.62147	
	36-45 years	205	3.8412	.67299	
	46-55 years	81	3.8153	.65132	
	56 and over	43	3.9430	.59756	
	(grand) total	765	3.7405	.78714	
Willingness to revisit	Under 18	65	2.5385	1.23841	26.907	.000
	18-25 years	163	3.9632	.83066	
	26-35 years	208	3.7788	.81004	
	36-45 years	205	3.8293	.86042	
	46-55 years	81	3.8148	.88192	
	56 and over	43	3.8605	.88859	
	(grand) total	765	3.7346	.95524	

The results of one-way ANOVA showed that there was a significant difference between education on brand image (F=23.058, p<0.001), brand loyalty (F=16.877, p<0.001), brand experience (F=19.100, p<0.05), brand attachment (F=23.758, p<0.05), and revisit intention (F=14.762 , p<0.001) were significantly different.

Table 9 Differential Analysis of Educational Qualifications

		Number of cases	average value	Standard Deviation	F	significance
Brand image	1. Middle school	6	4.3750	.26220	23.058	.000
	2. High school (including secondary school and vocational high school)	229	3.4007	1.03381		
	3. Bachelor's degree (including college)	464	3.8184	.68954		
	4. Master's degree and above	66	4.1742	.55117		
	(grand) total	765	3.7284	.83124		
Brand	1. Middle school	6	4.3000	.37417	16.877	.000

loyalty	2. High school (including secondary school and vocational high school)	229	3.4227	1.05407		
	3. Bachelor's degree (including college)	464	3.7884	.66543		
	4. Master's degree and above	66	4.0576	.53982		
	(grand) total	765	3.7061	.81686		
Brand Experience	1. Middle school	6	4.2250	.13953	19.100	.000
	2. High school (including secondary school and vocational high school)	229	3.4512	1.00149		
	3. Bachelor's degree (including college)	464	3.8244	.60314		
	4. Master's degree and above	66	4.0717	.48841		
	(grand) total	765	3.7372	.76215		
Brand attachment	1. Middle school	6	4.3700	.32680	23.758	.000
	2. High school (including secondary school and vocational high school)	229	3.4178	1.00850		
	3. Bachelor's degree (including college)	464	3.8361	.62607		
	4. Master's degree and above	66	4.1312	.53951		
	(grand) total	765	3.7405	.78714		
Willingness to revisit	1. Middle school	6	4.3333	.81650	14.762	.000
	2. High school (including secondary school and vocational high school)	229	3.4367	1.14004		
	3. Bachelor's degree (including college)	464	3.8103	.83305		
	4. Master's degree and above	66	4.1818	.76277		
	(grand) total	765	3.7346	.95524		

The results of one-way ANOVA showed that occupations differed significantly in brand image (F=231.576, p<0.001), brand loyalty (F=34.338, p<0.001), brand experience (F=32.633, p<0.05), brand attachment (F=29.860, p<0.05), and willingness to revisit (F= 17.038, p<0.001) were significantly different.

Table 10 Differential Analysis of Occupations

		Number of cases	average value	Standard Deviation	F	significance
Brand image	1. Students	92	2.8451	1.18707	31.576	.000
	2. Government agencies or institutions	92	4.0815	.57430		
	3、Employees of the enterprise	331	3.7621	.70378		
	4. Self-employed businessmen	144	3.8194	.74412		
	5. Freelancers	96	3.9401	.59686		
	6. Other	10	4.1500	.50277		
	(grand) total	765	3.7284	.83124		
Brand loyalty	1. Students	92	2.8000	1.16279	34.338	.000
	2. Government agencies or institutions	92	4.0565	.61507		
	3、Employees of the enterprise	331	3.7517	.67029		
	4. Self-employed businessmen	144	3.8139	.66675		
	5. Freelancers	96	3.9292	.65533		
	6. Other	10	3.6200	.79134		
	(grand) total	765	3.7061	.81686		
Brand Experience	1. Students	92	2.9139	1.17744	32.633	.000
	2. Government agencies or institutions	92	4.0640	.52763		
	3、Employees of the enterprise	331	3.7647	.61377		
	4. Self-employed businessmen	144	3.8374	.62040		
	5. Freelancers	96	3.9416	.56383		
	6. Other	10	3.9890	.68426		
	(grand) total	765	3.7372	.76215		
Brand attachment	1. Students	92	2.9235	1.22993	29.860	.000
	2. Government agencies or institutions	92	4.0759	.55181		
	3、Employees of the enterprise	331	3.7692	.63979		
	4. Self-employed businessmen	144	3.8279	.64578		
	5. Freelancers	96	3.9490	.57547		
	6. Other	10	3.9650	.66779		
	(grand) total	765	3.7405	.78714		
Willingness	1. Students	92	3.0000	1.32599	17.038	.000

to revisit	2. Government agencies or institutions	92	4.1304	.81493
	3、Employees of the enterprise	331	3.7704	.82490
	4. Self-employed businessmen	144	3.7014	.86161
	5. Freelancers	96	3.9479	.85063
	6. Other	10	4.1000	.87560
	(grand) total	765	3.7346	.95524

The results of one-way ANOVA showed that income was significantly different in brand image (F=43.186, p<0.001), brand loyalty (F=44.477, p<0.001), brand experience (F44.567, p<0.05), brand attachment (F=43.103, p<0.05), and revisit intention (F=24.168 p<0.001) were significantly different.

Table 11 Variability Analysis of Income

		Number of cases	average value	Standard Deviation	F	significance
Brand image	1. Less than 2,000 dollars	76	2.5987	1.14242	43.186	.000
	2. 2001-5000 yuan	242	3.7056	.71356		
	3. 5001-8000 yuan	206	3.8883	.66464		
	4. 8001-10000 yuan	131	3.9523	.67019		
	5. $10,001-20,000	72	4.0278	.57002		
	6. More than 20,000 yuan	38	3.9276	.70449		
	(grand) total	765	3.7284	.83124		
Brand loyalty	1. Less than 2,000 dollars	76	2.5947	1.15700	44.477	.000
	2. 2001-5000 yuan	242	3.6669	.68437		
	3. 5001-8000 yuan	206	3.8816	.62340		
	4. 8001-10000 yuan	131	3.8992	.65133		
	5. $10,001-20,000	72	4.0472	.61300		
	6. More than 20,000 yuan	38	3.9158	.72579		
	(grand) total	765	3.7061	.81686		
Brand Experience	1. Less than 2,000 dollars	76	2.6938	1.16699	44.567	.000
	2. 2001-5000 yuan	242	3.7144	.61786		

	3. 5001-8000 yuan	206	3.8896	.58348		
	4. 8001-10000 yuan	131	3.9059	.59134		
	5. $10,001-20,000	72	4.0676	.50755		
	6. More than 20,000 yuan	38	3.9350	.64476		
	(grand) total	765	3.7372	.76215		
Brand attachment	1. Less than 2,000 dollars	76	2.6555	1.17421	43.103	.000
	2. 2001-5000 yuan	242	3.7498	.62514		
	3. 5001-8000 yuan	206	3.8891	.61758		
	4. 8001-10000 yuan	131	3.9083	.64189		
	5. $10,001-20,000	72	4.0014	.56079		
	6. More than 20,000 yuan	38	3.9734	.67803		
	(grand) total	765	3.7405	.78714		
Willingness to revisit	1. Less than 2,000 dollars	76	2.7500	1.29743	24.168	.000
	2. 2001-5000 yuan	242	3.6860	.81514		
	3. 5001-8000 yuan	206	3.8252	.87152		
	4. 8001-10000 yuan	131	3.9695	.85879		
	5. $10,001-20,000	72	4.0694	.77508		
	6. More than 20,000 yuan	38	4.0789	.74911		
	(grand) total	765	3.7346	.95524		

Brand Image, Brand Loyalty, Brand Experience, Brand Attachment and Revisit Intention Correlations

Correlation analysis of the brand image, brand loyalty, brand experience, brand attachment, and revisit intention

The results of the correlation analysis showed that brand image (r=.656*, p=0.01), brand loyalty (r=.689, p=0.01), brand experience (r=.723, p=0.01), brand attachment (r=.678, p=0.01) and revisit intention showed a significant positive correlation at the 1% level.

A significant positive correlation between brand image and brand loyalty (r=.822, p=0.01) emerged at the 1% level. Brand loyalty and brand experience (r=.899, p=0.01) showed a significant positive correlation with revisit intention at 1% level.

Brand experience (r=.923, p=0.01) showed a significant positive correlation with brand attachment at the 1% level.

Table 12 Relevance

		brand image	brand loyalty	Brand Experience	Brand attachment	Willingness to revisit
brand image	Pearson Correlation	1	.822**	.898**	.868**	.656**
	Sig. (bobtail)		.000	.000	.000	.000
	Number of cases	765	765	765	765	765
brand loyalty	Pearson Correlation	.822**	1	.899**	.864**	.689**
	Sig. (bobtail)	.000		.000	.000	.000
	Number of cases	765	765	765	765	765
Brand Experience	Pearson Correlation	.898**	.899**	1	.923**	.723**
	Sig. (bobtail)	.000	.000		.000	.000
	Number of cases	765	765	765	765	765
Brand attachment	Pearson Correlation	.868**	.864**	.923**	1	.678**
	Sig. (bobtail)	.000	.000	.000		.000
	Number of cases	765	765	765	765	765
Willingness to revisit	Pearson Correlation	.656**	.689**	.723**	.678**	1
	Sig. (bobtail)	.000	.000	.000	.000	
	Number of cases	765	765	765	765	765

**. The correlation is significant at the 0.01 level (two-tailed).

Hypothesis testing

By testing the hypotheses, the model was subjected to a path test. The path analysis is shown by the table:

Table 7-9 shows the results of the path test of the structural equation model, including the standardized path coefficient standard error, t-test and P-test of each latent variable. The positive and negative values of the path coefficients indicate the direction of the influence relationship between the variables, and the P-value mainly indicates the degree of significance of the influence relationship, in which "***" means that the P-value is less than 0.001, and usually when the P-value is less than 0.05, it indicates that the two variables are significantly correlated at the 95% confidence level, and it is considered that there exists a strong and significant influence relationship between the two variables. It is considered that there is a strong and significant relationship between the two variables.

Table 12 Results of overall research model hypothesis validation

trails			B	B′	S.E.	C.R.	P
sensory	<---	brand image	0.832	0.883	0.016	52.103	***
move (emotionally)	<---	brand image	0.840	0.692	0.032	26.529	***
act	<---	brand image	0.814	0.868	0.017	48.355	***
move (emotionally)	<---	sensory	0.459	0.446	0.032	14.263	***
trust	<---	sensory	0.532	0.497	0.046	11.605	***
related parties	<---	sensory	0.340	0.268	0.075	4.557	***
move (emotionally)	<---	move (emotionally)	0.056	0.070	0.013	4.243	***
trust	<---	move (emotionally)	0.040	0.048	0.019	2.089	0.037
related parties	<---	move (emotionally)	0.081	0.082	0.031	2.615	0.009
move (emotionally)	<---	act	0.432	0.418	0.032	13.523	***
trust	<---	act	0.389	0.362	0.046	8.532	***
related parties	<---	act	0.545	0.428	0.074	7.350	***
brand loyalty	<---	related parties	0.036	0.044	0.019	1.931	0.053
brand loyalty	<---	trust	0.097	0.100	0.031	3.164	0.002
brand loyalty	<---	move (emotionally)	0.883	0.877	0.043	20.463	***
Willingness to revisit	<---	move (emotionally)	0.176	0.150	0.057	3.096	0.002
Willingness to revisit	<---	trust	0.151	0.134	0.053	2.884	0.004
Willingness to revisit	<---	related parties	0.069	0.072	0.035	1.987	0.047
Willingness to revisit	<---	brand loyalty	0.474	0.406	0.062	7.709	***

* p<.05, ** p<.01, *** p<.001

According to the results of path test analysis, the path coefficient of sensory dimension of brand image and brand experience is positive (B=0.883) and statistically significant (p<0.01); the path coefficient of brand image and emotion is positive (B=0.692) and statistically significant (p<0.001); the path coefficient of brand image and action is positive (B=0.868) and statistically significant (p<0.001);

The path coefficient of the sensory dimension of brand experience and the affective dimension of brand attachment is positive (B=0.446) and statistically significant (p<0.05); the path coefficient of the sensory dimension of brand experience and the trust path of brand attachment is positive (B=0.497) and statistically significant (p<0.001); the path coefficient of

the sensory dimension of brand experience and the association of brand attachment is positive (B=0.268) and statistically significant (p<0.001);

The path coefficient of the affective dimension of brand experience with the affective dimension of brand attachment was positive (B=0.070) and statistically significant (p<0.05); the path coefficient of the affective dimension of brand experience with the trust path of brand attachment was positive (B=0.048) and statistically significant (p<0.05); the path coefficient of the association between the affective dimension of brand experience and brand attachment was positive (B=0.082) and statistically significant (p<0.001);

The path coefficient of the action dimension of brand experience with the affective dimension of brand attachment is positive (B=0.418) and statistically significant (p<0.05); the path coefficient of the action dimension of brand experience with the trust path of brand attachment is positive (B=0.362) and statistically significant (p<0.001); the path coefficient of the action dimension of brand experience with the association of brand attachment is positive (B=0.428) and statistically significant (p<0.001);

The path coefficient between the association dimension of brand attachment and brand loyalty was positive (B=0.044) but not statistically significant (p>0.05); the path coefficient between the trust dimension of brand experience and brand loyalty was positive (B=0.100) and statistically significant (p<0.001); and the path coefficient between the affective dimension of brand experience and brand loyalty was positive (B=0.877) and statistically significant (p<0.001);

The path coefficient between the association dimension of brand attachment and revisit intention was positive (B=0.150) and statistically significant (p<0.01); the path coefficient between the trust dimension of brand experience and revisit intention was positive (B=0.134) and statistically significant (p<0.01); and the path coefficient between the affective dimension of brand experience and revisit intention was positive (B=0.072) and statistical significance (p<0.05)

The path coefficient of brand loyalty and willingness to revisit was positive (B=0.406) and statistically significant (p<0.001).

Conclusion

1. Theater management should focus on the importance of branding, focusing on creating a unique brand image

This study has confirmed that theater brand image has a significant positive effect on brand experience, brand attachment, and brand loyalty. The conclusion of this study also matches with the real life. From the reality, some performances, even with the same repertoire and the same actors, are performed in different theaters, and there are differences in the recognition of the audience. The combination of the Capital Theatre and the Beijing People's Art Theatre, with drama as its main brand, has created a professional branding business path that should be developed on a market-oriented basis, and has achieved very good economic and social effects. Tian Han Grand Theater takes the patriotic dramatist Tian Han and his music and drama culture as the core of the brand, the elegant and popular performing arts culture as the main body of the brand, and cultural communication and

products such as tourism and exhibitions as the extension of the brand, and focuses on creating a unique brand image, which has also achieved great success. Therefore, for theater managers, to create a unique brand image, for the ultimate realization of consumer loyalty to the theater brand will play an important positive role.

2. Theater management should focus on the experiential marketing of the theater so that consumers can build loyalty in the experience

Through empirical research, the influence mechanism of brand experience on brand loyalty was explored. The results of the study show that, on the one hand, brand experience plays a direct positive role in brand loyalty, on the other hand, brand experience plays an indirect role in brand loyalty through the intermediary role of brand attachment, i.e., brand experience has a positive effect on brand attachment, and brand attachment also has a significant effect on brand loyalty. Therefore, for the theater brand managers, to provide consumers with a good experience, especially to focus on the inner feelings of consumers, which is extremely important for the cultivation of consumer loyalty. For the first time to the theater for consumption of customers, should be from the sensory, emotional, intellectual, behavioral and other aspects of the corresponding work, such as the comfort of the theater seats, service personnel and consumers warm and harmonious communication, theater humane guide signs, etc., the theater by grasping each "real moments", for consumers to create a good service! Perception and artistic aesthetic pleasure, in order to obtain the favor of consumers.

3. Theater managers should identify key customer segments for individual consumer differences and foster consumer loyalty

The results of this study indicate that individual differences in consumers have a greater impact on consumer purchasing behavior. Specifically, this study found that the higher the age and education level of an individual, the lower the degree of passionate attachment to a brand, which to some extent indicates that an individual's experiential judgment is affected by his or her age and education level. At the same time, this study also found that consumers' loyalty to a certain brand varies according to their parents' highest level of education and whether or not they play a certain musical instrument. Same way Rongjun., Y.(2020) The important implication of these difference analysis results for theater managers is that the brand loyalty of theater consumers is determined more by the individual's parents and the individual's personal experience in the arts, and therefore, it is important for the theaters to be more attentive to the selection of their own customer base, especially focusing on those who have artistic experience and who have a good understanding of the arts. Therefore, it is important for theaters to pay more attention to the selection of their customer base, especially focusing on those individuals who have artistic experience and are more likely to have stronger brand loyalty to the theater brand. In the process of external marketing of the theater, different marketing strategies should be designed for the different family backgrounds and artistic experiences of consumers, and the consolidation and maintenance of the customer base that can easily generate theater brand loyalty should be the focus, and try to fight for the consumer groups that are not easy to generate loyalty due to individual differences. At the same time, theater managers should be good at cultivating potential consumers. Theater can cooperate with relevant educational institutions, joint art education activities, so that more primary and secondary school students contact art contact

musical instruments. Through the students' instrumental music learning, their possibility of entering the theater will greatly increase, and this will also drive the students' parents to experience the theater together. Now many famous foreign theaters have carried out similar "outreach" projects for the theater brand to obtain a good social image and economic benefits.

Research Suggestion

This study explored the relationship between brand image, brand experience, brand attachment, brand loyalty, and revisit intention from a brand management perspective. Through data analysis, the overall conclusion is that theaters should be treated as more than just a public cultural venue, and should be treated as a business for branding. Branding can help theaters establish a unique image and style, thus differentiating them from other theaters and increasing their competitiveness and market share. Theater branding can build trust and loyalty in the minds of customers, making it easier for them to remember and choose theater performances. In addition, theater branding can increase a theater's visibility and reputation, attracting more potential patrons and attracting more sponsors and partners.

This study has only explored the theoretical perspective so far, but there is an absence and a deficiency in this study as to what the theoretical findings mean in practical theater branding. Below, is a summary of the shortcomings and reflections.

Theater-owned productions reflect brand value

From the findings of this theory, the ultimate application of this research is how should theaters achieve the purpose of increasing box office through branding? As a theater in China, there are four main sources of productions: imported foreign productions, imported productions from other cities in China, local productions in the theater's location, and the theater's own productions. Among these four modes of staging, the one that best reflects the theater's brand is the theater's self-produced plays. Shanghai Drama Center has done a very good job in this regard.

Sichuan Grand Theater, located in Southwest China's Sichuan Province, lags a bit behind the cities of Beijing and Shanghai in terms of theater talent and performance market, with few original plays winning national awards. During the period of 2019-2022, the only original plays by local troupes that have been invited to perform in Beijing and Shanghai are "The Teahouse" and "The Dust Settles", neither of which featured creators entirely from Sichuan itself. This is a very direct indication that the brand of the Sichuan Grand Theater has not yet been established.

Theater Branding to Boost Attendance

This paper describes the current situation of the management of Chinese theaters in the second chapter, listing the number, seating capacity and distribution of Chinese theaters. We can see that there are many art troupes and many audiences in China, and the supply of programs and the performance market is sufficient. However, the problem is that neither the number of performances nor the number of audience members has exceeded 20% of the total number of people entering the theater. How to let more people come into the theater to watch performances is the most important issue that all theaters need to think about.

New thinking on theater branding brought about by the epidemic

After years of exploration, the overall level of China's theaters is improving, but also to form a number of better theater operating model. However, in terms of the whole country, the model innovation is not enough, especially in the business philosophy, organization and operation, product operation, there are still a lot of need for innovation. As a nationwide success story, the National Grand Theater's operational success is to find a set of scientific operation of the core of the management concepts and models, and the key to the concept of innovation and talent strategy implementation, which is worthwhile to the majority of counterparts to study and learn from.

From 2020 onwards, restricted by the epidemic prevention and control, the offline performance type activities such as concerts, dramas, plays, tourism performances, etc., which are more intensively connected with the audience and require live performances, have been completely suspended, and the whole industrial chain of the performing arts industry has been seriously impacted during the serious period of the epidemic. Many scholars have put forward relevant countermeasure suggestions, such as innovating the form of performance broadcasting, launching new forms of performances such as cloud shooting, cloud concerts, cloud concerts, etc.; changing the way of communication between the actors and the audience, and introducing new forms such as pop-ups, comments, and kudos instead of the original audience in the theater, such as applauding, applauding and other traditional ways of communication. The transformation of traditional live performances to online performances is also a self-help measure actively sought by the performing arts industry.

With the end of the epidemic, theater performances are gradually returning to normal, but will the new model brought about by the three-year epidemic be maintained? In the face of the new situation, the future of online performances can completely replace traditional live performances, online performances can replicate traditional live performances to bring the audience an immersive atmosphere, and most importantly, whether the audience has the will to pay for the online performances, these are the theaters need to solve the real problem. These are all real problems that theaters need to solve. In particular, they need to pay attention to the issue of economic benefits, as most of the "cloud performances" are free of charge or in the form of public welfare, and whether the online performances can make profits in the future is a real problem concerning the survival of practitioners in the cultural industry.

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