RESEARCH ON CURRENT SITUATION AND COUNTERMEASURES OF CROSSTALK ENTERPRISE BUSINESS MODEL

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ABSTRACT : *With the rapid development of our country's economy, the country puts forward an important deployment on the "high-quality development of culture", aims at promoting the cultural undertakings and the high-quality development of the cultural industry. Crosstalk, as one of China's outstanding traditional culture, has long been deeply loved by the people. However, with the development of the new media era, the business model of crosstalk enterprises has been unable to meet the expectations of the general public. Therefore, it is necessary to deeply analyze the business model of crosstalk enterprises and put forward new innovative countermeasures.*

KEYWORDS: *crosstalk enterprise; Business model; Business model canvas*

According to statistics, as of March 2025, there are 280 performance venues and 228 cross-talk enterprises in the world, including 26 cross-talk enterprises in 10 overseas countries. The number of performance venues increased by 12% year-on-year, and the number of crosstalk teams increased by 11.22% year-on-year. Crosstalk enterprises mainly include official and private commercial public crosstalk groups with fixed venues and regular annual, weekly and daily performances, which are mainly distributed in northern China, such as Beijing Deyun Society and Tianjin Celebrity Teahouse[1]. This paper will analyze crosstalk enterprises based on Osterwalder's business model canvas, and provide some new suggestions and countermeasures for the development of crosstalk enterprises**Error! Reference source not found.**.

ANALYSISOFTHEBUSINESSMODELOFCROSSTALKENTERPRISES

1.1 Customer Segmentation (CS)

The direct customers of crosstalk enterprises are mainly divided into young people, middle-aged people and elderly people. According to the characteristics of actors and the rise of fan culture, the customers of traditional crosstalk enterprises can be subdivided into fan groups and non-fan groups. In the current prosperity of consumer culture, its customer groups can also be divided into high-income groups, middle-income groups and low-income groups.

1.2 Value Proposition (VP)

The value proposition provided by crosstalk enterprises mainly includes the products and services provided to customers. "Product" mainly refers to the crosstalk comedy provided by crosstalk enterprises. The main purpose of cross talk is to entertain. Through humorous language and clever stories, the audience can laugh and feel happy and relaxed. "Service" mainly refers to the use of professional skills and their own characteristics of crosstalk performers, the "product" in different ways to pass to the audience, causing the audience to resonate, so that the audience can laugh, but also feel their inner emotions are understood and concerned.

1.3 Channel Access (CH)

The channels of crosstalk enterprises mainly include offline channels, TV channels and network channels. Crosstalk enterprises generally sell their products offline by means of theater performances and on-site tickets. With the continuous development of online media, traditional crosstalk enterprises promote through online platforms and social platforms, and expand online sales. Crosstalk enterprises will also passRadio and television broadcast the content of the performance to the audience, and the audience can watch their favorite crosstalk shows at home. With the development of the Internet, crosstalk enterprises use online platforms to upload performance videos for users to watch online. In addition, crosstalk enterprises also release performances and daily information through social platforms to attract more audiences.

1.4 Customer Relations (CR)

Cross talk enterprises and customers belong to the "fan relationship". Crosstalk enterprises build fan clusters through social platforms, fan clubs and other forms. In the clusters, enterprises increase fan loyalty through daily communication, information sharing and behind-the-scenes release. Companies are also trying to attract new fans by lowering ticket prices and offering productions that appeal to the masses. Through long-term and stable performances, crosstalk enterprises create a cultural brand with "local characteristics", cultivate their own "popular artists", establish a deep and stable relationship with the audience, and continue to open up more new customers on the basis of maintaining the original customer base.

1.5 Key Business (KA)

Performance activities are the core business of crosstalk enterprises. Crosstalk enterprises, as performance enterprises, have a fixed performance time is the key to ensure the successful operation of enterprises. Actors present crosstalk works to the audience through their own skills, ensuring the normal operation of crosstalk enterprises. At the same time, the creation of performance works is also one of the core businesses of crosstalk enterprises. Only by constantly excavating fresh materials and combining with the characteristics of the development of The Times can we create content that the audience enjoys, and can we make crosstalk enterprises have long-lasting vitality. The cultivation of crosstalk talents is also an important prerequisite for the sustainable development of crosstalk enterprises.

1.6 Core Resources (KR)

The core resources of crosstalk enterprises include: fixed resources, human resources and knowledge resources. As a crosstalk enterprise, it is necessary to have a performance venue with fixed performance time, and good venue facilities can bring a more comfortable viewing environment for the audience. Having enough performers is the top priority for crosstalk enterprises to carry out daily activities; In addition, experienced managers and other behind-the-scenes personnel provide an important guarantee for the performance effect of crosstalk enterprises. Knowledge resources include enterprises to create fresh, popular works and enterprises themselves to create a well-known brand image.

1.7 Important Cooperation (KP)

To enhance the popularity of crosstalk enterprises, attract more audiences to watch performances and maintain the normal operation of crosstalk enterprises are the purposes of establishing important cooperation. Therefore, the important cooperation of crosstalk enterprises mainly includes: ticketing platform, media organizations and sponsors. Among them, the ticketing platform has become an indispensable part of the daily operation of

crosstalk enterprises. Such partners can help enterprises sell performance tickets to a broad audience. Through in-depth cooperation with ticketing platforms, crosstalk enterprises can significantly increase the number of performance tickets sold, thereby increasing the overall box office revenue. Crosstalk enterprises need to cooperate with media organizations, such as TV stations, websites and online platforms, which can help them expand their visibility and attract more audiences. Sponsors can provide financial support and other resources for crosstalk enterprises to help them develop better.

1.8Cost structure (C$)

The cost structure of crosstalk enterprises generally includes fixed cost, variable cost and creation cost. The fixed costs mainly include venue rental costs, enterprise office costs, and the cost of paying salaries and bonuses for enterprise personnel. Variable costs mainly include marketing costs and performance promotion costs, operation and management of enterprise property costs, utilities and so on.Expenses, as well as the cost of talent training needs to be invested in enterprises. Creativity is the guarantee for cultural companies to maintain their core competitiveness. If necessary, they need to hire more professional creative talents. Therefore, the creation cost of crosstalk content is also essential.

1.9Source of Income (R$)

At present, the income source of crosstalk enterprises is relatively simple, mainly through daily performances and business cooperation to earn profits. Daily performances include performance income and network platform income. Performance income is the most basic source of income for crosstalk enterprises, including ticket income from performances in theaters and special performances. Secondly, by participating in the performance of TV station or network platform, as well as the member service set up on the network platform, it also obtains part of the income for the enterprise. Business cooperation income will attract the attention of advertisers with the improvement of crosstalk enterprises' popularity, and obtain opportunities for advertising placement and sponsorship activities, thus obtaining advertising sponsorship income for enterprises.

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2.1Innovation in performance forms

Crosstalk enterprises want to have new development, breaking some of the original content is essential. First of all, crosstalk enterprises can transform the existing offline performance into a unique APP online platform form. Different from the general online form, the APP online platform inspires users' enthusiasm for creation and performance through the form of APP, and realizes the value sharing between users and the platform through online sharing. Users can upload their own high-quality crosstalk works and performances of short and medium videos, and provide online sharing to other users, for the majority of users love, cite and forward more content, the platform can provide a dividend mechanism, in order to encourage more users to participate in the creation and performance. Secondly, the immersive form of crosstalk performance can be developed, and the stand-up, pair and group crosstalk can be transformed into narrative stories, which can be integrated into the stage arrangement, physical performance and multi-act play structure, so that the audience can participate more in the performance. At the same time, relying on digital technology, the use of AR, VR and other technologies, so that the audience can be placed in the performance scene, and even interact with actors or virtual characters. In addition, enterprises can also use digital technology to analyze users' preferences and emotional feedback, so as to continuously optimize the content of the script and improve the accuracy of the content[3].

2.2 Profit model innovation

Crosstalk performance has moved from teahouses and theaters to radio and television, and at the same time, it is necessary to innovate a new profit model that is more in line with public aesthetics and preferences**Error! Reference source not found.**. Crosstalk enterprises can increase cooperation with other cultural enterprises or scenic spots on the basis of the original offline performance and commercial performance profit model. A single crosstalk performance may only meet the preferences of some audiences, and cooperating with other cultural enterprises can not only meet the diversified needs of more audiences, but also bring more sources of income for enterprises. On the other hand, crosstalk enterprises can also develop crosstalk theme store IP to create a crosstalk theme tea restaurant with crosstalk characteristics. By providing cultural and creative products and themed refreshments, they can attract more audiences to "punch in", taste afternoon tea and pastries with crosstalk elements, and buy crosstalk theme cultural and creative products and peripheral products in a new way. The single profit model of traditional crosstalk enterprises will be expanded into a more diversified main IP mode, which will further improve the channels for audiences to understand and pay attention to crosstalk, and also bring more profit models to crosstalk enterprises[5].

2.3 Talent construction innovation

It is very important and necessary for the construction and training of talent team in the development of crosstalk enterprises. On the one hand, sound enterprises need to further improve the talent incentive mechanism. Enterprises can implement the "step salary+project dividend" system, conduct quantitative assessment of actors' performance box office, online works and other data, and give revenue sharing to actors who create popular content or programs. By linking with their own income, actors are constantly promoted to innovate and create, and produce high-quality crosstalk works. On the other hand, cross-talk enterprises can introduce talents across fields. Crosstalk enterprises can attract creative talents from talk shows, short video writers and other groups to develop crosstalk content in line with The Times, which not only retains the essence of crosstalk language art, but also accurately captures the preferences of young audiences, so as to realize the innovative integration of traditional art and contemporary aesthetic.

With the rise of the new media era, the traditional art of crosstalk has ushered in new opportunities and challenges. For the long-term development of crosstalk art, the traditional operation mode of crosstalk enterprises has been unable to adapt to the development of the market and the needs of the audience. Therefore, this paper analyzes the business model of crosstalk enterprises and gives development countermeasures to help crosstalk enterprises find out the existing problems and gain competitive advantages, so as to achieve long-term development of crosstalk culture.

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