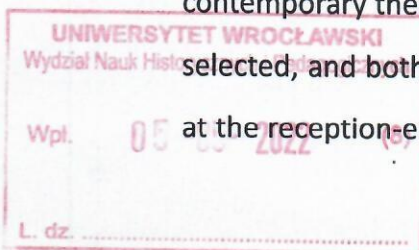


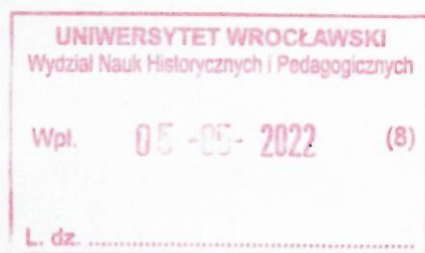
## Summary of Doctoral Thesis

China's economic growth and urbanization promote the improvement of people's living standard and the explosive growth of the country's middle class. As people's purchasing power and consumption confidence are rising, their lifestyle, mindset and consumption choices are also changing. While pursuing the diversity and quality of material products, people are investing more to their self-development related areas such as education, culture, art and so on. The social demand for quality and diversified cultural products is growing, and the consumption of cultural products has become a social trend among affluent and emerging middle class. The consumption frequency and choices of cultural product are important indicators in middle class's lifestyle, and the middle class has traditionally be regarded as a major consumption force in the market of cultural product. Two structured surveys were conducted among Chinese urban participants from cities of three tiers. Analysis of the collected data showed the profile of the middle-class and emerging middle-class participants, their demand for cultural products, consumption channels, consumption frequency and purchasing power, as well as the influencing factors of their consumption behavior, such as "time, companion and price". The participants' level of knowledge about Poland and their consumption of Polish cultural product was also measured, both of which turned to be very low and limited. Proposals on the communication and promotion of Polish product was suggested correspondingly in response to the speculated causes. In addition to the macroscopic study on Chinese middle-class consumers and the effectiveness of communication of Polish product in China, our research lens were zoomed in to Polish theatre for microscopic study from the reception-end on the mechanism of Polish theatre's communication in China and the assessment of its reception and recognition by Chinese academia, theatre professionals and ordinary audiences. To achieve this research attempt, the theatrical views, approaches and works of the great Polish theatre master Jerzy Grotowski, well-recognized Polish contemporary theatre director Krystian Lupa and director Krzysztof Warlikowski were selected, and both qualitative and quantitative methods were applied into the study at the reception-end. It was found that in different times Grotowski's ideas, methods



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and legacy were positively recognized, accepted, studied and practiced by people in Chinese theatre circle. Despite Chinese theatre people and audiences' different voices and diversified opinions on Lupa's production *Mo Fei* and Warlinkowski's *(A)pollonia*, the majority of them were impressed with the creative composition, aesthetic design, philosophical depth and narrative approach of Polish artists' theatrical works, and they spoke highly of Polish theatre artists' deep concern of a human being and their spirit of questioning humanity. Presentations of Polish theatrical productions in China provoked Chinese theatre scholar and professionals' reflections on the original Chinese theatrical productions, as they called for creating works with philosophical depth and spiritual value. The journey of Polish theatre and the career path and experimental endeavors of Polish theatre artists offer reference value to Chinese contemporary theatre development and Chinese theatre workers in their attempts and explorations on how to freely create theatrical works in current social and economic context. Some influencing factors of the communication and reception of Polish theatre and Polish cultural product in China were identified and discussed, which were but not limited to: translation and publication of Polish resources, language, global and local socio-political landscape, market (demand v.s. supply), consumers' cultural capital, local cultural tolerance, leverage of local resources, communication/promotional channels, etc.



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