

## Postprint: Research on Effective Dissemination and Communication Practices of New Mainstream Film and Television Works

**Authors:** Tao Wanying

**Date:** 2023-10-08T00:00:00+00:00

### Abstract

[Objective] This article explores how new mainstream works achieve mainstream dissemination and examines their communication strategies, analyzing the key focus areas of both academic and industry circles in this field as well as the deficiencies in existing research, thereby attempting to outline future research directions.

[Method] By reviewing relevant domestic literature from the past five years on the effective dissemination of mainstream-themed works, this study analyzes the communication strategies of new mainstream film and television works, identifying existing problems and reflecting upon them.

[Results] Through practical research on three major categories: new mainstream film content, new models of television series, and innovative development of Chinese animation, it is found that new mainstream film and television works have achieved remarkable accomplishments, yet still require reflection on existing issues.

[Conclusion] Overall, new mainstream film and television works exhibit strong sustainability. With vigorous national support promoting the high-quality development of new mainstream film and television works, enhancing the cultural connotation of Chinese film and television works, and promoting their creative transformation, these works will thereby facilitate the dissemination of China's voice.

### Full Text

### Preamble

### Research on Effective Communication and Communication Practice of New Mainstream Film and Television Works

(*ChinaXiv Collaborative Journal*)  
Bohai University, Jinzhou, Liaoning 121013

## Abstract

**[Objective]** This article explores how new mainstream works achieve mainstream dissemination and examines communication strategies, analyzing key focal points of academic and industry attention in this field, identifying research gaps, and attempting to map out future research directions. **[Method]** By reviewing domestic literature from the past five years on effective communication of main melody works, this study analyzes the communication strategies of new mainstream film and television works, identifies existing problems at the current stage, and offers critical reflections. **[Results]** Through practical research on three major categories—new mainstream films, new models of television series, and innovative development of domestic animation—the study finds that new mainstream film and television works have achieved remarkable success but still require critical reflection on identified problems. **[Conclusion]** Overall, new mainstream film and television works demonstrate strong sustainability. With strong state support promoting high-quality development, these works enhance the cultural connotation of Chinese film and television, facilitate the creative transformation of Chinese works, and thereby promote the dissemination of China’s voice to the world.

**Keywords:** New mainstream film and television works; Audio-visual communication; Main melody; Collective memory

**Chinese Library Classification:** G206

**Document Code:** A

**Article ID:** 1671-0134(2023)02-095-04

**DOI:** 10.19483/j.cnki.11-4653/n.2023.02.019

**Citation Format:** Tao Wanying. Research on Effective Communication and Communication Practice of New Mainstream Film and Television Works [J]. *China Media Technology*, 2023(02): 95-98.

## Literature Review and Research Context

A search of the CNKI database using “main melody film and television” as the theme keyword yielded 144 relevant documents published between 2017 and 2022. The publication trend shows consistent year-over-year growth over these six years, particularly doubling during 2017-2018 and 2020-2022. After reaching a certain peak, the publication volume began to slowly decline but maintained a substantial base. Since 1999, when Ma Ning published “New Mainstream Film: A Suggestion for Domestic Film” in *Contemporary Cinema*, academic interest has steadily increased. The first peak occurred in 2019 with 21 related articles published across various journals. Between 2017 and 2022, 118 core journal papers on new mainstream film were published. In 2021, the centennial of the Communist Party of China, 203 research outputs were produced. From

2008 to 2022, 28 core journal papers on new mainstream television series were retrieved, with publication numbers increasing significantly during 2020-2022. In recent years, younger audiences have become more receptive to main melody film and television works, which have gradually occupied important positions across major online platforms.

## 2.1 Content Innovation for Mainstream Dissemination

At the practical research level, major contemporary themes such as the 2022 Beijing Winter Olympics and the 20th Party Congress require corresponding television drama creation. Examining the 2022 investment promotion slates of CCTV, five major satellite channels, and four video platforms (iQiyi, Tencent Video, Youku, and Mango TV), combined with information on key projects under the “Our New Era” theme announced by the National Radio and Television Administration, three major characteristics of 2022 main melody dramas can be identified: large quantity, broad subject matter, and hardcore expression.

Wang Xiaohong, Director of the Academic Affairs Office at Communication University of China and Director of the China Network Video Research Center, has expanded the concept of “new mainstream” to include new network audio-visual literary and artistic works that use new media as the primary dissemination channel and reflect the mainstream values of an era. She first proposed a new mainstream network audio-visual value dissemination core integrating “five new elements”: new atmosphere, new groups, new discourse, new channels, and new technology.

Regardless of genre, content remains paramount for all film and television works. Transformation must begin with innovation at the root of content. In recent years, numerous works have made significant changes, shifting from “false, grand, and empty” narratives to “truthful, good, and beautiful” and “down-to-earth” storytelling, moving from forced emotional injection to touching audiences’ hearts through details. Content innovation has improved, breaking through inherent patterns and 圈层 barriers. Among China’s 944 million online video users, the 20-29 age group accounts for 97% of platform users, with young users treating online platforms as new spaces for leisure and social interaction. The documentary *Twenty-Two*, in its 99-minute runtime, uses authentic expressions of elderly survivors struggling to open medicine bottles or move their bodies, connecting shots to provoke contemplation about human nature and deepen the historical weight of unforgettable history. In *Wolf Warrior 2*, scenes such as missiles launching upon the captain’s order and the protagonist safely passing through war zones waving the Chinese flag inspire and mobilize audiences’ patriotic emotions, breaking through conventional expressions of patriotism.

## 1.3 Academic Attitudes

Comparative analysis of main melody films and new mainstream films began with Yuan Zhizhong’s 1996 article “Main Melody Film: Review and Reflec-

tion,” which sparked widespread scholarly contemplation. With technological progress and era development, main melody films have gained audience popularity. Between 2012-2013, 66 articles on this theme were published across various journals, and 21 articles were published during 2017-2018.

## 2.2 Building Community Consciousness for Mainstream Dissemination

Collective memory refers to “the process and result of sharing past events among members of a specific social group, with social interaction and group consciousness providing the continuity needed to retrieve this memory.” As Halbwachs stated: “In most cases, I remember precisely because others stimulate me; their memory helps my memory, and my memory relies on theirs.” Scenes, old objects, and classic music reproduced in film and television works stimulate audiences, awakening collective memory and achieving collective perception through artistic techniques that foster collective identity.

Successfully constructed collective memory can break the boundaries of time and space, achieving transmission across different generations and social groups, playing an important role in forming individual belonging and cohesion, and ultimately shaping identity. Thus, collective memory possesses inheritability, manifested through text, images, classic music, and vivid imagery. Compared to single text and images, visual imagery is more intuitive and vivid, allowing audiences to receive the emotions expressed by creators and achieve collective identification.

Using *The Battle at Lake Changjin* as an example, the film uses the Korean War as background and characters like Wu Qianli to represent real historical figures such as war hero Yang Gensi and the heroic Ice Sculpture Company, presenting them vividly. The widely known Korean War background serves as a starting point for collective memory, extending to a series of combat heroes in the film. The line “We fought all the wars that needed to be fought, so our descendants wouldn’t have to” deeply moves audiences, further elevating the theme and stimulating patriotic sentiment. Teacher Zhao Qianwei argues: “The collective memory of history in historical film and television works is not just a segment of the past, but constructs collective identity within collective memory, strengthening the community consciousness of the Chinese people.”

After *The Age of Awakening* became popular, Shanghai Longhua Martyrs’ Cemetery and Beijing Li Dazhao’s former residence welcomed many young visitors. Bullet screen comments touching people’s hearts became a bridge for young people to express national pride, allowing audiences to move from virtual co-presence to audio-visual experiences of virtual-real resonance. Works grasp the pulse of the times, 紧扣 mainstream values, construct collective identity within collective memory, and 凝聚 the community consciousness of the Chinese people.

### 2.3 Positive Public Opinion Guidance for Mainstream Dissemination

The core of public opinion lies in “attention” and “expression.” When an event or phenomenon triggers consistent public attention, people express their beliefs, attitudes, opinions, and emotions through various media carriers. Taking the “My People, My Country” series as examples of tribute films, the public opinion environment coincided with the 70th anniversary of the People’s Republic, using the struggle and dedication of small individuals within the grand historical currents to find entry points. By depicting issues such as rural revitalization, poverty alleviation, and social security, the films portray national changes and showcase the country’s magnificent beauty.

The “My People, My Country” series uses multiple directors for different segments, ultimately connecting them into anthology films through internal logic. The films display diversity in their presentation, with appropriate detail depiction, constructing a community where creators and audiences coexist, thereby integrating “I” into the regional, blood, and kinship relationships of “motherland,” “hometown,” and “forefathers.”

A total of 153 opinion leaders from various industries—including film critics, movie bloggers, screenwriters, actors, writers, finance bloggers, and health bloggers—participated in the “My People, My Country” Big V recommendation rating. Among them, 141 recommended the film as worth watching, with only 12 not recommending it, resulting in an overall recommendation rate of 92% and an overall rating of 8.3 out of 10. These opinion leaders influence recommendations through their reviews, while derivative topics from the film’s main actors also generate positive or negative impacts.

Dissemination channels combine traditional and new media to accelerate the arrival of network public opinion peaks. According to surveys, Douyin-related interaction volume exceeded 100,000, and within five hours of the launch ceremony, Weibo topic readings approached one million. Mainstream traditional media such as *People’s Daily* and *Global Times* also released previews of the “My People, My Country” series. This combination of traditional and new media approaches promotes the peak and even outbreak of network public opinion.

*A Lifelong Journey* dominated topic heat across major platforms, with related topics on Weibo reaching 220 million readings. Locations featured in the series such as Changchun’s cultural-ecological park, the former site of the Changchun Film Studio Museum, and Jilin University’s Geology Palace have become new popular check-in destinations. For international communication, CCTV’s international video communication agency, CGTN’s integrated media platform, 44-language foreign communication platforms, and multilingual influencer studios form a communication matrix for precise dissemination tailored to different countries and groups.

Additionally, Generation Z represents a social group under the conditions of youth culture and 圈层 culture. Strengthening cooperation with new media

social platforms such as Douyin and Kuaishou effectively breaks down existing barriers, enabling more Gen Z individuals to disseminate China' s voice.

Since 2019-2020, state leadership and resource advantages have become particularly evident. In 2020, the National Radio and Television Administration commissioned key projects, further establishing a “4+2+1” project structure that opened new chapters in thematic creation models and specially established a major theme online film and television drama project database. In 2021, the Administration formulated the *14th Five-Year Plan for Chinese Television Drama Development Outline*, providing medium- and long-term top-level design and directional guidance. At the end of 2022, the *Opinions on Promoting the Prosperous Development of Short Drama Creation* emphasized prioritizing reflection of the new era through small 切口 reflecting big themes, small individuals reflecting big eras, and small stories telling big principles, focusing on the world and humanity to create outstanding short dramas showcasing Chinese aesthetic appeal, contemporary Chinese values, and universal human values.

## 2.5 Value Orientation of “National Animation” Promoting Mainstream Dissemination

Domestic animation films are also an indispensable part of new mainstream film and television works. Films such as *Monkey King: Hero is Back*, *Ne Zha*, *Jiang Ziya*, *White Snake*, and *Ne Zha Reborn* present traditional culture in a youth-oriented manner, attempting to showcase a new appearance to broad audiences while contributing to China' s animation industry.

In the context of the new era, “national animation” has gradually changed through technological innovation, content upgrading, and industrial integration. According to reports, animation industrial parks, technology research and development centers, and post-production departments provide maximum support to Chinese animation. Content-wise, familiar animated IP images are updated and revised, and positioning has expanded from primarily targeting young children to encompassing all age groups, representing the transformation of traditional Chinese culture. Simultaneously, narrative and aesthetic changes integrate traditional Chinese culture for innovation.

Taking *Ne Zha* as an example, the character design took five years to complete, involved over 1,600 production personnel, underwent 66 script revisions, and engaged nearly 70 companies in production. The film 重塑 character conflicts, portraying the protagonist as a “bad child” reincarnated from a “demon pill.” The *Ne Zha* character embodying the modern spirit of “my fate is determined by myself, not by heaven” presents contemporary ethos.

### 3. Problems of New Mainstream Film and Television Works in the Digital Age

According to survey data from the past decade, with the development of computer and internet technology, over 60% of China's population uses smartphones and computers. Through new media technology, people can watch television content and films anytime, enriching their concept of film and television media and improving their quality of life. New mainstream film and television works are based on authenticity and storytelling in content, uphold the perspective of "people as the root, history as the foundation" in ideology, and incorporate artistry and innovation in creation. From series content to language expression, these works must derive from the joys and sorrows of real life, delivering mainstream values in ways that audiences appreciate, allowing more young people to narrate Chinese history with innovative and artistic approaches.

#### 3.1 Content Homogenization Problem

The narrative modes of *Wolf Warrior 2*, *Operation Red Sea*, and *Sky Hunter* follow the same pattern, with similar plot designs differing only in rescue scenarios and evacuation locations (land, sea, or air). Scenes featuring severed limbs, corpses everywhere, and hailstorms of bullets, along with editing, camera movement, and sound effects, all follow fixed patterns. Some films have overly complex content, mixing too many elements regarding relationships between characters, conflicts between characters themselves, and conflicts between characters and their environment on the main storyline while neglecting details at intersections and failing to dig deeper.

#### 3.2 Excessive Action Sequences and Aesthetic Fatigue

With the development of high-tech CGI and other technologies, films increasingly rely on technology while allocating insufficient space to literary elements. Characters and stories become hollow, with the 本末倒置 phenomenon occurring frequently, making protagonists seem like war machines without thoughts or feelings. Incessant fighting and killing cause audience aesthetic fatigue, while demonstrations of military equipment and intense warfare make audiences perceive bloodiness, causing viewer impressions to shift from 惊艳 to numbness. Against a commercial market background, value dissemination must avoid undesirable tendencies such as money-worship and entertainment supremacy. Neglecting the artistry of film itself leads to artistic deficiency.

#### 3.3 International Communication and National Image Shaping

Through its own efforts, Chinese cinema has secured a certain position but still has room for improvement. Most Chinese films remain committed to nationalized expression, lacking cross-cultural communication thinking. During dissemination, they fail to achieve emotional 互通, and many overseas youth

cannot accurately perceive the emotions in films, resulting in insufficient affinity and resonance. Film creation processes must still consider the international communication of Chinese cinema.

#### 4. Reflection and Expectations for New Mainstream Film and Television Works in the Digital Age

From main melody films to new mainstream films, the themes of patriotism and national spirit remain eternal in people's hearts. Compared to main melody films, new mainstream films are emotionally closer to audiences, emphasizing sentiment; they create more magnificent and shocking scenes visually, pursuing visual impact; and they employ rigorous logic and unlimited imagination in plot expression, emphasizing diverse narratives and intuitive feelings. However, certain issues still require strengthening.

**Expanding Subject Matter Across Multiple Fields.** New mainstream film and television works mostly tell grand stories that are 宏大 and 博爱. Future works could focus more on small individuals and small stories, finding uniqueness in ordinary people. Presenting authentic character images in new mainstream works—like a drop of water reflecting the sun's brilliance—allows the perseverance and courage of these ordinary yet common individuals to showcase Chinese strength and Chinese spirit across different eras, thereby addressing the so-called content homogenization problem.

**Breaking Through Narrative Circles.** In the digital age perspective, new mainstream film and television works must engage more closely with young groups, actively dialoguing with younger generations and continuously innovating in creation and expression. During dissemination, they influence youth while being infused with fresh blood by them. By 深入生活、扎根人民 and capturing group subtleties aesthetically, works can truly share sorrows and joys with audiences. Inspiration should be found in combining close-up life experiences with distant life observations, allowing audiences to actively perceive creators' expressed emotions.

**Diversified Channel Dissemination.** “Going out” for new mainstream film and television works is no easy task. Combining traditional and new media for multi-channel dissemination, building platform matrices, and precisely targeting needed populations in different regions and countries allows using media platforms to tell Chinese stories and gain discourse power immediately, transforming from passive single-message reception to active two-way interactive communication. In cross-cultural contexts, life scenarios should be shaped using 影像作品.

In the development process of new mainstream film and television works, mainstream films still require overall improvement. Compared to original historical and military-themed films, new mainstream works have made certain breakthroughs, injecting fresh blood into the film industry system. New mainstream

film and television works satisfy diverse cultural consumption demands including state mainstream culture and youth culture, facilitating youth subcultural expression and reproduction of youth aesthetics in cultural consumption. In terms of communication strategies, content innovation and precise audience targeting are still needed; collective identity should be constructed within collective memory to strengthen community consciousness and promote its growth; public opinion guidance should be conducted through opinion leaders in the 輿情 environment, with interactive reporting and dissemination between traditional and new media. The state must strongly support and promote high-quality development of series, enhance the cultural connotation of Chinese film and television works, promote the creative transformation of Chinese works, and thereby facilitate national dissemination.

## References

- [1] Chen Hongmei. Creative Characteristics and Value Expression of New Mainstream Television Dramas[J]. Contemporary TV, 2022(7): 52-59.
- [2] [French] Maurice Halbwachs. On Collective Memory[M]. Translated by Bi Ran and Guo Jinhua. Shanghai: Shanghai People' s Publishing House, 2002: 59-69.
- [3] Qi Chenyang. Ritual, Memory and Identity: An Analysis of the Communication Strategy of “New Mainstream Films” from the Perspective of Ritual View[J]. Science and Technology Communication, 2022(12): 88-90.
- [4] Zhao Qianwei. The Construction of Community Consciousness by Main Melody Film and Television Works[J]. China Radio & TV Academic Journal, 2022(6): 75-77.
- [5] Cui Yan. Application and Reflection of Big Data on Public Opinion in the Film Industry[J]. Contemporary Cinema, 2019(5): 70-74.
- [6] Wang Yu, Li Xin. Research on the Communication Effect of Domestic Main Melody Films from the Perspective of Network Public Opinion—Taking *My People, My Country* as an Example[J]. Film Literature, 2020(3).
- [7] Shen Haixiong. Comprehending a Century of Trials and Glories, Promoting the Great Spirit of Party Building, and Striving to Build a World-Class New Mainstream Media[J]. TV Research, 2021(7): 4-13.
- [8] National Radio and Television Administration. Opinions on Promoting the Prosperous Development of Short Drama Creation[EB/OL]. <https://new.qq.com/rain/a/20221226A04A9J00.html>, 2022-12-26/2023-02-03.
- [9] Sun Andi. Analysis of New Media Technology Application in Film and Television Media in the “Internet Plus” Era[J]. China Media Technology, 2022(1): 83-84+121.
- [10] Wang Ying. Using Party History Themes to Lead the Aesthetic Paradigm of

New Mainstream TV Dramas—The Value Generation and Industrial Generation of *The Ideal Shines on China*[J]. China Radio & TV Academic Journal, 2022(7): 57-59+85.

[11] Yin Hong, Song Xinxin. The Path to High-Quality Development of New Mainstream TV Dramas—A Review of CCTV' s 2022 *China TV Drama Development Report (White Paper)*[J]. TV Research, 2022(5): 94-98.

[12] Xie Bei, Cao Jing. The Ideological and Political Function Orientation and Realization of New Mainstream Film and Television Art—Taking the Major Theme TV Drama *Medal of the Republic* as an Example[J]. China Radio & TV Academic Journal, 2022(2): 33-35.

[13] Zhang Guotao, Gao Fan. From “Main Melody” to “New Mainstream” : On the Youth-Oriented Innovation of TV Art Works[J]. TV Research, 2021(12): 45-48.

[14] Chen Xuguang. The “Industrial Aesthetics” Construction and Youth Cultural Consumption of Contemporary Chinese “New Mainstream Film and Television Drama” [J]. New Films, 2021(3): 5-11.

[15] Zhao Qianwei. The Construction of Community Consciousness by Main Melody Film and Television Works[J]. China Radio & TV Academic Journal, 2022(6): 75-77.

**Author Bio:** Tao Wanying (1999-), female, from Dalian, Liaoning, Master' s student at the School of Journalism and Communication, Bohai University. Research interests: public opinion guidance, audio-visual communication.

**(Responsible Editor: Zhang Xiaojing)**

*Note: Figure translations are in progress. See original paper for figures.*

*Source: ChinaXiv –Machine translation. Verify with original.*