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Postprint: Marketing Market Analysis of Drama, Film and Television Works in the New Media Context

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

Abstract

In the new media era, information dissemination exhibits characteristics such as fragmentation, precision, and interactivity. Against this backdrop, marketing for drama, film, and television works cannot be confined to traditional media alone; rather, it must increasingly integrate with new media, employing multi-platform, multi-format, and targeted marketing strategies to better satisfy consumer demands. This paper first introduces the marketing knowledge of drama, film, and television works within the new media context, then analyzes the current development status of such works under the influence of the new media environment, subsequently examines consumer motivations for drama, film, and television works in the new media context, and finally explores consumption patterns and recommendations for these works in the new media era.

Full Text

Marketing Market Analysis of Drama and Film Works in the New Media Context

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Abstract: In the new media era, information dissemination exhibits characteristics of fragmentation, precision, and interactivity. In this context, marketing for drama and film works can no longer be confined to traditional media alone. Instead, it must integrate new media more extensively, employing multi-platform, multi-format, and targeted marketing strategies to better satisfy consumer demands. This paper first introduces the marketing knowledge of drama and film works in the new media context, then analyzes the current development status of such works under new media influence, proceeds to examine consumer motivations in this environment, and finally explores consumption patterns and recommendations for drama and film works in the new media context.

Keywords: new media; drama and film; film and television works; film marketing; market analysis

CLC Number: J943

Document Code: A

Article ID: 1671-0134(2021)09-097-03

DOI: 10.19483/j.cnki.11-4653/n.2021.09.030

Citation Format: Hu Chunqiao. Marketing Market Analysis of Drama and Film Works in the New Media Context [J]. China Media Technology, 2021(09): 97-99.

1. Overview of Drama and Film Work Marketing in the New Media Context

1.1 Definition and Marketing Methods of Traditional Media for Drama and Film Works

According to the definition provided by Baidu Baike, traditional media refers to “platforms that regularly release information or provide cultural entertainment services to the public through certain mechanical devices.” Traditional mass communication methods primarily include newspapers, radio, television, communications, and outdoor advertising.

Newspapers: These publications carry promotional information about works to attract corresponding audiences. Before the rise of the internet, this method effectively reached the general public, though its dissemination scope was limited and its flow was relatively restricted.

Radio (Standalone Radios/Vehicle-Mounted Radio/Local Broadcasting): In eras of relatively closed communication, local broadcasting existed in towns and villages using specific equipment like loudspeakers to announce events such as scheduled screenings. This approach featured small, fixed dissemination ranges with unstable reception times and limited audiences, and has now been largely eliminated by most regions. Radio began to spread in China in the 1960s and entered households in the 1980s. Through audio transmission, information became more concise and clear. Given radio’s nearly continuous broadcasting throughout the day, the transmitted information was richer, with different time slots attracting different listener demographics and various advertising placements producing different effects. Today, most households no longer have radios, with those who maintain listening habits primarily using mobile phones. With technological progress and economic development, automobiles have become common in moderately prosperous families, leading to the rise of vehicle-mounted radio. This medium reaches widely distributed audiences without geographical restrictions, with advertising costs and listenership varying by time slot, allowing placements based on budget and needs. This communication method remains active today.

Television: Advertising for television dramas and other artistic works is relatively complex, while films lack effective promotional methods. Most promotion occurs through appearances by cast and crew on programs or designated news reports, typically running parallel with the programs themselves. The audience is targeted yet contains certain randomness.

Outdoor Advertising: This includes billboards, bus stop displays, and peripheral products related to film and television works. Such promotion is random with unclear targeting.

Word-of-Mouth Effects: Through the release and distribution of film and television works, word-of-mouth forms among the public, creating spontaneous promotion. This has certain limitations and restrictions, as not every work can generate such effects, and the promotion timing lags behind, failing to create mystery or guiding effects.

1.2 Definition and Marketing Methods of New Media for Drama and Film Works

New media encompasses all digital media forms, representing a new media 形态 that has developed after traditional media such as newspapers, television, and radio. It employs digital and network technologies to instantly transmit information and provide cultural entertainment services to users through channels like the internet, with terminals including computers and mobile phones. *Wired* magazine describes new media as “communication from everyone to everyone.” The emergence of new media has made the communication industry accessible to all, with everyone becoming part of information transmission and exchange. Specific users who 集中运用某一形态展示某一专业/行业内容, or systematically and purposefully express their views based on current affairs are collectively referred to as self-media.

All promotional channels in the new media environment operate based on the internet, with specific presentation forms including video, images, text, and audio. Currently popular and widely disseminated methods include: first, microblogging and similar instant information publishing social software that primarily uses text and images with video/audio as supplements, featuring a widely distributed user base and rapid information dissemination in a “information stream” culture characterized by brevity and conciseness; second, WeChat public accounts and other blog-style long-form content that emphasizes text and images with richer, more professional, and higher-quality content; third, professional platforms like Douban that focus on reviews of drama and film works, targeting audiences more precisely with quality as the priority; fourth, emerging short-video software like TikTok (Douyin) that uses short videos to more intuitively showcase the appeal of film and television works; fifth, radio broadcast software like Ximalaya that uses audio formats with a relatively narrow applicable audience; and sixth, drama and film work playback platforms like Tencent Video and iQiyi that provide film sources while also serving promotional functions.

1.3 Comparison of Marketing Methods Between Traditional and New Media Environments for Drama and Film Works

Compared with new media, traditional media faces obvious temporal and spatial limitations, with information transmission exhibiting clear delays and limitations. Traditional media generally carries the role of guiding cultural values, thus exercising certain control and selection over information output. New media, however, involves the general public joining the ranks of information transmission, featuring immediacy, efficiency, and multi-dimensionality. In the new media environment, film and television work marketing emphasizes interaction with the public, showcasing the appeal of works through multi-dimensional and multi-format approaches to expand audiences. The focus has shifted from the traditional media's singular reliance on the work itself or behind-the-scenes cast sharing to chasing current hot topics and disseminating to different hobby groups from different angles. For example, *Story of Yanxi Palace* leveraged its Morandi color palette, lipstick colors, and nail styles on platforms like Weibo and Xiaohongshu, targeting young women aged 15-30 with focused promotion in the beauty sector. This novel angle easily garnered favor. Alternatively, by combining current hot topics in ways that the general public enthusiastically accepts, such as having cast members shoot Vlogs or TikTok short videos, works can expand their audience and deepen impressions among the public.

Due to new media's lack of traditional media's integrative and multi-dimensional comparative capabilities, film and television work marketing in the new media environment emphasizes "short, fast, precise, and novel." Information updates constantly, but works must seize hot topics and stay current to gain attention among numerous productions.

2. Current Development Status of Drama and Film Works Under New Media Environment Influence

2.1 Development

With temporal development and era progress, the production level of film and television works has become increasingly sophisticated, with continuous improvement in industry technical standards, particularly in animation and special effects. Influenced by the new media environment, China's film and television industry is no longer satisfied with the status quo and continuously explores the possibilities of film and television works. For instance, *The Wandering Earth* attracted a large audience through the adventurous spirit of its production team that resonated with the current environment, while its above-standard quality prompted spontaneous online promotion among the public, forming word-of-mouth that broke through box office highs.

2.2 Transformation

The arrival of the “fast era” means new media transmission determines rapid information turnover. The “fast era” has led to swift information iteration determined by new media transmission. For most people, art films consume too much time and patience, as people cannot settle down to watch a film quietly. In the current social environment, people’s aesthetic tastes have changed, and film and television works have gradually shifted their types toward comedy and light-hearted, brainless plots during production. The high returns brought by new media marketing have caused some producers to shift their attention from the work itself to catering to audiences, making inappropriate promotions that cause many works to experience “cliff-diving” after their first day of release, as exemplified by the sensational *Peppa Pig Celebrates Chinese New Year* trailer.

The traffic effect brought by stars cannot be ignored. In the new media environment, the distance between fans and stars has narrowed, even appearing to be “zero-distance” contact on the surface. Distributors have recognized the “influencer marketing effect” of stars and, to cater to fans, allocate most of their budgets to inviting “traffic stars” during film and television work financing, resulting in unbearable works that fans are still willing to pay for. Due to the data transparency of new media platforms, fans must continuously invest money to maintain good box office data to protect their idols’ images. This cycle has caused the entire film and television industry to become flooded with works featuring short production cycles and poor content quality. However, as new media has matured and developed, the above phenomenon has improved, with people increasingly unwilling to pay for “traffic,” though complete elimination will still take time.

3. Consumer Motivations for Drama and Film Works in the New Media Context

3.1 Overview of Audience Psychology for Drama and Film Works in the New Media Context

In situations where information transmission was relatively closed and films had not fully reached the general public, audiences’ cognitive and curiosity psychology ranked first, with basic understanding and contact with a film satisfying most viewers. In the new media context, basic information transmission can no longer satisfy user groups living in the internet environment. After satisfying cognitive and curiosity needs, people pursue deeper resonance. Excellent production and good reputation have become essential requirements for a “good film.” People have more channels to learn about film and television works, with richer perspectives, gradually gaining complete initiative in selecting works.

3.2 Factors Influencing Audience Consumption Motivations for Drama and Film Works in the New Media Context

3.2.1 Herd Mentality and Blind Consumption Although the new media environment appears to have freed people from traditional media's one-way output and content reception, gradually giving them initiative in understanding and selecting film and television works, the fact that everyone can multi-dimensionally and multi-directionally express their views or accept others' ideas without professional screening means speech can spread widely and rapidly into the public vision. Consequently, people are more susceptible to guidance and temptation from self-media, developing herd mentality and making irrational consumption decisions. A work's reputation, reviews, and traffic determine its box office. The herd mentality of film and television audiences has become increasingly prominent in this environment. Generally, the more people discuss a topic or work, the more likely it is to stimulate participation desire. Audiences make consumption judgments based on overall public evaluation, box office performance, exposure rate, and popularity, creating a false phenomenon of "if everyone says it's good, then it is." However, if a work has good overall reputation, high discussion volume, and a prominent highlight, it can often stand out among numerous works and become the preferred choice.

3.2.3 Empathy Psychology and Emotional Consumption Empathy psychology is also a primary factor influencing film and television audience consumption. For audiences, empathy psychology manifests as transferring emotions toward specific objects, personal experiences, and memories to certain film and television works (plots, scenes, soundtracks, atmosphere, etc.). If film and television works can leverage new media characteristics to create marketing plans that guide audiences to invest their emotions into the works themselves—such as films *Us and Them* and *The Ex-File 3: The Return of the Exes*, which attracted audiences significantly by resonating with universal breakup emotions and highlighting corresponding clips and themes—they will inevitably attract substantial consumption. Additionally, large-scale advertising coverage deepens people's impressions. For non-professionals who participate in film and television consumption for relaxation and entertainment purposes, what to watch is often decided based on familiarity.

4. Consumption Patterns and Recommendations for Drama and Film Works in the New Media Context

4.1 Avoid "Impulsive" Consumption

Do not blindly follow trends, remain vigilant against consumerism traps, and avoid impulsive consumption due to marketing from high-traffic self-media—do not "go where the wind blows." In today's new media context, the marketing environment for film and television works has shifted from a seller's market

to a buyer's market. Many distributors adopt inductive and evasive strategies to cater to the public. This requires people to maintain rationality at all times, seeking works they genuinely want to understand and find interesting. Maintain vigilance toward mass marketing campaigns and roughly judge film quality through the experience of cast and crew. Before selecting works for consumption, conduct multi-dimensional research and pay more attention to behind-the-scenes creation stories.

4.2 Support High-Quality Works of All Types, Resist “Bad Films”

Do not contribute to assembly-line productions; let the film market return to its original intention of focusing on creation. In the big data era, the film market's production and distribution also suffer from severe “trend-following” phenomena. Aiming for box office profits, mass-producing similar works of the same type has become mainstream. Only when everyone develops good awareness and jointly resists low-quality works—refusing to support them through consumption driven by high-frequency promotion or star effects—can film and television works truly return to content and quality supremacy. This protects truly talented performers and behind-the-scenes teams, enabling the film and television industry to develop further and flourish.

4.3 Correctly View Celebrity and Influencer Effects, Focus on the Works Themselves

The two-way information transmission format in the new media environment provides fans with a more convenient “star-chasing” platform. “Fan economy,” which obtains economic and social benefits through word-of-mouth marketing models by increasing user stickiness, is widely applied in the cultural entertainment industry, including film and television work marketing. Businesses accurately grasp fan psychology and collaborate with stars to create a series of mobilization behaviors, such as online interactions and live-stream promotions. To prevent more people from falling into this “trap,” society should mobilize everyone to refuse to encourage this trend's prevalence, “star-chase” rationally, and not pay for all their idols' behaviors. Focus on the quality and creation of film and television works, avoid consuming meaningless traffic data, and return to the works and actors themselves.

4.4 Emphasize Copyright Awareness, Protect Creators' Interests

In the new media environment, information circulation has no geographical or temporal restrictions, being convenient and fast. This has also led to copyrighted works being casually copied, downloaded, and widely circulated. People rely on the convenience and loopholes of the internet, 理所当然地享受着本应付费的项目。Currently, public copyright awareness is relatively weak, with no correct consciousness of consuming legitimate products while enjoying film and television works and the physical and mental pleasure they bring. Facing rampant piracy issues, without reasonable copyright protection and corresponding

income support, and even facing the risk of being copied and pirated, more and more creators have stopped their steps. Over time, this will inevitably reduce the output of creative film and television works and limit genre development. Therefore, it is necessary to cultivate audience copyright awareness from an early age, vigorously crack down on “pirated” works through government and public dissemination, correct audience thinking, raise copyright awareness, resist “pirated” dissemination in the new media environment, encourage legitimate consumption, and develop good habits of consuming legitimate drama and film works. This protects truly talented performers and behind-the-scenes teams, enabling the film and television industry to develop in a more orderly, healthy, and sustainable manner.

Drama and film works have penetrated people’ s lives and become an indispensable part. Under traditional media, audience choices for film and television works were limited and singular. However, in the new media context, the opposite is true, once presenting a “chaotic” state. In this situation, it is even more important to deeply understand the marketing differences between the two media environments, familiarize oneself with the basic marketing methods of drama and film works in the new media context, make better judgments and choices for film and television work consumption, and contribute to the healthy development of the film and television industry.

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(Executive Editor: Zhang Xiaojing)

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

Source: ChinaXiv – Machine translation. Verify with original.