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Postprint: Application of New Media Elements in Film Marketing

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Abstract

The development of media technology and the diversification of media types have completely transformed the traditional film marketing model, establishing a network technology-centered film marketing approach. By fully leveraging the advantages and distinctive characteristics of new media elements, this approach conducts film sales activities to maximize sales performance and promote the healthy, sustainable development of the film industry. Furthermore, network technology has transformed not only the conceptual approach to film marketing but also its practical methods. This paper primarily analyzes the film marketing environment in the new media era, the specific applications of new media throughout the film marketing process, and finally examines the impact of new media elements on film marketing.

Full Text

Media Industry & Practice: Application of New Media Elements in Film Marketing

Abstract: With the development of media technology and diversification of media types, traditional film marketing models have been fundamentally transformed, giving rise to network-technology-based marketing methods. By fully leveraging the advantages and characteristics of new media elements, film distribution activities can maximize sales performance and promote the healthy, sustainable development of the film industry. Moreover, network technology has not only transformed film marketing thinking but also revolutionized marketing methods. This paper primarily analyzes the film marketing environment in the new media era, examines the specific applications of new media in film marketing processes, and finally explores the impact of new media elements on film marketing.

Keywords: Film marketing; New media; Network technology; New media technology; APP; Film marketing

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1.1 Self-Demanding Film Audiences Become More Prominent

With the proliferation of mass culture and continuous improvement in living standards, audiences have raised higher demands for cultural and artistic products, placing their needs in a dominant position. This shift has driven artistic films toward commercial development, transforming film creation from a creator-centered approach to one oriented around satisfying audience demands and ensuring that productions align with popular aesthetic preferences [1]. Furthermore, audiences' self-awareness of their aesthetic needs has shaped the film marketing environment of the new media era. The success of film marketing primarily depends on audience interest and evaluation—whether through film reviews on Mtime and Douban or through word-of-mouth propagation—which collectively demonstrate audiences' self-aware aesthetic consciousness and render new media-era film dissemination more valuable.

1.2 Diversification of Marketing Methods

The development of new media technology has transformed traditional marketing methods, driving diversification in marketing approaches. This evolution stems from continuous technological innovation and reform. In the new media era, the marketing environment has become more complex, exhibiting trends of diversified content, multi-platform distribution, and segmented audiences. Network technology has brought tremendous convenience to film marketing, enabling diversified methods that break from traditional approaches through text, animation, audio, or video formats presented across new media platforms [2]. This diversification of marketing models has led to diversified marketing information, facilitating freer dissemination of content. Consequently, box office performance and audience numbers are influenced to varying degrees by various types of propagated information, both positive and negative. Primary marketing content in the new media era includes comic-text hybrid reviews, humorous animated videos, professionally produced promotional trailers, and actor self-recommendations. In summary, influenced by new models, methods, and thinking, film marketing methods have become increasingly diversified.

1.3 Rampant Disorder in Film Marketing

Complexity constitutes the primary phenomenon of new media-era film marketing, inevitably leading to a chaotic marketing environment. Relevant data indi-

cates that marketing expenditures, methods, and frequency have all increased extensively, yet this growth fails to ensure rational and healthy development of the film marketing environment. The fundamental cause lies in the subjective consciousness of marketing entities, whose differing opinions actively participate in shaping marketing information, resulting in increasingly chaotic content that affects audiences' proper evaluation of films [3]. Excessive marketing practices, homogenized approaches, and content lacking innovation prioritize marketing volume over quality, wasting media resources and, more seriously, polluting the entire film marketing environment.

2.1 Film Marketing in the Traditional PC Internet Era

Email marketing represented a primary method in the early stages of new media marketing, distributing film information—including cast and crew details, actor profiles, release information, and film news—to relevant personnel and customers. Specialized forum marketing also played a crucial role, as BBS platforms held considerable persuasive power as one of the early new media marketing channels. Film marketing through BBS could incorporate visual and audio content links, enabling customers to accurately access comprehensive film information while capturing numerous IP addresses. Blog marketing provided another platform for interaction, allowing film creators and producers to establish blogs that fostered positive engagement with audiences, enabling viewers to gain deeper understanding of film works while attracting additional audiences.

2.2 Mobile Internet Film Marketing Era

With rapid information technology development, media terminals have undergone tremendous transformation. Mobile internet, with its multifunctionality and diverse technologies, has become the most potentially lucrative marketing method in the new media era. Its primary advantage lies in emphasizing audience individuality, meeting the needs of different groups, and developing targeted marketing strategies for different customers to maximize revenue [5]. The mobile environment provides media terminals with mobility and portability, allowing film audiences to access relevant information through mobile devices. This has created privatized mobile terminals and represents a breakthrough from PC-era network media limitations. High-frequency usage of mobile devices enables audiences to access various types of information anytime and anywhere with network coverage, breaking through spatial and temporal restrictions to freely watch films and marketing videos. Mobile internet platforms have truly achieved digital intelligent management, generating more comprehensive and accurate film marketing data for more scientific analysis, thereby enabling more humanized and efficient film marketing.

The most popular current film marketing method involves marketing through mobile terminal APPs, including WeChat, Alipay, and Douyin short videos. As the most commonly used real-time communication tool, WeChat's anytime-anywhere characteristics can promote the development of mobile social plat-

forms while expanding marketing reach. Film production groups or companies can establish official WeChat accounts for marketing promotion, while film creators and stars can also create accounts to promote works or share film-related information through Moments, thereby significantly expanding audience reach. Mobile payment and e-commerce methods expand the audience base while increasing box office revenue channels. Through Alipay and Taobao APPs, users can access film synopses, release schedules, and directly compare concurrently released or similar films, enabling consumers to purchase tickets according to their interests and needs. These APPs all feature payment functions, enabling online transactions. Video marketing represents direct film marketing; the currently popular Douyin short videos not only provide film synopses but also allow user comments and likes, revealing audience preferences while transmitting additional film information, including evaluations from actors and crew members, thereby further expanding marketing reach.

2.3 Film Marketing Models Spanning PC to Mobile Internet

PC internet-era film marketing models included Weibo marketing, viral marketing, and search engine marketing. In the PC era, search engine marketing primarily involved optimizing valuable external website links, content, and architecture to ensure film-related content ranked at the top of search results, continuously increasing website click-through rates to attract more audiences. Although search engines possessed certain reach, film works and brands exhibited one-dimensional and singular characteristics, as audiences could only find film-related information through links, preventing large-scale radiation. In the mobile internet era, search engines have undergone tremendous changes, incorporating location functions while mobile platforms have become more comprehensive, three-dimensional, and diversified [6]. For example, in Alipay and WeChat, users can simply enable location services to find information about nearby theaters, enabling audiences to access more comprehensive film release information and generating more revenue through effective online-offline integration.

Weibo film marketing can quickly acquire numerous fans and convert them into actual consumption behavior. This marketing method is more comprehensive and efficient than forum or blog marketing, featuring high user stickiness. Simply put, each fan represents a potential customer; regularly updating relevant content on Weibo can cultivate consumer psychology, thereby continuously increasing offline ticket purchases.

3. Impact of New Media Elements on Film Marketing

First, the application of new media elements can expand film marketing platforms to a certain extent, primarily because new media itself possesses a prosperous media market that presents different marketing content across different platforms. Through effective integration of this content via media technology, marketers can acquire larger film audiences and promote further development and application of media technology. Using new media in film marketing not

only expands marketing performance but also influences film creation, thereby promoting the development of the film industry [7]. Finally, as marketing content platforms continuously evolve and are influenced by film audiences, the application of new media elements becomes increasingly important.

In summary, the application of new media elements in film marketing not only can acquire more audiences but also present different content through different media methods, ensuring smooth promotion of film content in the new media marketing environment. Additionally, new media platforms possess converged media functions that can satisfy audiences' diversified needs, maximize media audience reach, continuously increase film marketing performance, and promote the healthy development of the film industry.

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