

An Analysis of Marketing Communication Strategies for the FMCG Industry in the New Media Era: Postprint

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Abstract

With the rapid iteration of information technology, the development of new media is unstoppable. The ways in which people obtain, disseminate, and exchange information have undergone fundamental changes, which profoundly affects people's consumer behavior. The fast-moving consumer goods (FMCG) industry, which is closely related to people's daily lives, continuously explores more multi-dimensional and diversified marketing communication strategies in response to the consumption upgrade in the new media era. This paper provides a preliminary analysis of this process.

Full Text

Preamble

A Brief Analysis of Marketing Communication Strategies for the Fast-Moving Consumer Goods Industry in the New Media Era

Abstract: With the rapid iteration of information technology, the development of new media has become an unstoppable force. The ways in which people obtain, disseminate, and exchange information have undergone fundamental changes that profoundly influence consumer behavior. The fast-moving consumer goods (FMCG) industry, which is intimately connected to daily life, has adapted to the consumption upgrades of the new media era by continuously exploring more multidimensional and diversified marketing communication strategies. This paper provides a preliminary analysis of this evolution.

Keywords: new media; fast-moving consumer goods; consumers; marketing communication strategies

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3. Analysis of Marketing Communication Strategies

New media represents media forms that emerge under new technology support systems, such as digital magazines, digital newspapers, digital broadcasting, mobile television, desktop windows, and touch media. In contrast to the four traditional media categories—print, outdoor, radio, and television—new media is often called the “fifth media.” New media possesses four key characteristics: interactivity and immediacy, massive information capacity and shareability, multimedia and hypertext capabilities, and personalization and community formation.

In today’s increasingly noisy media ecosystem, FMCG brands must explore and integrate marketing communication strategies continuously to stand out and deliver distinctive consumer experiences.

3.1 Social Marketing: An Orchestrated Celebration

Social marketing is undoubtedly the most prominent keyword in the new media era. It refers to the use of social networks, online communities, blogs, wikis, and other Internet collaboration platforms for marketing, sales, public relations, and customer service maintenance and development. Social marketing tools include forums, microblogs, blogs, SNS communities, and image and video sharing platforms.

While brands like Durex have executed social marketing exceptionally well, their success is nearly impossible to replicate—human sexuality being one of our two fundamental instincts, and intimate products naturally possessing entertainment value. For most brands that cannot command instant attention, social marketing becomes a carefully scripted celebration.

A concrete analysis of the Tongyi ALKAQUA water brand TV commercial release illustrates this approach. In April 2016, an aesthetically minimalist advertisement spread widely across major television stations, video websites, microblogs, and WeChat Moments. Featuring actor Wang Kai as spokesperson, this tailor-made “underwater blockbuster” TV commercial generated massive 传播 momentum that lasted an entire month, thanks to its methodical step-by-step communication planning.

3.1.1 Early-Stage Hype Half a month before the TVC launch, the brand posted a “ALKAQUA Wang Kai Wet Back Show” tag on Weibo. Subsequent releases included behind-the-scenes footage and a seven-day countdown poster

series, teasing fans and building anticipation through engaging methods such as lyric displays and lucky koi fish campaigns.

3.1.2 Mid-Stage Detonation On April 15, the TVC launch timing was precise to the minute, creating a sense of ceremony. The Weibo 传播 tag “ALKAQUA · 70% of Me” was amplified by KOL fan groups, generating 17 million reads and over 30,000 discussions. Online video views alone exceeded one million.

3.1.3 Later-Stage Extension After the TVC launch, the brand continued interacting with fans around the TVC theme on official Weibo and WeChat accounts. Combining the brand slogan, they encouraged fans to create sentences using the “30% relies on..., 70% is...” ALKAQUA format. The campaign also capitalized on Wang Kai’s new drama *Ode to Joy* to sustain momentum. In partnership with the Miaopai platform, the brand issued a bounty for TVC imitation videos, encouraging fan-generated content.

The recent IP craze has also intensified in the FMCG industry. IP (Intellectual Property) broadly refers to literary and artistic works with widespread audience recognition and significant development potential. IP takes diverse forms—it can be a complete story, a concept, an image, or even a single phrase—and can be applied across music, film, television, games, and other fields.

Three IP strategies are evident: creating original IP, such as Tongyi’s affable and humorous “Xiaoming Tongxue” character or Nongfu Spring’s depictions of the four seasons at Changbai Mountain; leveraging established IP, such as Mengniu New Yangdao’s “Zero Lactose vs. Lactose Intolerance” campaign tied to *Warcraft*; and jointly building IP, such as Yili Gulinuo’s sponsorship of the hunger-themed segments in *U Can U Bibi* or Hai Zhi Yan’s “Refreshing Walk to the Sea” annual SP activity with the Codoon sports app.

Creating brand IP (brand IP-ification) can endow a brand with personified character, cultural connotation, strong visual impression, and high relevance to brand appeals. Consumers are far more likely to associate the humorous Xiaoming Tongxue with “low-key cold brewing, seriously funny” tea than with a dry product description. 植入 established IP resources essentially diverts an existing community with built-in effects and fans, adding emotional weight and nostalgic value to impulse purchases. Cross-marketing IP co-creation means entertainment forms no longer exist in isolation but connect comprehensively across boundaries, creating 融通共生 (integrated symbiosis) where interactive experiences with 趣味 (fun elements) will be widely applied, and entertainment thinking may reshape lifestyles.

This case demonstrates three key points: First, social marketing celebrations are never achieved overnight—they require meticulous content planning and precise rhythm control, with early-stage hype, mid-stage detonation, and later-stage extension forming an interconnected chain. Second, leveraging spokespersons effectively is a technical skill. Wang Kai’s portrayal of the talented “Prince Jing”

in the acclaimed drama *Nirvana in Fire* won him a large female fanbase, leading to his appointment as ALKAQUA spokesperson. A Weibo post announcing “Little AI is officially together with Kai Kai—are you jealous, Princess Jing fans?” sparked enthusiastic interaction and forwarding, with ALKAQUA water selling out on major e-commerce platforms—the power of fans is remarkable. The TVC campaign successfully leveraged KOL influence and high-quality UGC from fans to amplify 传播. Finally, precise 传播 tags for each period help consolidate topics, making them easy to participate in and share, ultimately creating viral diffusion.

3.2 Online-Offline Integration: Virtual-Real Combination Is Key

In an era of increasing fragmentation, single marketing communication methods have become ineffective and cannot meet brand 传播 demands. More FMCG brands recognize this and are testing integrated approaches.

For example, dairy giant Yili partnered with Baidu to create a “virtual reality factory tour.” Users can immerse themselves in Yili’s global farms and factories anytime, anywhere using mobile Baidu and VR glasses. Additionally, Yili’s smart factories integrate with Baidu’s artificial intelligence, allowing users to interact with “Dumi” for interesting conversations and Q&A during their virtual tours. The immersive virtual world of farms and factories, combined with the empathetic AI assistant, creates a Hollywood blockbuster-like sci-fi scenario. This “online-offline + smart technology” marketing model presents brand core values comprehensively, creating tech-forward and futuristic “Internet Plus” marketing content.

While traditional brands explore more online touchpoints, pure internet-native brands are building offline marketing scenarios. The online nut brand Three Squirrels opened three offline experience stores last year—Three Squirrels Feeding Stores—with a goal of 100 stores in 2017. With daily sales already reaching 500 million yuan, why remain committed to costly offline stores? On one hand, expenses for promotion, platform commissions, and logistics have diluted e-commerce’s cost advantage to near parity with offline channels. On the other hand, the brand recognizes the potential of “online + offline” O2O models. Offline experience stores enable sensory education and experiential purchasing. Three Squirrels stores feature forest-themed decor, displaying not only online bestsellers like nuts and jerky but also plush toys, notebooks, and other Three Squirrels 衍生品. One-third of the store area is dedicated to leisure seating and bar counters offering “water + light food” products. Upon entering, customers hear 二次元 singer Luo Tianyi’s feeding song, fully catering to post-90s consumer preferences.

4. Conclusion

The FMCG market has been described as “full of one-yuan coins everywhere”—a metaphor for intense competition with thin margins. Achieving long-term prof-

itability and development is inevitably a protracted battle, and maintaining 良性 dialogue with consumers is the core competitiveness of marketing. Bearing the ultimate belief of “meeting consumers’ constantly evolving needs,” the exploration of FMCG marketing communication strategies remains a long and arduous task. The new media era, however, brings more possibilities, and we await with anticipation those possibilities that are happening and will happen in our daily lives.

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