



# Research on the Optimization Strategy of Brand Cross-Screen Communication Scene Construction Under the Environment of Media Convergence

Yuanchun Wu<sup>1\*</sup>

<sup>1</sup>School of Broadcasting and Anchoring, Communication University of China, Beijing 100024, China

\*1090564816@qq.com

**Abstract.** The environment of media convergence will have a huge impact on brand communication. Brand communication is in the context of media convergence. The emergence of various converged media and screen terminals has made users' lives more fragmented. Brands are faced with new problems of how to seize the fragmented attention of users and how to match brand information with user scene needs. This article takes media convergence as the background environment, combines scene theory and brand cross-screen communication scene construction elements, analyzes how brands in the era of media convergence construct cross-screen communication scenes, and proposes targeted optimization strategies for the current challenges, providing some theoretical reference for the combination of cross-screen scenes.

**Keywords:** media convergence; brand communication; scene construction; optimization strategy;

## 1 INTRODUCTION

With the gradual popularization of various terminals and wearable devices, Chinese netizens began to prefer to use a variety of convenient mobile intelligent terminals to access the Internet, and began to be accustomed to switching between multiple different screens. The realization of cross-screen communication technology may be quietly mature in the context of media convergence. The change of the media environment will inevitably affect all the subjects who carry out communication activities in this environment, and the brand is no exception. The most obvious change in the current brand communication at the media level is that the media between the brand and the user is more diversified and more fragmented. The impact of this change inevitably radiates to both ends of the brand communication process.

The research on media integration in the domestic academic community started relatively late compared to foreign studies. Famous American communication scholar Joseph, R.<sup>[1]</sup> Dominique believes that various communication technologies will gradually move towards a mixed state, and the most significant manifestation of media convergence is the convergence and integration of various technologies. However, Professor

Cai, W.<sup>[2]</sup> proposed that content integration, channel integration, and industry integration collectively constitute the three core levels of media integration based on summarizing the media integration theories of various schools in Europe and America. Tian, F.<sup>[3]</sup> believes that in the context of media integration, new media has further achieved coverage of the virtual world, completely breaking the temporal and spatial limitations of communication activities, and allowing brands to have unlimited marketing opportunities and space. In the study of the combination of scene theory and brand communication or brand marketing, French sociologist Pierre, B.<sup>[4]</sup> believes that the field should be regarded as the most fundamental research object in the field of sociology, giving rise to derivative concepts such as public opinion field, news field, and media field. Professor Yao, X.<sup>[5]</sup> proposed that the scene era is a relationship marketing that bridges identity and commercial friendship. One of the marketing techniques is to restore the connection between people. Tang, J.<sup>[6]</sup> believes that creating personalized communication content for audiences based on their actual situations has become a new trend in brand communication. Zang, L.N.<sup>[7]</sup> believes that the original scene five forces in the 5G era will further transform into new scene five forces, and analyzes the new characteristics and trends of brand communication scene construction. Cao Y.Y.<sup>[8]</sup> explored the influence of scenarios on brand narrative theory and believed that the so-called brand narrative theory is actually a new application form of situational thinking in brand communication practice.

In summary, the domestic academic community has achieved rich research results on the new changes in brand communication in the context of the new era. The current research on brand communication models and paths can also provide reference for the strategy proposal at the end of the paper. However, through the review, it is found that there is still relatively little research on brand cross screen communication in the domestic academic community, and there is still some research space for this topic.

## **2 THE CORE ELEMENTS OF BRAND CROSS-SCREEN COMMUNICATION SCENE CONSTRUCTION**

The development of media integration has made it possible for brands to achieve cross screen construction scenarios, and constructing cross screen brand communication scenarios has become a new outlet and direction for brand communication and marketing. Therefore, it is urgent to consider how to construct a cross screen communication scenario and which core elements can be grasped to construct a brand cross screen communication scenario.

### **2.1 The Target Elements of Scene Construction**

Improving user experience by constructing scenes can be approached from two aspects. Firstly, enhancing the satisfaction of user scene needs and ensuring that the constructed brand scene can meet the needs of user scenes. This can be divided into two levels. The first level is to meet the pain points and needs of users in the scene. The second level is to create new value for users or enhance the brand's added value in the scene. Secondly,

it is to enhance the viewing experience of user scenarios. The advancement of various digital media technologies and screen presentation technologies in the context of media convergence can help brands quickly enhance their user experience in viewing scenarios.

## **2.2 The Technical Elements of Scene Construction**

In the era of integrated media, brands will pay more attention to the application of digital technology, including artificial intelligence, big data, blockchain and other technologies, to improve the efficiency and accuracy of information dissemination. At the same time, in the era of integrated media, brand communication also needs to pay more attention to digital marketing, improve marketing effectiveness and realize brand value through data analysis and precise advertising. The commonly used data sources for brands nowadays can be roughly divided into five types: communication operator data, Wi Fi facility data, various app generated data, online search data, and offline mini program traffic data <sup>[9]</sup>. In the context of media convergence, major brands have recognized the importance of big data resources and big data technology. Brands can use big data technology to build an intelligent brand data management platform, accurately insight into user needs and scenarios, and achieve precise matching of brand information with user scenarios.

## **2.3 Terminal Elements of Scene Construction**

When considering terminal elements, brands need to think from the user's perspective and stand in their shoes. The cross screen integration terminal configuration mode enables brand advertising to penetrate users in all directions, scenarios, and time periods. When users switch media terminals, they can also continue brand radiation and scene influence. The natural differences between different media terminals can also reduce the boredom caused by users receiving brand advertising repeatedly, and improve the efficiency and effectiveness of brand communication.

# **3 CHALLENGES FACED BY BRAND CROSS-SCREEN COMMUNICATION SCENE CONSTRUCTION**

## **3.1 Brand Advertising is Relatively Stiff in the User Scene Fit**

Many brands only see the urgency of seizing user scenarios, without realizing the deep logic behind occupying user scenarios, which is the accurate prediction and satisfaction of user needs in the scenarios. This leads to the problem of brands only seeking quantity and not quality when seizing user scenarios, blindly occupying as many user scenarios as possible instead of the most suitable ones for brand communication. This further leads to the problem of brand advertising being relatively rigid in fitting user scenarios. The results of the preliminary questionnaire survey also reflected the issue of brand advertising being rigid in fitting user scenarios. When answering the question of "What

is your attitude towards brand advertising appearing during the cross screen process?" 59.46% of the survey respondents said that cross screen advertising does not fit their current scene (as shown in Fig. 1), which would make them feel quite abrupt.

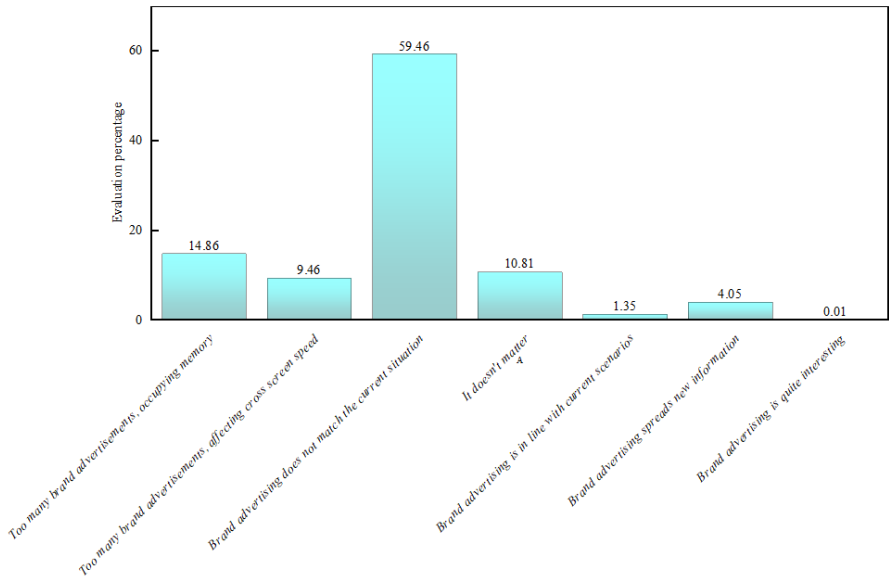


Fig. 1. Brand Advertising Questionnaire Survey Results

### 3.2 The problem of user Privacy Infringement Caused by Data Abuse is Prominent

In the face of an excessive information market environment, adopt exclusive marketing strategies and differentiated information transmission strategies that are easy to identify specific customers, do a good job in evaluating the brand's audience and laying channels, and reduce channel information redundancy. Successful brand communication requires diverse shaping of the brand, which is the result of people's comprehensive social cognition of the brand, which also puts forward comprehensive requirements for brand communication. However, current models are based on a single communication model to depict the process of brand communication, and only focus on the dissemination of brand information, ignoring other elements of successful brand communication. To address this deficiency, a dual mechanism model for brand communication is proposed:

The mechanism of information network dissemination is expressed as:

$$\begin{cases} x_1(a) + y_1(b) \xrightarrow{\alpha} y_1(a) + y_1(b) \\ y_1(a) \xrightarrow{\beta} Z_1(a) \end{cases} \tag{1}$$

The second is the channel network communication mechanism expressed as:

$$\begin{cases} x_2(a) + y_2(b) \xrightarrow{m} y_2(a) + y_2(b) \\ y_2(a) \xrightarrow{n} x_2(a) \end{cases} \tag{2}$$

In the formula,  $\alpha$  represents the probability of information transmission from individual  $y_1(b)$  to uninformed individual  $x_1(a)$ , that is, the rate of information transmission;  $\beta$  represents the probability that individual  $y_1(a)$  will not continue to transmit information;  $M$  represents the propagation information rate transmitted to the uninformed individual  $x_2(a)$ ;  $N$  represents the probability of individual  $y_2(a)$  receiving information again from no information.

Then the effective dissemination information rate can be defined:

$$\lambda = \frac{\alpha}{\beta} \quad (3)$$

Overall, it indicates that brand communication requires the joint action of channel network and information network, that is, individual users are responded to by the dual mechanisms of information network and channel network communication.

## 4 Cting Cross Screen Brand Communication Scenarios

### 4.1 Create User Immersion Experience Mode with Scene Matching

The most effective optimization strategy for brand advertising that fits user scenarios rigidly is to create a user immersive experience mode through scene matching. The essence of constructing cross screen brand communication scenarios is actually to achieve perception of user scenarios (contexts) and adaptation of information (services)<sup>[10]</sup>. From the perspective of scene matching, the contextualization of brand cross screen communication should follow the following operational logic: based on the internal logic of the SICAS model, consumer experience should be integrated into multi-dimensional interactive marketing programs at each stage. VFR digital marketing strategy suggestions should be proposed from five perspectives: perception, interest and interaction, connection and communication, purchase, and sharing, as shown in Fig. 2, to achieve deep fit and deep adaptation between brand advertising and user scenarios.

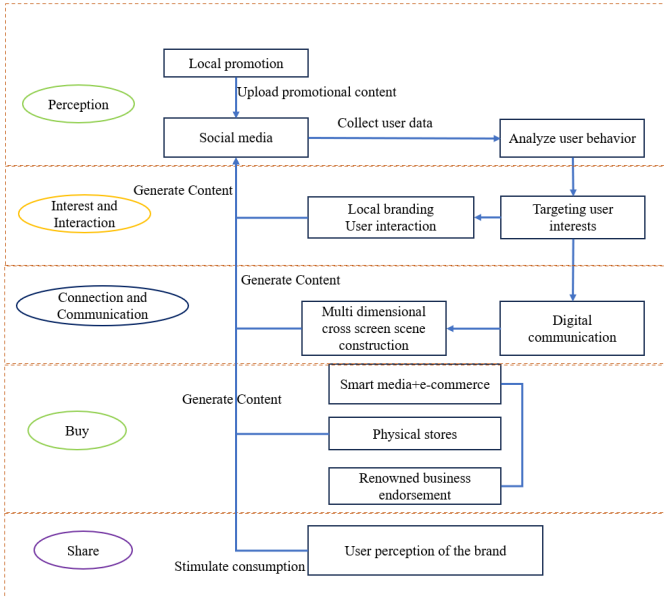


Fig. 2. Intelligent Media Brand Communication Model Based on SICAS Model

#### 4.2 Use user Data Appropriately and in Compliance with Legal Regulations

At the level of the brand itself, what the brand needs to remember is that everything has its limits; At the individual level, users also need to sound the alarm for data leakage, and be careful and cautious in authorizing data from various platforms and applications, protecting personal data privacy and information security from the source.

#### 4.3 Reconstruct the Advantages of Cross-screen Communication with the Integration of Multi-agent Complex Resources

When integrating complex resources with multiple stakeholders, brands should adhere to the principle of on-demand integration, optimize resource allocation, and achieve seamless integration and comprehensive coverage of brand information. On demand here includes two aspects: brand needs and user needs. Brands should also consider user needs when integrating complex resources with multiple stakeholders. Under the premise of comprehensively considering the needs and expectations of both ends, brands can make choices and reasonable combinations of multi subject screen resources, optimize the dissemination matrix of brand advertising, enhance the dissemination effect of brand advertising, and recreate the advantages of cross screen communication.

## 5 CONCLUSION

Under the environment of media convergence, the media is fully integrated from content, form, function to organization and industry, and it is possible for brands to achieve cross-screen communication. In such an era background and media environment, brand building cross-screen communication scenarios and realizing cross-screen communication scenarios can more accurately cater to users, more naturally integrate into user life, and harvest better brand communication effects. This paper draws the following conclusions through research and analysis :

(1) The construction of cross screen communication scenarios for brands needs to focus on three core elements: improving user experience as the target element, big data technology as the technical element, and cross screen integration as the terminal element. All three core elements are indispensable.

(2) The practical duration of constructing brand cross screen communication scenes in the context of media integration is still relatively short, and a standardized and complete methodology has not yet been formed. The construction of brand cross screen communication scenes will inevitably face some problems and challenges. Therefore, it is necessary to clarify the challenges faced by the current brand in constructing cross screen communication scenarios and the adverse effects these challenges will bring, and then propose targeted optimization strategies.

(3) To optimize the construction of brand cross screen communication scenarios, the first step is to create a user immersive experience mode through scene matching; Secondly, it is necessary to use user data in a legal and regulatory manner in an appropriate and compliant manner; Thirdly, it is necessary to integrate and reconstruct the advantages of cross screen communication through the integration of complex resources from multiple entities; Integrate multiple screen resources based on brand communication needs and user media usage preferences to maximize brand communication effectiveness through cross screen communication.

## REFERENCE

1. Joseph, R. Dominic. *Mass Communication Dynamics: Media in the Digital Age*. Monograph. Beijing: Renmin University of China Press, 518(2003).
2. Cai, W., Wang, X.W. Perspectives, Horizons, and Trajectories: An Analysis of Research on Media Fusion. *Journal. International Journal of Journalism*, (11), 87-91(2009).
3. Tian, F. Reflection on Cultural Brand Construction from the Perspective of Media Integration. [J]. *Brand and Standardization*, (02), 28-30(2021).
4. Pierre, B. *Practice and Reflection: Reflecting on Sociological Guidance*. Monograph. Beijing: Central Compilation and Translation Publishing House, 16(1998).
5. Yao, X., Zhang, M.Z. Research on Social Clues and Consumer Attachment in E-commerce Live Streaming Service Scenes: The Mediating Role of Identity and Business Friendship. *Journal. Journal of Hubei University (Philosophy and Society Edition)*, 48 (02), 154-163(2021).
6. Tang, J. Subway Scene Communication: The "Magic Field" of Brand Communication in the Mobile Internet Era. *Journal. Publishing Broad Angle*, (21), 75-77(2020).

7. Zang, L.N. Building Brand Communication Scenes Based on the "New Five Forces of Scenes" in the 5G Era. *Journal. Contemporary Communication*, (06), 100-103(2020).
8. Cao, Y.Y. Scenes and Empathy: Conceptual Innovation and Practical Exploration of Brand Narrative Theory. *Journal. Media Observation*, (07), 52-59(2020).
9. Luo, M. Scene Connecting Everything: Scene Thinking+Scene Construction+Scene Marketing+Cases. Monograph. Beijing: Electronic Industry Press, 35(2018).
10. Duan, C.L., Song, C. User Needs, Algorithm Recommendations, and Scene Matching: Theoretical Logic and Time Thinking of Intelligent Advertising. *Journal. Modern Communication (Journal of Communication University of China)*, 42 (08), 119-128(2020).

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

