



Film Marketing Strategies in the New Media Environment

Kaiyan Tang

School of Accounting, Chongqing University of Technology, Chongqing, China
TangKaiyan@stu.cqut.edu.cn

Abstract. Against the backdrop of the rapid development of Internet technology and the widespread use of new media, the competition in the film market has become increasingly fierce, and traditional marketing models have become difficult to meet the demands. It is urgent to explore new marketing methods. This study focuses on film marketing strategies in the new media environment. By comprehensively applying methods such as literature research and case analysis, we deeply analyze the current situation, problems and challenges of film marketing in this environment and propose corresponding countermeasures. The study found that new media has transformed the film marketing environment. Although the current short video, emotional, word-of-mouth, and precision marketing strategies have been effective, they face problems such as marketing homogenization, overmarketing, and the proliferation of false information. For this reason, film marketing needs to be innovative, combining the highlights of the film with the characteristics of the platform to create differentiated marketing. Regulate industry behavior and enhance the credibility of information. Explore new marketing directions and tap into potential markets. Through these initiatives, maximize the commercial and cultural value of films and promote the healthy and prosperous development of the film industry.

Keywords: New media, Film marketing, Marketing strategy, Coping strategy.

1 Introduction

In the current digital age, the rapid development of Internet technology has driven the continuous innovation of new media, profoundly changing the ecological environment of information dissemination, and the popularity of new media platforms has also been on the rise in recent years.

The traditional film marketing model is gradually struggling to adapt to the rapid changes in the market, and film producers and distributors are facing huge challenges and urgently need to explore new marketing methods and channels.

This study will delve into the theme of film marketing strategies in the new media environment. In terms of research methods, the following methods are mainly adopted: First, the literature review method, by extensively consulting domestic and foreign academic literature, industry reports and other materials related to new media and film marketing, sorting out existing research results, and understanding the current

research status and development trends in this field. Second, case analysis method: Select representative film marketing cases for detailed analysis to explore the marketing rules and strategies within them.

This study aims to analyze the characteristics of information dissemination in new media, combine the characteristics of the film industry with marketing theories, and summarize effective marketing methods and strategies. It is hoped that this will open up new ideas for film promotion and marketing, improve the theoretical system, provide strong support for practice, make film marketing more precise and efficient, maximize commercial and cultural value, and promote the prosperous and healthy development of the film industry.

2 The Current Situation of Film Marketing in the New Media Environment

2.1 New Media Changes to the Marketing Environment

Innovation in Communication Channels. In the traditional film distribution model, there are many restrictions on viewing time, geography. But in the new media environment, viewing places are no longer limited to cinemas. Applications such as iQIYI and Tencent Video have broken the time and space limitations of viewing. Rich film resources and category divisions allow viewers to choose according to their own preferences. Moreover, it is possible to watch movies anytime and anywhere.

In the new media environment, marketing methods such as social platforms and short-video platforms are gradually replacing traditional marketing approaches like movie posters, TV commercials and offline events. In contrast, traditional posters and TV commercials are limited by regional coverage, unable to monitor the promotional effect in realtime, and have high investment and low returns. However, marketing activities carried out through new media can achieve low costs, or even zero-cost dissemination [1].

Upgraded Audience Interaction. In traditional media, The producers are relatively slow and lagging in receiving audience feedback because in the traditional cinema model, audience viewing experiences and evaluations are more scattered and difficult to analyze centrally. New media has endowed the audience with greater say. On short-video platforms like TikTok and Kuaishou, when viewers are faced with movie trailers or behind-the-scenes footage, they can simply tap the screen and immediately give feedback on their most intuitive feelings and opinions through likes, comments, and shares. On communities like Douban and Zhihu, where knowledge and social interaction are integrated, it is not uncommon for viewers to engage in in-depth analysis and intense discussions about the rationality of the movie plot development, the characters' personalities, and the professional details in the production process. The audience is no longer a group that passively accepts the content of the film, but actively participates in the dissemination and evaluation system of the film.

For film producers, it is possible to receive feedback from audiences in a timely manner, and through data mining and analysis tools, sort out audiences' multi-dimensional evaluations of the plot, characters, visuals, and summarize experiences. Film producers deeply engage in audience discussions, draw inspiration and suggestions, inject vitality into film production, and provide precise direction for marketing [2].

Precise Promotion. In the context of the booming new media era, new media marketing, with its prominent advantage of precise promotion, has revolutionized the existing model of film promotion. New media platforms, relying on cutting-edge big data analysis technology and intelligent algorithms, conduct all-round, deep and precise exploration of user behavior. The new media platform keenly and precisely collects data on every aspect of the user's viewing path on the video platform, such as the type preference of films watched, the distribution of viewing time, and the depth of participation in film-related topics on social media, whether it is actively expressing opinions or simply browsing and following. By deeply mining and integrating these massive amounts of data, new media platforms are able to build highly accurate user profiles [1].

Transformation of Content Creation. New media gives rise to new forms of film content and creative ideas. Film re-creation content is booming on short-video platforms. Re-creation such as film commentary and remixes presents films in new forms, expands the dimensions of film dissemination, and uncovers different audience groups. For instance, many Ups on Bilibili have creatively remixed classic films, giving them new life and attracting a large number of young viewers. At the same time, big data analysis in the new media environment helps to precisely target film creation. Producers tailor the plot and characters based on data such as the age, region, and interests of the audience, reducing the risk of creation. For example, some online films create content with a strong sense of the Internet and topicality based on the preferences of specific online audiences [3].

2.2 Analysis of Current Marketing Strategies

Short Video Marketing. The advent of the new media era has completely transformed the original marketing model. Short video platforms such as TikTok and Kuaishou have won the favor of the public with their fragmented, short and flat characteristics. By collaborating with TikTok influencers for promotion, inviting celebrities to post videos, and creating topic challenges, producers can attract a large amount of traffic, which can greatly increase the popularity of the film. At the same time, through the editing of highlights and the use of background music in the film, it can stimulate the audience's interest in watching.

The producers use short video platforms to release behind-the-scenes footage and interviews with actors, such as behind-the-scenes footage of special effects in a technical film, to give viewers an intuitive sense of the craftsmanship and details of the film

production. Clips of the actors' understanding of the characters help viewers understand the emotions of the characters in advance and make them more immersed. The NG clips in the behind-the-scenes footage can spread widely on short video platforms because of their natural entertainment value. The producers release preview clips before the release and cut clips after the release to extend the promotional period [4].

Emotional Marketing. Emotional marketing is a key point in film marketing, that is, to evoke emotional resonance in the audience and meet their emotional needs. By exploring the core emotions of the film, extracting emotional keywords, finding the emotional commonalities between the film and the audience, and matching the emotional needs of the target audience, such as middle-aged people's preference for keywords like family and healing. The producers use new media forms to lower the threshold of empathy, and use platforms such as Douban and Weiboto publish discussion communities on related topics, encourage viewers to share experiences related to the theme of the film, and transform emotional resonance into ticket purchases and word-of-mouth promotion [5].

Word-of-mouth Marketing. Under the influence of the new media environment, audiences have increasingly diverse ways to obtain movie ratings. Nowadays, word-of-mouth marketing for movies usually allows some viewers to watch the film in advance through preview screenings before its official release, and then these viewers will post their reviews on relevant websites. After the film is released, the audience's reviews spread rapidly through various channels such as wechat Moments, Weibo, and rating websites, thus creating a powerful public opinion effect.

This kind of public opinion effect has a powerful influence and can stimulate more audiences to go to the cinema. A good word-of-mouth can greatly enhance the audience's trust in the film and influence their viewing choices. When a film receives a large number of positive reviews on social media and rating platforms, potential audiences are more likely to choose to watch the film, which provides strong support for the film to achieve higher boxoffice [6].

Precision Marketing. With the vigorous development of new media, the marketing model of the film industry has undergone profound changes, and precision marketing has gradually become the core strategy for boosting boxoffice and enhancing market competitiveness. In the current new media environment, with the help of advanced technologies such as big data and algorithms, film marketing can conduct in-depth analysis of audience information, thereby achieving precise targeting and personalized promotion of the target audience.

This precision marketing model is of great significance as it greatly enhances the efficiency of film marketing. By precisely analyzing multi-dimensional data such as the age, gender, region, interests, and viewing habits of the audience, film producers and distributors can clearly understand the needs of different audience groups, formulate

targeted marketing strategies, and precisely deliver film information to the target audience, avoiding the blindness of traditional marketing methods and reducing resource waste [7].

2.3 Existing Problems and Challenges

Intensified Competition Leads to Marketing Homogenization. There are many problems with film marketing at present. In terms of promotional channels, most films rely heavily on social media. The information overload makes the audience tired easily. The promotional copy and promotion form are similar, making it difficult for the audience to obtain the unique value of the film.

In terms of marketing activities, film roadshows have become homogenized, with similar entertainment segments setup to attract attention, deviating from the content of the film and losing the original meaning of in-depth communication with the audience and presenting the connotation of the film, which urgently needs to be improved to enhance the marketing effect of the film [8].

In terms of content creation, some films have similar plot and character Settings to cater to the market and the audience, and their marketing content lacks distinctiveness. For instance, during the heyday of youth romance films, the marketing of many films of the same genre revolved around similar elements such as campus romance and the pain of youth. These films failed to explore their own unique emotional core and story highlights, and failed to make audiences feel the distinctive charm of the films through marketing, causing audiences to gradually lose interest in such films [3].

To breakthrough the homogenization of marketing, film marketing needs to return to the film itself, dig deep into the unique value of the film, and combine the characteristics of new media platforms to explore more personalized and diverse marketing methods.

Overmarketing. Due to the intense competition in the market, if a film wants to stand-out, it needs to attract the audience's attention. As a result, producers often choose to increase their marketing investment, even resorting to excessive marketing. On the other hand, some films themselves are of poor quality and attempt to make up for their shortcomings in content through marketing alone in order to draw audiences into the cinema.

The new media environment makes film marketing more likely to overdo it. The negative effects of overmarketing should not be underestimated. It not only misleads audiences, but also reduces their loyalty to film directors, actors and related brands.

False Information Overflows. On new media platforms, the release of information is highly personalized and self-media, which makes the platforms lack the credibility of traditional media in the process of information dissemination.

In order to increase the popularity and influence of the film, film promoters often resort to some inappropriate promotional methods. They invite film critics and Internet

celebrities to post related content on the platform to promote the film. However, some of the promoters have gone to extremes, even hiring Internet trolls to buildup false popularity for the film, while also smearing other films released at the same time.

For these false promotional behaviors, it is very difficult for ordinary audiences to distinguish their authenticity. The existence of false propaganda seriously misleads the audience, making it difficult for them to accurately judge the true quality of the film and thus affecting their viewing decisions [9].

3 Coping Strategies

3.1 Innovate Marketing Methods and Create Differentiated Marketing

In the new media environment, film marketing needs to break away from tradition and explore unique and novel ways. Film producers should dig deep into the unique value of the film. Whether it is the theme, plot or character development highlights, they can all serve as breakthrough points for marketing. At the same time, producers should tailor personalized marketing plans in light of the characteristics of different new media platforms. TikTok spreads in the form of short videos and can produce exciting clips to attract users. Weibo suitable for topic discussion and can start related topics to generate buzz. Film producers use new technologies such as AR/VR and AI digital humans to create immersive marketing experiences. For instance, with the help of AR technology, viewers can scan movie posters or specific scenes to enter the virtual world of the movie, interact with movie characters, experience classic scenes in the movie, and enhance their intuitive perception and participation in the movie. Using AI digital humans to play the roles in the movie and interact with the audience in realtime, answering their questions and introducing the story behind the movie, this novel way of interaction can attract a large number of young audiences and increase the topic and reach of the movie. In addition, online and offline interactive activities can be held, such as movie-themed escape rooms and murder mystery games, allowing audiences to experience the charm of the movie in an immersive way.

3.2 Regulate Marketing Practices and Enhance the Credibility of Information

Regulating film marketing practices is the key to solving the current problem. Self-discipline mechanisms should be established within the industry, strict and detailed marketing norms and ethical guidelines should be formulated, and the boundaries between excessive marketing and false advertising should be clearly defined. Regulatory authorities should increase supervision and penalties, and impose warnings, fines, restrictions on market access and other penalties on film producers and distributors who violate publicity regulations, depending on the severity of the situation, in order to restrain industry behavior. New media platforms need to enhance their review capabilities and use a combination of artificial intelligence and human review to strictly examine film marketing content and filter out false information. At the same time, the film industry should establish a reporting mechanism to encourage viewers to supervise and

report false promotion, create a good industry environment, safeguard viewers' right to know, and improve the overall quality and credibility of film marketing [10].

3.3 Explore New Marketing Directions and Tap into Potential Markets

In addition to mainstream social media and short-video platforms, pay attention to emerging niche platforms and vertical field communities. Such as professional forums focused on the art of film, communities for specific interest groups. Although these platforms have a relatively small user base, users are highly interested in and specialized in film. For different types of films, film promoters should be able to carry out targeted marketing on the corresponding niche platforms. Art films can post in-depth film reviews, director creation interviews, etc. on film art forums to attract the attention of professional audiences. For science fiction films, online exchange activities can be held in science fiction enthusiast communities to share the scientific Settings and special effects of the films and stimulate the audience's interest.

Film promoters should enhance their collaboration with other industries and carryout cross- industry marketing activities. Collaborate with fashion brands to launch film-themed clothing and accessories. Collaborate with food and beverage brands to create movie-themed restaurants, offering signature dishes and dining experiences. The promoters have collaborated with game companies to develop film-themed games, achieving the integration of film and games. Through cross-industry collaboration, film promoters leverage user groups and marketing channels from other industries to expand the film's influence and attract potential audiences from different fields.

4 Conclusion

This study focuses on film marketing strategies in the new media environment and finds that new media brings many opportunities. In terms of distribution channels, it breaks the traditional time and space limitations of film viewing and reduces marketing costs. In terms of audience interaction, viewers have shifted from passive reception to active participation in film evaluation and dissemination.

There are also many problems with current film marketing. Marketing is highly homogeneous and promotion lacks distinctiveness. Overmarketing stands out as a result of intense market competition and the poor quality of some films, which are trying to makeup for the lack of content through marketing. The proliferation of false information is related to the characteristics of new media platforms and the improper operation of the promoters. To this end, the article proposes strategies, innovative marketing methods, differentiated marketing based on the characteristics of the film and the characteristics of the platform, and enhanced audience experience with the help of new technologies. Regulate marketing practices, establish industry self-discipline mechanisms, strengthen supervision, and enhance the credibility of information. Explore new marketing directions, focus on niche platforms, carry out cross-border marketing, and tap into potential markets.

This study enriches the theory of film marketing, provides guidance for industry practice, and promotes the development of the film industry. However, due to the limited data acquisition and research time, the emerging marketing trends were insufficiently explored. Future research could focus on emerging technologies, explore more forward-looking and innovative marketing strategies, and promote continuous progress in the film marketing industry.

References

1. Bo, A., Zhou, Z.: The current situation and marketing strategies of domestic films under the influence of new media. *Film Res.* (3), 163–165 (2024)
2. Dang, C., Lin, W.: Film marketing strategy on TikTok Platform. *Chin. Film Mark.* (12), 30–35 (2023)
3. Shi, Y.: Gains and losses of film marketing in the new media environment: A case study of Valentine's Day films in 2022. *Today Media* **31**(5), 28–31 (2023)
4. Shi, Y., Li, A.: New thoughts on film marketing based on TikTok platform. *Film Lit.* (5), 104–107 (2023)
5. Li, Y.: Marketing ideas for topic films in the new media age – Centered on short video platforms. *New Media Res.* 10(20), 50–53 (2024).
6. Zhu, W.: The new media era film marketing communication diversity depth fusion research. *J. Chin. Mark.* (9), 124–126 (2023).
7. Li, J.: Diverse ways of film marketing in the new media age. *Lit. Art Wkly.* (1), 85–88 (2022)
8. Li, Y.: Research on film marketing in China under the new media environment. *West. Radio Televis.* **43**(12), 98–100 (2022)
9. Song, N.: Film marketing in the context of new media: A case study of the film market at the end of 2020. *New Media Res.* **7**(15), 60–63 (2021).
10. Wang, G., Xiao, K.: The impact of online culture on film marketing and strategy optimization in the context of new media. *Film Lit.* (3), 135–139 (2025)

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.

