

The Cross-platform Dissemination Strategy of film Art Under the Background of New Media Communication

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ABSTRACT

With the development of new media, a major transformation has occurred in the dissemination methods of film art. Film art no longer solely relies on cinemas and TV stations for broadcasting. Instead, it has entered a new stage of cross-border media dissemination through methods such as collaborative dissemination across multiple terminals, user-generated content (UGC), and precise data-driven marketing. The intervention of new media has opened up broader channels for film dissemination, but it has also brought about a series of predicaments such as heterogeneous audience groups, fragmented content, and information overload. Only by adhering to concepts such as integrated communication, interactive marketing, and creative display can the influence be enhanced, and the audience's participation and loyalty be improved. In addition, creating a multi-terminal dissemination system, collaborating with celebrities or Internet influencers, and adopting a parallel online and offline approach, etc., can all effectively enhance the dissemination effect of the film. This study mainly analyzes the current situation, principles and strategies of multi-terminal dissemination of film art in the context of new media, aiming to provide theoretical and practical references for film dissemination.

KEYWORDS

New media communication; Film art multi-platform integration; Precision marketing

1 Introduction

Chinese films have their own development history and cultural traditions. For a long time, theatrical films have held the initiative in the Chinese film culture dissemination market. From the perspective of film economics, film promotion, as one of the important links in the film industry chain, undoubtedly plays a decisive role in the success of box office. In the past, traditional film promotion methods such as posters, trailers and star meet-ups were always regarded as important ways to attract the audience's attention. However, with the popularization of mobile Internet and the rise of short-video platforms, this situation is undergoing significant changes. Studying how to effectively promote theatrical films across platforms has become an urgent problem for current film practitioners to solve. This article aims to explore the content production and dissemination strategies of short promotional videos for theatrical films on the Douyin platform, and to discover which contents and strategies are more likely to attract users' attention, with the expectation of enhancing the promotional effect of the films.

2 The current situation of cross-platform dissemination of film art under the background of new media communication

2.1 The rise of multi-platform integrated communication model

With the development of new media technology, the dissemination mode of films is no longer limited to cinema chain screenings and television media broadcasts. Major new media platforms including Douyin, Weibo and Bilibili have become the core channels for film promotion and public interaction. The film materials are disseminated in various forms such as short videos, live streaming, and social media, breaking the limitations of time and space and expanding the acceptance and participation of the audience. In this way, films can reach a wider range of people and include audiences from different cultures and backgrounds. However, this kind of multi-platform integrated all-media communication model has certain challenges. The user groups gathered on different platforms and their communication patterns are also completely different. Therefore, the presentation form of film information needs to be customized according to the content of each platform, which will cause the dissemination materials to be scattered and lead to a situation where the entire brand is not unified. Moreover, the information content on the platform is numerous and redundant, which may

cause aesthetic fatigue among the audience and reduce the communication effect.

2.2 User-generated content (UGC) drives dissemination

In the new media environment, the audience is no longer merely a single information receiver but has become an information producer, actively participating in film marketing and promotion through activities such as creating reviews, secondary creations, and short films, and in this process, generating information produced by the masses (UGC) as a means of dissemination. This mode of dissemination expands the promotional effect of the film and promotes dialogue and emotional communication between the audience and the film. Large-scale UGC dissemination can effectively enhance the film's positive reviews, strengthen fan loyalty and empathy.

Although ugc has a positive significance in enhancing the popularity of films, it also has negative impacts. Because users' content creation does not always conform to the creative direction of the film, and there may even be misdirected and parody content, this will damage the brand image of the film.

2.3 Data-driven Precision Marketing

The new media platform relying on big data can grasp the characteristics and demands of consumers more clearly, and on this basis, design more targeted marketing strategies. For example, the film "The Disappearing Her" analyzed the relevant data of users and carried out key promotions on media such as Douyin and Xiaohongshu. Eventually, it achieved the effect of 14.28 billion topic plays, the highest Weibo popularity reaching 4,133,028, and the number of article views on the wechat official account reaching 49.097 million. The powerful force of film and television marketing has been realized in the new media environment. This well-grounded and refined model can enhance the exposure effect of the film, and at the same time greatly promote the box office and audience engagement of the film. Although refined marketing based on data has many advantages, it also has certain drawbacks at the same time. First of all, it is overly dependent on data. Sometimes, the marketing of a film is only limited to a certain range and fails to cover a wider audience, thus limiting the audience group of the film and posing a risk of narrowing the type of film audience. Secondly, overly refined personalized promotion may also cause a certain degree of visual fatigue in the later stage, and even lead to the information cocoon effect faced by the audience. Viewers may fall into an information island and be unable to access new film and television content in the later stage. The last point that cannot be ignored is the issue of data leakage and other related privacy information leakage problems. We should correctly view the contradiction between the use of data and the protection of personal rights.

3 The principle of cross-platform dissemination of film art under the background of new media communication

3.1 Principles of integrated communication

In the new media environment, information should be delivered to users in a one-way communication manner, and different media should also participate together to achieve good marketing effects. The overall marketing strategy indicates that the film should maintain consistency and continuity of information across different media, and also suggests that the film's theme, main content, marketing scenarios, etc. all need to remain consistent across various channels on the same platform. To achieve this goal, the film marketing team should produce corresponding resources for each platform medium, but also ensure the uniformity of the most important information and brand logo. For instance, on social media, there might be a greater demand for more interactive content, such as posters, some behind-the-scenes footage during the filming process, character profiles, etc., while online video websites would prefer visually striking end trailers, edited clips, etc. This overall marketing strategy can consolidate the brand image of the film and also deepen users' stickiness to the brand.

3.2 Principles of interactive participation

One advantage of new media is its strong interactive ability. People are no longer just recipients of content; they can also become publishers and disseminators of content. Therefore, film marketing also needs to take advantage of this and encourage the public to actively participate in film marketing. Designing some interactive projects, such as online voting, comments, and sharing, can make the public have a high sense of participation and recognition, and realize their

importance to the sales of the film. For example, producers can carry out audience-led question-and-answer games through social media, or post competitions or hashtags related to films on online social media such as Weibo and Douyin, encouraging the public to participate by Posting their creative works. This approach can increase public participation and expand the coverage of the film through the public's social network, enabling the film to gain more publicity on new media platforms. In addition, public participation can also provide film practitioners with valuable audience feedback. Based on this, they can make more appropriate modifications and improvements to their marketing strategies, enabling the films to gain more market recognition and dissemination in the future.

3.3 Principles for presenting innovative content

In the era of new media, audiences have gradually presented diverse demands for information. However, the current film marketing model can no longer meet the needs of audiences. Therefore, it is necessary to constantly optimize the way film information is disseminated and utilize innovative technologies and networks to present film content, such as short video technology, real-time live streaming technology, AR/VR technology, etc. In terms of AR/VR technology, we can use this technology to enable audiences to "experience" the scenes or characters in the film more immersive, breaking the limitations presented by traditional films and bringing audiences a more profound viewing experience. Such a way of disseminating film information can not only enhance the viewing experience of the audience, but also attract more people to pay attention to the film and expand its influence.

4 Cross-platform dissemination strategies of film Art under the background of new media communication

4.1 Build a diversified communication matrix

The cross-platform dissemination of films cannot be achieved by a single medium. Creating a multi-form information dissemination system is an important way of current film marketing. For a film to have a greater reach, it is also necessary to build a complete marketing information release platform in different types of online media such as social platforms, micro films, online audio-visual platforms, audio-visual products, and interactive platforms. Disseminating information through multiple channels and in various ways can enhance its social attention and recognition. For instance, the film "The Disappeared Woman" adopted a joint release approach through various channels such as Weibo, wechat, and Douyin, and carried out corresponding marketing and promotion measures both online and offline. It conducted film marketing through short videos, trailers, and behind-the-scenes footage, which significantly enhanced its social discussion and participation. Behind these different forms of information output, also due to the different forms presented by each media end, social media platforms are mostly light-hearted and funny communication and interaction, micro films are mainly simple and intuitive visual communication, and online communication platforms are mainly dominated by long preview videos and interviews. Such a multi-dimensional information dissemination system can reach a wider range of people at more levels and from more perspectives. On the basis of meeting the needs of different groups of people, it enhances the marketing power and influence of films.

4.2 Leverage the effects of Kols and Internet celebrities

In new media communication, collaborating with Kols and Internet celebrities is a rather crucial step. They have a large audience and strong influence, and promoting the title of the film can attract more attention. Through them, film producers can promote their films and disseminate information through social platforms, thereby generating effective fermentation. For instance, "The Twelve Hours of Chang 'an" previously sparked heated discussions and widespread popularity by collaborating with some well-known film critics and cultural bloggers to share their viewing experiences and suggestions on social media platforms. The "Internet celebrity effect" mainly targets the younger generation. By creating light-hearted and lively content, it stirs up the interest of teenagers. Through interaction with them and the creation of content, it stimulates their enthusiasm and encourages them to share the films, enabling the films to spread efficiently through the Internet in a short period of time, enhancing their popularity and attracting public participation.

4.3 Carry out online and offline interactive activities

By integrating online and offline approaches, the dissemination efficiency of films can be enhanced. By using online

channels to attract widespread public attention and then conducting offline activities to deepen communication with the public, the public's affection for the film can be strengthened, thereby enhancing their enthusiasm for watching the film. For instance, before the film is released, promotional videos, interesting stories during the shooting process or behind-the-scenes tales of the film can be released through various forms of online media, thereby attracting discussions and forwards from netizens and creating a trend of spreading hot topics. Meanwhile, we can also organize the premiere ceremony of the film shooting, fan meetings, on-site communication sessions of the main creative team interaction, etc. In this way, we can truly convey the film to the public. This combination of online and offline approaches enables the film not only to be widely disseminated on the Internet but also to have a close connection with the public in real life, thereby enhancing the public's initiative and enthusiasm for watching the film. By concentrating on the use of online media dissemination methods and offline audience experiences, the film has been elevated to a multi-dimensional level within its dissemination scope and its market competitiveness has also been improved.

5 Conclusion

In the era of new media, the multi-channel broadcasting of film art has the characteristics of diversity and creativity. Within the characteristics of diversity, there exist diverse problems. In addition to maintaining information consistency, it is also necessary to maximize the use of interactive participation, creative content expression and other methods on other media to convey the information of film dissemination. By applying methods such as building multi-level online dissemination, leveraging the roles of opinion leaders and Internet celebrities, and the interaction between online and offline, the promotional effect and commercial benefits of films can be enhanced. In the future promotion and publicity of films, how to appropriately utilize the advantages of new media tools and eliminate the fragmented influence and the problem of excessive information will become a factor determining the artistic success or failure of films.

About the Author

Jiarui Zhang, master's degree, associate professor, research direction : film, television and drama art, new media communication.

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