

Exploring the Transformation of Movie Publicity Strategies under the Perspective of New Media Communication

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Abstract: Recently, the network set off a short video medium for the movie publicity craze, so that film publicity is gradually attached importance by film officials, and getting into the public's field of vision. Movie publicity cannot be separated from the support of the media, and the role of the media in promoting movie publicity activities should not be underestimated. Based on this background, through literature analysis and case study method, it was found that with the different mainstream media, movie publicity is also exploring new modes and methods. In terms of the direction and content of publicity, regardless of the medium used, the core always revolves around the theme of the film, the cast of the film, and the film's reputation. However, the use of media in different periods can lead to different strategies for the partial weight of the three in film publicity. In terms of publicity methods, before the emergence of online media, paper media was the main method of publicity, using text and posters. After the emergence of online media, online interaction and short-term marketing became popular. However, although it has a dissemination effect similar to the "magic bullet theory", it has a potential negative impact on the film's reputation and still needs further improvement.

Keywords: new media, online media, media development, movie publicity

1. Introduction

The publicity of movies cannot be separated from the support of the media, and the role of the media in promoting movie publicity activities cannot be underestimated. Recently, there has been a trend of using short video media for movie publicity, which has gradually attracted the attention of film officials and entered the public eye. This study focuses on this background and uses literature analysis to search for and summarize relevant materials and literature on the characteristics of film publicity in different mainstream media periods. This study will define new media and online media separately, and analyze case studies of film publicity during the three media periods paper media, radio and television media, and online media. The advantage of this method is that it can demonstrate the characteristics of mainstream media in different periods for film publicity, which is conducive to research. In addition, this study discusses the current strategies and drawbacks of using short videos for film publicity, filling the gap in the use of the latest media in the field of film publicity, and laying the foundation for the latter's research in this field.

2. Definition of Relevant Concepts

2.1. Definition of New Media

The concept of "new media" first appeared in the 1960s, proposed by P. Goldmark, director of the Columbia Institute of Radio and Television Technology, in the production of electronic video. Later, as scholars in the American media industry continued to study and deepen the concept, new media gradually began to be popularized in the world [1].

To date, there are still various definitions of "new media" in the academic world. UNESCO has given a definition of new media: new media is network media. In the article *Xiong Chengyu of Tsinghua University: New Media and Cultural Industry* published in *People's Daily* Professor Xiong Chengyu of Tsinghua University pointed out that: "the so-called new media is a relative concept, 'new' is relative to 'old'. The so-called new media is a relative concept, 'new' is relative to 'old', media is constantly developing, the newspaper is a new media compared to books, radio is a new media compared to newspapers, and the emergence of TV, internet and cell phone is relative to old media, and the new media that in contact with today is a kind of media form that is processed by computers and disseminated through the network. A form of media" [2].

The aim of this article is to explore the impact and changes of mainstream media changes in different periods on film publicity strategies in the same period, which is a continuous process with time changes. Therefore, combining the above two perspectives, this article will continue to use the perspective of Professor Xiong Chengyu from Tsinghua University for new media. It believes that new media is a process of constantly developing media, integrating the emerging mainstream media in each period. In the current era of the Internet, the use of modern high-tech products and technologies such as electronic computers and network technology to form new means of communication is called online media.

2.2. Movie Publicity

American political scientist and communication scientist Harold D. Lasswell believes that: publicity, is the use of various ideological tools such as language, and symbols to control and influence the thoughts and feelings of the majority of people, so as to achieve an attempt. In journalism and communication, the current definition of publicity can be roughly divided into three categories: emphasizes the publicity communication methods and techniques; emphasizes the publicity communication process; emphasizes the results of publicity, and the three categories correspond to the three phases of publicity [3].

The discussion of movie publicity in this paper focuses on the communication methods and techniques of publicity. It mainly explores the different "language, symbols and other ideological tools" used in this stage of publicity at different times, as well as the different carriers that carry these ideological tools and does not do too much research on the process and effect of publicity.

3. Case Analysis

3.1. Paper Media as New Media for Movie Publicity

In the late 19th century, when film was invented, paper media was the only means of dissemination at that time. According to statistics, in 1933, there were a total of 86 domestic films advertised in *Shen Bao* [4]. Paper media is a new media movie publicity, mainly using text, and images as the publicity of the ideological tools, its main carrier for the book as well as newspapers and periodicals.

The use of words as a means of expression inevitably leans towards the literary nature of movies in their publicity. The book *The Wrong Way* published by the Shanghai Commercial Press in 1928

was included in three film literary scripts created by Xu Gongmei, including *Under Patriarchy*, *Flying*, and *The Wrong Way*. These monologues of film literature represent the level of film literature, and readers' acceptance of them is not significantly different from general literature monologues.

Due to the constraints of various practical conditions such as technology, equipment, and venue in the production and dissemination of movies at that time, people's strong interest in movies often could not be fully satisfied in their own field. At that time, the modern Chinese literature market was already relatively mature, with a wider and more widespread audience for literature, and higher flexibility and freedom in literary appreciation. If film literature is independently pushed into the literary market, it can not only compensate for the huge viewing enthusiasm and demand that film audiences cannot achieve at the moment but also further expand the influence of film art and attract more audience attention to movies [5]. As a result, movies, as a means of reading and commenting on literature, became one of the mainstream forms of film publicity at that time through print media such as pamphlets, film magazines, and newspaper columns.

In the early stage of the emergence of the movie, in addition to the literary attributes that people assigned to it, it was mainly an emerging form of entertainment, and with the rise of this form of entertainment, its commercial attributes were also constantly being explored, and images were the most suitable ideological tools to publicize these attributes. Large billboards standing in the streets, beautifully printed movie posters, movie highlights printed in newspapers and periodicals, Ming and Qing dynasty photographs, and images of movie consultations are all common forms of movie advertising.

Even more interesting are the two cartoons on national defense films published in *Star Semi-Monthly*, *A National Defense Cannon in the Movie Industry that is Not Easy to Fire* [6]. The cartoon depicts a young woman in a cheongsam with bright makeup and a fashionable hairstyle sitting on a cannon, mocking those film businessmen who only care about "Snobbish people" and compete for fame and profit for the sake of entertainment, neglecting national defense film making. The illustrator has put sarcasm into humor with the intention of piercing those numb nerves [7]. Therefore, it can be seen that in an era of not abundant communication media, people have already begun to use the scarce media to try to publicize and convey the value of these more in-depth and difficult-to-understand movies.

3.2. Radio and Television as New Media for Film Publicity

In the existing literature, there is not much research on broadcasting as the main medium for film publicity. Therefore, it can be concluded that in the current research on film publicity strategies, the connection between broadcasting as a media form and film publicity does not seem to be close.

The emergence of television opened the era of digital cinema, bringing movies to every household and making them no longer confined to exclusive venues such as theaters, which has had a very positive impact on the popularization and dissemination of this art form of popular cinema as well as technological advances. However, in terms of the publicity of the commercial form of the movie itself, TV is more as a carrier of the movie itself, and so far very few movies use TV as a medium for advertising in the pre-release period or at the time of the movie's release.

Overall, the emergence of radio and television as a new medium did not have a significant impact on the publicity model and strategy of films. During this period, paper media remained the main medium used for film publicity.

3.3. Online Media as New Media for Movie Publicity

The above traditional media movie publicity and dissemination channels are relatively single, resulting in the movie publicity effect not achieving high achievements. However, with the arrival of

the Internet era, the major digital platforms have broadened the channels for movie publicity and dissemination, the network media bombardment, rapid, effective, time and cost-saving publicity features such as those favored by many film producers and distributors [8]. Compared with traditional media, the dissemination of network media makes the film realize the combined dissemination of niche dissemination and mass dissemination, which possesses the closeness and feedback of interpersonal dissemination, group dissemination, and organizational dissemination, and can also achieve the extensiveness and authority of mass dissemination.

With the increase of network users, the movie more movie information and the latest movie information through WeChat, the WEBO social media platform released so that it can be presented to the audience at the fastest speed, the largest range, to realize the multi-dimensional dissemination; in addition, social media likes comments, retweets, and other interactive features to make the movie information continue to ferment so that the information dissemination as a snowball is getting bigger and bigger, so that the effect of the movie publicity have a The effect of movie publicity has taken a qualitative leap [9]. In addition, the emergence of video platforms also makes movie publicity have more novel publicity strategies, for example, using video platforms such as Aiqiyi and Youku to publicize and promote the audience's favorite movies and TV dramas.

This year, with the popularity of short video platforms such as Jitterbug and Shutterbug, the publicity of the movie has played a new trick. The prime example is this year's Chinese summer movie *Alone in the Dark*. This movie, as a summer movie with a not-so-high rating, has taken the short video marketing of online media to the extreme, earning it a lot of heat.

The movie *A Lone Stake* is centered on the theme of network fraud, from the point of view of the topic, it successfully focuses on the current hot traffic topics, arouses people's curiosity, and spreads social justice with the anti-fraud publicity point. In terms of publicity and marketing, the movie in the pre-release period, the official account of the movie through the whole network of many short video platforms, the movie is more brainwashing, memory, conflict, picture impact of the wonderful picture content as a seductive hook, the use of short video platforms, the convenient advantage of big data push, will be one after another wonderful video images pushed, to attract the audience's interest in the movie at the same time to the audience brainwashing. In addition, this short video has a higher level of dissemination. In addition, the short video dissemination is more clever, in the official account dissemination at the same time, but also with the help of net red kol for snowball dissemination, the use of net red kol behind the fan flow, carried out a network detonation type of movie publicity.

4. Discussion

4.1. The Core and Similarities and Differences in the Use of Different Media to Promote Movies in Different Periods of Time

With the different mainstream media, movie publicity is also exploring new modes and methods. But no matter what kind of media is used, the core of its publicity always centers on the main idea of the film, the cast of actors, and the reputation of the film.

Before the emergence of online media, the publicity of the movie relied on the text and posters, and thus paid more attention to the main content of the film, followed by the cast, because the media's power of speech was still in the hands of a few people, the word of mouth of the movie was mostly commented on by the critics, but its influence on the publicity effect of the movie was relatively small.

After the emergence of online media, as the power of speech gradually began to spread to the hands of every ordinary member of the public, the structure of movie publicity also changed. Word of mouth about the movie has become the key factor for the success or failure of the movie, and with the continuous strengthening of the concept of traffic supremacy, the movie cast has also become the

main direction of the publicity before the release of the movie, and due to the increasing acceptance of the general public for the threshold of the movie, the main theme of the movie content, has become the most inconspicuous link.

From the perspective of promotional methods, in addition to text and poster advertising, after the emergence of online media, online interactive promotional methods such as film advertising have gradually emerged in the audience's view. During the period of traditional media promoting movies, interaction with audiences could only rely on offline movie roadshows. To this day, roadshows are still a popular way for filmmakers to promote movies, but the number of audiences that roadshows can reach is limited. The large-scale cross-dimensional interaction between films, lead actors, producers, and audiences always relies on online media. At the same time, in this era where success or failure is judged by traffic, Interaction is one of the shortcuts to gaining traffic, and the film industry responds to the audience's needs and demands, which has become one of the ways for movies to gain word-of-mouth nowadays.

The recent rise of short videos using online media has created another wave of innovative movie publicity. This way of publicity starts from the content of the movie itself, and places bait in advance to attract the audience. The use of short videos for the plot of the movie, the plot of the exciting movie in advance to create a "famous scene" to capture the audience's curiosity to lure them to the theater for the "famous scene" card. Although the short video publicity has the effect of spreading the "magic bullet theory", it has a potential negative impact on the reputation of the movie.

4.2. The Drawbacks of Movie Publicity in the Current Online Media

Chinese youth loved the movie *All These Years* in the pre-publicity also ate the dividends of short video marketing, many viewers playing card party in the short video platform in front of the movie name scene and go to the movie, the result of the word of mouth is not satisfactory, the reason is that in the short video in advance of the wonderful scenes in the movie did not appear in the film, leading to disappointment of the audience.

Short video marketing has a surprise effect, but will undoubtedly increase the audience's expectations, and when the quality of the movie's own content does not meet the audience's expectations, the movie's word of mouth is in danger of collapse. Whether the intensity of the short video publicity is more appropriate, is the key to success.

Secondly, the quantity and density of various entertainment information in the era of network media are too large, and the viewing needs of the audience groups are also characterized by diversification. Coupled with the new period of people's life gradually accelerate the pace of their energy and attention is limited, especially the holidays and the Spring Festival and other prime time period is the focus of the major films to promote the time, but many films synchronized publicity and focus on the use of news and public opinion-oriented way, will make the audience dazzled, increase their burden of choice [10]. Coupled with the domestic film publicity and marketing model still staying in the primary stage of flow and hype, the phenomenon of following the trend is obvious, so that the film publicity in the subject matter and production of varying degrees of "homogenization", the lack of distinctive personality of the pre-planning and presentation, and override the quality of the film, which will not only lead to the entire film market into a vicious competition but also can not adapt to the film market. This will not only lead the whole movie market into vicious competition but also fail to adapt to the development requirements of domestic movies in the era of media integration, thus hindering the sustainable development of domestic movies [11].

5. Conclusion

Based on this study, the publicity strategy of movies varies with the mainstream media of each period, resulting in different explorations and changes. However, filmmakers did not attach importance to film publicity until the emergence of online media. The development of online media seems to have brought the trend of film publicity to a climax, this is only the beginning, and there are still many shortcomings that can be improved. In the future, with the development of technology and the emergence of other new media, research, and exploration in the field of film publicity will be more abundant. This study proposes the publicity and development of watching movies from the perspective of new media. There is only the first stage of publicity, and scholars lay the foundation and provide reference for the research on the publicity process and effectiveness of new media.

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