

Research on the Marketing Strategy of the Theme Movie in the New Era

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Abstract

Since the beginning of the new century, the theme film has been continuously improved in its creative thinking and actively integrated into the new era connotation, which has become more and more popular with the audience. At the same time, the marketing environment of the theme film is also constantly changing. The development of various new media in the new era has given the theme film a broader space for publicity. However, the change of the environment also makes the theme film face the dilemma of content homogenization, over-reliance on marketing, weak star effect and the limitations of the film itself. Therefore, the theme film of the new era should be content-oriented, audience centered, explore cross-field cooperation and stimulate human emotional resonance to seek new development, and constantly innovate and enrich the marketing strategy of the theme film of the new era.

Keywords

Theme Movie; Film Marketing; Marketing Strategy; New Media.

1. Introduction

At the beginning of the birth of the theme film in China, because of its strong preaching and ideology, it has been at a disadvantage in marketing and publicity. In the new era, with the continuous enrichment of the theme film content and the huge development of the media form in the current new media field, it has obtained a new marketing development path. At the same time, it also actively drew on the marketing model of commercial films to maximize its advantages, and played a breakthrough role in the development of the theme film, promoting the development process of the theme film, making the theme film one of the most popular film types.

2. Marketing Characteristics of the Theme Film in the New Era

2.1. Carpet-based Media Marketing

In the face of the new media platform with a large number of users, the main theme film party adopts the carpet propaganda strategy, fully utilizes the marketing advantages of the new media, and expands the influence of the film as much as possible. Unlike traditional new media marketing, which only selects one platform for promotion, the theme film marketing of the new era should cover as many platforms as possible and explore more potential audiences. For example, the film "Changjin Lake" has more than 300000 fans on the Weibo platform account, and the content released has more than 20 million reprints; There are more than two million fans on the Tiktok platform, and the number of people who are praised has reached an astonishing 94 million. In addition, the film also carried out hot search and topic discussion marketing on Weibo, Tiktok and other platforms. "Changjin Lake" once ranked third in the microblog hot search, and also included the hot search of actors in the film. Clicking on the hot search topic, in addition to the relevant content of the movie, will also pop up the relevant links to buy movie tickets, which can directly convert potential users into box office.

2.2. Precision Film Marketing

With the continuous development of the main theme film and the impact of the changes in audience viewing needs, the main theme film also presents a refined feature in the type. In recent years, in addition to the war type of "Eight Hundred" and "Changjin Lake", there are also a series of excellent works such as "Wandering Earth" of science fiction type, "On the Cliff" of espionage type, and "I and My Motherland" of unit structure type. The different types of films make different emphasis on marketing and publicity. For example, the producer of "Changjin Lake" mainly publicized the core content of the War of Resistance against the United States and Aid Korea. Its release coincided with the 70th anniversary of the War of Resistance against the United States and Aid Korea. It was promoted through microblog hot search, posters, topic discussions and other forms, and raised the discussion of the magnificent war of resistance against the United States and Aid Korea 70 years ago. And "Me and My Motherland" is more about the core content of the development and changes of the motherland, focusing on the development and changes of the motherland in the past 70 years, stimulating the public's love for the motherland, and making the influence of the film continuously improve. The segmentation of the film enables the film company to find the most suitable marketing point according to the type of the film, so as to achieve accurate marketing, and also to make the film market more detailed and diversified.

2.3. Fission Word-of-mouth Marketing

Word-of-mouth marketing is a kind of fission promotion. It is a marketing form to promote the film from point to face through the mode of person-to-person. It is also one of the more important marketing forms of the theme film at present, and there are different marketing directions before and after the release. Generally, before the film is released, the film will be marketed according to the content and actors of the film. For example, in "My Motherland and I", before the film is released, the film will focus on the promotion of directors such as Chen Kaige, Zhang Yibai, Guan Hu, Xu Zheng, and actors such as Huang Bo, Zhang Yi, Wu Jing, Ge You, Song Jia. These directors and actors with excellent reputation have greatly affected the audience's early impression of the film, It ensures the basic box office of the film. The public praise marketing after the film is released is more about hot searching for the high scores of scoring software on Weibo, Tiktok, Today's Headlines, etc., so as to establish a good public praise impression of the film as far as possible. Secondly, invite relevant film media to comment on the film, and achieve word-of-mouth marketing through key opinion leaders. For example, "Changjin Lake" got a high score of 9.5 after its release, and the film party also seized the opportunity to carry out a lot of public praise publicity for the film. On the microblog platform, in addition to the official account, a large number of marketing accounts forwarded and publicized the scores of Changjinhuh, and obtained 209 big V comments on microblog, with a recommendation rate of 88%. It is this kind of word-of-mouth marketing that makes the film's word-of-mouth rise all the way, and the box office continues to rise, making the film a great success.

2.4. Emotional Psychological Marketing

The interaction with the audience in the film marketing process is not only the superficial physical interaction, but also the psychological interaction. The characteristics of the new media make the interaction between the film and the audience more convenient and efficient, while the cultural attributes of the film itself can make it easier for the audience to find resonance, and then produce psychological identity. The film "Me and My Motherland" was released on the 70th anniversary of the founding of the People's Republic of China. Therefore, the interaction between the film and the audience is not only a simple "star chasing" interaction, but also more importantly, at this important time of the 70th anniversary of the founding of the People's Republic of China, we should try to mobilize the patriotic enthusiasm of the audience

and enhance national self-confidence. During the military parade held on October 1, the film launched a continuous interaction with fans on Weibo, through the topic "See the motherland after the military parade", and promoted the popularity of the film by virtue of the patriotic psychology of the people; At the same time, the film party also held the premiere ceremony overseas, so that the tourists who were wandering overseas could use their hands to make a picture of wishing the 70th anniversary of the motherland a happy birthday, and display it through microblog. This marketing campaign has directly pushed the blood connection of the Chinese people to the climax and united the hearts of the Chinese people around the world.

3. The Main Theme of the New Era Film Marketing Dilemma

Although the marketing strategy of the theme film is being improved, there is still a large space for optimization. First of all, the content of the film is too homogeneous to attract the audience, and the excessive marketing of the film has also caused the audience's disgust. At the same time, it is difficult for traffic stars to shoulder the box office; In the current post-epidemic era, the consumption habits of the audience are also changing, and various phenomena have put the marketing of the theme film into a dilemma.

3.1. Model Creation, Audience Aesthetic Fatigue

In the content creation, a large part of the main theme films in China are adapted from historical war events, so their story plots are mostly similar. Especially after the same subject matter has been produced with high-quality and well-known works, a large number of works of the same subject matter will appear on the market immediately, attempting to copy successfully. However, for the audience, the bombardment of films with the same theme has led to visual fatigue, and the enthusiasm for watching films has been greatly reduced. For example, "The Will of Steel", which was released on the National Day in 2022, is another historical war film. In recent years, historical war films have produced a series of excellent works, such as "Eight Hundred", "Changjin Lake" and "War Wolf". However, the story of "The Will of Steel" is more conventional and the subject matter is seriously homogenized, resulting in a cost of 200 million yuan. The box office of the film only exceeded 50 million yuan in seven days. Although the film has rich marketing publicity, it is also unable to return to the sky. It can be found that the audience has lost interest in this kind of marketing made in the same type and mode, and aesthetic fatigue has occurred. If we continue this kind of creation, it will not only fail to succeed, but also be detrimental to the development of the theme film.

3.2. Over-marketing, Causing Audience Disgust

Using the new media platform to promote the film has become an important propaganda channel for the theme film. It can quickly spread the film among the audience, thus producing fission effects and improving the film box office. While some of the main theme films rely too much on new media marketing in their propaganda, which bombards the audience with propaganda. However, this kind of excessive marketing can not achieve the desired effect, but will cause the audience's disgust. For example, the film "Hunting in the Sky" directed by Li Chen has done enough marketing work before its release. It not only appeared on the popular variety show "Happy Camp" for publicity, but also carried out repeated hype marketing around the relationship between Li Chen and Fan Bingbing, and bought hot search on Weibo for publicity. However, this overwhelming marketing has not impressed the audience. At present, the film's rating in Douban is only 5.0, The final box office was only 300 million yuan, but according to the estimate, at least 600 million yuan could be paid back. Obviously, the public is not satisfied with this kind of indiscriminate marketing. How to grasp the scale of marketing and give the public the best marketing experience has become an important factor in the success of film marketing.

3.3. The Star Effect Is Weak, and the Traffic is no Longer Supreme

Since entering the new century, due to the popularity of fan culture, many flow stars have been created. These stars have strong purchasing power because of their fans. Therefore, the selection of flow star actors has become the new box office password of the film producer. It is also this idea of flow supremacy that directly affects the creation of a large number of films behind. In 2018, a film called "Shanghai Fortress" directly broke this idea. The film chose the popular star Lu Han, who was not a professional actor, but a singer. The film wanted to rely on Lu Han's popularity to drive the film box office, but the audience who had been devastated by traffic stars for many years did not buy it this time. As soon as the film was released, it was approved as a bad film, and the score went down all the way. In the end, the sci-fi blockbuster with a total investment of 360 million won a dismal box office of 120 million. Since then, the star effect has gradually ended, and the film party has been unable to make the film succeed only by the flow of stars. If the film invites traffic stars again without paying attention to improving the quality of the film, it will inevitably fall into the dilemma of low reputation and low box office.

3.4. Limited and Lack of International Influence

Since the last century, there have been a lot of main theme films with win-win public praise at the box office in China, and they have a relatively long-term influence in China. However, when these works came to the world stage, they encountered a Waterloo, and basically no one except the local Chinese came to the stage, which also frustrated the international development of the theme film. In fact, the theme film is not a unique product of China. There have also been many excellent works abroad, such as Forrest Gump, Lincoln, and Saving Private Ryan. Most of these works have the common feelings and values of mankind, so they have not only achieved success in their own countries, but also been widely welcomed in the world, and still have great influence today. However, the main theme film in China is not widely popular in the world and is only limited to the domestic market because it pays too much attention to its political value, resulting in its strong preaching meaning and cannot form a unified spiritual core around the world.

4. Innovative Marketing Strategy of the Theme Film in the New Era

4.1. Explore More Possibilities of Theme Movies

No matter what marketing strategy is used, the most fundamental one is to be based on the film itself. The iron needs to be hard, and high-quality content is the basis of film marketing. Philip Kotler, a famous marketing scientist, put "product" in the first place in his 4P marketing theory, which means that the product is the most important in the whole consumption process, and it is also the most important factor for consumers to produce consumption behavior. Therefore, whether the film can attract the audience, the most important thing is the film itself. At present, the main theme film in China is seriously homogenized, which has led to audience aesthetic fatigue. Therefore, the producer of the theme film should fully grasp the audience's viewing needs. First of all, in terms of the theme, it can choose a more realistic story to express, and show more features of the theme film of the new era; The change from the performance of heroes to the performance of ordinary people and the exploration of the flash points of ordinary people can be closer to reality and arouse the resonance of the audience. At the same time, the audio-visual performance should also be diversified. Some main theme films blindly pursue big scenes and emphasize sensory stimulation. However, the audience will have aesthetic fatigue and lose interest after being repeatedly stimulated by this kind of stimulation. Therefore, the film should choose the audio-visual performance style that can more impress the audience.

Finally, based on the film itself, according to the needs of consumers, we will continue to innovate and develop, and finally create works in line with the trend of contemporary culture.

4.2. Establish a Spectator-centered Communication Channel

The famous marketing theory expert Lauterbourne's 4C theory puts "consumers" in the first place, emphasizing that enterprises should focus on consumers and improve customer satisfaction. By introducing this perspective into film marketing, we can find that the audience is at the center of the whole film marketing process. It is very important to build an online and offline marketing channel centered on the audience. Therefore, in the film dissemination and promotion, the marketing and publicity of the theme film needs to focus on the audience, actively mobilize new media network resources, and strive to cover the target audience in the most comprehensive form. At the same time, pay attention not to over-promote, actively play the positive role of new media, and achieve good interaction with the audience. The offline channel should also establish close contact with the audience. The film company should actively conduct market research, listen to the audience's voice, and design the most appropriate marketing plan. Secondly, the distribution channel of the film should also actively explore diversification, and select the appropriate communication channel through audience demand and market feedback. It should be noted that in the current post-epidemic era, the audience's watching habits and consumption behavior are changing. Because the audience who failed to enter the cinema is slowly turning to the online, the fragmented consumption behavior of the audience is also more suitable for convenient and fast online streaming media consumption. In 2020, the first film to be affected by the epidemic finally chose streaming media distribution, sold its copyright to ByteDance for 630 million yuan, and showed it to the public for free. The number of broadcasts in three days online exceeded 600 million, showing us the great potential of online streaming media. Therefore, the theme film can fully learn from foreign streaming media platforms such as Netflix and Disney, actively explore and innovate, and select the most appropriate distribution channel.

4.3. Build an Innovation System with Multi-Field Linkage

According to the "interest" principle in the 4I theory of the marketing scientist Schultz, the extension of "interest" that marketing activities should provide to consumers can be psychological satisfaction, function or service. Therefore, the theme film can actively explore cross-border cooperation, and finally create a $1+1>2$ effect through the linkage of different fields. For example, the cross-border marketing of the film "Kung Fu Panda" has cooperated with the clothing, daily chemicals, toys and other industries to promote the image of Kung Fu Panda in the form of cartoon objects, which has greatly improved the interest of the film. These co-branded products have also been welcomed by the audience, and the sales have increased all the way, which can be said to kill two birds with one stone. However, the film "Eight Hundred" has conducted cross-domain cooperation with Avatar, which is undoubtedly a win-win cooperation. First of all, for the film, the multiple platforms under Avatar can help the film to better preheat the publicity. Especially, the original legendary game under Avatar is also a war-related theme, so its users belong to the target audience of "Eight Hundred", and more potential audiences have been tapped. Secondly, for the game, we can use the popularity and influence of the movie to improve the brand awareness of the game and bring more target users. At the same time, we can also create high-quality IP for the game with the help of Eight Hundred. The cross-border cooperation of this film tour is undoubtedly more successful. It has become a huge advantage for cross-border cooperation to reasonably integrate resources, give full play to its own advantages and create more value.

4.4. Realize Pre-marketing Thinking

The traditional theme film marketing generally starts at the stage of preparation for release after the completion of film production. The marketing time, marketing strength and marketing funds invested are insufficient, and the film marketing effect is relatively poor. Therefore, the marketing of the theme movie in the new era should realize the pre-marketing thinking. From the early planning, selection, investment and financing of the film to the middle stage of film creation, shooting to the later stage of film distribution, promotion, and derivative development, marketing is required at each stage, which can minimize the trial and error costs, improve the marketing effect, and help improve the popularity and influence of the film. Especially in the current situation of the frequent occurrence of bad performers, the selection of the film has become one of the more important links. For example, Li Yifeng, the actor in the main theme film "Revolutionary", was exposed to have illegal acts this year, which has also affected the film to some extent, especially as the leading actor of the film, which directly affected the film's reputation. If the situation of the artist can be known in advance, the film will choose other high-quality actors to avoid such situations. There are also some theme films that have achieved the pre-marketing thinking, such as the film "The Founding of the People's Republic of China", which has been marketed since the planning stage, focusing on the story content, actor selection, release time, etc. The most important thing is that the film also tried to develop derivatives of the theme film, such as the development of books with the same name, theme moon cakes, umbrellas and other products, which are not intended to make money, It is to use derivatives to spread the film and improve its popularity.

4.5. Cross-cultural Human Emotional Resonance

The "resonance" principle in the 4V marketing theory of Wu Jinming, a Chinese scholar, believes that the innovation ability of enterprises should be linked with the value cherished by consumers to provide value innovation for consumers to maximize their satisfaction. Looking at the main theme films in China, most of them have strong national will and national characteristics, and are seriously homogenized. Although they have achieved success in China, once they go abroad, no one cares. This is because foreign audiences cannot form emotional resonance with the domestic theme film, which leads to the lack of attraction of the film. Therefore, in the future new era, the theme film needs to change its position, establish the concept of a community with a shared future for mankind, reflect on the same pursuit and values of all human beings, carry forward the connotation of humanism, and connect the people of the world with emotional ties. For example, the American theme film Forrest Gump has aroused strong repercussions around the world since its release. It has won six awards, including the Oscar for Best Picture, Best Actor and Best Director. The success of this film is inseparable from its core values. Forrest Gump, as a child with low IQ, was finally favored by fate and achieved success in all fields with a positive and persistent spirit. It can be found that its core values are exactly what the whole human being pursues, and the image of Forrest Gump is closer to life, which has triggered emotional resonance among the people of the world. This is also what the domestic theme film lacks. If the domestic theme film wants to go abroad, it must change its perspective and focus on the common value pursuit of global mankind.

5. Conclusion

As one of the most popular film types at present, the theme film needs not only to continuously improve the film quality in terms of content, but also to consider the audience's aesthetic and the trend of the times, and create works that meet the people's spiritual and cultural needs, so that the theme film can glow with new vitality in the new era. Especially in the current accelerated pace of globalization, the theme film of the new era also bears the responsibility of spreading core values, promoting national culture, and displaying the country's style. Therefore,

the marketing strategy of the theme film also needs to be formulated in combination with the audience's viewing needs in the new era and the development and changes of the market. By innovating film content, expanding film communication channels, actively exploring cross-regional cooperation, realizing human emotional resonance, and finally forming a complete set of marketing strategies. In the future, the theme film also needs to develop international thinking, actively go to the world with a more open attitude, strive for greater international influence, and promote the prosperity and development of China's film industry.

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