

The role of new media and advertising media in film distribution in the Chinese market

Sun Mengyang

Dankook University, 16890, Korea

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Abstract: With the development of new media technologies, the form of film distribution has also undergone tremendous changes. In recent years, China's social and economic level has increased rapidly, and the popularity and application of the Internet is quietly changing people's lives. In the context of the Internet era, the traditional film industry has been unable to meet the needs of people. The application of digital networks and other technologies has changed the traditional film production and distribution methods, and the new media film industry has arisen. The emergence of the new media film industry fully satisfies people's modern living habits, and the online viewing of movies can be realized by simply using a mobile phone or a computer, without having to spend a lot of time and energy to go to the cinema for viewing. For the Chinese film industry, the rise of the new media film industry is both an opportunity and a challenge. Based on this, this paper will study and analyze the impact of the new media film industry on the development of the Chinese film industry.

1. Introduction

The continuous development of science and technology has promoted the research and development of various new technologies. The application of technologies such as mobile communication technology and wireless broadband technology has injected new vitality into the film industry. With the continuous growth of China's new media industry, it has promoted the vigorous development of other series of industries. The development of new media has provided a good development platform for China's film industry, and the new media film industry has been born. The emergence of the new media film industry has met people's needs at different levels. New media films such as mobile movies and online movies are changing the face and connotation of the Chinese film industry. The development of the new media film industry has lowered the threshold for film broadcasting. This is a development opportunity for the film industry. However, the rise of the new media film industry has also had a certain impact on the box office of traditional cinemas. Therefore, it should grasp this opportunity and actively promote the integration of the new media film industry with traditional Chinese industries and promote the development of the Chinese film industry. According to relevant statistics: in the hot spot of public opinion, the exposure of the new media is as high as 62.9%, and its role is still expanding.[1]The development of new media technology has brought about tremendous changes in the film and television distribution industry while constantly influencing the field of news media. First, the development of new media technologies has broadened the media channels and further expanded the scope of advertising media. Mobile phones, which used to be only communication tools, are now appearing in a variety of mobile newspapers and mobile phone text messages. And more and more public mobile TVs are beginning to show mobile TV ads. Secondly, the application of new media technology to film and television distribution has also updated the traditional distribution of expressions, enhancing the effectiveness of film distribution.

2. Overview and development of the new media film industry

Different from the media in the four traditional senses, the new media refers to the environment in which all things are media, that is, the new media is the media form emerging under the new

technology support system, such as digital magazines, digital broadcasting, touch media, etc. The new media is also known as the “Fifth Media.” The new media film refers to a video product that uses a wired network or a wireless network as a means of transmission, and uses mobile terminals such as mobile phones and computers as carriers for video viewing. New media movies are different from traditional movies in terms of filming methods, production methods, and distribution channels. The development of new media films is so fast that it is inseparable from the support of 4G mobile communication technology. [2]As a mobile communication system that combines multimedia communication such as wireless communication and the Internet, 4G communication technology has greatly improved in terms of transmission speed, roaming connection, and file processing. Mobile phone users only need 4G communication technology. Easily download and transfer new media movies. In addition, the establishment of a network sharing platform is also one of the main links to promote the development of new media films. The existence of a network sharing platform provides a display space for various new media films. As early as 2005, enterprises participated in the new media service business field, and as the first batch of producers promoted the development of mobile phone film in China, and China has ushered in a new era of film. According to the survey, as of 2018, the market size of China's new media industry has reached 755.84 billion yuan.[3] With the launch of 5G networks, new media in the future will inevitably have a higher market share. As an important part of the new media industry, new media films play an increasingly important role, and film and television media companies are aware of the importance of new media films. In 2018, China's mobile phone users have reached 1.435 billion. It is expected that the growth rate of mobile phone users will continue to slow down in 2019. These data indicate that China's new media films still have a large space for development, so they have developed a more market.[4] The potential of new media films has become one of the main tasks of the development of China's film industry. Judging from the development in recent years, China's new media films have great opportunities, but at the same time the challenges are also severe. With the fierce development of the film industry, many companies have increased their investment. However, in terms of the characteristics of China's new media films, the imbalance between the eastern and central regions is obvious, which in turn leads to a serious restriction on the new media film industry in the central and western regions of China.

3. The integration of new media film industry and chinese film industry

3.1 Integration and interaction of the production process

The traditional film production mode often has a tough “centralized” color. Whether it is the overall filming structure of the film or the details of the film, the director has the absolute right to speak, which leads to the film becoming the carrier of the director's personal thoughts and emotions. In addition, in the production process, the director often decides all the production content, which leads to the production of the film is not a collection of hundreds of homes, and its shooting and post-production often can not reach a higher level. [4]Only by fully considering the opinions of many people can we better promote the improvement of film production. In traditional film production, producers tend to pay more attention to the final box office of the film in order to maximize profits, rather than the film production process. Different from the traditional film industry, the new media film industry pays more attention to the integration of film resources and the adoption of film production opinions. In the process of making new media films, producers often strengthen communication with the people and actively adopt their suggestions. And make changes to the film production. In the process of making a movie, not only can the producers discover some film production talents, but also save a certain film production cost, and maximize the benefits while ensuring the quality of the film.

3.2 Diversified distribution channels

There are relatively few distribution channels for traditional movies, and new media films are based on the Internet environment. There are more distribution channels, which also provides

opportunities for the new media film industry. The distribution mode of traditional movies is fixed and single, and it is often premiered in major cities. Later, the filmmakers will promote roadshows in several major cities to achieve the purpose of promotion. When the film reaches the expected publicity effect, it will be in the country. Due to the relatively single propaganda method, the income of the box office of the movie has also been affected to some extent. Since new media films are based on the Internet environment, with the development of wireless network technologies and major software in recent years, the distribution channels for new media films have become more diverse. The promotion of movies can be carried out by means of mobile players, various types of software players, computers, etc. Compared with the distribution channels of traditional movies, the distribution channels of new media films are more distributed and extensive. Since people's daily life and work are inseparable from the support of the Internet, the diversified distribution channels mean that the number of publicity audiences facing them is relatively large, and their publicity effect is relatively good. In addition, traditional movies are only released in the theater, which requires the audience to invest a certain amount of money.

3.3 Extension of the industrial value chain

The high production cost is the drawback of traditional movies. In the process of making traditional movies, multiple departments are required to collaborate at the same time, including directors, producers, actors, photographers, etc., and most of them require professionals. Therefore, It takes a lot of money to make a movie. In addition, the theme expressions of traditional movies are relatively fixed, and there is no substantial change, resulting in the box office tends to be at a relatively balanced intermediate level, and it involves fewer affiliated industries. The distribution of new media films is more diversified. When it spreads through television and the Internet, it also promotes the common development of the TV industry and the Internet industry. At present, mobile phones have become an indispensable tool in people's lives. Mobile phone manufacturers can make full use of this and use mobile phones as a medium for film production. Statistics show that China's mobile phone users have reached 1.435 billion units. This data reflects a huge market. Compared with the profits obtained, the production cost of mobile movies is negligible. Unlike traditional movies, new media films are relatively free to be produced. Therefore, you can choose to cooperate with different business groups during production.

4. Problems and countermeasures in the release of dhinese films

4.1 The film is not accurately placed, and the average number of people per week is low.

The art film distribution in China has gone through a process from nowhere to nowhere. The implementation of the art line has made the art film directors no longer have to worry about the issue of the film, and to some extent solve their problems. The “survival” problem enables it to focus more on film creation.

Table 1. Regression analysis between variables

Independent variable	Dependent variable	F	Adjusts R2	B	Standard error
The number of people want to see	Total time	6.385	0.278	(constant)13374.480	10996.560
				0.574	0.321
Total number of sessions	Total number of people per game	1.973	0.065	(constant) 3.268	1.940
				0.363	0.000

According to the statistical analysis in Table 1, it is concluded that the number of people who

want to see the number can effectively predict the total number of times. That is to say, when the time is arranged, the number of people who want to see the number can be adjusted. This can effectively improve the recruitment rate of the game and reduce the number of people who are scheduled to watch.[5] However, in the analysis of the total number of games and the total number of players per game, there is no significant correlation between the two, that is to say, the total number of times is not predictable. To put it simply, if you want to see the number of people, you can predict the approximate audience size, so as to arrange the screening of the film, but the audience who actually come to the theater is not directly related to the scheduled event, so there may be arrangements for the event. A small number of people or no one to watch the situation, so the accurate placement of the film screening area is more important, this work requires a lot of data research. We can use the North American art film to issue questionnaires, use the released films as the background, and collect data and statistical analysis of other participating theaters to find the number of screens with high usage rate.[6] In the release of the film, you can also learn from North America. In the early stage of the film release, a limited-issue distribution model will be adopted. On the basis of a good word-of-mouth effect, it will gradually develop into an extended release, rather than blindly winning.

4.2 The special line is not fully issued, and the purpose of excessive profit is

At the moment, while some art film lines are issued, the art association will also jointly carry out large-scale distribution in conjunction with other commercial theaters across the country to help the producers achieve the goal of maximizing box office revenue. Such a joint issuance may bring some benefits to the producers, but at the same time it also causes the film director to ignore the quality of the film and the audience.[7] The strong “authorization” characteristics of the art film itself are destined to become a niche type of film. The distribution of art films cannot be the ultimate goal of blind profit, but should be the ultimate goal. purpose. When the quality of an art film improves and the audience is maximized, the box office of an art film will naturally become better.

4.3 The audience is not clear, the audience positioning is not accurate

Although China's special line is in its infancy, the art association began to pay attention to the cultivation of art film audiences. It has held a variety of theme exhibitions and film exhibitions. Usually, the film will be accompanied by corresponding offline activities, such as People meet and communicate after the show and so on. However, judging from the observation data collected in this article, the union did not find enough effective fans of art movies. If you want to know and understand, or even grab the audience who loves art movies, it is not enough to rely on some offline activities, because there are quite a lot of viewers who come to the welfare of the event, not simply like it. To know the “who is the audience” and “Where is the audience” in the art film, the publicity and marketing methods of many foreign film institutions and cinemas provide us with important references and inspirations, such as the construction and operation of official websites, and the promotion of mainstream social networking sites. Promotion, cooperation and development of popular video sites.

As shown in Figure 1, the Film Crowd Survey found that the five effective marketing programs in the chart are based on the 20 marketing methods listed in the questionnaire. The top two are the “Cinema Website” and “E-mail Notification”. When I open the homepage of the North American Art Theatre Federation, the first thing I will show is to invite you to participate in the 2018 Art Film Audience Survey, and the author's official information on the official website of the art association is difficult to find. Even though mobile social software is very convenient to publish information, there will be more audiences in one distribution channel. If China can launch a large-scale art film audience survey every year in the United Nations theaters and existing fan bases, then we can make a clearer picture of the audience of Chinese art films in the true sense, and get their age, interest, occupation. Information on the feedback and enthusiasm of art films.[8]

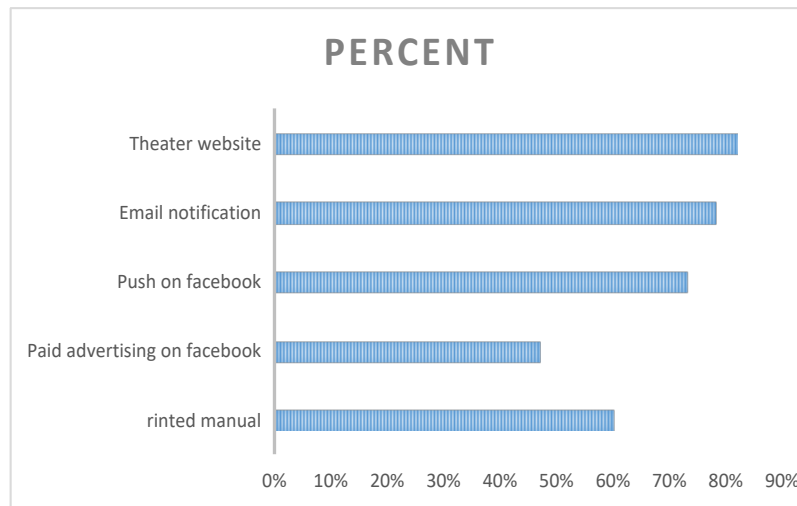


Figure 1. Marketing tools in North America with good results

5. Conclusion

The new media film industry and the traditional Chinese film industry have great differences in the production, promotion and broadcasting of films. The opportunities and challenges they face in their development stage are inevitable. Therefore, new media film makers We must grasp this opportunity, actively face the challenges, and explore the corresponding solutions to the problems of the quality of the market, the size of the industry has not yet formed, and the market supervision system is not perfect, in order to promote the new media film industry in China. At the same time, the government departments should pay attention to the supervision of the market and ensure the stability of the development of the new media film industry in China by increasing the supervision and control of the new media film market.

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