THE INFLUENCE OF FILM MARKETING MEHTODS ON BOX OFFICE IN THE INTERNET＋ERA

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Abstract

The development of film marketing lags behind the growth of the film market, which, ultimately, is that the Chinese film industry, produced under the conditions of a planned economy, is far inferior to marketing, followed by the difficulty of controlling the characteristics of cultural products by the films themselves so that the marketing activities of films have to follow both the marketing laws of general commodities and the unique attributes of film cultural and ideological commodities. The flourishing film industry has gradually diluted its ideological content and enhanced its entertainment properties in recent years. Therefore, as a film with powerful entertainment attributes, it seems to be a key area of competition for all industries in the era of entertainment marketing.

The development of a country's film industry cannot be achieved without a scientific film management system and film marketing methods, The advent of the Internet＋era has made film marketing blend with the Internet. The gradual maturity of online marketing platforms has brought new opportunities and challenges to film marketing.

Keywords: Film Market, Film Marketing, Box Office

Introduction

As an essential commodity in the cultural industry, films, like other commodities, bring economic benefits that cannot be underestimated under the influence of the general economic environment. The prosperity of the national economy, the increase in people's income level and the way of film marketing directly contribute to the income of the film box office. Film products are not just a necessity for people's spiritual life; they are entertainment products that can enrich the spiritual

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world of human beings. The more people's income, the more they will consume film products.

According to Kotler's marketing theory, film marketing strategy is a process of value exchange between film products and consumers. Therefore, the primary purpose of movie marketing is to encourage the audience to engage in film consumption behaviour. The movie audience is the core of the whole process of movie marketing behaviour. An in-depth analysis of film marketing methods is the fundamental basis for constantly adjusting marketing strategies to achieve maximum benefits and satisfy the diversified desires of audiences.

Objectives

1. Exploring the impact of media platform marketing on movie box office.
2. Investigate and research the impact of IP film marketing methods on box office.
3. Analyzing the influential factors of movie word-of-mouth marketing on the growth of movie box office
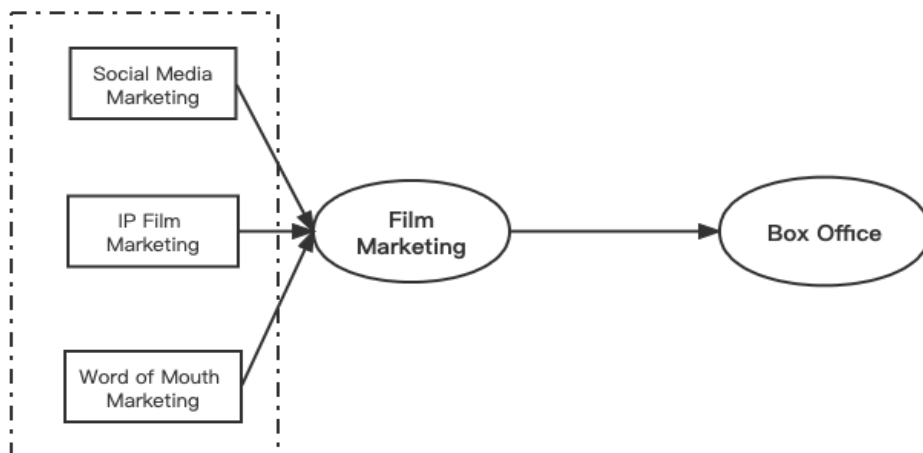
Research Hypothesis

Hypothesis1 (H1):There is a positive correlation between media marketing methods and the box office.
Hypothesis2(H2):There is a positive relationship between IP film marketing methods and box office.
Hypothesis3(H3):There is a positive relationship between word-of-mouth marketing methods and box office.

Conceptual Framework

Literature Review

At present, there is no clear definition of the concept of film marketing in academia and the film industry. In the era of the Internet＋, the film industry chain is expanding, and film marketing strategies are spread throughout the entire film industry chain links, so there is some variability in the understanding of film marketing in different industry chains.

Film marketing has two levels of meaning. In the broad sense, film marketing includes film brand marketing and marketing of corporate culture in the film industry. The other level is the narrow meaning, mainly to study the film's marketing strategy, taking film marketing as the starting point and exploring the marketing methods of the whole industry chain of film production, cinema lines and cinema terminals. This study focuses on the narrow level of film marketing, mainly on word-of-mouth marketing, media marketing and IP marketing in film distribution and cinema theatres. Marketing at the film distribution stage is the starting point of film promotion. At the same time, cinema theatres are the direct starting point and the main body of profit sharing to obtain direct marketing benefits.

With the advent of the "Internet＋" era, China's film market has also entered a new stage of rapid development. Research on film marketing strategies is mainly conducted through marketing mix strategies. In contrast, research on film product attributes is relatively rare, and part of the research focuses more on the external form of film products and product types. Since 2004, research on the media attributes of film marketing has gradually increased. The media attributes that films have been combined with the current Internet＋era, such as marketing through Weibo, WeChat and Shake platforms. The significant impact of film marketing in the environment of new media, the audience communication and lifestyle of the film has changed dramatically with the emergence of new media, such as the change of film marketing methods from traditional one-way film marketing to interactive marketing. Moreover, audience participation has become essential to the whole film marketing chain.(Yiqun Wan& Yan Zhang, 2013) However, many problems were exposed during this period, such as the singularity of the marketing model, excessive consumption of media resources, the use of online platforms to hype entertainment gossip, and even some unorthodox marketing methods so that the public does not widely recognize some films with excellent products. In addition, some niche films or low-budget films are not good at using the Internet platform for promotion, such as the Chinese film Balloon. There is very little information about these excellent niche films on the Internet platform, and it is difficult for the general audience to know about these types of films, so the drawbacks of many film marketing methods are exposed.

In 2021, the distribution and marketing of films focused more on branding and selling points while becoming a topic of more significant social concern, triggering public opinion and significantly increasing market appeal. As a result of COVID-19, the distribution landscape of the Chinese film market changed, with China Film Corporation and Huaxia Film Distribution still maintaining their dominant positions. During the year, the marketing cycle of films was significantly shortened, but the requirements for marketing effectiveness became more stringent. Due to the recurrence of COVID-19, many films' filming and promotion plans were disrupted.

The temporary slotting or picking of films became the norm, which extensively tested the resilience of film marketing.

Research Methodology

Based on the literature research data, relevant indicators are calculated and quantitatively analyzed, and the relationship between film marketing and the film box office is further determined quantitatively.

The scope of this survey is a second-tier city in China, mainly targeting the young group, and a total of about 300 questionnaires were distributed.

The samples of this paper were randomly sampled by the statistical software SPSS 26 and AMOS 26.

Research Result

It shows the response rate in the study. The response rate used for the study is explained in table 1

The results shows that the distributed questionnaire and questionnaire return is 360. Thus, the usable questionnaire for the study is 328 which is 91% of the respondent's distributed questionnaire which is considered acceptable to go ahead for the analysis.

Table 1 Distributed Questionnaire and Response rate Source: Data and information from this research

Questionnaire	Frequency	Rate (%)
Copies of Questionnaire Distributed	360	100
Copies of Questionnaire Return	360	100
Copies of Questionnaire Deleted	32	8.9
Copies of the available questionnaires	328	91

Table 2 Reliability test

Cronbach's Alpha		
No of Items	n	Cronbach's α
16	328	0.872

Source: Data and information from this research

Number of samples 328, The Cronbach's alpha coefficient value of the model is 0.872 , indicating that the reliability of the questionnaire is good.

Table 3 KMO and Bartlett's Test

KMO test and Bartlett's test		
	KMO value	0.87
Bartlett sphericity test	approximate chi-square	2101.71
	df	120.000
	P	0.000***

Note: ***, **, * represent the significance levels of 1%, 5%, and 10%, respectively
Source: Data and information from this research

The results of the KMO test show that the value of KMO is 0.87. At the same time, the results of the Bartlett sphericity test show that the significant P value is 0.000***, which is significant at the level, rejecting the null hypothesis, and there is a correlation between the variables. Factor analysis Effective, the degree is suitable.

Table 4 Total variance explained

Total variance explained					
	characteristic root			Variance explained rate after rotation	
Element	characteristic root	Variance explained rate (%)	Cumulative percentage (%)	characteristic root	Variance explained rate (%)	Cumulative percentage (%)
1	5.522	34.5	34.5	3.268	20.4	20.4
2	2.148	13.4	47.9	3.225	20.2	40.6

In the variance explanation table, when the number of principal components is 4, the eigenvalues explained by the variables are higher than 1, and the contribution rate of the variables explained reaches 65.1%.

Table 5 Validated Factor Analysis(CFA)

Model	CMIN/DF	RMSEA	P	DF	CFI
Default model	1.963	.054	.000	98	.953
(continued)					
Saturated model				0	1.000
Independence model	17.851	.227	.000	120	.000

Source: Data and information from this research

The degree of freedom is mainly used to compare multiple models. The degree of freedom reflects the complexity of the model. The simpler the model, the more degrees of freedom, and vice versa, the more complex the model, the fewer degrees of freedom.

RMSEA is generally below 0.1 (the smaller the better). RMSEA is 0.054, with better results   .

CFI, which has a value between 0 and 1 when comparing the hypothetical model with the independent model, with closer to 0 indicating a poorer fit and closer

to 1 indicating a better fit. In general, CFI ≥ 0.9 is considered to be a good model fit. The output of the above table is 0.953.

Table 6 Structural validity

Model	NFI Delta1	RFI rho1	IFI Delta2	TLI rho2	CFI
Default model	.910	.890	.954	.943	.953
Saturated model	1.000		1.000		1.000
Independence model	.000	.000	.000	.000	.000

Source: Data and information from this research

Structural validity mainly refers to whether the results measured by the scale in the questionnaire can reflect the degree of theoretical structure and characteristics. According to the goodness of fit results, the values of NFI, CFI, TLI, GFI and IFI were 0.910, 0.890, 0.954, 0.943 and 0.953, respectively. The above model indicators are all greater than 0.9; close to 0.9 is acceptable, and the output results meet the standards.

Table 7 Convergent Validity Table

	Measurement index		Standardized Estimate	CR	AVE
A5	<---	Media	.726		
A4	<---	Media	.731		
A3	<---	Media	.683	0.8514	0.5344
A2	<---	Media	.734		
A1	<---	Media	.778		
B5	<---	IP	.685		
B4	<---	IP	.791		
B3	<---	IP	.755	0.8569	0.5456
B2	<---	IP	.734		
B1	<---	IP	.724		
C3	<---	Mouth	.742		
C2	<---	Mouth	.727	0.7681	0.5249
C1	<---	Mouth	.704		
D3	<---	Boxoffice	.600		
D2	<---	Boxoffice	.647	0.7078	0.4490
D1	<---	Boxoffice	.754		

Source: Data and information from this research

Convergent validity, or reliability, represents internal consistency, stability and aggregation. In the analysis of scale-based questionnaires, reliability indicates the correlation of the measured variables under the same latent variable.

AVE (Average Variance Extracted), the average variance extracted value, can be used to measure convergent validity, generally greater than 0.5, indicating that the observed variables can be combined to explain enough variation in this latent variable. 0.36-0.5 is the acceptance threshold and this result is close to 0.5, therefore the result is acceptable.

CR (composite reliability), construct reliability, also called combined reliability, reflects whether all topics in each latent variable consistently explain the latent variable. A value above 0.70 indicates that the latent

variable has good construct reliability. In this model, all CR values are higher than 0.6, indicating good internal consistency.

Table 8 Model parameter estimation summary table

			Unstandardized Estimate	S.E.	C.R.	P	Standardized Estimate
A5	<---	Media	1.000				.726
A4	<---	Media	1.060	.087	12.133	***	.731
A3	<---	Media	.995	.087	11.380	***	.683
A2	<---	Media	1.093	.090	12.178	***	.734
A1	<---	Media	1.070	.083	12.837	***	.778
B5	<---	IP	1.000				.685
B4	<---	IP	1.107	.090	12.360	***	.791
(continued)							
B3	<---	IP	1.119	.094	11.902	***	.755
B2	<---	IP	1.056	.091	11.628	***	.734
B1	<---	IP	.984	.086	11.497	***	.724
C3	<---	Mouth	1.000				.742
C2	<---	Mouth	.988	.094	10.464	***	.727
C1	<---	Mouth	1.011	.098	10.313	***	.704
D3	<---	Boxoffice	1.000				.600
D2	<---	Boxoffice	1.068	.126	8.460	***	.647
D1	<---	Boxoffice	1.253	.138	9.063	***	.754

Source: Data and information from this research

Factor loading coefficients were screened for measurement variables within factors, and in general, measurement variables passed significance tests ($P<0.05$) and standardized loading coefficient values greater than 0.6, and all of the above outputs were greater than 0.6, indicating that the measurement variables met the factor requirements.

Conclusion

In the era of the Internet＋, the recognition of media platforms in the film promotion industry can be said to have reached a historical peak. Whether it is Hollywood blockbusters with good reputations or art films with relatively small investments, they have all launched a significant promotion on social media platforms, and this phenomenon is also the standard for film marketers in today's society.The highest level of brand marketing is IP marketing, IP films establish a particular emotional connection with fans, laying a solid foundation for the film's box office. Finding emotional resonance and user stickiness is the top priority of IP film marketing. Word-of-mouth marketing is not the spontaneous behaviour of the audience. However, it is mainly controlled by the film distributors, such as opinion leaders, who convey their views through famous film personalities and critics, thus stimulating the audience to purchase tickets and boosting box office revenue.

Studies have shown that film marketing has a positive impact on box office; therefore, marketing methods can be used to reap more box office before and after a film's release.

Suggestion for Future Research

This thesis researches the influential factors of movie marketing methods on the film box office in the era of the Internet ＋. The author hopes to explore and discover different movie marketing methods and means through the concept of "Internet+", to accurately grasp film marketing methods, to attract the more movie-going public to buy film tickets, and to promote the growth of box office amount through various marketing modes.

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