Research on the Communication Strategy of Film Assisted by Multiple Media from the Perspective of Media Convergence - Centered on the Film "Hidden in the Dust"

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Abstract: *Background:* In today's Internet era, the development of network technology and new media has enriched the transmission channels of film works. Since the birth of film, it is necessary to connect with its audience through media. The use of multiple media to help the transmission of film has entered the strategic level of film and television culture construction, and has become an important research direction for future development. *Purpose:* This paper aims to combine the current media fusion environment, provide the possibility of communication channel innovation and the lasting power of wide dissemination for excellent films, and study the development strategy of multi-media communication for film works. *Methods:* This paper uses literature research, case analysis and comparative research to analyze the important influence of multiple media on film communication. *Results:* The paper concludes that film communication should be audience-centered, multi-platform communication of new media, and a stable and clear communication system of domestic film culture under the global information background. Conclusion: Based on the research on the communication strategy of multi-media assisted film from the perspective of media convergence, this paper draws the following. *Conclusions:* 1) take the audience as the center; 2) The use of new media diversified information platforms for linkage communication; 3) Create a new pattern of perfect integration of new media technology and Chinese film international communication road. Taking the above three aspects as an important way to improve the dissemination scope and influence of Chinese realistic literary films and other excellent films.

Keywords: Media convergence, Multiple media, Film communication, Media linkage, Information platform

1.Introduction

1.1 Research Background

Since the birth of film, it is necessary to connect with its audience through the media. The communication channels of film works can let the audience know all kinds of information about the film and deepen the theme and significance of the film. Under the background of the rapid development of China's film industry, more and more excellent film works have emerged. In the environment of fierce market competition, many films are superb in quality and profound in content, but these films with high word-of-mouth and ratings have plummeted in the box office, and excellent film works are facing the dilemma of extremely low dissemination scope and general popularity. For example, Wan Ma Caidan's film "Balloon" earned 6.69 million yuan, Jia Zhangke's "Three Gorges Man" earned 304,000 yuan, Dong Chengpeng's "Good Luck" earned 13.57 million yuan, these realistic films and literary films with the same soul as "Hidden in the

Dust" lack public attention. Therefore, the problems in the communication of film and television works deserve our deep consideration.

In today's Internet era, under the rapid development of new technologies, all kinds of communication methods intervene and penetrate each other - this is called "media convergence". "Media convergence" is "the strategic, operational and cultural alliance between digital, print, audio, video and interactive media organizations", which shows the trend of multi-functional integration of a variety of different media. In recent years, the media has gradually developed from traditional forms such as newspaper, radio and television to a multi-media environment dominated by new media and supplemented by traditional media. The unique attribute of "media fusion" is closely connected with people's lifestyle in today's society, which will bring different communication effects.

1.2 Research Purpose

The purpose of this paper is to explain the importance of multi-media information linkage for the publicity and communication of film works from the perspective of media convergence. In today's ecological environment of media convergence, the film market is highly competitive. Some high-quality film works have gained good reputation, but the box office is low. Meanwhile, the dissemination scope and influence of the film are small. This hinders the development of film works and film and television culture. Therefore, by combining the current ecological environment of media fusion, this paper will try to deeply study the strategies of multiple media to help the transmission of film works from the perspective of media fusion, so as to solve the problems of small transmission range and low box office of film works. The research has drawn up innovative strategies such as taking the audience as the center, the linkage communication of diversified information platforms of new media, and the formation of a stable and clear communication system of domestic film culture under the background of global informatization to innovate and promote the all-round and diversified communication and development path of film. In order to provide China's film market with a broader space for development, to provide the realistic literary films and other excellent films with infinite possibilities of communication channel innovation and the lasting power of widespread communication, innovation and combination of multiple media forms is an important development strategy to promote film communication.

1.3 Research Methods

Based on the current media integration ecological environment, this paper, starting from the concept of multiple media, uses literature analysis, case analysis and comparative research methods to conduct in-depth research on the impact of film work communication and the path of innovation. 1) Literature analysis is used to sort out the achievements in the research field of the communication strategy of film works, and to explore the characteristics and status quo of the communication channels of film works in the era of media convergence. 2) Using the case analysis method, taking the film "Hidden in the Dust" as the center, based on the intuitive changes in its box office and popularity, it is concluded that the dissemination range of film works can be expanded with the help of the publicity of multi-media linkage communication. 3) Based on the comparative research method and combined with the era of media convergence, the innovative strategy of multiple media to help the dissemination of film works is proposed.

1.4 Research Conclusion

Based on the research on the communication strategy of film assisted by multiple media from the perspective of media convergence, this paper draws the following conclusions: 1) Pay attention to audience psychology and enhance the interaction between film works and the public. 2) Make use of the new media diversified

information platform for linkage communication to achieve the effect of multi-coverage and multi-communication. 3) Pay attention to the differences in social software used by domestic and overseas audiences, carry out personalized content delivery, and create a new pattern of perfect integration of new media technology and the international communication road of Chinese film works. Taking the above three aspects as an important way to improve the dissemination scope and influence of Chinese realistic literary films and other excellent films. The communication channels of film works are rich and diverse, and it is of great practical significance for the vigorous development of Chinese film works in the field of domestic and international communication to explore how to achieve good publicity and communication effect by making full use of multiple media of new media and media integration ecology.

2. Literature Review

In the Chinese academic circles, media fusion and film communication are used as the key words to search, and it can be found that although media fusion is a foreign concept, it still gets the attention of many scholars. Liu Xinwei's A Tentative Analysis of the Diversified Communication Platform of micro Films in the Context of Integrating Media (Liu, 2013) analyzes the mass communication of micro films from the perspectives of new media and traditional media. Gan Jianyu, author of "On the Integration and Development of Film and New Media" (Gan, 2015), discusses the changing process of film communication mode and puts forward suggestions on the integration and development of film and new media. Research on the Development Strategy of China's Film Industry from the perspective of Media Convergence (Ren, 2010), from the perspective of the development of China's film industry, considers the opportunities and challenges faced by Chinese films in making profits in the film market outside the theater, and proposes to combine industrialization reform with media convergence and development, and take the audience as the center to promote the development of film industrialization. In addition, Zhang Chengliang's Research on Media Forms in the "Third Media Era" in the Context of Financial Media (Zhang, 2018) further pointed out that technological convergence of financial media forms is an inevitable trend of progress and development in the era of emerging media technologies. The Cross-Media Narrative Development of Chinese Films in the Context of Media Convergence (Yang, 2019), based on the current situation of the cross-media narrative development of Chinese films, explores the new localization paradigm of film communication in the era of media convergence, which has reference value for the author to explore innovative strategies for the communication of film works supported by multiple media.

On a global scale, combined queries using the keywords "Multi-media" and "Film communication", Andrew Nachison, an American scholar, wrote in Good business or good journalism? Lessons from the bleeding edge (Andrew,2001) defines media convergence as "an alliance between print, video, and interactive digital media organizations" and analyzes and describes the ways in which different media cooperate. Henry Jenkins outlined The theory of media convergence in The cultural logic of media convergence (Henry, 2004), arguing that media convergence should not be regarded as just a simple technological transformation. This convergence changes the relationship between existing technologies, markets, genres, and audiences, and is analyzed from multiple perspectives. In Communicating Ideas with Film, Video, and Multimed (Shelton, 2004), Shelton, S. Martin discusses the nature of media as a communication tool, and discusses the form and function of media. This paper introduces the communication and application of media in detail, and puts forward some suggestions for the development of media career from the professional point of view. How to Read a Film: The World of Movies, Media, Multimedia: In Language, History, Theory (James, 2000), James Monaco examines film from multiple perspectives and discusses the elements necessary to understand how film conveys meaning. Highlighting the new and still

evolving digital context of cinema, he offers an in-depth discussion of topics such as virtual reality, no text, no text, the larger cyberspace, and the proximity of both to cinema.

According to the literature analysis, although the current relevant discussions cover media convergence, new media, media technology, film communication and other aspects, there are relatively few relevant literatures on film communication from the perspective of media convergence, and most of them are only extended studies on one side, mainly discussing the development strategy of new media and the idea of film integrated communication mode. From the perspective of media convergence, the research on the strategy of multi-media assisting the communication of film works has not been carried out on a large scale, and the number of strategic studies on the specific forms of film communication through multi-media is even less. With the general trend of the development of the Internet and the promotion of the market competitiveness of the film industry, it is imperative to promote the healthy development of film communication to promote the publicity and communication of film works through the information linkage of multiple media. Based on the above main research literature, this paper will establish the research of "multi-media help film work communication strategy" on the basis of the existing research results in the academic circles at home and abroad, and in the context of the rapid development of multi-media in the media convergence environment, so as to perfect and form a new view. Therefore, the research in this paper is of significance for the field of film work communication..

Table1: Literature feature summary

Research direction	Document name	Peculiarity
Film communication	⟨Try to analyze the diversified communication platform of micro film in the context of media⟩ ⟨On the integration and development of film and new media⟩	This paper subdivides the mass communication of micro films from the perspectives of new media and traditional media, and discusses the development of the integration of film and new media.
Media and Media convergence	⟨Research on the media form of the "third media era" in the context of financial media⟩ ⟨The cultural logic of media convergence⟩ ⟨Communicating Ideas with Film, Video, and Multimed⟩ ⟨Good business or good journalism? Lessons from the bleeding edge⟩	This paper discusses that the form of fusion media is the inevitable trend of the development of the new media technology era, summarizes the theory of media convergence, and media convergence changes the relationship between the existing technology, industry, market, type and audience, and analyzes it from multiple perspectives.
Film digital background	⟨How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory⟩	The new and still evolving digital context of cinema is highlighted, and topics such as virtual reality, cyberspace, and the proximity of both to cinema are discussed in depth.
The status quo, opportunities and challenges of Chinese film industry	⟨Cross-media narrative development of Chinese films in the context of media convergence⟩ ⟨Research on the development strategy of Chinese film industry from the perspective of media convergence⟩	Explore the new localization paradigm of film communication in the era of media convergence, and consider the opportunities and challenges faced by Chinese films in making profits in the film market outside the theater.

3. Ecological environment and characteristics of current media fusion

At the end of the 20th century, the idea of media convergence emerged, which was first proposed by professor Ichel Soller Poole in his book The Technology of Freedom. Media convergence is a concept of integration and collaboration between different media forms under digital technology to achieve multi-media content and multi-channel communication. It emphasizes the importance of mutual learning, integration, innovation and collaboration among different media, and tries to break through the barriers of traditional media and build a new media ecosystem. With the progress of network technology and digital technology in our country, as well as the development of mass social life and the change and improvement of aesthetic model, all of them drive the transformation and innovation of media. Most of the traditional media --

newspapers, magazines, TV stations, etc., have established their own websites, clients, and a series of platform accounts such as wechat public accounts and Douyin video accounts, and the whole platform is operated and updated. Related information of news reports forms cross-media cooperation in different media, and various communication media cross cooperation, so that information forms an interlinked chain among various media, and the subject of receiving information is covered in the information network built by various chains. This ecological environment of media integration also meets the diversified needs of audiences.
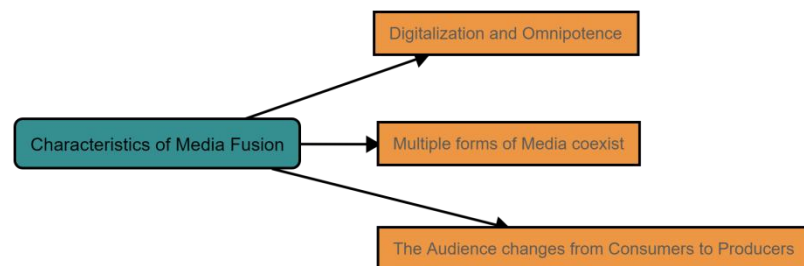

Figure 1: Characteristics of media convergence.

3.1 Digitalization and omnipotency

Under the development of digital technology, network technology and new media technology, a variety of media realizes the digitalization and diversified integration of news production through the integration of various channels and information content. Faced with the vigorous rise of multiple media under the vision of media convergence, the dissemination of film works promoted by new media technology should also follow the pace of The Times. Under the premise of the mature development of digital technology and information technology, the media form is becoming more and more extensive and popular, and the media environment is updated and changed, and the new business form of media convergence appears. The competition and integration between different media activate the inherent potential of the media ecosystem, promote the development of media integration to a large extent, and form a multi-dimensional and multi-level information deep communication system. In the process of run-in and collision, more and more innovative forms and communication space are presented. Through the comprehensive integration of traditional media resources and new media resources, the communication effect of multiple communication and multi-coverage can be obtained by a single collection of information, presenting an all-round and all-round communication form.

3.2 Coexistence of multiple forms of media

According to Robert Logan, author of Understanding the New Media: Extending McLuhan, "Media content imitates media form." Multiple media include newspapers, magazines, Weibo, movies, TV, radio, wechat and other forms, integrating music, video and text. The multi-dimensional cross of various media in the form of information creation and communication has brought great breakthroughs to the communication of film works. The emergence of new media has brought about great changes in the production and transmission channels of film works. In terms of participation in the production of film works, it has gradually changed from the traditional mode of passive reception to a highly interactive way, narrowing the distance with the receiving subject, and disseminating information to the audience in a rich and diversified way. Traditional media such as newspapers, magazines and television have occupied an important position in the minds of the public. Their professional operation mechanism and professional practitioners provide guarantee for the authenticity of news reports and

information, which is highly reliable and more standardized, and has been widely recognized by the public. In terms of timeliness and freedom, new media platforms such as Weibo, Douyin, wechat and client have brought progress to the dissemination of information, establishing a "new connection" that is not limited by time and space. Compared with traditional media, the public can search, access and receive information more quickly and conveniently, ensuring the diversity of communication and the richness of content and information. The coexistence and cross-integration of multiple media forms have realized the multi-channel, multi-mode and multi-dimensional dissemination of information, thus realizing learning from each other and complementing each other's advantages, and building a new pattern of communication system.

3.3 The audience changes from consumers to producers

The communication of film works refers to the transmission of content information to the audience in some channel or form, stimulating the interest of the audience and in-depth thinking about the film content, so as to build the interaction between the audience and the filmmaker and narrow the distance between the film works and the audience. Film has the same communication attributes as mass communication, with the characteristics of universality and universality. To a large extent, the content of film communication is the artistic information or content of film. In the process of publicity and communication of film works, it is no longer necessary to rely on the simple output on one hand, but to pay attention to interaction and feedback. In the context of the diversified development of media, along with the development of social life, the public's aesthetic is also changing, from single to multiple, from narrow to broad, and the audience's aesthetic mode is constantly improving. The audience's participation and interaction requirements for film works are also getting higher and higher. With the progress and development of today's new media industry, this kind of benign interaction will undoubtedly narrow the distance between film works and the public, and expand the publicity scope and influence of film works while the audience gets a good perception and experience. In the era of media convergence, the role of the audience has undergone great changes, and the user's experience satisfaction has been continuously strengthened, and the concept of "user first" has been gradually valued. The audience actively participates in the production and dissemination of information, as if they feel the scenes and plots in the movie. At the same time as the subject of receiving, the individual as the subject of free creation, and freely interact with the media, to achieve the secondary transmission of information, and then multiple transmission, the formation of information circulation chain, so as to promote the dissemination and sharing of information. This interactive user experience enriches the channels of information transmission, and the identity of the audience has changed from a passive receiver of information to an active producer and disseminator.

4. Analysis of communication strategy of "Hidden in the Dust"

4.1. Analysis of communication strategy of "Hidden in the Dust"

In today's Internet era, short video platforms represented by Tiktok and Kuaishou, as the main way for the public to obtain information and spread it, have shown advantages in the publicity of film works, and have been applied in the transmission of films to attract traffic attention, providing a new opportunity for the box office of "Hidden in the Dust". In the initial release, "Hidden in the Dust" after about two months, the total box office to break the 10 million mark. When the film was online streaming media, with the help of multi-media publicity, there was a miraculous turning point. Triggered a popular debate, frequently on the hot search, the film and the box office rose against the trend, and ended successfully with a box office of 110 million yuan, becoming the best word-of-mouth domestic film in 2022. The short video

communication form in the new media era is not biased by time and space, which is conducive to the publicity and dissemination of film works more conveniently. Short video transmission is a kind of continuous transmission driven by algorithm, which has the characteristics of "viral" information transmission. The content update speed of short video platform is very timely. With the development of short video platform, the audience can also be attracted from online attention to offline viewing.

Since the official account of the film "Hidden in the Dust" entered the short video platform of Tiktok, it has gained 304,000 fans, received 12.425 million likes, accumulated 3.982 billion topics, and the three videos on the top have more than one million likes, and the comments are full of praise. "Pure film", "burst the tears", "rural depth" are numerous audience comments, which also created a hot topic, attracting the public into the theater to feel the pure and simple story of this rural couple. The form of free comment and active forwarding improves the audience's discussion degree, sense of participation and resonance of the film. The function of "like" and "favorite" can also quickly stimulate the audience's appreciation psychology, so that the film can get more and more extensive attention and realize the wide spread of the audience's life.
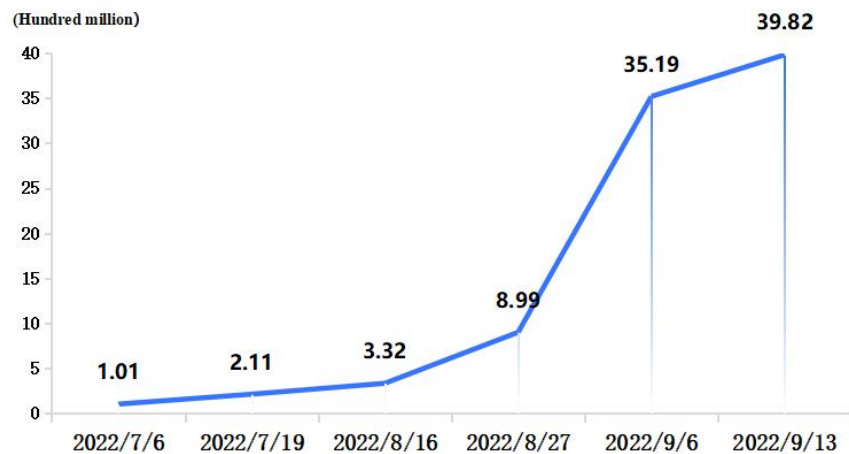

Figure 2: Douyin platform "Hidden into the dust" movie topic cumulative playback details.

Source: Ticketing Platform "Cat Eye Pro"

The development, progress and update of short video platforms not only realize the standardization and diversity of communication channels, but also open a new door for the spontaneous creation and communication of the public. Every audience can shoot film and television works and disseminate them at the same time. This open and convenient environment allows all types of content to have the opportunity to be accepted by the audience, followed by the public's creative enthusiasm has been greatly improved. After the film "Hidden in the Dust" was released for a period of time, more and more clips were made by the audience on various details and plots of the film, which brought new vitality and vitality to the publicity of the film. In the videos edited by netizens, the average length of most works is about 2 minutes, and some are even 3 minutes or 4 minutes, in order to carefully and completely show a touching plot, a difficult environment or a poetic image, and deepen the thinking of every story and every sad turn. According to Hall: "Production is the construction of information", on the short video platform of "Douyin", the film "Hidden in the Dust" about wheat printing, carton hatching eggs and other details of beauty and love, triggered the emotional resonance of the group, reached the climax of transmission, and this heat brought the film's box office boom.
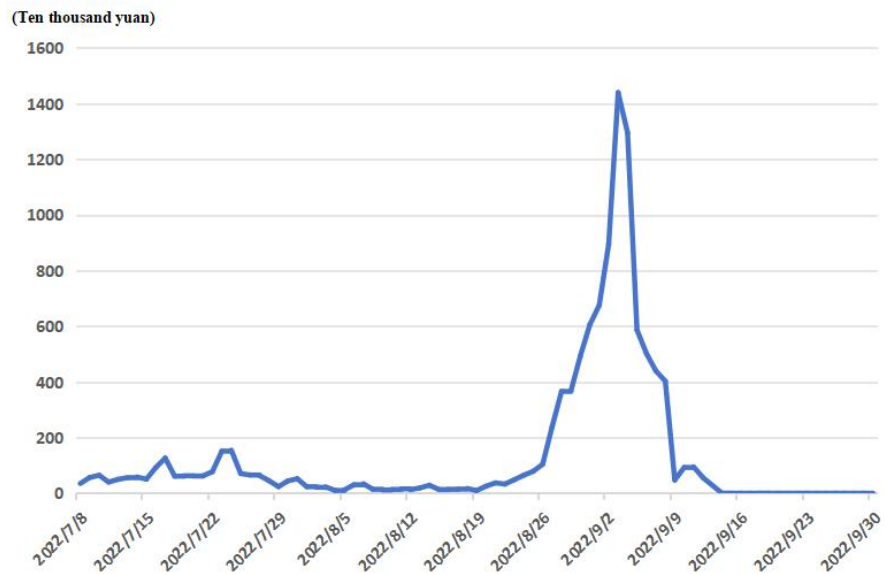
Figure 3: "Hidden in the Dust" movie box office details change.

Source: Ticketing Platform "Cat Eye Pro"

4.2 Linkage effect of media platform

The media platform has developed an efficient and universal communication mode of new media technology and has the characteristics of non-linear communication, so it is an important digital way for the transmission of film works. "The key to the advantage of platforms over traditional business models is the data advantage, because on the one hand the platform is positioned between users and on the other hand the platform provides the basis on which user activity takes place," says Srnissek. The media platform not only provides users with accurate positioning, but also provides a way to publish information, transmit information, exchange information and feedback information. Taking advantage of the Internet in the new media era, Sina News, Zhihu, Douban, Weibo and other App information platforms will standardize and promote the video, picture and other information of "Hidden in the Dust" in the form of articles, film reviews, tweets and other content on the Internet information platform. In the future, new media platforms will certainly play a more important role in the publicity and communication of film works.

Figure 4: Research Report on the Development of Internet Audiovisual in China (2023) Scale of Internet audiovisual users.

Source: 2023 China Network Audio-visual Development Research Report

For example, the wechat public account platform, whether it is some official movie narration or the expression of individual users, has organized the video clips, pictures and text of "Hidden in the Dust" in the article, and set up detailed columns, which not only has the film data analysis, but also can interact with readers and operate anytime and anywhere. Many of the articles are forwarded to the audience's circle of friends, and the scope of dissemination is expanded by wechat, the primary social networking software in China.

"Douban.com" as a community platform covering books, movies, fashion and other interests, among which "Douban.com film" this column has become the film practitioners, film lovers, film followers to understand film information, make personal comments, make free evaluation of the general recognition of the official platform. Build a network of people in the exchange and interaction of information, and expand the network with the same interest and empathy. On Douban.com, users give four stars and five stars for "Hidden in the dust". "Dust to dust, soil to soil" and "an elegy to the land and love" are the real feelings of countless viewers. All the content of Douban.com APP is provided by users, so the huge user community will certainly enhance its influence.
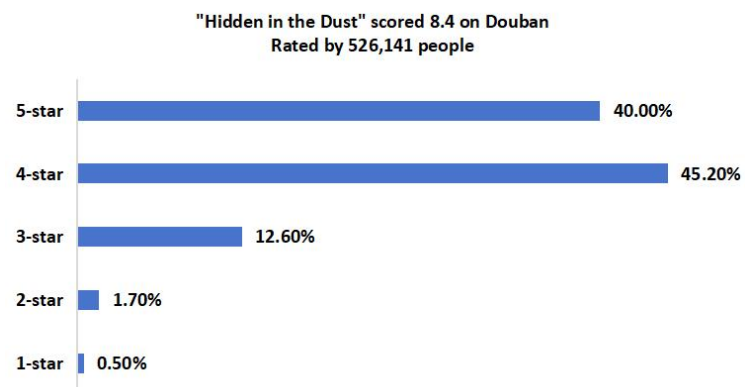

Figure 5: Rated by Douban.com.

Source: Douban.com

Weibo, a powerful new media platform, can be called a leader in its real-time push function. Most of the information in micro-blog is generated and spread through the fans of the blogger, and has a wide influence of rift propagation. "Hidden in the Dust" has a high V recommendation rate of 86% on the Weibo platform, and many messages on the topic have reached the hot spot. A variety of media widely spread film works to varying degrees. They take audiences as the center, deeply understand the preferences of audiences, and regularly push movie information and various comments to realize the dissemination of different users and different usage habits. At the same time, the mutual transfer of various platforms expands the fan base of film works.
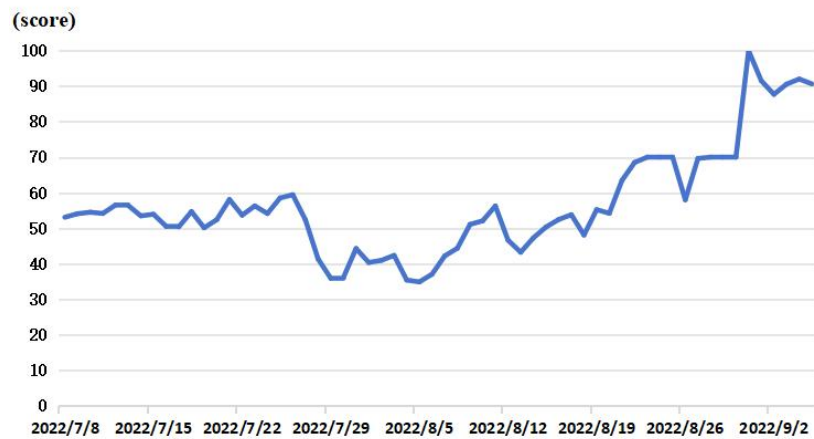
Figure 6: "Hidden in the Dust" film heat details of Weibo.

Source: Ticketing Platform "Cat Eye Pro"

From the perspective of new media, multiple media enable the communication content to interact with the audience, and the publicity effect and influence brought to the dissemination of film works cannot be underestimated. The diversity of film communication means eliminates the gap between media and regions, and Narrows the distance between disseminators and audiences. The information exchange and assistance of media platforms such as Douban and Douyin Weibo have facilitated the multi-mode linkage communication of the film Hidden in the Dust, which has increased the communication of the audience through three-dimensional communication, increased the popularity of the film, and then attracted the audience to go to the theater to watch the film.

4.3 The intimacy and authenticity of traditional media channels

Traditional film communication channels include film conference, film-themed activities, international film festivals, newspapers and magazines, special interviews and so on. For the transmission of films, these channels are limited by time and space. Nevertheless, for the promotion of the film, it is also an important channel that cannot be ignored. The film "Hidden in the Dust" held its premiere in Beijing on the evening of July 6, 2022. After watching the entire film, the audience was touched by the touching story, the performance of no trace, and the real environment of daily life, not only fell sincere tears, but also gave a fierce praise. The audience not only got the opportunity to contact the director Li Ruijun, contact the heroine Hai Qing teacher, more importantly, this is the audience's first contact with the male lead Wu Renlin opportunity. As a non-professional actor, Vu is almost himself, but his acting is widely recognized. Teacher Wu does not have the heat accumulated by social software and network media, and there is no packaging and personal equipment, which is an opportunity for the film conference to provide an actor and the audience to meet offline and communicate at zero distance. Through the shooting of the on-site media, a sincere and simple "horse like iron" image was vividly presented in front of the audience. The meeting and communication between the director and the main creative team are more cordial and authentic, and also enhance the stickiness of the fan group.

Newspapers, magazines and other paper channels of film publicity often use interviews or special columns of directors, actors and teams to focus on the theme background, story analysis, film shooting process, shooting methods and other aspects to dig out the true story behind the shooting of film works. This can satisfy the emotional heat of the inherent audience and fans of the film, who are themselves the followers of a certain film, so they will learn more about not only the content of the complete film and television work, but also the pre-shooting and shooting process from

more emotional and in-depth magazine interview information. The strong connotation and core expression of the film from multiple perspectives of the director and the team. Li Ruijun, the director of "Hidden in the Dust", was recorded in an interview, "The process of farmers accompanying themselves with all their feelings, waiting for the harvest of food, and the process of our accompanying themselves with all our feelings, harvesting our footage is the same." Analyzing the information word by word, you will feel the power of words to enlighten the deaf. Traditional media have experienced several years of operation, often complete systems, high quality personnel, high professional standards. Under the role of value co-creation model, the proportion of professionally produced content will continue to increase. This kind of traditional media is the most professional, and the content reported and excavated is more excellent in quality, so it has always been an important link for the publicity and communication of the film market, both official and authoritative.

5. Research on the innovation of multi-media assisting the communication of film and television works

5.1 Audience-centered

Under the vision of new media, if a film work wants to get extensive and standardized dissemination and gain public attention, the first thing to do is to "communicate" with the audience. What is the theme of the film? What are the thoughts and emotions you want to convey? The relevant production team should first grasp the key points, start from the audience's psychology, seize the "core" of publicity and communication, and find empathy points. The fragmented time characteristics of all kinds of short video platforms determine that the user stays on a new interface for only a few seconds, if a short video can not stimulate the audience's desire to continue watching in a short time, then it will miss the opportunity to spread. What triggers the audience's feelings must be some aspect of their empathy, so conveying the theme of a film work with empathy points must be a communication way with impact and repercussion. Secondly, the diversified and full coverage mode of multiple media can realize the audience's choice according to their own habits and preferences. Under the influence of communication subjects, communication information, communication channels, communication objects and communication effects, wechat public accounts, Douyin, Weibo and other media can realize real-time interactive communication in the comment area, which satisfies the public's desire to share, comment and sense of participation. The interaction between media and users will also enhance the interaction between film works and the public in the "human-media-society-natural system". McGuire argues that the more individual audiences are free, the more they can use the power of new technologies to create their own media "recipes." Relevant film practitioners can pay more attention to the individual needs of the public, improve the public's voice, and enhance the heat of the topic of film and television works in the form of active sharing by the public on the basis of stimulating the creativity of the audience. To achieve instant interaction, instant communication, instant update, instant follow-up.

5.2 Joint communication of new media diversified information platforms

The information exchange and assistance of diversified platforms of new media have facilitated the multi-mode linkage communication of film works to meet the needs of different audiences, and the channels and forms of film communication have become more diverse, enriching the ways for audiences to obtain information and express their views. In the early 21st century, American communication scholar Jenkins proposed "cross-media narrative", in which diversified information platforms can not only achieve mass communication targeting different user habits, but also expand the influence of each platform through mutual drainage. All kinds of new media platforms, such as Douban.com, Weibo and wechat, adopt the mode of regularly pushing topics and

articles to attract their respective target audiences and jointly achieve the ideal goal of multi-faceted coverage and multi-party communication. This kind of linkage communication not only allows more audiences to get information about film works, but also effectively expands the scope of influence.

The propaganda and communication of literary films are especially inseparable from the power of new media. The film focuses on reality and emotion, which is different from the leisure and entertainment of commercial films. Through the topic communication of various new media platforms, the publicity team can make the film get a lot of exposure, accumulate the audience's feelings and experience, and deepen the audience's desire for expression. The creators and consumers of art come from different cultural worlds, and only through the medium of artistic communication can a harmonious relationship be achieved. Some viewers brush the video clips on the short video platform, substitute the story plot, express their own ideas, and in the process of participation and communication, they will be interested to continue to search for information on other platforms. Whether through short video topics or Douban film reviews, audiences can obtain and search relevant content of film works according to their own accustomed platforms, which forms the integration of film information and mutual drainage of media platforms, and can better radiate to a wider audience. The speed and scope of information dissemination of films are accelerated, and the content is also diversified. Videos, pictures, text, sound and other integrated contents are more vivid and complete, which can deepen the audience's understanding of films, enhance the effect of publicity and communication, and arouse the public's common concern and discussion. Good reputation and traffic will increase the film's release and box office. The multi-dimensional linkage communication and information discussion of multiple media realize the aesthetic pursuit of the film and jointly interpret the profound meaning.
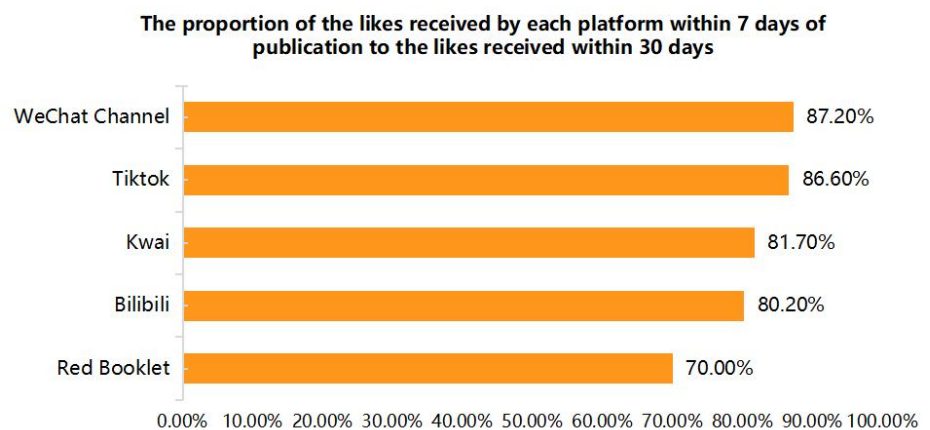

Figure 7: Data analysis of communication efficiency of some media platforms.

Source: http://xhslink.com/POHyEv/

5.3 Freedom and communication

Under the background of global informationization, the vitality of film works communication has ushered in a new opportunity to bloom. Chinese films have always accounted for a small proportion of the international film transmission field, and the box office abroad is not enough to match Hollywood, Japan and South Korea and other countries. According to the data released by the SARFT, the proportion of revenue from overseas sales of domestic films is unsatisfactory, taking 2017 as an example, overseas sales of domestic films accounted for only 7.6 percent of the total box office output of domestic films. In recent years, the cinema market in overseas regions has been more

affected by the epidemic. At present, in the era of rapid development of multimedia information, Chinese films not only face the problem of competition with other countries, but also shoulder the mission and responsibility of working with global films to enhance the enthusiasm of audiences.
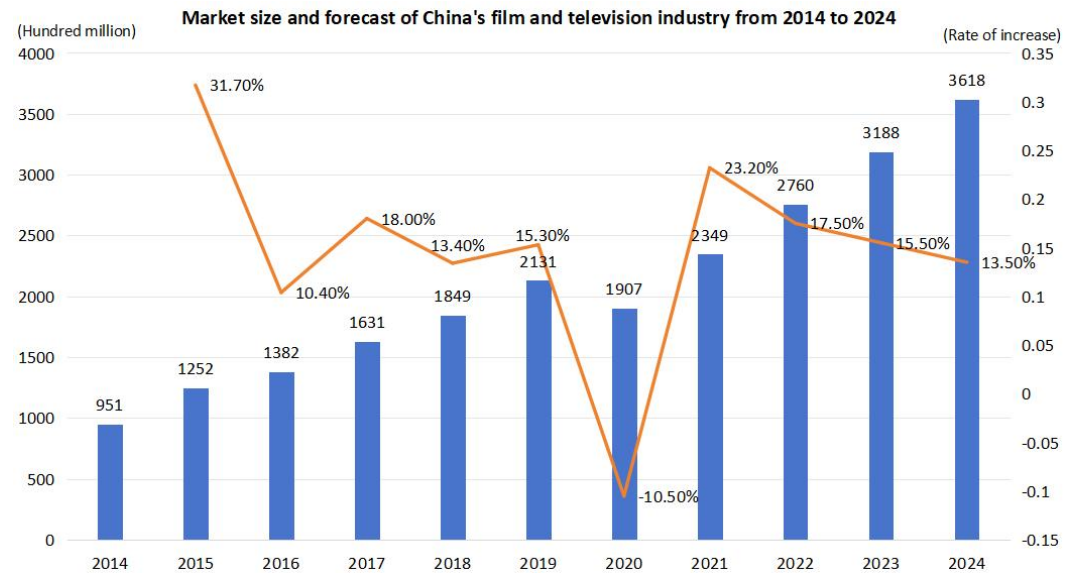

Figure 8: The market size and forecast of Chinese film and television industry are collated by public data.

Source: China's film and television industry development and consumer behavior survey data statistics _ Entertainment consumption economic data _ Authoritative industry data platform - IImedia Data Center(iimedia.cn)

In the era of new media, the new communication system will promote China's film works to a vigorous road of external communication with new vitality. The digital means of multiple media make the transmission of film works more convenient and open, and the linkage effect of network platforms can also make the information of film works more complete. In the integration of technology and content, it is also necessary to pay attention to the differences in social software used by domestic and foreign audiences, and personalized content delivery according to the characteristics of differentiation. On the one hand, Chinese film works can expand the platform and cooperate with well-known foreign platforms. Such as Google, Bing and other mainstream search platforms, these platforms have a large number of overseas fans, most of the audience will use the search engine to get the key information about the movie works, and then choose the movie they are interested in. On the other hand, China's film works can also actively cooperate with well-known foreign social media, such as Facebook, Instagram, etc., increase investment in promotion, display the relevant information of domestic excellent film works in the front, and appropriately put advertising on the platform to attract the public to in-depth understanding.

In major film festivals and film festivals, Chinese directors and actors bring their excellent works to the party. Screening, award judging, red carpet, press conference, project venture capital and other links have been followed by global media. The release of various media has caused hot discussion and evaluation on major network platforms through multiple websites and multinational media. This is an opportunity for the Chinese film industry to spread to the world, which promotes the development of the Chinese film industry and the improvement of the internationalization level, and is also a perfect integration of new media technology and the international communication road of Chinese film works.

The comprehensive use of new media technology to integrate video, graphics, posters and other relevant information of film works for publicity and communication,

and the use of diversified media in rich ways, under the role of this communication mode, a stable and clear communication system of domestic film culture has been formed. At the same time, it will improve the awareness of Chinese film works, improve the reputation of Chinese directors and Chinese actors, let more international audiences know and pay attention to Chinese film works, and promote Chinese film works to go abroad and go international. While disseminating film works, it conveys the cultural connotation of China, displays the soft power of Chinese culture to the world, and maximizes the impact of excellent Chinese film works on the world.

6. Conclusion

With the development, progress and popularization of Internet technology and new media technology, various forms of media continue to appear. By making full use of various media technologies and platforms and innovating multi-channel communication methods, we can promote the dissemination and development of new vitality of Chinese film works. Based on the research on the communication strategy of film assisted by multiple media from the perspective of media convergence, this paper draws the following conclusions: 1) Pay attention to audience psychology and enhance the interaction between film works and the public. 2) Make use of the new media diversified information platform for linkage communication to achieve the effect of multi-coverage and multi-communication. 3) Pay attention to the differences in social software used by domestic and overseas audiences, carry out personalized content delivery, and create a new pattern of perfect integration of new media technology and the international communication road of Chinese film works. Taking the above three aspects as an important way to improve the dissemination scope and influence of Chinese realistic literary films and other excellent films. Under the ecological environment of media convergence, the communication of film works needs to conform to the new trend of media development and find an innovative way suitable for the characteristics of media and film. At the same time, the media should also coordinate and cooperate to achieve the standardization of film works integration and communication mechanism, and jointly realize the value of Chinese film works and cultural and economic benefits.

Author Contribution Statements: In this research, the contributions of each author were as follows: Yuxue Yang was responsible for writing the initial draft, collecting literature, and compiling tables and image data. Yu Gao guided the determination of the paper's topic and reviewed its content. Haochen Wu revised parts of the paper, created some of the images included in the paper, and modified the English template.

Conflicts of Interest: The authors declare no conflict of interest.

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