

Business Model and Marketing Strategy of the Film and Television Industry in the Omni media Era: Taking "The Wandering Earth 2" as an Example

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Abstract. With the advent of the omni media era, the film and television industry has ushered in a new development field. "The Wandering Earth 2", a Chinese science fiction film, has created a phenomenon-level landscape with both popularity and reputation in the emerging film and television market after the epidemic. From the perspective of 4v marketing theory, it is found that the film has carried out differentiated marketing in production and narrative; it has obvious elastic functions in terms of mainstream expectations and multiple values; it has fully realized the added value in derivative markets and popular science communication; it has demonstrated emotional resonance in terms of culture and value, becoming a model of business model and marketing for the film and television industry in the omni media era in emerging markets. Therefore, while responding to mainstream expectations, it is necessary to pay attention to differentiated innovation, meet the flexible needs of audiences at different levels, further explore the added value of works, and create value resonance based on deeply caring for audiences' multiple emotions, to enhance the communication influence of film and television products in the omni media era.

Keywords: Omni media era, film and television Industry, business model, marketing strategy.

1. Introduction

In 2023, as the COVID-19 epidemic gradually improves and the economy recovers, the global film and television industry shows a strong recovery trend, and emerging film and television markets, especially China and other film and television industries, will recover well. According to estimates from film research organization Gower Street Analytics, global box office revenue in 2023 is expected to reach US\$32 billion, a year-on-year increase of approximately 23%. So far, China's 2023 box office total (estimated at \$4.81 billion) has surpassed the market's 2022 total. At the same time, under the impact of new media represented by the Internet, especially the mobile Internet, the film and television industry has not only entered the omni media era but also all aspects of film production, distribution, screening, marketing, and copyright transactions are undergoing digitization and the Internet, thus making new models being nurtured under the influence. Against this background, the Chinese science fiction film "The Wandering Earth 2" was released simultaneously in mainland China and North America on January 22, 2023, with a total box office of 4.029 billion, ranking tenth on the box office list in Chinese film history, and achieving breakthrough results. This article will combine theoretical analysis with case analysis to analyze the business model and marketing strategy of the movie "The Wandering Earth 2" through 4v theory, providing a reference for improving the communication influence of film and television products in the omni media era.

2. Theoretical Basis and Literature Review

With the innovation of technology and communication methods, various communication media are gradually changing people's lifestyles. "Omni media" as a form of media practice emerges with the media convergence as a digital media technology platform. The media operation theory of Professor Lan Peng of the School of Journalism at the Renmin University of China believes that omni media is a business operation model and strategy that uses all possible media channels and platforms to form a vast content distribution and delivery system [1]. The media form theory of Professor Yang

Zhou of Nanjing Political College regards omni media more as the product of the integration practice of various channels in the industry [2]. In short, the “omni media era” proposal has a strong practical orientation. Its purpose is to create a production, management, and communication method that uses digital technology to promote and transform the traditional communication field actively and then evolve into a brand-new media era of operating models. The film and television industry is an audio-visual media industry that relies on the development of communication technology and changes in communication channels and plays a vital role in social and cultural development.

The arrival of the "omni media era" has restructured the media form and released the disseminated information through multi-channel, multi-media, and multi-platform, forming a media environment of equal interaction and integration, allowing the media to covering all aspects of people's lives while also provides a new field for the development of the film and television industry. Through a case analysis of “Lost in Russia”, screened online during the epidemic, Diao believes that the rapid development of all media has transformed the film and television industry between the old and new paradigms. The film and television industry should be in line with "Internet +" deeply, thereby occupying a more favorable development advantage in the future [3]. Liu and Zhang believe that omni media, as a communication state that integrates various communication channels, brings new communication channels and business logic to the film industry and should link all aspects of film production, including content production and distribution, forming a complete industrial chain [4]. Zhao focused on the changes brought about by media development in the omni media era to film communication channels and should adopt multi-channel linkage integration, diversified access paths, and segmented and personalized distribution channels [5].

The advancement of science and technology has accelerated the development of the omni media era and restructured the entire market consumption pattern. The marketing model has also been continuously updated to better adapt to the development of society, from the 4P theory aimed at satisfying market demand to the 4C theory aimed at pursuing consumer satisfaction to the 4R theory aimed at establishing customer loyalty, and finally to the 4V theory studied in this paper to satisfy customer emotional needs. Marketing mix theory is constantly evolving with different social forms. The 4V theory was first proposed by Luo, a scholar in Taiwan, China, and then deepened by Wu and re-summarized based on 4P, 4C, and other marketing theories to form a marketing theory that combines variation, versatility, value, and vibration compared with traditional marketing mix theories such as 4P, this theory is more trendy and more widely applicable [6]. It emphasizes consumer-centered, quality-based, and emphasis on the development and extension of product-added value. While creating differentiated products to clarify its competitive advantages, use values, culture, and brands to meet people’s emotional needs and extend emotional dependence. It aligns with the avant-garde themes of online dramas, diverse users, convenient communication, advertising profits, and the construction of feedback platform content, enhancing the marketing interests of their influence. From this perspective, the 4V marketing theory provides a new vision for marketing the current film and television industry to a certain extent.

Based on the above research, this article focuses on the internal changes in the business model and marketing strategy of the film and television industry in the omni media era and uses the 4v theory adapted to the production and marketing relationship in the "omni media era" to conduct a case analysis of the Chinese sci-fi film "The Wandering Earth 2", which has achieved breakthrough results in post-epidemic emerging markets, to summarize the new business models and marketing strategies of the film and television industry in the omni media era, and provide a reference for the future development of the film and television industry.

3. Analysis and Discussion

3.1. Variation

Variation mainly means that the product has incomplete substitution; that is, the product can provide the public with a different experience than similar products, highlighting the uniqueness of

the product. Relevant research indicates that differentiated marketing is divided into product, market, and image differentiation [6]. In today's pursuit of personalized and customized development, being different is one of the key elements to attract the audience's attention, and product competitiveness should be strengthened by creating product differentiation, image differentiation, and market differentiation. The same is true for the film and television industry, which needs to improve the specificity of its products in terms of subject matter, plot, production team, etc.

3.1.1. Hardcore production

The planetary engine that lights up the night sky, the quantum computer that understands everything, the "Digital Life Project" that connects virtuality and reality, and the space elevator that goes straight to the sky. "The Wandering Earth 2" presents a grand and shocking sci-fi scene with rigorous and hard-core production. To improve the film's cosmology structure and visual presentation, the production team of "The Wandering Earth 2" invited 19 scientific consultants in aerospace, astronomy, physics, artificial intelligence, etc., to check the whole process from script creation to film shooting. In addition, the film's high-level industrial production and technological innovation have become the "hardware" and guarantee of the film. "The Wandering Earth 2" took more than 1,400 days from preparation and shooting to post-production. The production team drew 5,310 conceptual designs and 9,989 shot drawings, produced over 6,000 visual effects shots, and built 102 sci-fi main scenes. Regarding props, "The Wandering Earth 2" uses digital modeling, digital lathes, 3D printing, and laser engraving to complete the mass production of props and lay a solid hardware foundation for the film. As a heavy machinery manufacturer, XCMG produced many props and special vehicles for the film, becoming an effective combination of China's most muscular manufacturing and cultural industries. In terms of visual effects, the whole movie "The Wandering Earth 2" has 3,000 visual effects shots, including 784 de-aging images, allowing Andy Lau and Jing Wu to form a young state of "returning to 20 years old" in virtual imaging. Also, through digital technology, Mengda Wu, who died in 2021, was resurrected in the film. In terms of filming technology, prop design, production, post-processing, etc., the film has driven the creation and innovation of China's film industrialization components and brought the Chinese film industry to a new height [7].

3.1.2. Script innovation

Heavy-duty science fiction films' characters and narrative models in mature markets have been relatively solidified. Still, creators and audiences can make new attempts in a brand-new science fiction film market like China [7]. "The Wandering Earth 2" differs from the previous Hollywood-style plot structure that focuses on the core conflict to develop the plot. It uses a chronological linear time structure to structure the film, with three main characters who have no intersection - Peiqiang Liu, Zhezhi Zhou, and Hengyu Tu, using the digital countdown, shaping the two core crises of space station crash and moon crash, highlighting the "sense of crisis" and "reality", making the film full of science fiction live reports and Documentary quality. At the same time, the film's countdown gives the audience an omniscient perspective, allowing the audience to objectively experience the complex conflicts and conflicts of humanity in the era of wandering the earth, thus triggering the audience's exploration of the whereabouts of human civilization.

3.2. Versatility

Versatility refers to taking the core functions of the product as the premise and foundation and emphasizing the personalized needs of consumers. That is, based on the core functions of the product, consumers can choose products that suit them according to their consumption habits, acceptance habits, and other needs, including additional functions such as the essential functions of the product, the extended processes of the development, and the aesthetics of the product. In the current context of increasingly fierce competition in film and television dramas, works should meet the diverse needs of different audiences.

After the movie "The Wandering Earth" amazed everyone with its oriental hard-core science fiction, "The Wandering Earth 2" not only further upgraded the film's expression in terms of

technology and other aspects but also added new elements to meet the diverse expectations of the audience. Compared with the first part of *The Wandering Earth*, it has more profound humanistic reflections on philosophical issues. The film explores how human civilization continues, the current problems in human society, the causes of world disputes, the truth about human nature, and Philosophical propositions such as the confrontation between humans and technology, which are described and reflected through images with great concern and speculation. The film also pays attention to the rise of female power and adds more expressions of female equality and independence.

3.3. Value

Value comprises three parts: technical add-on, marketing or service add-on, and corporate culture and brand add-on [8]. Among them, the proportion of high-tech added value, brand or corporate culture added value, and marketing added value in the value composition is significant and rising. For enterprise products, competition is not limited to core and formal products but also emphasizes the high-added value of products. The focus of contemporary new marketing concepts is "added value." As far as the film and television industry is concerned, the fundamental value of its products is determined when the filming and production are completed, and the subsequently added value focusing on service, management, brand building, etc., can generate sustainable value benefits, realizing the film and television drama itself, the actors, director, and producer win-win.

3.3.1. Popular IP

Compared with the mature overseas derivatives market, the development of domestic derivatives and the formation of the industrial chain are still at an early stage. "The Wandering Earth 2" officially authorized Saifan Science Fiction Space and 52TOYS. Different companies give full play to their strengths and launch different types of products with their characteristics. Taking the product developed based on the film's mechanical dog, Benben, as an example, Saifan Technology mainly focuses on assembled models, Sense Time develops intelligent building blocks, and 52TOYS launches mecha toys. After the film was released, derivatives around the officially authorized model of Saifan Science Fiction Space were also officially launched on the "Aliyu-Creating New Products" platform. The total amount of crowdfunding reached 121.95 million yuan, and the number of transactions exceeded 520,000, creating a historical record of crowdfunding of Chinese film and television IP peripheral derivatives [9]. Compared with the maturity of the film derivatives industry in the United States, Japan, and other countries, China is still in its infancy, and there is still a long way to go. Crowdfunding the peripheral derivatives of "The Wandering Earth 2" is a good business case and an important starting point for the industry to mature.

3.3.2. Popular science propaganda

After the movie "The Wandering Earth 2" was released, the official Weibo teamed up with scientific consultants to launch multiple issues of popular science announcements and detailed setting collections. It also compiled the film production process and worldview settings into a book and published "The Wandering Earth 2 Film Hand Book". At the same time, the second round of the film's roadshow was themed "Unlocking the Imagination". The primary creative team approached the campus to communicate with the students in-depth, stimulate the imagination of the children, and plant the seeds of science in the hearts of young people. The famous science announcement of "The Wandering Earth 2" combines online and offline, which not only promotes scientific knowledge, stimulates the audience's imagination, but also attracts the audience to dig into the details of the movie, forming a positive interaction between the producer and the audience, and providing Movies with sustained popularity and long-term benefits.

3.4. Vibration

Vibration means that if an enterprise wants to maintain lasting competitiveness, it must create as much satisfaction as possible for consumers and enhance consumers' loyalty to the enterprise [6]. Film and television products have economic and cultural benefits as a particular commodity. It is

necessary to condense the special symbols in film and television dramas to awaken the emotional memory in the public's hearts and promote the development of the cultural economy while realizing the release of cultural value. Therefore, from this perspective, film and television works should need to create an emotional vibration between the series and users.

3.4.1. Eastern culture and multiple values

"The Wandering Earth" uses the cultural spirit spawned by farming civilization, such as family and country feelings, local feelings and "collectivism, to show the Eastern cultural values that are opposite to Western individual heroism, which is a powerful attempt. On this basis, "The Wandering Earth 2" demonstrates the consciousness of "a community with a shared future for mankind" and its correct connotation by combining oriental cultural values such as unity, persistence, bravery, and inheritance in a more precise, scientific, and in-depth manner [10]. When Zhezhi Zhou, played by Xuejian Li, gave a speech at the coalition government and used a piece of femur that was broken and healed 15,000 years ago to show that "mutual aid" and "unity" are the signs of the birth of human civilization. This kind of altruism can be called civilization. This speech presents the people's view of history reflected by the traditional oriental spirit of sacrifice and collectivism. In the film, Peng Zhang, played by Yi Sha, stopped Peiqiang Liu from landing on the moon and shouted, "China Aerospace Squadron over 50 years old". The astronauts knew it was a one-way ticket, but they succeeded despite the sacrifices of hundreds of astronauts worldwide. In the film, there is not only the Chinese bearing that peace is the most important and "the world is united", but also the display of multicultural values. It especially affirms the courage of Russia, South Korea, and other countries worldwide to go to the moon. It presents the "community consciousness" of all humanity to contribute to rescue, with the traditional spiritual core, arousing global audiences' emotional resonance.

3.4.2. Women's Power

The film creates a more three-dimensional female image, making significant progress and huge breakthroughs compared to other science fiction films. As a marginal role in the Hollywood narrative discourse system, women are often symbolized by weak images of the protected and dependent, or villains such as femme fatales and confidantes, in contrast to male' strength, perseverance, and bravery. However, the portrayal of women in "The Wandering Earth 2" differs from that in the previous games. They are not only protectors but also act as collaborators, professional ability holders, and spiritual supporters. The film breaks through the value concept of objectifying women in traditional Hollywood narratives and embodies the important world issue of equality between men and women in modern times. For example, Duoduo Han in the film can act and work together with colleagues; Xiaoxi Hao has continued to grow and gradually become a mature and courageous diplomat. There are also many female and mother navigators in the film, expressing that women are no longer just a symbol of the family image of the male leading the outside and the female leading the home but using firm belief and tenacious fighting spirit to make their contributions to human civilization. This contribution echoes the rise of women's power today and resonates with many female groups.

4. Limitation and Suggestion

Through the analysis of the 4V marketing theory of the typical movie "The Wandering Earth 2" in the omni media era, the study found that the audience plays a more critical role in the production of film and television products as the influence of omni media on the film and television industry is deepening. Therefore, the discussion on the business model and marketing strategy of film and television products should not only stay on the producer side but also take care of the audience's needs for film and television products. This analysis of business models and marketing strategies in the omni media era is based more on an indirect understanding of audience needs and objective data than on direct surveys of audience needs. With the rapid development of all media, the central concept of the audience will have a more profound and extensive impact on the business model and marketing

strategies of the film and television industry. Therefore, it is necessary to conduct in-depth surveys and interviews on audience needs in future research to obtain the audience's intuitive feelings and cognitions, to better respond to the "audience-centered" concept of film and television products, pay attention to differentiated innovation while responding to mainstream expectations, meet the needs of different levels of the audience, further explore the added value of the work, and deeply care for the audience multiple emotional needs and create value resonance.

5. Conclusion

In the current omni-media era, the emerging film and television market is accelerating post-epidemic recovery, and new business models and marketing strategies need to be explored. This article takes the typical movie "The Wandering Earth 2" as an example to find that creation affects marketing. The primary creative team continues hard-core production to present magnificent sci-fi imaginative scenes. On this basis, the film traffic IP has joined hands with several companies to create a famous derivative market and created continuous popularity with popular science promotion, thus achieving success in production and marketing. Therefore, under the new form, the film and television industry should further establish the concept of audience center, pay attention to differentiated innovation while responding to mainstream expectations, meet the needs of audiences at different levels, further explore the added value of works, and realize short-term and long-term value. Besides, the film and television industry should deeply care about the diverse emotional needs of the audience and create a value resonance, further enhancing the communication influence of film and television products in the omni media era.

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