

Research on the Influence of the Development of Short Videos on Content Marketing in the Film Industry

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Abstract:

As the Internet technology evolves and matures, movie content marketing patterns are also constantly updated. The effect that short videos have on movie marketing in the age of technological explosion has already been a popular theme. Nevertheless, there is still insufficient research on how short video affects movie content marketing. This essay aims to evaluate the impacts of new strategies on the Chinese film market and lists practical suggestions through a systematic analysis of the traits of short videos and audiences, and the promotional methods filmmakers use. The discovery is that the official marketing teams rely on short videos to reconstruct film content, propagate emotions, and guide interactions. In that case, official teams are able to achieve their goals of reducing costs as well as improving box office. Simultaneously, marketing anomie tends to cause audiences' disgust due to incorrect strategies being applied. For that reason, this article raises advice that filmmakers should focus on movie content and audiences' feelings, and seek long-term value marketing.

Keywords: Film content marketing; short video; fragmentation; emotional promotion; interaction

1. Introduction

With the rapid development of the Internet and the widespread use of mobile devices, short video has experienced explosive growth as an emerging media technology. According to The 56th Statistical Report on China's Internet development published by China Internet Network Information Center (CNNIC), by June 2025, there were 1.068 billion short video users in China, accounting for 95.1% of the total number of netizens [1]. Benefiting from its fragmented, low-cost, and viral transmission traits, short videos have

already become one of the most important information carriers.

As one of the primary outcomes of mass media consumption, the content marketing strategies of the film industry are facing new challenges and opportunities under the impact of short video development. Promotional materials such as trailers and cast interviews in the form of short videos can reach a larger audience group. On the contrary, it may cause problems like homogeneity and aesthetic fatigue.

The essence of film marketing is disseminating the content and topic of a specific movie to potential

audiences, gaining attention, and generating revenue. Traditional film marketing is one-way propagation from the filmmakers to advertisers, then to the audiences [2]. Guangfei Wang believes that traditional filmmakers tend to make use of the psychology of fans who worship celebrities to promote their movies. They hire famous casts to attract audiences [3]. However, a conventional marketing strategy covers a limited audience and lacks interactions and timely feedback. Yutong Zhao divided the development of film propagation into 3 periods: paper media, radio and television, and online media. Zhao emphasises that in the paper media, as well as radio and television periodicals, the promotion of film focuses on its own content and casts. Online media, subsequently, film marketing puts more weight on word-of-mouth and emotional dissemination [4].

Most of the existing research concentrates on analysing and optimizing film marketing strategies in the short video era, and there is little research focusing on film content marketing. This essay, which analyzes the influence of the development of short videos on the content of movie marketing, helps fill the blank and proposes practical content adjustment suggestions. Furthermore, it can also assist film promotion and the flourishing of the whole film industry.

2. New Type of Movie Content Marketing in Short Video Form

2.1 Definition and Transmission Traits

A short video is a content form that carries videos ranging from several seconds to several minutes. The traits of short videos are characteristic. To begin with, short videos are fragmented, and each of them transmits a single information. Dumping messages and short videos is convenient for users to understand information. Apart from that, short videos spread virally, which means gossip and popular cultural news can be rapidly transmitted. In the meantime, short videos boast a huge user base, with short creation cycles and low creation costs. There are millions of short videos updated every day, accelerating the iteration speed of popular content. In the third place, high interaction of short videos helps the promulgator receive data feedback and adjust running methods on time. Last but not least, short video platforms accurately recommend personalized content to each viewer based on big data. Platforms sort video content into detailed vertical categories, and suggest related content to the audiences to improve their faith.

2.2 Audience Behavior Traits

First, short video viewers pursue the ultimate use of fragmented time and seek instant gratification. Living in the

fast-paced epoch, audiences can only use scattered time to watch short videos. Viewers do not have enough leisure time to completely understand and form their own opinions about abstruse topics, which means they prefer to rapidly gain emotions, entertainment, and knowledge when watching short videos.

The high-intensity competitive pressure and long working cycles create a sense of loneliness and anxiety in Chinese users, so they put more weight on emotional values when entertaining. Audiences' desire for short videos can be their escape from stress, where they can enjoy simple happiness. Research from Fowler J. H. and Christakis N. A. indicates that sentiment can pass through social media, and viewers have the ability to acquire emotional resonance through videos [5]. Moreover, according to Han Q. et al, users tend to forward the video that they have gained emotional resonance with to their families and friends, which further promotes the fission propagation of videos [6].

2.3 New Strategies Analysis

In the short video era, filmmakers reconstruct fragmented content, promote emotions, and encourage interaction in order to increase access, spread resonance, improve word-of-mouth communication, and earn more profits.

The fragmented recombination of film content stands as a direct reflection of how film marketing adapts to short-video promotion. Short video, as a medium, breaks the cage of conventional limitations of integrated logic and spreads atomized messages to the audience. Filmmakers take advantage of this trait and show the audience movie fragments through publishing videos like bloopers and trailers. The audiences have no need to excavate logic and connotation deeply; they can get the core information by a shallow impression of the film videos. In other words, viewers with any level of knowledge can understand video content. The strategy of spreading fragmented content helps tap into potential audiences in the sinking market, then increases access to film.

Emotional contagion, the basis for triggering emotional resonance and facilitating fissile transmission, is a key to movie content marketing. Audiences are capable of comprehending the content of the videos without rational interpretation, which significantly reduces the difficulty of dissemination. Internet Opinion leaders or mass communicators tend to generate a strong sharing desire after striking an emotional chord, and stimulate secondary propagation of emotions. While guiding emotional contagion, filmmakers always use highlight clips to connect the characters with the audience. Identifying the struggles and the experiences of film characters through these brief yet powerful moments in clips, viewers associate the films with their own lives and gain resonance profoundly. Additionally, some movie publicity teams combine actors' lines

with social topics, triggering notable interests and heated discussions. For example, *No More Bets* is a famous Chinese film on the theme of telegram fraud. The movie line “To succeed, you must first go crazy and charge forward without hesitation” has sparked intense discussion about the pyramid scheme among the public promptly.

Interactive guidance is a necessity for enhancing reputation and extending films’ life cycles. Filmmakers create topics about film scenes and lines, instructing audiences to record their own lives around the topics. Every video record plays its role as a film ad on the internet, and instant interaction increases film exposure. All of these actions seriously prolong the movies’ life cycles.

3. Marketing Impact Analysis

3.1 Positive Effect

First, movie promotional short videos gain unprecedented audience reach by satisfying the requirements of immediacy in the fast-paced life. On one hand, filmmakers conduct content marketing by releasing trailers, bloopers, and professional interviews to provide information and impress potential audiences. According to ZiJing Wang’s research on *Hi, Mom*, all respondents have watched short videos related to the movie, which strongly proves the breadth of short video film content marketing [7]. On the other hand, emotional contagion of film content marketing meets the emotional needs of the audiences, enhancing the interaction rate and engagement of the relevant topics. According to the study conducted by Dong Xuebing et. al., which focuses on the short videos published on Weibo, emotions like excitement, happiness, and warmth positively affect viewers’ engagement rate [8]. The audiences who gain resonance with characters create more traffic for films by publishing comments and serve as secondary seed dispersers.

Second, benefiting from the unique characteristic of short platforms, the production costs of short videos are significantly lower than traditional platforms. During the conventional era, filmmakers needed to spend millions of dollars on television ads. Nowadays, marketing workers can publish short videos with simple editing anytime, anywhere. The advance of technological devices and the development of short videos have greatly reduce marketing costs.

Last, a high interaction rate helps filmmakers receive the feedback of the audience and implement modest marketing strategies promptly. Videos released by official teams and user-generated content(UGC) creators accurately reach the potential audiences with the algorithm. Marketers identify the interests of viewers based on their responses, thereby creating content marketing patterns that better align with audiences’ expectations. Moreover,

Opinion leaders and mass communicators make derivative works of films, and the popularity they contribute to the movie also accounts. For example, the Chinese film *Creation of The GodsI: Kingdom of Storms* has started to propagate since 2018. The initial marketing method was a failure because the public relations team had an excessive amount of content to convey. Overabundant short video content, such as the portrayal of actors’ intense training, the opulence of costumes, and the director’s meticulous attention to detail, leads to a lack of central messages. It was not until mass communicators excavated the prevalence of a popular term, “Wen Taishi returns to court,” and created secondary videos extensively that the film aroused wide concern. The marketers of this film soon focused the propaganda on plots and handsome actors, and achieved success.

3.2 Limitations

Despite the advantages, the limitations of film content marketing on short videos are also obvious. First, content homogenization is a severe issue. Due to the significant time and financial investment required for the innovative video content, filmmakers prefer to opt for a more cost-effective strategy to yield short-term results. This cost-effective strategy always manifests in their tendency to imitate or replicate the successful short video promotional tactics used in other films [9]. In addition, the recommendation algorithm analyzes the video preference of the audience, presenting them with similar videos and creating an information cocoon [10]. This traffic rule of short video platforms potentially gives the audience a larger possibility to see homogeneous content. Some short video viewers may be intrigued, while others may feel disgust with this single-dimensional visual language after watching similar videos so many times. Engaged viewers become visually fatigued by watching such video content many times, and it is less likely for them to spark curiosity about the film.

Second, overmarketing has gradually become a serious problem in recent years. High marketing frequency, excessive emotional appeal, and unprofessional marketing means are the three aspects that manifest as overmarketing. To start with, some filmmakers solely rely on short video marketing and hold the impractical expectation to make sales merely by publishing movie-related short videos [11]. Almost all movies register their own TikTok accounts and publish hundreds of videos during their promotional cycles. The audience, otherwise, is frequently recommended videos of the same movie, which may lead to a loss of patience. Apart from that, overemphasis on emotional expression is the second manifestation of overmarketing. For the sake of attracting attention, most movie marketing teams ask audiences to perform dramatically and record their statements when watching films [11]. There are endless examples to prove this, such as

women crying for hours after watching a romantic film, or men forgetting about work when watching comedy. Lacking reasonable logic, such a purposeful marketing strategy could make the audience dislike a certain film as a whole. In the long run, the audiences progressively lose its confidence in movie marketing and even the whole film industry.

Third, the problem of disinformation promotion. It is not a new issue that has only emerged in the era of new media, yet the superlative short video form has maximized this disadvantage. Filmmakers invite celebrities and concentrate on their gossip instead of film content so as to appeal to fans. The video viewers learn nothing about movies from the videos, and it has severely undermined the viewers' fervency about the films. As a result, it is not surprising to see negative comments in the video comment areas, and the overall profit reveals failure.

Last, the center of film marketing becomes shallow and superficial. Affected by the duration limits and the traffic preference of short videos, the connotation and the value of the movie have to give way to entertainment-driven promotion. Film marketers are disposed to split the entire film into video fragments and demonstrate the stunning movie scenes and delicate costumes through short videos. The sacrifices of valuable film spirits and complete film logic chains cause the loss of film's ideological value, harming the movie industry in the long term.

3.3 Suggestion

The film industry has become a highly competitive market, and it has been increasingly difficult for film marketers to stand out and succeed. Several filmmakers choose to cheat the audience by transmitting disinformation and overmarketing for higher profit in the short term. Conversely, this fraudulent method does harm to the long-term reputation. Healthy short video marketing always combines with the movie content itself as well as the suggestions of the audience.

First, film content marketing should be closely aligned with the unique advantages and core content of the film itself, instead of subordinate factors such as gossip and meaningless reactions. To be specific, directors as well as actors can talk more about how to create differentiation by leveraging the discrepancy and their understanding of the film characters in the interviews. Filmmakers can also combine themes and plots of movies with popular topics on short video platforms, triggering the discussion desire of opinion leaders and mass communicators. Minor factors like buzz and audience reactions cannot assert dominance over the entire marketing strategy since they have limited messages to transmit. Exhibiting qualified content and setting a long-term marketing strategy are essential for balancing audience expectations and revenue generation, and they also serve as the fundamental elements of

stimulating secondary creations, together with improving conversion rate.

Second, the consumers of films are the audiences, which means marketers have to take the audiences' feelings into account. Extensive market research at the beginning of promotion cycles is necessary, which helps filmmakers to uncover key interest points. Simultaneously, directors and actors are supposed to interact attentively with viewers, adjusting the market pattern with reference to the audience's opinions. Successful film content marketing with high box office and reputation cannot be separated from the eulogy from consumers.

4. Conclusion

Starting from the definition and audience behaviors of short videos, this paper deeply analyzes the film content marketing strategies as well as their impacts. In terms of existing research and the current situation of the movie industry, there is a consensus to regard short videos as the major marketing position. Filmmakers reconstruct fragmented visual resources, amplify emotional propagation, and adapt the traffic algorithms to reach the potential audiences for a higher conversion rate. Such strategies help reduce costs and increase efficiency, yet also have the shortcomings of overmarketing and unbalanced content promotion. The most effective way to solve existing problems is to emphasize the significance of film plots and the audience's points of view. Enhancing the favorability towards film intellectual properties and facilitating long-term virtuous cycles are both effective and meaningful content marketing that are faithful to film.

This essay fills the gap in academic research on the analysis of short film video content and content marketing strategies. The article also expands the recognition of film content marketing strategy switching along with the user engagement marketing phenomenon, promoting the transformation of the film industry from a traffic-driven model to a value-driven one. However, this essay only focuses on the macroscopic film content, which ignores the detailed categories of movies. Future research can be defined in terms of film genres, deeply exploring the transmission logic among different types of films and deriving more specific marketing advice.

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