

# Practice and Reflection on Film as a Cultural Communication Carrier in the New Media Era

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## Abstract

The iteration of new media technology revolves around the deep integration of digital technology and social platforms, reconstructing the underlying logic of film culture dissemination. It not only breaks down the time and space barriers of traditional dissemination, but also reshapes the interactive relationship between films and audiences, making films break through the boundaries of traditional cinemas and become the core carrier of cultural dissemination across circles and regions. This article is based on real market data and communication cases, systematically sorting out the practical logic in diverse communication scenarios, deeply exploring the ecological transformation and practical path of film culture communication in the new media era, focusing on the application effectiveness of core models such as short video promotion, streaming media distribution, and UGC interaction, while reflecting on the practical difficulties of content fragmentation, traffic supremacy, and cultural discounts. Research has found that the dissemination of film culture needs to seek a balance between technological empowerment and value preservation. By optimizing algorithms, innovating content, and adhering to ethical standards, a healthy communication ecosystem can be built to help films achieve their dual mission of cultural inheritance and cross-cultural exchange, providing practical guidance for the high-quality development of the industry.

## Keywords

New media era, film, cultural communication, communication practice, communication reflection.

## 1. Introduction

The deep penetration of digital technology and the comprehensive popularization of mobile Internet have pushed the media industry into a new media era characterized by interactivity and immediacy. As a core communication carrier that combines artistic attributes and cultural values, movies have undergone disruptive changes in their communication forms, audience interaction methods, and cultural influence boundaries - the communication subject has expanded from traditional film and television institutions to platforms, creators, and ordinary users, the communication logic has shifted from "one-way content push" to "precise demand matching", and the audience has also transformed from passive viewers to participants and creators of cultural communication. According to data from the National Film Administration, the total box office of Chinese films reached 54.915 billion RMB in 2023, with a cumulative box office of 50.557 billion RMB from January to November 2024. Among them, the proportion of box office in third-and-fourth tier cities remained stable at over 45%. New media channels have become a key bridge connecting lower-tier markets with film culture. The 2024 Global Streaming Report released by Statista shows that the global paid streaming user base has reached 1.34 billion, with platforms such as Netflix and Disney+surpassing 500 million global paid users, completely breaking the traditional pattern of "cinema exclusive" movies. The explosive growth of short video platforms has reshaped the promotion and distribution logic.

In 2024, the total number of broadcast of the Spring Festival film related content on TikTok exceeded 40 billion times, and the number of users' spontaneous film reviews increased four times compared with 2023. In this process of transformation, the significant improvement in communication efficiency has brought new opportunities for the dissemination of film culture, but at the same time, it has also given rise to practical challenges such as content deconstruction and value dilution [1]. Based on this, this article combines real data and practical cases to systematically explore the practical path and optimization direction of film culture dissemination in the new media era, providing practical reference for the high-quality development of the industry.

## **2. Ecological Transformation of Film Culture Communication in the New Media Era**

The new media wave centered on the popularization of 5G technology and the iteration of big data algorithms has completely broken the long-standing spatial and temporal constraints and channel monopoly pattern of traditional film dissemination, giving birth to a new film culture dissemination ecology of "multi-platform collaboration, strong interactive penetration, and wide circle coverage". Traditional film dissemination has long been limited by the physical carrying capacity and regional layout of offline cinemas, forming a "city center, elite oriented" communication barrier. However, new media technology, through full scene content distribution, allows film culture to break through geographical and class limitations and reach a wider range of groups. From the perspective of channels, the dissemination scenario has diversified from "single cinema" to "cinema+streaming media+social platform". By 2024, the global streaming media market reached 98.7 billion US dollars, with movie content consumption accounting for over 38%. Platforms such as Netflix and Disney+ have become the core platforms for cross-cultural dissemination of movies [2]. From the perspective of audience, the target audience has shifted from "broad-spectrum masses" to "precise circles". According to the 2024 movie watching data from Maoyan Research Institute (MYRI), users aged 25-40 account for 72% of China's movie watching population, and female audiences account for 58%. The algorithm recommendation of new media platforms relies on the precise matching function of user profiles, allowing movies to accurately cover target audiences of different ages, genders, and regions [3]. From the perspective of communication relationships, "one-way communication" has transformed into "two-way interaction". Users are no longer passive receivers, but deeply participate in cultural communication through various forms such as secondary creation, topic discussion, and bullet screen interaction. In 2024, the number of UGC content plays during the Spring Festival exceeded 12 billion, forming a complete closed loop of "content production—dissemination—recreation—secondary communication". This ecological transformation not only significantly expands the dissemination radius of film culture, but also profoundly reconstructs the power structure of cultural dissemination, disintegrates the communication hegemony of traditional film and television institutions, provides equal opportunities for the expression and dissemination of niche and regional cultures, and allows diverse film cultures to gain broader growth and diffusion space.

## **3. The New Media Practice Path of Film as a Cultural Communication Carrier**

### **3.1. Scene-based promotion of short video platforms**

Short videos have become the core channel for movie promotion due to their "short, flat, and fast" characteristics. Through high-energy clip editing, behind-the-scenes footage, and interactive content with creators, they capture users' attention within the "golden 3 seconds".

In 2019, "Ne Zha: Birth of the Demon Child" released interesting short videos through TikTok, with a maximum of 4.56 million praises for a single video, more than 20 billion broadcasts of related topics, 4.2 million official accounts, and finally becoming the runner-up in film history with a box office of 5.035 billion RMB. The publicity team used algorithms to analyze user preferences and created topic challenges targeting the core audience aged 15-35 (68%), which resonated with the community. In 2024, Hot Hot (2024) attracted more than 80000 users through TikTok's "Dialect Challenge" and "Remake of Ordinary People" activities. Short videos played more than 3 billion times, helping the film box office break through 2.5 billion RMB, which confirmed the role of scenario-based publicity in promoting cultural communication [4].

### **3.2. Cross-cultural Communication Layout of Streaming Media**

Streaming media platforms have broken through geographical limitations and become an important carrier for film culture to go global. The Indian film "Pushpa: Judgment" has been released through Netflix with original language dubbing, highlighting the "South Indian Mountain Aesthetics" and increasing the share of Telugu language films in the Southeast Asian market box office to 15%. Netflix's paid users in the Asia Pacific region reached 56.2 million in Q3 2024, an increase of 23% compared to the previous year, providing a vast overseas market for Asian movies. Disney's "Turning Red" spreads stories of Chinese families through streaming platforms, using audio-visual symbols to weaken language barriers and form cross-cultural discussions on international social media. Positive emotional comments on related topics account for over 75%, proving that streaming media can effectively promote cross-regional identity of cultural symbols.

### **3.3. UGC-driven cultural interactive communication**

User generated content (UGC) has become an important extension of film culture dissemination, and the "realistic" sharing on platforms such as Xiaohongshu and Bilibili has formed a hub for word-of-mouth dissemination. According to the 2024 film and television data from Xiaohongshu, the number of submissions during the summer season increased by 9.8% year-on-year, and the number of comments increased by 18.6%. 65% of users decided to watch movies based on the platform's reputation, and the number of likes and posts for movies such as "Catch the Doll" and "Silent Kill" was positively correlated with box office. After the release of "Detective Chinatown 3", users shared their experience of checking in at filming locations on social media, which led to a 30% increase in the popularity of tourist attractions such as Shibuya in Tokyo and Chinatown in Bangkok, achieving the linkage and dissemination of film culture and cultural tourism industry. This interactive mode extends film culture from the screen to daily life, forming sustained dissemination through fan communities, secondary creations, and other forms [5].

## **4. The Practical Effectiveness of Film Culture Communication in the New Media Era**

### **4.1. Significant expansion of cultural outreach scope**

With the boundaryless nature of digital communication channels, new media breaks through the geographical limitations and physical bottlenecks of traditional cinemas, enabling film culture to accurately penetrate the sinking market and efficiently reach overseas audiences. Leveraging the convenience of online ticketing platforms and precise promotion of localized content, the proportion of box office revenue in third-and-fourth tier cities in China has increased from 38% in 2018 to 46% in 2024. Streaming media platforms also enable audiences in remote areas to simultaneously access high-quality movie resources. Netflix covers more than 190 countries and regions, and the overseas exposure of non-English movies through the platform increased by 80% compared to 2020 in 2024. The proportion of overseas revenue

from films in countries such as India and Japan increased by 12%-18%, effectively promoting the global flow and integration of multiculturalism.

#### **4.2. Continuous extension of cultural IP value in movies**

Film IP relies on the traffic aggregation and dissemination advantages of new media to achieve full industry chain development, successfully transforming cultural symbol value into considerable economic value and profound social value. The official blind box of "Ne Zha: The Birth of the Demon Child" has sold a total of 280000 units, with sales exceeding 13 million RMB, and related book sales exceeding 60000 sets [6]; During the promotion period of "Inside Out 2", a joint blind box and mobile game were launched, with derivative revenue accounting for 29% of the total revenue. This kind of IP extension not only enhances the penetration power of film culture, but also allows cultural symbols to break through the screen time limit and gain long-term vitality, gradually forming a cultural communication ecology of "film—variety show—product—tourism" mutual integration and symbiosis.

#### **4.3. Comprehensive increase in audience cultural participation**

New media completely breaks the passive situation of the audience in traditional communication, endowing them with dual initiative in content dissemination and secondary creation, and giving birth to an organic word-of-mouth communication effect. In the Spring Festival season of 2024, the number of spontaneous film reviews by users reached 685000 [7], a four-fold increase from the previous year. Short video platforms frequently produced "low-fan explosive articles", and ordinary users' real movie sharing became a key node in cultural dissemination. According to Maoyan data, the number of people who "want to watch" during the preheating period of "Hot and Hot" has exceeded 850000, and the audience's expectation of related IP derived content after watching the movie has reached 88.3%, fully proving that deep audience participation can effectively amplify the dissemination effectiveness and influence of film culture.

### **5. The realistic dilemma of film culture dissemination in the era of new media**

#### **5.1. Fragmentation of content dilutes cultural depth**

The traffic competition logic of the short video platform "Golden 3 Seconds" drives film producers and marketing accounts to roughly break down movies into high-energy, humorous and other highlight segments, seriously weakening the complete narrative structure and deep cultural core. The "Digital Life Plan" segment of "Wandering Earth 2" has been widely spread on short video platforms, but the ethical choices of humanity in the face of the apocalypse and the deep reflections on the survival of civilization have been deliberately stripped away; Some ancient costume drama marketing has simplified the complex power struggle narrative into "palace intrigue novels", greatly weakening the critical expression of the feudal system. This fragmented dissemination has degraded film culture from "value transmission" to shallow "sensory stimulation", and the cultural depth continues to dilute in the frenzy of traffic, making it difficult for audiences to form a complete understanding of the work [8].

#### **5.2. Traffic supremacy triggers creative alienation**

Some film companies have fallen into the misconception of traffic worship, excessively tilting their publicity resources, increasing the proportion of publicity investment to 30% -35%, and even breeding industry chaos such as "deceptive marketing" and "topic hype". In 2024, the proportion of digital advertising expenditure in the global film industry reached 43%. Some films rely on AI to generate homogeneous mixed cut content in batches for quick traffic acquisition, resulting in a user retention rate of less than 18%. Traffic-centric orientation has

led some creators to voluntarily abandon cultural connotations and blindly cater to algorithm preferences, resulting in problems such as clustered themes and single values, which seriously restrict the diverse expression and original vitality of film culture.

### **5.3. Cultural discounts exist in cross-cultural communication**

Although streaming media has provided a convenient channel for movies to go global, cultural differences and crude dissemination strategies have led to significant "cultural discounts" in some works. When some domestic films are disseminated overseas, they do not fully consider the cultural background of the audience, only provide simple translations of literal meanings, and lack appropriate interpretation of cultural contexts, resulting in difficulty in understanding core cultural symbols [9]; Some works deliberately dissolve local characteristics to cater to the international market, falling into the dilemma of "transmission but not communication". Data shows that the completion rate of overseas streaming of non-English movies is only 58% of that of English movies, and insufficient cultural adaptation has become a major obstacle to the effectiveness of cross-cultural dissemination of movies.

## **6. Exploring the Path of Optimizing the Communication Effect of Film Culture**

### **6.1. Establishing a Communication Mechanism for Balancing Technology and Value**

The algorithm recommendation system needs to actively incorporate core evaluation indicators such as artistic value, cultural depth, and social positive orientation, in order to fundamentally avoid the distorted orientation of "traffic-first doctrine" [10]. Reference can be made to the current content review standards in the film and television industry, and industry associations and platforms can jointly develop standards for the narrative integrity of short video content, clarify the boundaries and bottom lines of clip editing, and prevent the cultural core loss caused by excessive disassembly of film works; The platform should iterate and upgrade its recommendation mechanism, providing more exposure opportunities for high-quality niche films through traffic tilt, special column construction, and other methods. At the same time, professional tools such as Cat Eye's "Movie Promotion Locator" should be used to accurately connect with the target audience, ultimately achieving the synergistic coexistence of traffic popularity and cultural value.

### **6.2. Strengthening Content Innovation and Cultural Expression**

Creators should focus on adhering to the cultural core and seek dynamic balance within the three-dimensional framework of theme innovation, form breakthroughs, and value transmission. Deeply exploring the modern expression of traditional cultural resources, such as "Ne Zha: The Birth of the Demon Child", which integrates modern narrative and traditional mythology of "confronting fate" through youthful audio-visual language; Proactively focusing on multicultural perspectives, using micro-and-concrete narrative techniques to evoke cross-cultural resonance, such as "Turning Red" carrying Chinese cultural identity through daily family stories. At the same time, it is necessary to establish an audience demand research mechanism to avoid the dilemma of homogeneous themes, create differentiated content for different groups such as women and the elderly, and accurately match diverse cultural needs.

### **6.3. Improving Cross-Cultural Communication and Ethical Norms**

Cross-cultural communication needs to implement the dual strategy of "localization and adaptation+adherence to core symbols", optimize the expression form on the basis of preserving the cultural essence [11], such as adding multi-language subtitles, making short videos of cultural background interpretation, inviting local creators to participate in the

secondary communication, etc; Establish an AI content ethics review mechanism in collaboration with regulatory authorities and industry associations, clarify the cultural value bottom line of film adaptation and mixed cutting, and implement full-chain supervision on content that alters the core spirit; Strengthen the full-process protection of intellectual property rights, severely crack down on piracy and malicious editing behavior, regulate the order of film culture dissemination, and build a solid environmental foundation for high-quality content creation and dissemination.

## 7. Conclusion

The wave of digital technology and social communication at the core of the new media era has injected disruptive momentum into the dissemination of film culture. It has not only reshaped the entire chain paradigm of "production dissemination consumption", but also shifted film from traditional niche art consumption to mass cultural sharing, promoting film culture to breakthrough multiple barriers of class, region, and language. The practical paths of short video promotion, streaming media layout, UGC interaction, etc. have effectively expanded the scope of cultural outreach, extended IP value, and enhanced audience participation. The total box office of Chinese films in 2023 reached 54.915 billion RMB, and the global paid streaming media user base reached 1.34 billion, fully confirming the positive role of new media in promoting the dissemination of film culture. However, there are also hidden concerns about the reality of fragmented content, traffic alienation, and cultural discounts. If traffic logic is allowed to dominate, it will not only dissolve the artistic value and cultural depth of movies, but may also lead to homogenization and shallowness of cultural dissemination, which violates the core mission of movies to carry cultural heritage.

As the core carrier of cultural dissemination, the essential mission of movies is to convey cultural values, promote mutual learning and spiritual resonance among civilizations. In the future, it is necessary to build a dynamic balance between technological innovation and cultural integrity: to achieve the synergistic coexistence of traffic and value through algorithm optimization, to strengthen the modern expression of cultural core through content innovation, and to safeguard the orderly development of cross-cultural communication with ethical norms. This balance path does not negate the value of technology, but rather improves mechanisms to make technology a driving force for cultural dissemination rather than a shackle. Only in this way can movies truly become a carrier of cultural inheritance and a bridge for cross-cultural communication in the era of new media, gaining market recognition and achieving long-term dissemination of cultural values, injecting lasting momentum into the construction of a cultural power.

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