Research on the characteristics of the animation industry and the innovation of marketing and communication strategies in the data era

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Abstract: The transformation of the animation industry in the context of the data era is characterized by the virtualization of the market, the nationalization of brands, and the linking of industries. The animation industry has entered a new data-driven era, and while the data-driven animation marketing model is empowered for the new era, the marketing model is facing difficulties such as unclear development direction, changes and impacts of mainstream media terminals, and unpredictable audience market, etc. The solution lies in the innovation of the animation marketing and communication model under the data-driven environment, i.e. creating issues in terms of topics, reasonably using the " The solution lies in the data-driven innovation of the animation marketing communication model, i.e. creating issues on topics, using the "halo effect" on the packaging, applying data to drive audience guidance, and relying on secondary communication to complete audience purchase.

Keywords: big data; animation industry; marketing strategy

1. Overview of the development of the Chinese animation industry

Modern Chinese animation originated in the 1920s. The Wan brothers are the originators of modern animation, and their creation of *Studio Scene* was the first animation work in China in modern times. During the development of Chinese animation, it has gone through a process from birth - development - glory - confusion - through - revival, which has had many profound impacts on China's economy, culture, and environment. Although the domestic animation industry is still in the exploratory stage, it is still a sunrise industry with great potential for development compared to developed animation industry countries.

It is worth noting. In recent years, human society has been moving from the traditional industrial economy to the digital economy, and as technological innovation and machine learning theories are developing, algorithms are taking over more and more decision-making power in business, education, healthcare, administration, and other fields. Therefore, the animation industry's characteristics and marketing and communication strategies in the data era are also very different from the traditional ones, and the data-based transformation of the animation industry has become a major trend. The challenges of unclear development direction in the technical context, the change and impact of mainstream media terminals, and the unpredictability of the audience market need to be solved.

2. Shifting factors in the animation industry in the age of data

2.1 Virtualisation of the market

Traditional animation distribution relies on traditional terminal media, such as television, big screen, and other traditional fixed digital terminals combined with paper media to expand the scope of distribution. There are two main types of traditional marketing and communication methods, one of which is to use the "animation + paper" method to disseminate and provide feedback on the work. For example, in the case of *The Story of Hongmao and Lantau*, during the animation stage, the company will produce and distribute relevant comic magazines and novels and attach a questionnaire to the animation internally to complete the feedback of the animation and the promotion of derivative peripherals. The second is the "animation + advertising + email" method to complete the dissemination and feedback: for example, *3000 Whys of Blue Cat* uses the intermission of the animation to insert an

interactive advertisement in the form of a "prize quiz". The questions are based on the storyline of the animation and are easy to answer, and viewers are encouraged to participate in the animation through paper mail. It is also worth mentioning that the prizes for the "Quiz" during the animation interval are all derived from the series of derivative peripherals in *3000 Whys of Blue Cat,* which saves costs by promoting the animation derivatives at the same time as the interactive advertisement. These two methods are common marketing tools used in the animation industry at the beginning of the 21st century, and can effectively help the producers to gain market feedback and expand their brand.

With the advancement of technology, the rapid development of internet technology, the massive popularity of mobile terminals, and the decline of paper media, the way audiences watch films have changed and the animation market has been affected by the development towards virtualization. Once the market was stable because of the stable medium, single form of marketing and stable audience, producers were able to grasp the direction of the animation market, but as the virtualization of the market accelerates, the emergence of new communication terminals and communication technology makes the communication and marketing methods more diverse.

The virtualization of the animation market has been a major trend. The popularity of big data technology has greatly increased efficiency and reduced the cost of creation and promotion. Both the creation stage and the promotion of works at a later stage can be empowered by network data. The communication media of animation in the data era are also more diverse and dominated by mobile terminals, such as smartphones, tablets, portable projectors, and VR all-in-one machines, etc. The shift in communication tools has led to a change in the focus of the market, and some animations are adapting to the new terminal creation methods, and have given birth to some representative Vertical screen animation, such as "Piglet", "Modern Western Journey", etc., with vertical screen video platform as the main battlefield for animation broadcast, its animation content is mostly combined with network pop culture, entertainment is extremely strong. The second is the prosperity of network animation played on video websites, such as Bilibili. This part of the animation is mainly TV animation and relies on the player and software that comes with the platform to spread, and the promotion and marketing of animation also completely relies on the user traffic that comes with the platform, which can achieve the effect of four or two, such as *Scissor Seven,* etc. Finally, VR animation is mainly created in three dimensions, the animation form is still relatively niche and mostly based on immersive first-person visual narrative to increase the sense of immersion in the story, such as *STARSTAR* and *Butterfly.* To sum up, the data era and the popularity of the electronic information business have increased the virtualization of the market, and the animation industry is fully capable of promoting and carrying out animation through digital software in the communication and marketing process.

2.2 Nationalisation of the brand

In the age of data, the situation of animation brand transplantation in China has ushered in a transformation. The traditional situation of animation brand transplantation in mature animation industry powers such as Japan and the United States has also been broken through in the context of data. Television has become the main distribution medium for the reception of animation works, cultivating and improving the market while playing a positive role in promoting the establishment of anime images. The popularity of the Bandai Namco Group's anime brands Mobile Suit Gundam and Mordecai Heroes anime was due to the early popularity of television sets. With the promotion of data technology, animation brands and their promotion are more convenient and can be targeted through data combing to localize the brand for transplantation, and animation works can also create sequels and produce peripherals based on audience feedback. In the age of data, China's animation industry is beginning to form its brand claims and acclaim in the process of turning to data, ushering in new opportunities for the creation of relevant animation brands.

The nationalization of animation brands is one of the factors that transform the factors of the animation industry in the context of big data, promoting the development of the animation industry and improving the industry chain, while also empowering other industries in the industry, such as Japanese animation: *ZOMBIE LAND SAGA*, with Saga Prefecture in Japan as the background of the story, using the city's most characteristic cultural attractions and special products as the climax of the story or the main props of the famous scene The story is set in Saga Prefecture, Japan. For example, the DR chicken shop, Karatsu Castle and Karatsu City Local Hall ARPINO, where the characters interact with each other, as well as Saga Prefecture's specialties such as Iwanri-yaki, Nabeshima sake, and Karatsu burgers, which appear in the interstitial parts of the animation, have helped to promote Saga Prefecture in Japan, where the story is set, and have led to the development of local tourism and the transformation of the business model.

2.3 Linking of industries

Under the background of data, the upstream and downstream relations and parallel relations of the animation industry have formed a new linking way, which makes the operation mode of the whole animation industry has changed. The traditional animation marketing model is more scattered, and in the process of dissemination, most of the franchises mainly carry out marketing and dissemination, and the link between franchises and producers is not close, which easily causes the decline of brand reputation and has a great impact on the industry chain. In the era of data, the animation industry is moving towards linkage, in foreign countries, such as the United States Walt Disney, and other well-known animation companies in the industry linkage development and content innovation, industry development, brand development, international cooperation, and other aspects of the formation of a complete industry chain, the formation of a complete set of the industrial system. In the era of data, we should effectively use data to empower the industry, actively focus on market demand, audience preferences, and the progress of the times, to form a deep integration of animation and education, technology, tourism, and other industries, on the one hand, to meet the rich and diversified animation culture and new consumer demand, on the other hand, to build a creative industry and business model, leading the new upgrade of the industrial ecological pattern.

3. Animation marketing communication model innovation in the data age

3.1 Topics: Manufacturing issues

The rapid growth and accelerated fission of new media have overturned the business ecological model of the industrialized era, with consumers changing from being passively informed to actively choosing, i.e. when consumers are surrounded by a vast amount of information, certain information will attract their attention, then stimulate their interest in browsing, then independently search for relevant information, and then make purchases. They then search for information on their own, make a purchase, and finally share their experience through social media. The act of posting feedback transforms the consumer into an Information transmitter and influences the purchasing decisions of other users.

The animation continues to build momentum for the film by introducing customized marketing programs for potential users at different stages in the communication process, taking into account the characteristics of the film. Consumers can notice their product information promptly amidst the clutter of information, and agenda-setting can be used to attract audiences during the communication process. In the new media environment, "attention-grabbing" through agenda setting is more timely and effective than in the traditional era and involves two types of issue setting: issue creation: creating a new topic of discussion, and "ride" on an issue: using a hot event to create a topic of discussion. These two approaches are often used in marketing communications. For example, *Frozen* is combined with the spirit of feminism in the promotion of the film, and a new definition and elaboration of the traditional image of the princess is made, breaking the traditional fairy tale structure of the princess relying on the prince's redemption to achieve happiness, and focusing on the spirit of women. Feminism was the center of the film's promotion, and the audience's discussion helped to increase the film's popularity. The second is the use of "ride-along" issues, as in the case of Disney, whose star characters often make "guest appearances" in the same animated series, the most typical example being *Wreck-It Ralph*: in the film, the Disney princesses come together and They shed their fancy dress and dress in modern, casual clothes to interact with the heroines, Winnipeg and Ralph. The use of "ride-along" issues can, on the one hand, reinforce the brand image of the popular characters and raise the expectations of the audience, and on the other hand, "guest star" characters can arouse the curiosity of the audience and broaden the scope of the campaign.

3.2 Packaging: "The Halo Effect"

The "halo effect", also known as the halo effect, is a psychological explanation of the general tendency of consumers to generalize when they perceive and judge things. The "halo effect" has three mainstream application ideas, one is to use the director's achievements of the "halo effect" to do integrated promotion, for the film packaging and promotion. Japanese animation industry marketing mostly uses the "halo effect" to attract audiences. Under the Japanese animation talent development

mechanism, which is mainly based on corporate training, Japanese animation creation pays more attention to the director's style in the work. For example, Studio Ghibli's works *Spirited Away* and *Nausicaä of the Valley of the Wind* both use director Hayao Miyazaki and music master Joe Hisaishi as promotional points to highlight the quality of the film and ensure box office revenues; the second is to cooperate with famous artists to achieve the effect of packaging the film. For example, *Big Fish & Begonia* invited Zhou Shen to sing for the film and interact with the film's official blog through the microblogging platform to complete the film's packaging; S*torm Rider-Clash of Evils* invited Nicholas Tse, Ren Xianqi, and Han Xue to dub for it, which can attract fan groups to watch on the one hand and provide guarantee for the film's quality on the other hand; third, is to link up with the characters in the phenomenal film for promotion. The combination of these two works satisfies the audience's latent "halo desire" and creates a positive "halo effect" for the audience, giving them a sense of anticipation. This combination of two productions not only satisfies the audience's latent "Halo desire" but also creates a positive "Halo effect", giving the public a sense of anticipation.

3.3 Introduction: Data-driven

In the age of the internet, data-based analysis can effectively guide audiences to watch and buy films. The search engine, an essential tool of the Internet, has now become an important tool for marketing communication: the habit of searching before buying has already formed a behavioral trend, and consumers tend to judge whether to buy a product based on the content of the search, so this stage is an important part of the transformation of consumers' attention into action, and its role cannot be underestimated. When a user takes the first step in searching for product content, big data will associate more terms with the user's search trail, and every user who clicks through the information becomes a potential audience. As a result, businesses will often improve the ranking of relevant websites based on search engine optimization rules, giving their products an advantageous position and thus greater revenue. For example, in the case of *Nezha: Birth of the Demon Child*, the film's promotion process was based on a precise grasp of data, which had the effect of multiplying two by two: by creating hot topics for *Nezha: Birth of the Demon Child* on Weibo and mainstream search engines, such as the controversial "ugly Nezha" topic by appropriately marketing the film's content in the context of current hot topics, the film's buzz was fostered so that it could be widely distributed on the internet and potential viewers could retrieve information about the film through hot topics, hot discussions and hot works on multiple search platforms or other social media platforms.

3.4 Purchase: secondary distribution

Take advantage of the serialized word of mouth in cyberspace and the quality of everyone spreading the word to spread the word twice and expand new avenues of guidance. The internet provides a platform for new media communication and marketing, while the growing number of internet users guarantees the spread of products. On the Internet, everyone is a communicator, and the sharing behavior after a purchase has transformed the consumer from an initial recipient of the product to a communicator. Secondary communication is based on the social nature of people, and users are becoming more and more accustomed to feedback on the use of products through relevant platforms, while potential consumers in the search phase obtain this feedback through the Internet, thus constituting a "viewing-share-buy" cycle. The cycle of "watch-share-buy".

The main means of secondary communication is reflected in two aspects, one is to spread word-of-mouth through pre-screening, the viewers of the screening can be famous movie watchers or famous comic book critics, or even famous virtual community bloggers who have skills in animation, comics, and games and have a huge fan base. For example, the film *The Legend of Hei* has been popularised through the comments made by famous movie-goers and comic book critics after the film's screening. The second is through the experience of watching the film after its official release, relying on the mass communication of the film after viewing. According to the six-degree space theory, when observing the cycle brought about by new media marketing such as microblogging and WeChat, it can be found that once the potential consumers in the circulation belt and those who have already purchased the film form a six-degree chain, the publicity effect derived from it will release greater value and energy. The filmmakers can use the feedback from the audience on various review sites, such as Douban and Cat's Eye, to give other audiences a deeper and more objective understanding of the film's quality, thus achieving secondary communication.

4. Conclusions

In the era of big data, when China is transforming from a digital economy to a digital economy powerhouse, algorithms as a product of technological development are impacting traditional animation production and also promoting change and innovation in the marketing model, making full use of the flourishing technological progress can better serve the good development of the animation industry.

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