How will Cinemas Save Themselves After the Epidemic

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Abstract

In January 2020, with the outbreak of a new type of tubular virus, cinemas were also required to close down. After four months of anti epidemic struggle, the number of people watching movies in cinemas was also declining. If the cinema wants to recover and make up for the losses caused by the early closure, it must carry out self rescue work. According to the 4P marketing theory, the author analyzes the movie theater from four aspects: product, price, channel and publicity, so as to better grasp the development trend of the movie theater, which has a certain reference value for relevant practitioners and policy makers to solve the problem of movie theater recovery in the current epidemic stage.

Keywords

New tubular virus; Film marketing; 4P marketing theory

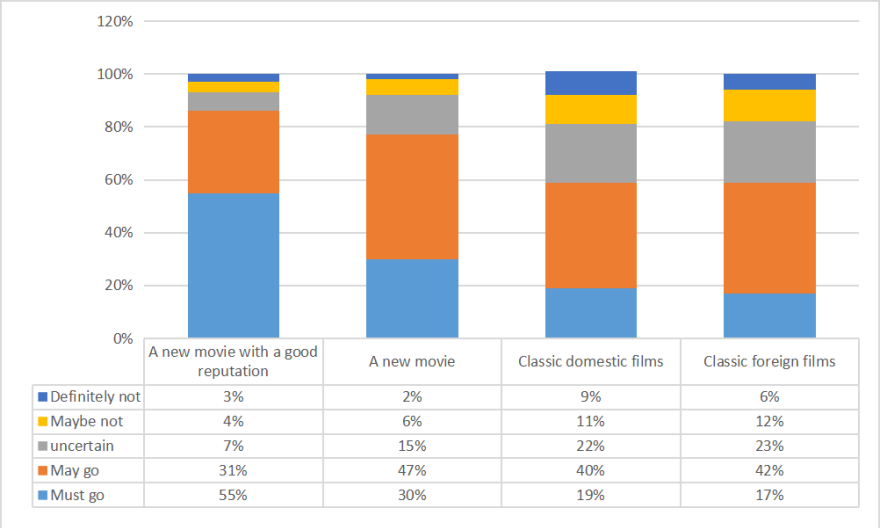
Introduction

Since the outbreak of novel coronavirus has spread throughout the country and around the world, various entertainment industries are facing a shutdown when the epidemic situation is being prevented. The film industry is also facing a severe test as an important part of the entertainment industry. On March 16, 2020, the domestic cinema began to return to work, but the box office was very bleak. According to the data of the MaoYan Movie, with the resumption of cinemas in various cities, the national box office was released on March 20, and the final day's box office was 13800RMB. Among them, it has opened 208 times in Henan, it has opened 179 times in Guangdong, and the ticket price is 0 RMB. A total of 507 theaters returned to work Monday, with a total box office of 31000RMB. According to 4P marketing theory, that is, product, price, place and promotion, the author analyzes the key to save the cinema.

Product: A Good Movie Theme is the Key to Attract Audiences Back to the Cinema

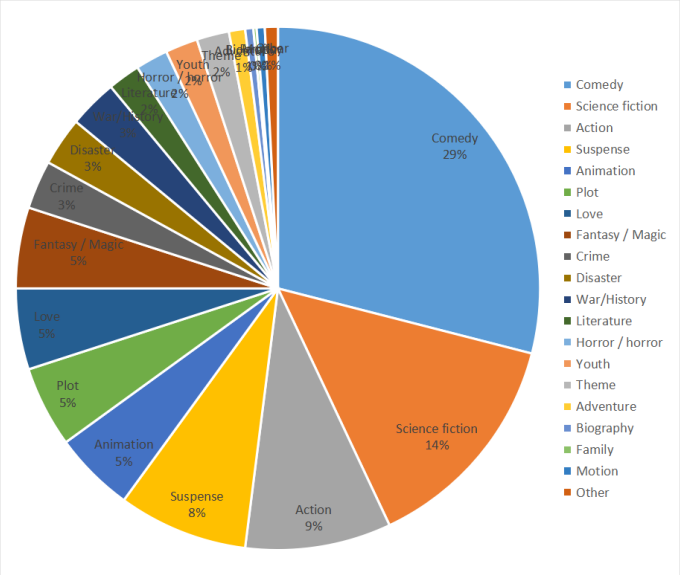
On April 13, 2020, The China Association of filmmakers and the MaoYan Movie Research Institute jointly released "the research report on the development strategy of the film industry under the influence of the epidemic-audience's willingness to watch movies", saying that high-quality new films will become the first choice for audience to watch movies in the cinema. From the following Table 1 data, we can see that: for the future cinema business, 55% of the respondents "must go" for the "a new movie with a good reputation"; 19% of the respondents "must go" for the "classic domestic movie" and "classic foreign movie" for the remake, which shows that the new movie is an important factor to drive the audience into the cinema consumption (MaoYan Movie Research Institute, 2020). Therefore, the theme, content and type of films arranged by the cinema are the important choice factors for the audience to enter the cinema. At the same time, the MaoYan Movie Research Institute has also made a survey on what kind of films the audience likes. The results are shown in Table 2. The data shows that among the factors considered by the audience in the cinema's consumer themes, the top three are comedy themes, science fiction themes and action themes, accounting for 29%, 14% and 9%, respectively. Therefore, film decision-makers can arrange films in comedy, science fiction and action themes according to the audience's wishes, which is more targeted.

Table 1 Selection of types of movie viewing in theaters in the early stage of returning to work



	A new movie with a good reputation	A new movie	Classic domestic films	Classic foreign films
Definitely not	3%	2%	9%	6%
Maybe not	4%	6%	11%	12%
uncertain	7%	15%	22%	23%
May go	31%	47%	40%	42%
Must go	55%	30%	19%	17%

Table 2 The first choice for movie theater to watch after the epidemic



Price: Reduce Ticket Price and Promote the Consumption of the Whole People

According to "The Research Report on the development strategy of the film industry under the influence of the epidemic—audience's willingness to watch movies" released by China Film Association and the MaoYan Movie Research Institute, most of the respondents believe that the epidemic will reduce their income in 2020, especially for those with a monthly income of less than 10000 RMB. And 81% of the total audience are under 10000 RMB. The superposition of these two sets of data means that nearly 80% of the audience will face increased survival pressure, or will lead to reduced entertainment spending in the recovery period. How to stimulate the audience to enter the cinema for consumption? According to the income of the audience, the ticket price can be reduced appropriately. For what kind of ticket price will stimulate the audience to enter the cinema for consumption, the MaoYan Movie Research Institute has also conducted a survey. The data are shown in the following Table 3: the ticket price is 11-20 RMB, the first tier cities account for 22%, the second tier cities account for 36%, and the third tier cities account for 35%; the ticket price is 21-30 RMB, the first tier cities account for 34%, Second tier cities account for 38% and third tier cities 40% (MaoYan Movie Research Institute, 2020). Therefore, it can be seen that most of the audience hope that the ticket price can be controlled within the range of 11-30 RMB. Therefore, the film decision makers can adjust according to the consumption level of the local city and the expected ticket price of the audience to stimulate the audience's demand for cinema viewing, which is also the key to the recovery of cinema box office.

Table 3 The expected ticket price for the audience to enter the cinema after the epidemic

	first-tier cities	second-tier cities	third-tier city
Bsae=1530	288	717	525
Less than 10 RMB	14%	12%	9%
11-20 RMB	22%	36%	35%
21-30 RMB	34%	38%	40%
31-40 RMB	28%	11%	13%
Over 40 RMB	2%	4%	3%

Channel: Open up the Sales Channel and Lead to Herd Effect

Herding behavior, also known as herd behavior, originated from the field of social psychology at first. Later, scholars extended it to the field of Finance and consumer behavior. According to social psychologist Allen (1965), herding behavior is an individual's performance that is influenced by other members of the group (Yin, 2019).Film decision makers can increase the publicity of films through various sales channels, create topics, and trigger herding.

In addition to the content of the film, ticket price is an important factor to drive the audience into the cinema consumption, sales channels play a crucial role in the movie box office. Film sales channel is an important way for film consumers to obtain products. Through this channel, consumers can let film producers know their product needs, which also affects film production to a certain extent. For example, MaoYan, Douban and other movie scoring software, users judge the quality of the movie by the score of the consumer, and this movie word-of-mouth marketing effect is very important to the consumer psychology of the audience. The reason why word-of-mouth marketing has stronger influence than traditional advertising and public relations is that consumers are more willing to believe the recommendation made by their relatives, friends or trusted people than the direct "selling" of producers. Therefore, word-of-mouth marketing has been paid more and more attention by the marketing circle (Xie, 2015).As a commercial product, the consumer behavior of watching movies is very important for the second publicity of movies. In addition to the MaoYan Movie, Douban and other scoring software as an important channel for film publicity, there are microblog, short video and other publicity platforms. According to the 44th "The statistical report on the development of China's Internet" issued by CNNIC, by June 2019, China's mobile Internet users had reached 847 million, and the online video users had reached 759 million, including 648 million short video users, accounting for 75.8% of the total Internet users (China Internet Association, 2018). The data shows that the public is more and more inclined to obtain information through mobile terminals, and mobile short video media has become an important platform for the public to obtain, share and disseminate information.

Publicity: Strengthen Film Publicity, Fission Communication

In the context of eyeball economy, it is undoubtedly an effective way for producers to gain economic benefits to attract the attention of the audience. In addition to holding more traditional offline activities such as star meet and greet, online marketing is also crucial when entering Internet Web 3.0.

The film ,Long Day's Journey Into Night ,opens an official account on the platform, and marketing around the concept of A kiss across the years in tiktok. Meanwhile, the topic of A kiss across the years in the tiktok is released before the movie is released, which is up to 159 million at the box office. But the tiktok box before the release of the story is more than tens of millions of dollars. But after the show, many viewers spread the rapid sound of the sound of the sound by mimicking some classical lines in the movie and the movie theme song "a sad" video. For example, the 1 billion 400 million times the volume of the tiktok topic is more than June 3, 2020. There are 105000 videos, and the final box office of the film in mainland China is 957 million. Short video communication is different from traditional marketing methods. Traditional marketing is mainly carried out through audience's word-of-mouth fermentation. As a new media, short video, with audio-visual language, has more innate advantages in sound and picture. It takes the lead in resonating with the audience from topic and emotion, which is more likely to cause emotional resonance of users. Through the emotional marketing of users, comments, forwarding and sharing are carried out to achieve the purpose of film marketing.

Conclusion

The epidemic has had a great impact on the whole film industry, and cinemas as terminals have also suffered serious losses. Major cinemas are also trying to actively respond to the impact of the epidemic. On April 29, 2020, Wang Xiaohui, executive vice minister of the Propaganda Department of the CPC Central Committee and director of the state film administration, presided over a working conference on the response of the film system to the epidemic. He said: "winter will always pass, and spring has come. As long as the majority of filmmakers are firmly confident and United, they will be able to eliminate all difficulties and create a new brilliance of Chinese films." The author also firmly believes that film decision makers can implement improvement measures from the above four aspects of film products, prices, channels and publicity, coupled with the strong support of the state for film policy, will win the epidemic campaign and the cinema will usher in the spring.

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