

Analysis of the Commercial Operation Strategy of the Film and Television Industry in the Digital Age

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Abstract. In the current era, digital technology is rapidly permeating production, distribution channels, and audience consumption of film and television content. The traditional operational model centered on theaters and one-way publicity has been impacted, leading the industry to shift from content creation to full-process operations. This paper focuses on the operational strategies of the film and television industry in the digital age, examining the development environment, current operational status, and optimization pathways. The study employs literature analysis methods, combined with platform dissemination phenomena and industry cases, and summarizes findings across four dimensions: content production, channel dissemination, marketing promotion, and user operations. The results indicate that the industry has now formed a landscape driven by multi-platform collaboration, short video publicity, and algorithmic recommendations, yet issues such as content homogenization, reliance on traffic, insufficient copyright protection, and coarse user operations persist. In response, this paper proposes strategies to optimize topic selection through data analysis, enhance efficiency with omnichannel approaches, strengthen word-of-mouth with refined marketing, and improve user engagement through tiered operations, offering insights for the sustainable development of the film and television industry.

Keywords: Commercial operation strategy, film and television industry, digital age

1. Introduction

The comprehensive penetration of digital technology into the entire chain of film and television content production, channel distribution, and audience consumption has brought profound changes to the overall operational logic of the industry. The operating model that used to be centered around theatrical screening and traditional promotion is now being reshaped by new mechanisms that are platform based, data-driven, and social. The rapid development of short video platforms, streaming media platforms, and multi terminal distribution channels has not only changed the way film and television works are exposed, but also changed the audience's habits of exposure, evaluation, and consumption towards film and television. In this industry environment, the core goal of the film and television industry is no longer limited to content creation but also needs to coordinate the full process operation of content exposure, public social discussion, and commercial monetization. Tang Feng pointed out that the dissemination path of film and television culture in the new media

environment has clearly shifted from one-way dissemination to a model that emphasizes platform collaboration and user participation, providing a new perspective for industry operation research [1].

From existing research, scholars have discussed changes in the film and television industry from the perspectives of short video dissemination, secondary creation, artificial intelligence applications, and digital transformation. For example, Geng Ran emphasized the comprehensive role of big data, artificial intelligence, and cloud computing in the digital transformation of film and television [2]. Li Shanshan explained the significance of data technology in improving industry efficiency from the perspective of big data and artificial intelligence driving the dissemination of drama and film [3]. Liu Xuetao focused on the secondary creation of Tiktok film and television and discussed the logic of re-dissemination of short video content under the linkage mechanism [4]. In addition, Yiyan Zhou's research confirms that short video marketing has become a core channel for film and television promotion, with platform algorithm recommendations and user interaction behavior jointly determining the popularity of content dissemination [5]. These studies provide a good theoretical basis for this article, but there is still a relative lack of research on systematically sorting out the "development environment current situation optimization strategies" of the film and television industry from an operational perspective.

Based on this, this article adopts the method of literature analysis and combines platform communication phenomena with industry cases to summarize and analyze, focusing on the external environment, operational status, and feasible optimization strategies of the film and television industry in the digital age. This article will conduct research from four dimensions: content production, channel distribution, marketing promotion, and refined user operation. The core research question is how to balance communication efficiency, content quality, and IP brand value in the film and television industry under the background of deep penetration of digital technology.

2. Development environment of the film and television industry in the digital age

The development of the film and television industry in the digital age is not solely driven by a single technology but is the result of the combined effects of policies, technology, market, and social demand. From a macro perspective, these factors overlap with each other, forming a new environment of "high liquidity, high competitiveness, and high interactivity" in the current film and television industry.

2.1. Policy environment

In recent years, the country has continuously promoted the digital upgrading of the cultural industry and encouraged the deep integration of film and television works with new media platforms and integrated media platforms. On the one hand, relevant policies support cultural content innovation, and on the other hand, they strengthen the regulation of online audiovisual content, copyright protection, and market order. This means that the film and television industry not only has broader development space but also faces stricter quality and compliance requirements. The core policy orientation is to promote the integration of high-quality content creation and digital technology simultaneously, and to eliminate the development model of industry that blindly pursues dissemination of traffic and neglects content quality.

2.2. Technical environment

Technologies such as Artificial Intelligence (AI) editing, virtual shooting, digital special effects, cloud collaboration, and intelligent recommendation are significantly changing the way film and television production and dissemination are carried out. Geng Ran pointed out that the digital transformation of film and television is no longer just a simple replacement of technical tools, but a complete process reconstruction centered around big data, AI, and cloud computing [2]. Stanley Chen pointed out that artificial intelligence can optimize the creation and distribution mechanism of interactive film and entertainment content and enhance the flexibility of content operation [6]. From a practical perspective, technological progress has made content production more efficient and dissemination more precise, but at the same time, it has also raised the industry's requirements for technical capabilities, data capabilities, and versatile talents.

2.3. Market environment

The rise of streaming media platforms has changed the viewing path of audiences, and online viewing has gradually become a choice for some viewers. At the same time, short video platforms continue to enter the scene of film and television promotion and secondary dissemination, and the market competition for film and television content has expanded from "screening competition" to "traffic competition" and "attention competition". Li Shanshan believes that big data and artificial intelligence can significantly improve promotion efficiency and audience matching in the fields of drama and film [3]. In this market landscape, competition in the film and television industry is no longer limited to the quality of content. The pace of content dissemination, platform channel resources, and online topic operation capabilities have all become core competitive elements.

2.4. Social environment

With the popularization of mobile Internet, users are more and more accustomed to fragmented viewing, social discussion and personalized consumption. The audience is no longer satisfied with passively receiving information about the work, but hopes to participate in interaction before, during, and after viewing. Short video clips, video bullet comments, comment sections, and online fan communities are all core carriers for the continuous dissemination of film and television topics. Tang Feng believes that the dissemination of film and television culture in the new media environment has presented a dual feature of "platform diffusion + user participation" [1]. Therefore, the operational focus of the film and television industry has shifted from "launching works" to "retaining and continuously activating users".

3. Development environment of the film and television industry in the digital age

In the digital environment, the film and television industry has formed a relatively mature platform-based operation pattern. Whether it is content dissemination, marketing, or user management, the industry is gradually shifting from experience driven to data-driven, but overall, there are still problems such as homogenization, excessive reliance on traffic, and extensive user operations.

3.1. Current status of channel communication operations

At present, the main position of film and television content dissemination has expanded from a single theater to multiple platforms such as iQIYI, Tencent Video, Youku, Tiktok, Kwai, etc. The

coordinated dissemination of cinema chains + networks, long videos + short videos has gradually become the norm. On the one hand, the long video platform undertakes the functions of playing main films and converting members; On the other hand, short video platforms are responsible for high-frequency exposure, topic explosion, and segment diffusion. Xiaoling Xu pointed out during the discussion of film and television operation management mode that the new operation mode is shifting from single distribution to channel collaboration and rhythm collaboration [7]. Meanwhile, the algorithm recommendation mechanism further enhances the efficiency of content exposure, enabling film and television works to reach potential audiences faster. However, this distribution model is prone to generating traffic head aggregation effects, making it difficult for small and medium cost, non-popular topic movies and TV dramas to obtain equivalent exposure resources.

3.2. Current status of marketing operations

The current film and television marketing heavily relies on short video promotion, hot search topics, expert interpretation, secondary innovation dissemination, and live streaming roadshows. Yiyan Zhou pointed out that short video marketing has a significant impact on film promotion, taking the Tiktok platform as an example, and the platform content form and user interaction will directly affect the popularity of the works [5]. Lv Guanxi and Zhang Fangling also believe that in the perspective of short videos, the dissemination of Chinese films emphasizes more on scenarization, storytelling, and rapid reach [8]. From practical operation, many works will be preheated through a combination of "plot slicing + behind the scenes footage + main creator live streaming". Although this model can improve the speed of dissemination, it has shortcomings such as homogenization of promotional content, excessive reliance on a single hot topic, and a disconnect between marketing materials and the tone of the main film. Some works create high buzz before their release, but may not truly establish a long tail reputation, indicating that there is still a need for a better balance between marketing strategies and content quality.

3.3. Current situation of user operation management

The platform has started precise distribution through user profiles, tagging systems, and recommendation algorithms. After users enter the platform, the system will push content based on their viewing time, interactive behavior, and interest preferences. At the interactive level, bullet comments, reposts, and fan groups have become important operational entry points. Liu Xuetao's research on the secondary creation of Tiktok film and television shows that the recreation behavior on the platform can strengthen the content linkage and form a strong diffusion effect [4]. Xinyu Zhang also mentioned that the development of short dramas and content is reshaping the organizational structure and audience relationships of the traditional film and television industry [9]. However, currently many platforms still focus on "algorithm push" in user management, with insufficient attention to users' emotional needs, community belonging, and long-term stickiness. This makes it difficult for some film and television work to establish a stable user base despite receiving short-term traffic.

4. Optimizing operational strategies for the film and television industry in the digital age

In response to the current problems in the industry, the film and television industry needs to simultaneously focus on four aspects: content, channels, marketing, and users. The key to

optimizing operational strategies is not simply pursuing faster dissemination, but establishing a long-term mechanism that can balance efficiency, quality, and reputation.

4.1. Content production and operation strategy

Firstly, the film and television industry should utilize big data to conduct more detailed analysis of market demand, reducing homogeneous topic selection and following trends in creation. By analyzing audience theme preferences, age stratification, viewing time slots, and online discussion hotspots, creators can accurately predict content directions with dissemination potential. Secondly, people must adhere to technology empowering content creation. Virtual filming, digital special effects, and cloud collaboration can improve production efficiency and provide more possibilities for realistic, sci-fi, and digital aesthetic expression. Li Wenting proposed that the integration of digital media art and film and television production is expanding new creative spaces [10]. But technology can only serve content and cannot replace the content itself. Therefore, the film and television industry should establish a stricter content quality review mechanism to avoid mass production of rough products in a low-cost and fast-paced manner. Especially under high traffic pressure, it is even more important to emphasize originality, realism, and aesthetic value. In the long run, the works that can truly stay are still those that have both topicality and depth of content.

4.2. Channel communication operation strategy

In terms of communication channels, the film and television industry should further build a comprehensive communication system that links long and short videos and integrates online and offline channels. Long video platforms are suitable for undertaking complete narrative and member conversion, short video platforms are suitable for completing early traffic and topic diffusion, and offline activities help enhance the sense of ceremony and social attributes of works. Xiaoling Xu's research suggests that the film and television operation management model needs to shift from single point dissemination to system collaboration [7]. In addition, the platform algorithm push mechanism also needs to balance personalized recommendations with content diversity dissemination. If the platform relies solely on a single interest push mechanism, it will continue to squeeze the exposure channels of niche high-quality films and TV dramas. Therefore, while ensuring accurate distribution, the platform should also reserve a certain display channel for small and medium-sized creators and non top content. At the same time, for short video and film editing, the industry should strengthen copyright regulations to avoid unauthorized secondary dissemination that damages the rights and interests of legitimate content. Reasonable slicing and dissemination can help a work break through boundaries, but the prerequisite is to respect the boundaries of originality and authorization.

4.3. Marketing and promotion operation strategy

Film and television marketing should shift from a single exposure-oriented approach to refined, content-based, and word-of-mouth operations. Short video promotion can continue to be an important tool, but the focus should shift from simply creating popularity to providing authentic and effective content information. For example, through plot segments, behind the scenes production, interviews with creators, and expert interpretations, the audience can establish a preliminary judgment on the style and quality of the work in a short period of time. Yiyan Zhou's research shows that the effectiveness of short video marketing largely depends on the degree of matching between

content form and platform mechanisms [5]. Lv Guanxi and Zhang Fangling also pointed out that the dissemination of movies in the short video environment requires more scene based storytelling and user participation [8]. Therefore, marketing activities should not only pursue hot searches and exposure but also minimize malicious hype and hollow advertising as much as possible. The industry can continue to explore aspects such as online premieres, virtual live streaming roadshows, and IP linkage marketing, but it is necessary to keep marketing consistent with the quality of the works. At the same time, for secondary creative content, a more standardized guidance mechanism should be established to make user communication a brand asset rather than uncontrolled information noise.

4.4. User refined operation strategy

User operation is the most easily overlooked but also crucial aspect of the digital age film and television industry. The platform and film producers should further improve the user profile system, and operate it in layers based on age, region, viewing frequency, theme preferences, and interactive behavior. For young users, social communication and interactive gameplay can be strengthened; For core fans, deeper behind the scenes content and communication with creators can be provided; For general entertainment users, they can lower the threshold of contact through short and fast content. Liu Xuetao's research on Tiktok's second creation of film and television shows that users are not just passive receivers, but active participants in the communication chain [4]. Therefore, the film and television industry should actively build fan communities, topic communities, and interest communities to enhance users' sense of participation and belonging. Xinyu Zhang's research also suggests that the short drama and short content ecosystem is restructuring the interactive relationship between platforms and users [9]. More importantly, the platform needs to incorporate audience feedback data into the decision-making process for content creation and promotion. User comments, playback completion rate, sharing rate, and replay rate should all be important criteria for subsequent topic selection, editing, and marketing adjustments. Only by forming a closed loop of "content production user feedback operation optimization" can the film and television industry achieve more stable development in fierce competition.

Overall, the film and television industry in the digital age has not simply changed its communication tools but has rebuilt the entire value chain. From content to channels, from marketing to users, every link requires awareness of data, platform, and interaction. Geng Ran's research on digital transformation, Li Shanshan's discussion on the role of big data and AI promotion, and Stanley Chen's analysis of AI driven industry innovation all indicate that technology has become an indispensable foundation for film and television operations [2, 3, 6]. The competition in the future film and television industry may appear to be a competition between works, but in essence, it is a comprehensive competition of organizational ability, technical ability, and user connection ability.

5. Conclusions

This article analyzes the operational strategies of the film and television industry in the digital age and uses literature analysis to systematically review the industry's development environment, operational status, and optimization path. Research has found that digital technology, platform mechanisms, and changes in user behavior collectively drive the deep transformation of the film and television industry. At the level of dissemination, film and television content has shifted from single cinema line dissemination to multi-platform linkage; At the marketing level, short video promotion,

topic management, and influencer communication have become the main methods; At the user level, algorithm recommendations and community interaction have gradually become important tools for maintaining audiences.

At the same time, this article also found that there are still some obvious problems in the current digital transformation process of the film and television industry, such as content homogenization, excessive reliance on traffic for marketing, inadequate copyright protection, and extensive user operations. The above pain points indicate that digital transformation cannot automatically achieve high-quality operations, and the core competitiveness of the industry still relies on content quality, channel distribution capabilities, and full chain collaborative management level.

Therefore, the film and television industry should continue to make efforts in four aspects in the future: first, to enhance the pertinence of content production through data analysis; The second is to improve communication efficiency through global channels; The third is to enhance brand reputation through refined marketing; The fourth is to enhance user stickiness through user segmentation operations. Only by combining technology application, content creation, and user relations can the film and television industry achieve more stable and sustainable development in the digital wave. The research conclusion of this article can provide practical reference for film and television production companies, video platforms, and content creators, and at the same time establish a basic analytical framework for subsequent research on digital film and television operations.

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