China's Variety Show Market, Marketing, and Optimization

Huijia

Abstract. In the era of digital media, the Internet is ushering in the era of "major self-sourced" variety shows. In 2014, iQIYI released "Qipa Shuo," marking the beginning of the Internet era of "major self-sourced" variety shows. The current variety shows have gradually become media integration, cross-platform promotion, and real-time interaction. This study adopts a case study analysis method, taking China's self-sourced variety shows as the main research object, and selects representative popular programs as analysis cases. The core purpose of this article is to conduct case studies on certain "phenomenal" web variety shows, as a form and style of variety entertainment. In terms of the environment and new development directions of China's variety show market, online self-produced variety shows have developed rapidly. This study comprehensively re-examines the content production and marketing strategies of Chinese variety shows. This study adopts a case study analysis method, taking China's self-sourced variety shows as the main research object, and selects representative popular programs as analysis cases. The core purpose of this article is to conduct case studies on certain "phenomenal" web variety shows, as a form and style of variety entertainment. In terms of the environment and new development directions of China's variety show market, online self-produced variety shows have developed rapidly. This study comprehensively re-examines the content production and marketing strategies of Chinese variety shows.

1 Introduction

In recent years, online video services have begun collaborating with film and television production entities or other production companies, essentially still representing the content and style of television variety shows. Some scholars even point out that China has entered an all-new era of variety entertainment. Variety shows have become a significant form of entertainment in people's lives, increasingly gaining popularity and attention in the era of social media. Some produced variety shows have developed rapidly, thriving in the vast platform of the internet, major Chinese video platforms have started to scale up their foray into variety show production, ushering in the era of "major self-sourced" variety shows. In just a few years, web variety shows, primarily through online platforms, have produced a series of popular self-produced variety shows, primarily through online platforms, have produced a series of popular self-produced variety shows. In 2014, "Qipa Shuo" upon its release, 2014 was dubbed the "inaugural year of self-sourced variety show production." "Idol Producer" [4]. In just a few years, web variety shows have produced several popular programs, such as "Agency," "This Is Street Dance," "Produce 101," and "Tencent Video, and Youku," as the top tier of web variety shows, have emerged victorious, garnering significant audiences, among Chinese web variety shows has intensified, survival. Especially in recent years, as competition is fiercer, and innovation is the only path to competition is fiercer, and innovation is the only path to In the fierce competition in China's variety show market, online self-produced variety shows have developed rapidly, this study comprehensively re-examines the content production and marketing strategies of Chinese variety shows.
2 Literature review

Several Chinese scholars have begun analyzing web variety shows, starting with the collection, organization, and analysis of relevant data and materials to outline the characteristics of web variety shows, including some innovative forms and content. Zhao and Chen analyzed various aspects and stages of the programs, emphasizing on deep content cultivation: positioning, structure, and innovative content, noting that web variety shows have overtaken traditional media shows such as strong interactivity, flexibility, and personalized narratives allow distinctive web variety shows to stand out, with the integration of internet thinking resulting in vastly different web variety shows compared to traditional ones.

Additionally, scholars have focused on the marketing strategies of variety shows, specifying the marketing strategies for media products such as strength, personality, and homogeneity. In terms of profit, web variety shows actively explore pay-per-view and promotes monetization. For example, the varieties of Chinese web variety shows have experienced explosive growth, and Liu's reviews the based self-planning, production, and dissemination, not only content but also marketing and promotion strategies, struggling to keep up with the rapid development of Chinese video websites and the internet environment, it selects representative and typical representatives to analyze the current issues of variety shows targeting and stronger interactivity, but still face issues such as copyright disputes and homogeneity.

These studies clearly explain from a micro perspective how variety shows in China's new media era have achieved standardized production. In terms of profit, it expounded on deep content cultivation: positioning, structure, and innovative content, noting that web variety shows have overtaken traditional media shows such as strong interactivity, flexibility, and personalized narratives allow distinctive web variety shows to stand out, with the integration of internet thinking resulting in vastly different web variety shows compared to traditional ones.

Moreover, in the unique environment of online marketing strategies, only by fully and effectively utilizing big data can one capture market environments and audience preferences. Yan showed profound competitive environment. With big data, researchers can uncover the deep connotations of variety shows, pointing out common issues such as copyright disputes and homogeneity.

3 Research methods

This paper primarily utilizes the case study method. It produced variety shows, scholars have mostly conducted research on web variety shows such as strong interactivity, flexibility, a more personalized narrative, and topical narratives. These studies clearly explain from a micro perspective how variety shows in China's new media era have achieved standardized production.
4 Market analysis

4.1 Current development status of China's variety show industry

4.1.1 Market size

As shown in Figure 1, data indicates a declining trend in the market size of China's television variety shows, dropping from 45 billion yuan in 2019 to 38.2 billion yuan. However, the market size for web-based variety shows has shown an upward trend, rising from 15.6 billion yuan in 2019 to 18.2 billion yuan by 2023. As the Chinese internet film and television industry continues to develop, the market size for China's web variety shows is expected to expand further.

Fig. 1. Statistical chart of variety show market scale changes in China from 2019 to 2023

4.1.2 Number of premieres

The data in Figure 2 shows a decrease in the number of variety shows broadcast in 2023 compared to the previous two years, with a noticeable decline in the number of self-produced shows by major platforms. In 2023, the number of new variety show premieres in China was 428, a decrease of 27 from 2022. The number of web variety shows launched was 215, down by 28 from 2022.

Fig. 2. Statistical chart of online variety and network variety in China from 2021 to 2023

4.1.3 Key variety shows

Idol audition programs like "Produce Camp" and "Youth With You" remain the hottest variety show genres. Once the audition themes conclude, viewers' attention is expected to disperse again to other genres of programs, such as "Back to Field" and "Ace vs Ace," among other outstanding variety shows.

Table 1. 2021 key variety show overview.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Variety Show</th>
<th>EntGroup Broadcasting Index</th>
<th>Broadcasting Platform</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Produce Camp</td>
<td>70</td>
<td>Tencent Video</td>
</tr>
<tr>
<td>2</td>
<td>Youth With You</td>
<td>68.4</td>
<td>iQIYI</td>
</tr>
<tr>
<td>3</td>
<td>Call Me By Fire</td>
<td>65.1</td>
<td>Mango TV</td>
</tr>
<tr>
<td>4</td>
<td>Back to Field</td>
<td>65</td>
<td>Mango TV</td>
</tr>
<tr>
<td>5</td>
<td>Street Dance of China</td>
<td>63.2</td>
<td>Youku</td>
</tr>
<tr>
<td>6</td>
<td>Ace vs Ace</td>
<td>62.8</td>
<td>Tencent Video, iQIYI, Youku</td>
</tr>
<tr>
<td>7</td>
<td>The Detectives Adventures</td>
<td>62.1</td>
<td>iQIYI</td>
</tr>
<tr>
<td>8</td>
<td>Heartbeat Offer</td>
<td>62</td>
<td>Tencent</td>
</tr>
<tr>
<td>9</td>
<td>Sisters Who Make Waves</td>
<td>61.5</td>
<td>Mango TV</td>
</tr>
<tr>
<td>10</td>
<td>Talk Show Conference</td>
<td>61.5</td>
<td>Tencent</td>
</tr>
</tbody>
</table>

4.1.4 Market analysis

4.1.5 Strategic study

Coupled with the current development status of web variety shows, it offers reflections and analyses, aiding in clarifying the advantages and disadvantages in their marketing strategies and providing insights for their own or similar shows' future development.
4.1.4 Competitive landscape of China's variety show market

![Chart showing market share of different platforms]

Fig. 3. Market share of different platforms for China's variety shows

4.2 Marketing strategies for variety shows

As the online video industry landscape has improved, with芒果TV's exclusive web variety shows continuously increasing. According to the average competitive landscape of China's variety show market. In 2022, Mango TV's exclusive web variety shows rank in the second tier. The largest audience group for web variety shows enjoy the show in a light manner, combining entertainment with knowledge, and engaging in debates in a lively way. The youth are the primary audience for web variety shows, leveraging topic influence to drive the show's fame, precisely targeting such audiences, followed by the youth, leveraging topic influence to promote the show. Nearly all major online video programs have a massive base of online users. Everything from the show's topics, the language style, and video editing to guest selection is highly overlapping with the audience of social media platforms and drawing the audience's attention from these shows.

Among the largest online video platforms, the ratio of each platform's audience reached 24.6%, underscoring that the young demographic remains the main user group of the internet. China's internet users, video websites are characterized by youthfulness and individuality and narrowcasting. According to the 44th Statistical Report on Internet Development released by the China Internet Network Information Center, internet users aged 18-24 account for 40.2% of China's internet users. The number of internet users aged 29-36, the largest single-age group, is 39%.

Traditional TV programs cater to family units with a broad age range that cannot be segmented, a factor that greatly hampers the planning and targeting of these shows. Web variety shows, immersed in the online environment, are highly segmented on age, gender, and location. Therefore, by relying on digital technology and the planning and targeting of these shows, web variety programs have a higher yield.

However, there are also significant limitations. These shows are widely distributed on video platforms like Weibo, WeChat, and forums. The massive base of these platforms like Weibo, WeChat, and forums is the necessary means to win in the competition. Therefore, by realizing that video producers need to use the promotion by various video programs, and its more open and natural have open channels for promotion, and its more open and natural have open channels for promotion, and its more open and natural have open channels for promotion, and its more open and natural have open channels for promotion.
5 Conclusion

The real-time interactive experience can significantly improve the audience's engagement and participation. This is because the audience's ability to directly interact with the show's content through various media platforms allows them to not only watch but also participate in the show's progress. This form of interaction is particularly visible in online programs where the audience can react in real-time and their feedback can influence the show's development. The audience's input, whether through bullet comments or voting devices, can shape the show's content and evolution.

In conclusion, the research strongly supports the idea that interactive techniques can significantly enhance the audience's experience and engagement in variety shows. This is especially relevant in the digital age where technology has made it possible for audiences to interact in real-time with their favorite shows. The examples given in this paper, such as the use of bullet comments and voting devices, exemplify how technology has revolutionized the way we consume and interact with content.

References


Z. X. Lin, M. P. (2020)
