

Content Marketing Strategies in the Digital Transformation of Traditional Broadcasting Media: A Case Study of Beijing Radio and Television Station and Qingdao Media Group

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Abstract. As audience attention and discovery behavior increasingly shift to a platform-based environment, traditional broadcasters are facing pressure to redesign their value creation and distribution methods. Taking Beijing Radio and Television Station (BRTV) and Qingdao Media Group (QMG) as examples, this study explores the practical role of content marketing as a strategy in the digital transformation of traditional broadcasting institutions. The study uses a qualitative case study approach. It draws on publicly available materials about organizational structure and platform operations, and analyzes them through a strategy-and-mechanism framework. Four recurring strategy clusters are identified: integrated "central kitchen" workflow, which can realize the reuse and adaptation of content; multi-platform account combinations that support audience segmentation; data-driven routines that incorporate performance signals into daily planning; and short videos that adjust the narrative style according to platform practice/Social media innovation. The analysis also reveals three empowerment mechanisms: the internal coordination capacity created through organizational reorganization; the structural boundaries formed by the tension between business incentives and public communication responsibilities; and the external governance layer shaped by platform algorithms and traffic rules. Overall, the research results show that content marketing in traditional broadcasting reflects a limited institutional adaptation rather than a mere marketing upgrade, which has a clear impact on governance design, brand consistency and the use of indicators.

1 Introduction

After entering the era of new media, the traditional media industry is facing tremendous changes. For traditional broadcasters, content distribution is now shaped more by platforms' rules than by fixed schedules made by themselves. Audiences' attention is scattered across short videos, feeds, and multi-account ecosystems, so visibility increasingly depends on platforms' recommendation systems, video rankings, and interaction data. Therefore, digital transformation is not simply about moving content online. More importantly, broadcasters

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need to reconsider how the value of their content is sustained when competing with more attractive public and entertainment content. As earlier studies note, this process involves not only technology adoption, but also changes in organizational routines, management logic, and performance evaluation [1-3]. The key tension is that broadcasters are pushed to adapt to platform rules, while still being expected to maintain credibility and public value [2, 4].

In this context, content marketing matters because it brings marketing logic into content production itself. It is not just promotion added after production, but a shift in how topics are selected, packaged, distributed, and evaluated across platforms [3, 5, 6]. Existing studies explain the impact of digital transformation and content marketing separately, but less attention has been given to how they connect in traditional broadcasting, especially under the tension between commercial pressure and public responsibility. This article therefore focuses on two questions: what strategy clusters broadcasters actually use in digital transformation, and what organizational and institutional mechanisms both enable and constrain them.

This research fills this gap through the case analysis of Beijing Radio and Television Station (BRTV) and Qingdao Media Group (QMG). BRTV and QMG were chosen because they play an important role as major municipal broadcasting agencies under strong platform competition and clear public communication expectations in Chinese broadcasting field. These cases are used to discuss how content marketing can be integrated into transformation practice, and how strategic choices are affected by organizational coordination and platform governance conditions. Following the funnel logic, this article discusses the specific organizational strategies and mechanisms for building the adaptability of broadcasting institutions from the general pressure of the platform-based media environment.

This article revolves around three research questions:

RQ1: As shown by BRTV and QMG, what content marketing strategy clusters can be identified in the digital transformation of traditional broadcasting institutions?

RQ2: How are these strategies organized and implemented through internal coordination, workflow design and cross-platform operations?

RQ3: Which institutional boundaries and external platform mechanisms determine the effectiveness and risks of these strategies?

In terms of methodology, this study adopts the qualitative case study method. The analysis is based on publicly available organizational descriptions and platform-oriented operational trajectories, and uses strategy and mechanism frameworks to link practice with the conditions that make it possible. The focus is not to claim a causal impact on the audience's results, but to build an explanatory framework to explain how strategies are combined, why they take the current form, and where tensions arise under platform dependence and public responsibility constraints.

There are three contributions to this article. First of all, it provides an operational strategy diagram for content marketing in the digital transformation of broadcasting institutions, which is divided into four clusters: integrated "central kitchen" workflow, multi-platform account combination, data-driven production process and short video/social media innovation. Secondly, it explains these strategies through three empowerment mechanisms: the internal coordination ability created through organizational reorganization, the structural boundaries formed by the tension between commercialization and public responsibility, and the external governance layer shaped by platform algorithms and traffic rules. Third, it translates these findings into practical suggestions, emphasizing the use of governance design, brand consistency rules and disciplined indicators, rather than just calling for increased content output or adopting more radical growth strategies.

2 Core concept

2.1 Digital transformation of traditional broadcasting and television media

The digital transformation of traditional media mentioned in this article refers to the process of traditional radio and television institutions reorganizing their own "value creation methods" in response to external changes in the platform distribution and data-intensive media environment. It is not only to "move the content to the Internet", but also to change the internal logic of production, management and evaluation - especially since content visibility and reach are now predominantly shaped by platform algorithms and recommendation systems rather than predetermined broadcast schedules, forcing organizations to reconsider how they prioritize editorial decisions. The definition follows a more macroscopic understanding: digital transformation is often an intertwining of technology adoption, marketing logic and organizational change, rather than treating technology as an isolated equipment upgrade [3].

From the level of technology and mechanism, this transformation is closely related to the three types of changes. First, on-premises AI and automated media analysis tools are increasingly integrated into the news production pipeline, enabling accelerated workflows across topic identification, content retrieval, automated summarization and format adaptation. For broadcasting organizations transitioning to digital-first operations, AI transcends its role as a mere production tool and enables content modularity and cross-platform reuse. Relevant research in the field of broadcasting has given specific cases: how AI-driven media analysis is embedded in the end-to-end release process to support the workflow of digital content marketing [7].

Second, big data-enabled vertical segmentation, meaning the subdivision of audiences based on interests, demographics and consumption patterns, has altered how broadcasters conceptualize audiences. The audience is no longer perceived as a homogeneous mass; instead, platforms enable granular segmentation based on interests, geographic location and consumption scenarios. This promotes traditional media to produce multiple versions of "approximate content" for different accounts or different platforms - the core facts are similar to the narrative, but differentiate in terms of title, angle, rhythm and packaging to better fit the platform logic than the traditional broadcast logic [2, 3].

Third, digital transformation has strengthened the dependence on the platform. Although broadcasting organizations increasingly develop proprietary apps and websites, the mechanisms that drive content discovery remain concentrated within large platform recommendation systems. Empirical industry data indicates that short-form video platforms increasingly shape the center of gravity of user attention and media consumption, which makes it difficult for traditional broadcasting organizations to rely only on their own channels to complete communication and growth [8].

Overall, these changes mean industrial restructuring: radio and television institutions are no longer the only "gate" to reach the audience. They operate in a broader platform ecology, and their organizational structure and value creation model have also been reshaped.

2.2 Content marketing as a strategic function in traditional broadcasting organizations

This article understands content marketing as a strategic method: to establish stable relationships by outputting content that is valuable to the audience and relevant to the audience, rather than relying mainly on direct persuasive advertising. The key difference between it and traditional advertising is not only the change in form, but also the intention

and time span: content marketing hopes to accumulate long-term attention, trust and repeated interaction through the content that the audience is willing to actively consume [5, 6].

Media organizations operate simultaneously as content producers and institutional brands. This dual identity means marketing logic must be integrated into everyday editorial production, but more like embedding marketing logic into daily collection and production. Digital transformation research points out that marketing considerations such as audience data, distribution performance, platform visibility, etc. are increasingly being incorporated into content production decision-making [3].

This integration mainly supports two functions. The first is brand building: stable tone style, recognizable content form and clear theme positioning help broadcasters bring their institutional credibility into the digital space where it is more difficult to build trust. The second is audience relationship maintenance: content marketing emphasizes continuous interaction, community management and serial supply, which helps to reduce audience loss in a fiercely competitive platform environment [6].

At the same time, it must also be recognized that there is a key tension: if content marketing is narrowly understood as "chasing indicators", mainstream media organizations may sacrifice content coherence and public value for short-term interaction. Content marketing should be understood as a strategic equilibrium balancing platform responsiveness with institutional credibility: on the one hand, it uses platform-oriented narrative and expression skills, and on the other hand, it protects institutional credibility as a long-term asset [2].

3 Content marketing strategy in digital transformation

The digital transformation of traditional radio and television institutions is often described as changing from "broadcast content" to "operational content". What has changed is not just the channel, but the whole set of logic: content needs to flow across platforms, needs to be packaged differently for different audience segments, and more and more platform-oriented indicators are used for evaluation, instead of just TV ratings as the only standard. A productive approach is to examine four strategies widely adopted by mainstream media institutions that have repeatedly appeared in China's mainstream media practice: "central kitchen" production mode, vertical multi-platform multi-account distribution, data-driven (or data-enabled) production mechanism, and short video and social media innovation. These strategies can improve reach and efficiency, but they will also bring new tension - such as the contradiction between content consistency, credibility and institutional identity.

3.1 "Central kitchen" as a content strategy: one-time production, multiple adaptation

The "central kitchen" model is often expressed as an integrated process in China, emphasizing "one-time collection, multiple generation, and multi-channel release". This framework assumes content modularity and centralized editorial coordination: the content should be modular and can be repackaged for different platforms; and cross-departmental coordination is done by the internal scheduling mechanism. Public relevant descriptions usually emphasize unified scheduling, instrumental distribution and cross-departmental coordination.

From the perspective of content marketing, the significance of "Central Kitchen" is that it regards content as a reusable and repositionable asset. Compared with the respective outputs of "new media groups" that are separated from each other, broadcasting institutions can adapt to the content form of the platform while maintaining editorial consistency. This is also the practical integration point emphasized by the Digital Transformation Research

Institute: production and marketing begin to intertwine, because packaging decision-making (title, framework, form) increasingly determines whether the content can be recommended and disseminated on the platform [3].

However, it should be pointed out that the "central kitchen" is not naturally equivalent to success. It is easy to become "administrative centralization and implementation dispersion": the organization claims integration, but in fact it still operates according to the old inertia. Therefore, the evaluation of this strategy should not merely look at whether a "converged news editorial department" has been established, but also on whether it really brings faster adaptability and clearer cross-platform positioning.

3.2 Vertical distribution of multi-platform and multi-account: "one institution, multiple faces"

The second strategy involves building an account matrix consisting of multiple platform accounts with distinct positioning, instead of relying only on a single official account. In practice, this usually means that different columns, channels or departments operate their own authentication accounts on short videos and social platforms, and each account is aimed at narrower interest groups. The key is not only "more accounts", but "more clear subdivision": different accounts can adopt different tones, rhythms and focus on topic selection, while sharing the endorsement brought by the credibility of the institution.

These cases illustrate how institutions occupy multiple platform niches simultaneously. Only on the TikTok platform, Beijing Radio and Television Station (BRTV) has multiple program or channel-level authentication accounts (for example, "Everyone's Collection" and "Innovative Beijing" and other accounts are clearly presented as the official account of the program). On the Qingdao side, its official website describes the operation of a large-scale "all-media matrix", covering "more than 270 online media platforms", and claims that the overall user scale exceeds 100 million (as a general self-statement of its matrix construction intention). Qingdao also has TikTok authentication accounts with a high number of fans, such as "Pioneer News", which are presented as the official account of the column on the platform.

From the perspective of content marketing theory, this strategy is similar to audience segmentation and brand structure: the institution maintains the "parent brand" (credibility), while the sub-account is optimized and operated for different communities as a "sub-brand"[6]. Such fragmentation may lead to an incoherent institutional brand presence: if each account only pursues its own interactive goals, the institution may lose consistent brand recognition, eventually forming a content platter with a dispersed style and difficult to assemble into the overall image of the "mainstream media".

3.3 Data-enabled content production: when indicators enter the daily editing

The third type of strategy is data-enabled (or data-driven) content production. The digital platform provides explicit performance signals - play volume, completion rate, likes, forwarding, etc. - which is difficult for any content team to ignore. In the platform environment, these signals will also affect the distribution results, thus indirectly shaping the topic selection and scheduling. This is consistent with the relevant discussion: digital transformation brings marketing logic into the organizational process [3], media organizations operate under algorithmic conditions, and their visibility mechanism is reconfigured [2].

The problem here is not whether to use the data, but how to use it. If data is regarded as the only measure of audience value, broadcasting organizations may fall into a cycle of short-term optimization (which is more popular today), thus damaging long-term trust. For the mainstream media, this risk is more prominent than purely commercial content creators. A

more sustainable approach is to use data analysis as feedback for operational decisions while maintaining safeguards for editorial standards - such as duration, packaging, release time and distribution rhythm - while setting up a protection mechanism for editorial standards and public value issues to avoid them being ruled by purely indicator logic.

Industry-wide observations indicate that large-scale content output and account matrix strategies have become common practices among mainstream media institutions. In the report on the Beijing Municipal Government website on the 2025 Beijing Media Integration Conference, relevant comments from CTR mentioned the high-frequency content output of mainstream media on social platforms and the prevalence of third-party platform account matrix. Even if these expressions are more like macro signals at the industry level than accurate measurements for an institution, they still reinforce a judgment: data analysis and platform-oriented KPIs are affecting the production and operation of news at the industry-wide level.

3.4 Short video and social media innovation: letting "broadcast authority" adapt to the platform narrative

Short-form video strategies represent one of the most visible adaptations to platform-oriented media ecosystems. Short videos not only cut long programs into fragments, but also change narrative expectations: content needs to be set up earlier, the rhythm needs to be faster, and visual information needs to carry meaning with less narration. In the digital video scene, advertising logic and program logic are also further overlapping, which puts broadcasting institutions under pressure to make public content more "distributable" and "circable" [9].

Similarly, people can see this adaptation trace in the public distribution performance of BRTV and Qingdao: the official TikTok account at the program level shows that the broadcasting organization not only uploads content, but also regards the platform operation as a stable extension of program dissemination; Qingdao official website also describes itself as a matrix of "platform + account" Form, in essence, it is declared at the institutional level that cross-platform release has become the norm.

The remaining analytical questions concern both the effectiveness of these strategies and the challenges they generate. The industry's discussion of digital media trends has repeatedly shown that the competition for attention is intensifying, and the audience is further moving to the mobile-first consumption model. [8] For mainstream broadcasting organizations, the difficulty is not the lack of content supply, but whether it can uphold credibility in an interactively driven platform environment. If the practice of short videos is fully traffic-oriented, the institution may get the number of views, but may lose the reason to continue to be paid attention as the mainstream media; if it rejects the narrative rules of the platform, it may maintain the authority, but it is "invisible" among young users.

3.5 Summary

Overall, these four strategic combinations explain why content marketing has gradually become a realistic way of working in the digital transformation of traditional radio and television institutions: the central kitchen improves efficiency and consistency; the vertical account matrix supports subdivision and circulation; data processes affect production decision-making; short video innovation makes content Adapt to the platform narrative. But the same strategy will also bring new problems - fragmentation, indicator dependence and value tension - which requires careful management by the mainstream media. Therefore, this chapter focuses not only on "what they do", but also on how these strategies reshape the relationship between institutional credibility and platform logic.

4 Mechanisms at the organizational and institutional level

Content marketing strategies in the traditional broadcasting sector do not succeed simply because an organization decides to adopt them; they also depend on technical infrastructure, cross-departmental coordination, and platform-specific distribution rules. Practices such as integrated "central kitchen" workflows, multi-platform account portfolios, and short-video innovation depend on organizational and institutional conditions. This chapter highlights three mechanisms that operate in sequence, linking internal coordination, institutional identity, and external platform governance into a connected analytical framework. (1) organizational restructuring that builds internal coordination capacity for cross-platform operations; (2) the tension between commercial imperatives and public-media responsibility, which prevents content marketing from being reduced to metric chasing; and (3) platform algorithms and traffic rules as an external governance layer that shapes visibility and incentivizes platform-oriented production and packaging. Together, these mechanisms suggest that content marketing in broadcasting is better understood as a form of institutional adaptation constrained by public responsibility, organizational capacity, and platform governance [1-4, 10].

4.1 Integrated media organization restructuring: putting "cooperative ability" into practice

A common misunderstanding in discussions of digital transformation is to treat technology as the core driver while overlooking the importance of organizational restructuring and workflow redesign. However, strategic management research emphasizes that only when the organizational structure, process and decision-making power are aligned with the external environment will digitalization produce substantial changes [1]. In the context of radio and television, media organization restructuring transforms cross-platform content marketing from intention into operational capability, including coordinated planning, multi-platform adaptation, and unified distribution.

Taking Beijing Radio and Television Station as an example, this case illustrates how institutional restructuring supports large-scale cross-platform content coordination. The public report mentioned that when its Integrated Media Center was established, it emphasized "centralized command, coordinated dispatch, resource sharing, collaborative production, and multi-dimensional communication", and proposed to unify the management of WeChat official account, mobile client and other channel resources to build a new media matrix and realize "one-click release". The reason why these descriptions are important is that they clarify the organizational functions required for the scale of content marketing: scheduling, standardization and unified operation, rather than simply emphasizing content quantity or content proliferation.

The "Beijing Time" platform further reflects this organized channel integration: its official introduction said that the website and APP were established under the guidance of the publicity department, which is one of the municipal media platforms. This positioning reflects a strategy of centralized resource allocation and unified branding for the station's digital video content, and is under the overall management of the BRTV Integrated Media Center, which become a new business model of collection and editing integration. The article of Beijing Radio and Television Bureau also positions "Beijing Time" as a smart media platform for Beijing Radio and Television Station, which aggregates channel resources and carries platform integration.

In contrast to Beijing's centralized coordination, Qingdao's reform highlights workflow reinvention and organizational flexibility, the expression of "process reinvention and organizational reconstruction" is more direct. An interview transcript of Qingdao News

Network in 2017 mentioned the formulation of a "five-year plan", the construction of a news all-media collection, compilation and distribution production and operation platform (central kitchen), and the formation of a pattern of "one-time collection and multi-platform distribution" through production process reinvention and organizational structure reconstruction. The case article in 2024 further describes that its Integrated Media Center is based on the "Blue Eye (Lanjing)" client, setting up five centers (news, broadcasting, programs, cultural creation, education), and cultivating the "Green Cavalry (Lvqibing)" team and studio matrix. The exclusive interview in 2023 explains the organizational mechanism of "center + team", including authorization transfer, market-oriented assessment and team autonomy. Delegated authority and team autonomy allow editorial teams to respond more quickly to platform trends.

These public materials jointly explain that for radio and television, media restructuring is not a simple "system" but an internal governance design, which provides resource integration, process connection and evaluation mechanisms for content marketing (especially multi-platform repackaging and account matrix operation) [3].

4.2 Commercialization and public responsibility: the structural boundaries of content marketing

Unlike pure commercial content institutions, mainstream media must fulfill public communication functions such as policy interpretation and public service information dissemination. Picard pointed out that media companies are under economic pressure, but long-term sustainability depends on maintaining the "unique value" recognized by the audience and stakeholders. For the mainstream media, this value is often credibility and publicity, so content marketing cannot simply pursue traffic growth because excessive focus on clicks may weaken issue depth and contextual explanation. From the public point of view, the integrated reform of Beijing and Qingdao is not based on the goal of pure commercialization. Their reform strategies continue to emphasize public communication responsibilities alongside digital innovation. The self-introduction of "Beijing Time" emphasizes the attributes of the party media and the mission of major theme communication, and also emphasizes the multi-form product capability. Qingdao's interview record juxtaposes media integration with advertising mechanism reform and channel reform, reflecting the dual logic of "public capacity building + mechanism vitality improvement". This shows that structural tension really exists: institutions not only need to prove public value and legitimacy, but also need to gain continuous attention and resources in platform competition.

From the operational level, this tension will be specifically found in three places: performance evaluation (weight of mobile indicators), brand consistency (fragmentation risk brought about by matrixization), and communication style boundaries (consumption of credibility by entertainment routines). This is also in line with the view of digital transformation literature: marketing logic will enter the organization, but it must match the identity of the institution [3, 4].

Beijing's policy environment also reflects this governance orientation: the relevant policies propose to reshape the organizational structure with all-media thinking, build an all-media command and dispatch system, and encourage project system, studio and other organizational forms, while emphasizing the weight of mobile terminal first-release indicators. Such policy signals mean that growth and visibility are institutionalized and "incorporated into management" rather than completely left to market impulses.

4.3 Algorithm, traffic and platformization: how external governance affects content decision-making

Even if the internal coordination is strong, radio and television still spread in the platform ecology, and visibility and audience reach are largely shaped by platform recommendation algorithms. Napoli pointed out that the measurement system will shape the priority of producers; in the platform environment, Indicators such as completion rate and watch time influence algorithmic distribution, but also determine distribution. So a cycle is formed: good performance → more visible → influence planning → planning is more suitable for algorithm preferences.

Nieborg & Poell summarizes this trend as the platformization of cultural production: the platform uses data infrastructure, realization system and algorithm sorting to shape the creation and dissemination conditions. For radio and television, this explains why "multi-version testing of approximate content" is common - not a simple repetition, but a strategic response to external visibility rules.

The risk lies in the potential misalignment between algorithmic incentives and public communication values, particularly when public affairs reporting must balance audience engagement with social responsibility. When the platform rewards emotional strong hooks, the mainstream media may be forced to simplify complex issues. The more sustainable response is to distinguish between "form adaptation" and "topic priority": packaging can adapt to platform specifications, but public value content should not be completely dominated by traffic logic [1, 2].

4.4 Summary

The media reform presented by Beijing Radio and Television Station and Qingdao Radio and Television Station in public materials shows that whether the content marketing strategy of radio and television institutions can be established depends not only on "whether the creativity is done well", but also on structural conditions. First of all, the restructuring of the media organization provides the internal capabilities required for cross-platform collaboration, such as centralized scheduling, resource sharing, unified export, and organizational mechanisms such as "center-team/studio", so that content can be systematically repackaged and distributed. Secondly, the public responsibility assumed by the mainstream media will constrain the impulse of commercialization and directly affect the evaluation criteria of "what kind of content marketing is successful". Finally, the platform algorithm externalizes the governance power of content visibility, meaning that media institutions cannot fully control how their content reaches audiences, which forces institutions to be more "indicator-sensitive" in packaging and presentation, and this indicator logic sometimes conflicts with public value goals. Overall, these mechanisms show that the content marketing of traditional radio and television should be understood as a kind of "institutional adaptation under constraints", rather than simply turning to the so-called "Internet-style growth".

5 Suggestions

Based on the analysis of Chapters 3 and 4, Simply producing more content cannot address structural constraints related to organizational coordination and platform governance. The improvement of traditional radio and television institutions should not focus on "multi-produce content", but should turn to establishing a set of governance rules that can be operated for a long time under the constraints of the platform. The following are three more operational suggestions.

First, regard the "central kitchen" as a collaborative system with clear powers and responsibilities, not a slogan. A core content asset mechanism can standardize key facts, authoritative wording, and core visual materials across platforms; and Platform teams adapt formats within boundaries (duration, opening hook, subtitles, vertical screen composition, etc.) defined jointly by editorial leaders and platform operation teams. This can not only protect credibility, but also improve the efficiency of platform communication, and is more in line with the view that "digital transformation = organization and marketing logic embedded in daily processes" [1, 3].

Second, for the multi-platform and multi-account matrix, brand architecture rules should be established to avoid fragmentation. The goal is not to keep all accounts uniform, but to maintain institutional recognition. Institutional recognition should be preserved while allowing limited variation in tone and visual presentation across platforms. The priority of the theme is consistent, misleading headline strategies designed solely to attract clicks should be avoided, and the public affairs content sharing fact verification and audit process. This can directly respond to the "mixed governance" problem in Chapter 4 and protect the unique value of mainstream media in long-term competition [4].

Third, it is necessary to institutionalize the use of indicators. Platform indicators cannot be avoided, but they should mainly be used for "distribution and form optimization", rather than deciding "what to report" separately. The feasible practice is double-layer evaluation: the first layer is public value indicators (accurate, timely, clearly explained, socially relevant) for public communication tasks; the second layer is platform indicators (complete broadcast, forwarding, attention to conversion) for packaging and communication learning. A two-layer evaluation system should prioritize public value indicators while using platform metrics as auxiliary feedback. This can reduce the risk of squeezing algorithmic motivation on editorial judgment, which is consistent with the concerns of audience measurement and platform research [2, 10].

Finally, promote the lightweight AI auxiliary process under the premise of control. Lightweight AI tools can improve workflow efficiency while maintaining institutional accountability. AI tools can assist with subtitles, version rewriting, and archive retrieval in low-risk production stages, and improve the efficiency of matrix distribution, but the content of public affairs must clarify the final review mechanism of "people's responsibility" to avoid content marketing slipping into borderless traffic-oriented production [3].

In general, the common principle of these suggestions is "strategic alignment": only by governing organizational coordination, credibility protection and platform constraints as a system can the content marketing strategy be stable and effective [1, 4].

6 Conclusion

6.1 Summary of key findings

This article examines content marketing as part of the digital transformation of traditional broadcast media. It asks how mainstream broadcasters reorganize value creation and connect with audiences in a platform-based, data-intensive, and algorithm-shaped media environment. Using Beijing Radio and Television Station (BRTV) and Qingdao Media Group (QMG) as case references, it focuses on how content marketing is organized and what conditions support or constrain it.

The analysis identifies four strategy clusters. First, the "Central Kitchen" workflow treats content as a reusable asset that can be adapted into different formats for cross-platform distribution. This makes coordination, scheduling, and standardization central to daily operations. Second, multi-platform and multi-account operations help broadcasters reach

different audience groups, but weak internal rules may also create fragmentation and inconsistent brand identity. Third, data-based routines bring platform indicators into editing and packaging decisions, raising the question of how data can inform practice without replacing editorial judgment. Fourth, short video and social media production is not simply the reuse of long-form programs, because it also changes narrative rhythm, format, and packaging.

Based on these strategies, this article argues that content marketing in broadcasting is better understood as constrained institutional adaptation than as a simple marketing upgrade. Organizational restructuring supports cross-platform coordination, the tension between commercialization and public responsibility sets clear limits, and platform algorithms shape visibility and packaging choices. The cases of BRTV and QMG show how these mechanisms appear in practice, although their specific forms vary.

6.2 Suggestions

Based on these findings, this paper puts forward several operational suggestions to make adaptation stable rather than passive.

The broadcasting institutions need to regard the "central kitchen" as a governance system, not a slogan. Broadcasting institutions benefit from defining consistent "core content assets" (key facts, authoritative expression, basic visual elements) across platforms, while allowing platform teams to adjust the format within clear boundaries.

Establish brand architecture rules for customer combinations. The goal is not to keep all customers consistent, but to achieve institutional recognition. Unified standards need to be formulated in terms of topic priority, title specifications, and cross-account verification and audit processes - especially for public affairs content.

Through the double-layer evaluation system, the use of indicators is institutionalized. Public value indicators should guide editorial priorities, while platform indicators should mainly guide distribution, format learning and packaging decision-making. This reduces the risk of algorithm motivation to reshape critical task judgment.

With clear individual's responsibility, use lightweight artificial intelligence support. Artificial intelligence can improve the efficiency of subtitles, version control, retrieval and archiving, but the ultimate responsibility for public communication content should be clearly controlled by people through a clear review mechanism.

Together, these recommendations emphasize "strategic consistency": coordinated workflows, credibility protection and platform constraints need to be managed as an interconnected system.

6.3 Research significance

This study provides three forms of value.

First of all, it provides a structured framework for the content marketing strategy in the digital transformation of broadcasting institutions, linking daily operational practices (workflow, customer portfolio, indicators and short video packaging) with the broader institutional pressure brought about by platformization.

Secondly, it provides an explanation mechanism framework to show how organizational coordination, public responsibility boundaries and algorithmic governance jointly shape the capabilities, tendencies and ensuing tensions of broadcasters. This perspective helps to avoid two common mischaracterizations: treating transformation as a technical project, or considering content marketing as a mere traffic chase.

Third, this article provides practical inspiration for traditional broadcasters facing similar situations. This article does not advocate "more content" or "faster growth", but advocates

governance-oriented solutions: clear responsibility, consistent brand rules, a disciplined index system, and responsible use of support tools. These insights are important for broadcasters who are trying to maintain visibility in the platform ecosystem without losing their institutional credibility and public value, and these are the manifestations of the long-term legitimacy of the mainstream media.

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