

Research on Various Digital Contents According to Marketing Strategy

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Abstract

Digital content marketing, along with traditional marketing characteristics, requires a different approach to defining the exchange of ownership of goods or services than traditional methods in a digitized environment, and in the changing digital age, it is becoming important to boost content consumption and content marketing for successful exchanges abroad.

This paper understands the nature of digital content and understands content marketing to help respond to changing times and prepare for action, especially predicting the size and development of the Chinese content market and suggesting content marketing strategies to succeed in the digital content industry in both countries.

Keywords

Digital content, marketing, content consumption, content marketing and exchange of ownership

1. Introduction

The digital content segment extends to various fields such as publishing, caricatures, broadcasting, movies, animations, games, characters, performances, records, and exhibitions. In addition, advances in digital technology will create more and more new fields in the future. Therefore, in the digital age, content development must understand the characteristics of digital content and have an integrated perspective to survive in the industry.

Marketing or sales management should be systematically carried out so that the production of a product or service can be effectively linked to its consumption purpose.

Cultural content should play an important role in marketing as a means of communication to meet the business and customer needs of the enterprise based on stories.

Therefore, digital content marketing requires an approach different from the existing methods of the digital environment in addition to the characteristics expressed by traditional marketing as the act of owning a product or service.

Despite the global economic crisis, the Chinese content market is expected to increase more than 10% year-on-year. It will increase further with network-based industry development and active support from the Chinese government.

2. Body

2.1 Marketing by Type

2.1.1 Contents of the game

In order to understand the definition of marketing, an understanding of marketing concepts must precede: needs, needs, demand, markets, products, etc.

The notion of necessity means the desire you feel from the lack of the essential things you need to live. Just as people feel the appetite for food when they're hungry, they feel stressed or bored, and the desire for games is necessary.

The need means the desire for concrete means to meet the needs. In other words, even those who feel hungry may like bulgogi, and those who like chickens have a different genre than those who want to enjoy the game.

Man's needs are infinite depending on the object, but the means or financial conditions for his satisfaction vary depending on the person. In other words, players' desire to enjoy more games is unlimited, but there are only a limited number of players who have real purchasing power depending on how much they have. The demand is for players with willingness and purchasing power to generate the demand for games, and the game companies have to use various ways to increase the purchasing power of the players.

The partial payment, including the declaration of free online games and the sale of items once disputed, can be seen as the marketing strategy of online game companies to generate demand.

The game industry market is a collection of people who want to play a particular game, purchasing power and willingness. Because games without users, without markets, are useless.

The market, one of the basic terms of marketing, has a great influence as a consumer collective on the survival of businesses. In other words, in order to survive, companies must enter markets where they produce their products, if you look at trends in the game market in our country, online games have an overwhelming competitive advantage over other players and PC or console games in this market environment.

The product has a meaning that includes the type of product, the intangible service and the value of the product. In the game, you can say something like the title of the PC game or the title of the console game, and in online games, you can connect to the central server and enjoy the game as a product yourself. It's also possible that the help or call center service you get from game operators while playing online will be considered intangible products.

When you think about the components of a product, you can divide it into core products, type products, and extensions. The kind of game you can say, mobile games, video games, online games, and for advanced products, install and deliver the game, payments, A/S, etc. The components of the game are shown in Figure 1.

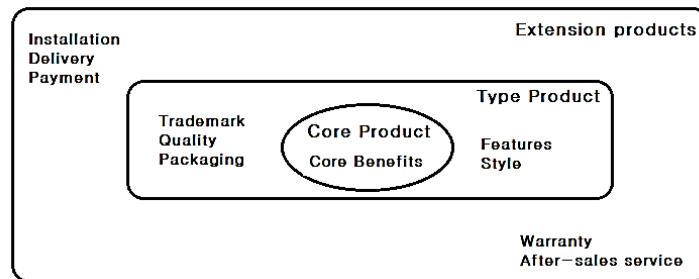


Figure 1. Components of the game

Among the types of games, product management plays an important role in online games. The reason for this is that real-time communication between players and game makers takes place in online games, as large game users connect to a central server and use the game. Prior to the game service, emphasis is placed on the characteristics that differ from competing products (genres, features, world views, etc.), but after the game service, a lot of attention is paid to server operation, balancing and buggy. The focus is also on how to get downloads and what payment methods and payment methods are chosen.

Price references to what game users pay to use and own the game, and as show in Figure 2, price determinants include consumers, competitive environments, costs, distribution channels, and legal regulations.

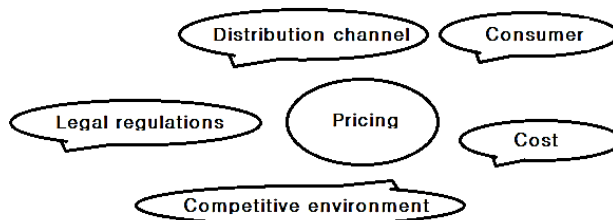


Figure 2. Price Determinants

The most important aspect of pricing is the acceptance of reasonable costs by the target group as consumers. For the online game "Mabinogi" that Nexon serves, Nexon presented for the first time a series of customized tariff-specific two-hour free-day guidelines. By providing pay-per-view models for character and pet add-ons, customers have been able to offer a wide range of choices for their own gameplay.

An important point will also be how to take the form of the award for online games. In the past, many models were introduced for the MMORPG family during online games, while other models were used to sell items for the MMORPG family.

This is because a large number of online games are offered, prompting users to buy small items when they use the game instead of reducing the burden of paying for a certain period of time.

In the gaming industry, platform-to-platform distribution has different distribution structures, and its characteristics are different.

With PC and console packages, distribution channels can be largely divided into online, disco, and general markets. In the case of the online store, it's mainly distributed through shopping malls, and the disco counter is one of many products that are on display in big disco stores and sold in the software corner. For the common market, it means that it is a form in which mainly large stores, including the so-called Yongsan, are sold.

In the case of mobile games, the distribution channels of mobile operators represented by SKT, KTF and LGT will be carried out.

In the case of online games, they appear as developers and publishers defined by so-called hangame, pancake and NETMARBLE, depending on the scope of the contractual structures and distribution networks online and offline. If online services are offered mainly through publishing websites, distribution through PC rooms in the offline case can be considered a representative example.

In the marketing process, there is a diverse exchange between companies and consumers about products, prices, sales promotion, etc. instead. The goal of the communication strategy is to convince potential game consumers to accurately identify the information that game companies want to share in the game market.

Direct activities for game consumers such as advertising, advertising, sales promotion, etc. can be called communication activities. The communication activities aimed at delivering direct information about the product to game consumers include advertising, advertising, sales promotion and human sales. A reasonable combination of these elements will be a promotion mix or a communication mix. Figure 3 is the marketing communication process of game companies.

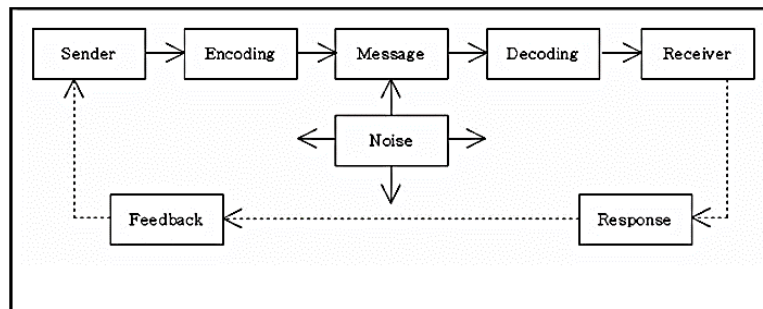


Figure 3. Marketing communication process of game companies

2.1.2 Animated content

The company was made based on a thorough study of the animation market in the U.S. and Japan, as well as the French market in which it will operate. These pre-studies have provided accurate information on consumers, competitors and markets that are reflected in production.

From planning to overseas production. By using English, the cost of correcting animation abroad has been removed from the production process.

This is the price of correction, as the mouth shape of the characters differs in the use of Korean and English. Due to the lack of information about overseas and the lack of marketing capabilities, we supplemented this part through

joint production with other companies.

Since it was the first overseas market entry, marketing and planning capabilities were lacking compared to foreign animation companies to overcome this, coproduction was carried out and foreign specialists were hired in the production process, but there was a disadvantage that they did not have it. what they could gain from experience. It's also a weakness that the domestic animation market, although it was a market entry overseas, was small and not grown. It was difficult to find a domestic investor as domestic animation continued to fail. And the infrastructure of the domestic character industry itself was weak, and the expectations of consumers were low.

The French market, where cultures from all parts of the world gathered, had a solid but sophisticated audience. So it was necessary for the animation to be a little more refined to satisfy his satisfaction.

And the fact that children between the ages of four and six, the factors of success, are establishing as consumer classes, there are fewer consumers. It's necessary to expand the target group or raise it to a higher age.

The local animation market and industrial infrastructure have not developed, but the high technical expertise has helped us a lot. Domestic technology allowed simple and sophisticated 3D pororos to be made. And it was also a great opportunity to find a niche market in a saturated foreign market, Blue Ocean. The animation for children between the ages of four and six was less competitive and well positioned.

The cultural content industry brings great profits, but also great risks. But the advantages of the domestic market alone were not even to pay back the production costs, so it was a good opportunity to plan the entry into the French market, where you could benefit a lot.

The high capital and market share of animation companies like the U.S. and Japan were a major threat. In a situation where even local investors are not easy to find, the enormous capital power of other companies has become a great threat to the protection of their own industries when entering foreign countries. And in my country, for example, the American drama, which was number one on the list of illegal downloads, has changed to Poro. Illegal downloading of animations has a major impact on viewership and poses a major threat to the decline in video sales.

Iconix created the character Pororo as a motif for the favorite penguin of infants. Penguins are the optimal combination of homogeneity and heterogeneity for children. The fact that the head is big, the legs are short, and the legs are short has aroused a mystery in the fact that they are animals that look just like children, but cannot be seen easily. Here was added the feature "Penguin who wants to fly even though it has wings but can't fly. The character of the Pororo, who wears a flying cap and glasses, represents every little child's dream, "I want to fly." The age of seven characters appearing in Pororo is five years. They're not only beautiful for adults, but they're also well-adjusted for the children's eye level. They're like friends you know everywhere with kids. Even in Pororo animations, there are no adult characters like parents or teachers who teach not to do this.

The characters that appear in the animation play with each other, and when someone does something wrong, they go on saying, "I won't do it again," "Yeah, don't do it." This is another reason why babies who see pores are fascinated.

From the beginning, Pororo did not restrict his market to the domestic market, but to the foreign market from the beginning. From the beginning, marketing abroad was thoroughly planned before the animation was broadcast in Pororo in November 2003. In France, it was broadcast on state television TF1 throughout France, which was number one in the audience rating of the programs in the same time zone. As a result, characters were exported to 81 countries abroad and animations were broadcast to 17 countries. This was possible from the beginning through coproduction and distribution with various companies. Due to the competence of the companies involved, a stable distribution network could be established.

Due to the popularity of Pororo, several companies have obtained licenses for Pororo, which are offered in about 200 different types of products, from book to toy. Pororo's price strategy is a used strategy, which is 10 to 20 percent more expensive than other products. Poro guarantees a high-quality brand image that also allows excellent imports for this policy of use. All of this is possible thanks to the STP-true marketing and the excellent character of the shaft.

According to the calculations of Iconix, the last day of Pororo's planning, the market for the goods sold with Pororo characters is 500 billion won a year. Thanks to this, Iconix earned 15 billion won in licensing fees purchased with the character Pororo. Currently, over 200 companies are on the market at home and abroad, offering more than 100 different products around Pororo, and the domestic and international licensing business is also active. In addition,

more than 100 companies have patented 410 articles and commercialized characters. The product range ranges from stationery, toys, household goods, food and beverages, clothing, shoes, toothbrushes to banknotes.

The distinction between the clients in animation is classified by the use of age: infant, child, adolescent and adult. That way, we can divide four areas. These four categories differ in the basic composition of action and character representation, language of vision and worldview. The animation for infants aimed at by Pororo is characterized by short broadcasts and educational content. For children's animations that focus on larger children, there are areas where personality is more important than educational content. Young people's animation comes together from exciting, colorful images and interesting storylines, with adult animations developing based on solid action, a narrow human and world-view perspective.

Pororo has established the target market as an animation market for infants. After a comprehensive analysis of the size and growth of the children's market, the financing of companies, the know-how and the strategic direction of competitive Japanese animated companies, one focused on a single, targeted market.

① In designing a character that excludes a person, a person from the beginning became consciously fond of children animals, but especially because, when you consider a person as characters, you have no choice but to have ethnic expressions, whether you know it, black or Asian. In parallel with this, the name of the main character was also established.

② It is said that the producers are most concerned with the differentiation of the content. To create good content, the producers have strategically planned all the scenarios, storyboards, screens and music. The traditional method of children's animation is edu-entertainment. In other words, if it was a ratio of education (70%) and entertainment (30%), Pororo turned this around and increased the entertainment area to 70% and reduced the education area to 30%. Pororo doesn't emphasize the teachings

2.2 Advertising and sales strategies

2.2.1 Contents of the game

In the past, the distribution of games was not significantly different from the general distribution of goods other than the packaging industry. Even today, the toys that circulate in the form of packages are almost identical in the circulation and development processes of other goods. From developer to distributor, from distributor to distributor, from distributor to distributor, from distributor to general distributor, from medium to large, but it has a pretty unique form when it comes to online games and mobile games. In the case of mobile games, the mobile operator has a relatively simple distribution structure where several portals compete to open the network in the first, unique distribution structures. The case of online games is quite complex and has different distribution structures. It's a situation where developers, publishers, Internet network operators, payment companies, PC rooms and game users form different distribution structures for different channels, games and companies, and still create new distribution structures. In particular, the "Licensee Sales System" recently released by NCsoft Guild Wars has great significance for the entire game distribution that goes beyond differentiating profit models and putting the sales method of packages online.

There are different kinds of platforms called mobile, but here we'll define all the games that play a mobile as a platform as mobile games.

As mentioned earlier, the market for games that are currently emerging in the country is online and mobile. Compared to online games with the disadvantages of huge development costs (the development period itself is money), mobile games have 1.1 (relative) and 2.1 (relative) and an enormous number of effective markets have 3.3 (more than 30 million mobile phones).

The spread of intelligent environments leads to a revival of the mobile gaming market. The widespread distribution of iOS and Android OS-based smartphones has partially reduced SW sales of conventional console gaming devices such as the Xbox360 while the monthly average sales in mobile app stores have been a factor in a significant increase.

As mobile end devices such as smartphones and tablet PCs become more popular, it is expected that mobile games, which can show high playability while being inexpensive, will drive growth in the game market. Figure 4 shows the current status and outlook of the mobile game market.

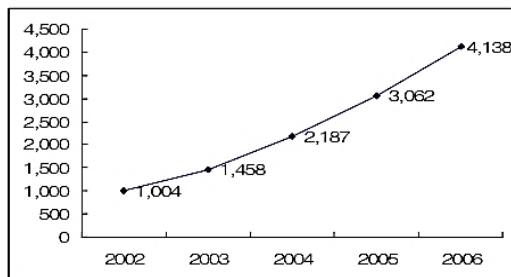


Figure 4. Mobile Game Market Status and Forecast

2.2.2 Animated content

The role of animation in contemporary culture is not limited to fictional characters. For example, the first animation in Korea is amazing advertising. Since then, various experiments in various forms of animation have been attempted as scenes for TV-CF. But with the introduction of computer graphics (CG) technology in the 1980s, animation advertising was developed quantitatively and qualitatively. The reasons for the increase in animated advertising are as follows.

First, the unique characteristics of animation, which has animation, can be maximized by fictional images and exaggerations, which can be maximized by the unique representation, simplicity and imagination of animation.

Second, in many cases, big models are used as a way to maximize advertising effects in a short period of time. But it's also true that when you use the big model, you have to bear the cost burden, even if it has reached the expected level of advertising effects. In this case, the transformation of the model into an animated character can exceed the advertising effects that often range from 10 million won to a few million won.

Animated advertising is as diverse and diverse as animated techniques. At this point, we'd like to give you a taste of animated advertising with the most general classification system, classification by technique.

First, Cell Animation AD is the most traditional animation technique for transferring a paper image (celluloid, fairy tale) to a transparent cell, coloring it, and then putting it on a finished background.

Second, stop motion animation AD is one of the latest techniques in ramp light, as it can convey a sense of stereotype and express a unique texture according to the material used. But it also has disadvantages that it's difficult to express a special sense of speed or emotion, and it's difficult to express in large materials are sound or silicon or dolls, depending on paper, are called sound, silicon, puppet animation, paper or cutout animation.

Third, Drawing Animation AD is an animation that preserves the simplicity of the drawing as much as possible. At first glance, the method of representation seems very simple, but depending on how you animate the texture of the lines, you can also convey very different feelings. In practice, a drawing-based method is now frequently used, but in part, the color is retained.

Fourth, computer animation AD is divided into two main areas. One is that fairy tales are worked with cell animations, then digitized to make the work depend on the computer after dyeing, and another way to draw directly on the computer by working from the original work to the digital screen.

Fifth, synthetic animation AD is a technique that combines Due Diligence with a clear glass plate. Recently, however, computer synthesis has become increasingly common, because it is easy to separate and synthesize characters and backgrounds.

In the domestic broadcasting content market, there are terrestrial broadcasting facilities and pay-TV operators with monopoly power, and the producers of broadcasting content must be included in the organization's time to supply the programs they produce to the end-users. And the production of broadcasting content was done mainly by terrestrial broadcasters, who have internalized their production, organization and distribution functions. The production and distribution structure in the animation industry, which is part of the broadcast content, had to evolve into a form that depended on the production capacity and purchasing power of the TV channels. Commercial animation creates added value after its completion by spreading various channels, which are known through long-term broadcasts and re-releases for character business. As the biggest source of revenue for TV animations has been earned through additional businesses such as characters and games, rather than broadcasting content, TV broadcasting has become primarily a long-term tool for exposing characters to the share of TV revenue in total. Being able to score wasn't big, so the broadcasters were able to secure animated content at a cheaper price. In addition, the broadcaster gained an advantage in producing and distributing TV animations over the production

company, considering, of course, that revenue from animated content could be obtained through the additional business.

2.3 Dissemination of content in the Chinese market

2.3.1 The animation

China has developed its animation industry, starting with the award of contracts, but thanks to government support, it is now making a leap forward. It's still in the growth phase, but if you look at the main contents of some companies like ERG Media, Greatdreams Cartoon, and Guangzhou Donice Enterprises, claiming to be in the Chinese animated industry.

ERG Media Corporation Ltd. is a distributor that focuses on publishing game films, TV and home videos for animation and theater.

The Greatdreams Cartoon Group was founded in 2005 to create a Disney China that combines the original cartoon with a successful business.

Guangzhou Donice Enterprises has been mainly involved in the export of licensed products from OEMs and Hello Kitty and many other Disney characters since its inception in 1999.

2.3.2 The game

Major Chinese game companies include NetEase, Shanda Interactive Entertainment and Tencent.

NetEase is a 1997-based Internet content provider that introduced Chinese character search services in the early years of its establishment and provided free Internet-based email services.

Shanda Interactive Entertainment Limited has three literary websites, Qidian, Hongxiu and Jinjiang, accounting for 80% of the Chinese entertainment and cultural market.

Tencent Inc. Since its establishment in November 1998, China's largest and most widely used Internet service portal has grown. QQ Games started in the spring of 2007 with AIM and QQ was founded by the U.S. company TENCENT AMERICA, LLC.

2.4 Trends in content policy in the Chinese market

In the case of the animation industry, we have focused on optimizing the industrial structure, improving the quality of products and creating a unified, open and competitive industrial system. By 2015, goals were presented for the development of the animation industry, the promotion of five to ten brands and key companies with international competitiveness, and the promotion of animated entrepreneurs and artists.

The promotion policy is aimed at optimizing the industrial structure and improving product quality, promoting international competitive enterprises and encouraging professionals through technical innovations.

In the gaming industry, we have established the basic direction to improve cultural content through products with ethnic characteristics, develop autonomous online game technologies and development, and to actively embrace overseas markets. By 2015, the game industry is expected to expand to 200 billion yuan, establish a world-class game production company, and develop games with ethnic characteristics, three to five of which belong to the top ten in the world.

China is growing at an average annual growth rate of 25% to one of the three largest game markets in the U.S. and Japan, with local game industry support accounting for a large share. Chinese game companies are also offering supportive measures to develop the game industry, and Netmego is supporting the release of games in the city of L'EASHAIS, which allows games to be distributed throughout China. The company published Korean mobile games in China through its subsidiary Ring Tiger.

3. Conclusion

Digital content has the characteristic of being multi-use-enabled elements, which means that the content of a single content can be used for various purposes: games, videos, movies, animations, characters, etc. In developing content, therefore, it is necessary to understand the characteristics of digital content and have an integrated eye, so that it is for different purposes and not for a single purpose.

In this study, the importance and industrial characteristics of these different types of digital content were understood, the basic principles of marketing for the dissemination of these content and the marketing strategies for each content. In addition, a survival strategy for each content in the domestic market was presented and the size and perspective of the digital content market in the Chinese market was examined in addition.

For the digital content industry in the future, it is time to develop strategies for the Chinese market, as it is almost simultaneously exportable at home, but especially abroad. In addition, the size and perspective of the Chinese

market was examined and strategies for entering from a marketing perspective were presented. In the belief that the digital content industry will continue to grow and evolve faster over time, new approaches are constantly emerging. The study recognizes the need for a timely response and development of new methods to survive the evolving competition, and suggests that further research will be carried out.

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Biography

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