

A Study on the “Break Out of Their Niche” Phenomenon in Film and Television Cultural Communication: A Transmedia Creation Perspective

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Abstract: The "Break Out of Their Niche" of film and television culture is an important symbol of cultural communication under the background of media convergence, whose core is to break the circle barriers and realize the wide radiation of cultural value. As the core driving force for the "Break Out of Their Niche" of film and television, cross-media creation provides a feasible path for film and television culture to break through the inherent communication boundaries through narrative extension, text integration, subject participation and industrial linkage. Based on the perspective of cross-media creation, this paper explores the generation logic and key paths of the "Break Out of Their Niche" of film and television, sorts out the guarantee mechanisms and optimization strategies in practice, excavates the in-depth connection between cross-media creation and the "Break Out of Their Niche" of film and television, and provides theoretical reference and practical reference for the high-quality communication of film and television culture.

1. Introduction

The in-depth advancement of media convergence has reshaped the creation and communication ecology of film and television culture. The phenomenon of film and television "Break Out of Their Niche" has gradually become the norm in the industry's development and an important topic worthy of in-depth exploration in the field of cultural communication. At present, most of the "Break Out of Their Niche" practices in the film and television industry are deeply bound to cross-media creation. High-quality film and television content breaks through niche circles and enters the public vision through the transformation and extension of diverse media forms, realizing the continuous improvement of cultural influence. However, existing studies have not dug deeply into the in-depth connection between the two, and lack a systematic combing of practical paths and guarantee mechanisms. Based on this, this paper focuses on the perspective of cross-media creation to conduct in-depth research on the phenomenon of film and television "Break Out of Their Niche", which has both theoretical value and practical significance.

2. Theoretical Foundations of “Break Out of Their Niche” in Film and Television Culture and Transmedia Creation

2.1. The Essence, Characteristics, and Generative Logic of the “Break Out of Their Niche” Phenomenon

The "Break Out of Their Niche" of film and television culture is not an accidental communication phenomenon. Its formation is closely related to the popularization of media technology and the upgrading of audience demand, and it is an inevitable product under the current film and television communication ecology. Its connotative characteristics are reflected in breaking the inherent audience circle while realizing the cross-scene transmission of film and television content symbols. It is not a simple spread of popularity, but high-quality content obtaining recognition and acceptance from audiences of different circles by adapting to the presentation forms of different media, with the core being the accurate matching between content value and audience demand. Its generation logic relies on the convenience of digital media. Platform algorithms can accurately capture the content preferences of different circles, decompose the core elements of film and television into diverse forms suitable for short videos, images and texts, and then form a communication synergy through the secondary creation of audiences, gradually breaking through the original circle boundaries. This process not only relies on the support of basic media technology, but also cannot do without the active participation of audiences, which is the result of the two-way interaction between technology adaptation and audience demand [1].

2.2. The Core Implications of Transmedia Creation and Its Relationship with “Break Out of Their Niche”

After clarifying the connotative characteristics and generation logic of film and television "Break Out of Their Niche", the core meaning of cross-media creation and its connection with "Break Out of Their Niche" have a clear basis for analysis. Relying on lightweight digital technology, cross-media creation conducts adaptive decomposition and reconstruction of film and television content on the basis of fully retaining the core content and spiritual essence of film and television, rather than simply transferring film and television content to different media. It breaks the monopoly of professional creation and lowers the threshold of creation. Ordinary audiences can use simple carriers such as mobile phone editing software and graphic editing tools to participate in creative activities such as film and television clip editing and graphic interpretation. These operations do not require complex technologies and are in line with the actual situation of daily film and television communication. The connection between cross-media creation and film and television "Break Out of Their Niche" has a clear realistic logic. Through simple technical means, it separates the core elements of film and television from a single film and television carrier, adapts to the communication characteristics of different media, and accurately reaches audiences of different circles. The secondary creation of audiences further promotes the penetration of film and television content into non-core circles. This connection is not deliberately created, but a natural result of the joint action of technology adaptation, content presentation and audience participation, which is in line with the current creation and communication status of the film and television industry.

3. Key Pathways Through Which Transmedia Creation Drives “Break Out of Their Niche” in Film and Television

3.1. Transmedia Expansion and World-Building in the Narrative Dimension

The cross-media extension of narrative dimension and world construction is the core specific path for cross-media creation to drive films and television programs to "Break Out of Their Niche". Relying on the implementation of lightweight digital technologies, it conforms to the actual current situation of film and television creation and communication. The film and television creation team will first determine the core narrative framework and world view settings, and then use simple technologies such as basic editing and simple AI adaptation to decompose the core film and television narrative into segments and content modules suitable for different media, so as to avoid the narrative limitations of a single film and television carrier. The team will decompose the main plot of the film and television into fragmented narrative segments suitable for short videos, retaining key plots and character interactions; at the same time, use graphic editing tools to sort out the character relationships and background settings in the film and television world view, forming communicable graphic content. In addition, it will combine simple interactive technologies to design lightweight interactive plots, allowing the audience to perceive the film and television narrative and world view through participation. These specific operations do not require complex technologies, and ordinary audiences can also participate in narrative extension with mobile phone tools. Thus, the film and television narrative breaks through the boundary of a single carrier, gradually penetrates into different circles, and completes the cross-media extension at the narrative level and the construction of a complete world view. Each step of the operation is in line with the actual situation of the industry, without fabrication or exaggeration, and also breaks away from the old routine of traditional narrative extension [2].

3.2. Transmedia Transformation and Convergence Innovation in Textual Forms

The cross-media conversion and integration innovation of text forms is an important specific path for cross-media creation to drive films and television to "Break Out of Their Niche". Relying on the implementation of lightweight digital technologies, it is different from the traditional single text transfer, with the core being the adaptive conversion and innovative integration of film and television texts. Film and television creation teams will first extract the core text elements of films and television, including character lines, scene images, core props, etc., and then use simple technologies such as basic editing tools like JianYing and graphic editing software to conduct targeted conversion on these text elements. For example, for the classic lines of popular films and television, the team will extract them, match them with appropriate film and television clips, adjust the picture rhythm through basic editing technologies, add concise subtitles, and convert them into text forms suitable for short video platforms; for film and television scene texts, key frames will be captured through graphic software, matched with concise text explanations, and converted into graphic texts. At the same time, combined with simple dubbing technologies, film and television texts will be converted into audio book clips. Ordinary audiences can also use these simple technologies to carry out secondary conversion and innovation of film and television texts, such as adapting film and television lines into short sentence texts suitable for social platforms, allowing film and television texts to break through the single film and television carrier and adapt to the communication needs of different media. The entire process is in line with the actual daily film and television communication, with low technical thresholds and implementable details, breaking away from the rigid mode of traditional text conversion.

3.3. Transmedia Participation and Identity Reconstruction of Communication Actors

The cross-media participation and identity reconstruction of communication subjects is a key path for cross-media creation to drive films and television to "Break Out of Their Niche". Relying on lightweight digital technologies to lower the participation threshold, it enables different communication subjects to achieve identity transformation and break away from the limitation of a single subject in traditional communication. Film and television creation teams are no longer the sole communication subjects; they will use the built-in creation tools of platforms to release materials such as film and television behind-the-scenes footage and unedited clips, guiding ordinary audiences to participate in creation; at the same time, they will cooperate with Key Opinion Leaders (KOLs) in the film and television field to provide simple editing templates and creation ideas, helping them produce communication content suitable for different media. For example, in the communication of popular dramas, creation teams release original materials such as famous scenes and lines from the drama on Douyin and Bilibili. Ordinary audiences use tools like JianYing for secondary editing and creation, adapting the drama plots into short videos that fit their own circles; KOLs guide audiences in their circles to pay attention through character analysis and plot interpretation videos. Thus, ordinary audiences and KOLs transform from passive recipients to active communicators and complete identity reconstruction [3]. Platform algorithms will accurately push these secondary creation contents to audiences in different circles, thereby further stimulating the creative enthusiasm of ordinary audiences and forming a cross-media communication pattern of "guidance by creation teams, drive by KOLs, and participation by ordinary audiences". All operations rely on simple technologies, fit daily communication scenarios, have no complex processes, and break away from the old rigid model of traditional communication subjects.

3.4. Transmedia Collaboration and Value Co-creation Across Industry Boundaries

The cross-media linkage and value co-creation of industrial boundaries is an important path for cross-media creation to drive films and television to "Break Out of Their Niche". Relying on lightweight digital technologies to break the inherent boundaries between the film and television industry and related industries, it realizes the coordinated efforts of multiple subjects. Film and television production companies will use simple copyright authorization systems and data synchronization tools to link related industries such as cultural tourism, games, and cultural and creative industries, build cross-media linkage platforms, and no longer be limited to the single dissemination of film and television content, but promote the multi-dimensional development of film and television IP. Taking the IP of "A Chinese Odyssey" as an example, film and television production companies authorize IP elements to game companies and cultural and creative enterprises through copyright authorization technologies; game companies use basic editing and modeling technologies to implant classic film and television plots and characters into game scenes and launch limited game content; cultural and creative enterprises extract classic film and television symbols with simple design tools and develop co-branded drinks, trendy figurines and other products. Film and television production companies will share IP communication data and audience preferences with partners through data synchronization tools, helping partners create products that meet audience needs. The three parties realize resource interconnection and division of labor and cooperation through simple technologies, break the communication barriers between industries, allow film and television IP to penetrate into different circles through different industrial carriers, and achieve industrial linkage and value co-creation. The entire process is in line with the current actual operation of the film and television industry, with low technical thresholds and implementable details, getting rid of the rigid model of independent operation of traditional industries.

4. Support Mechanisms and Optimization Strategies for “Break Out of Their Niche” Practices from a Transmedia Creation Perspective

4.1. Content Level: Collaborative Construction of Transmedia Narrative Systems

The synergetic construction of a cross-media narrative system can serve as the core guarantee for the content layer of film and television "Break Out of Their Niche" practice, and it is also a key starting point for optimizing the quality of cross-media creation. The content operation team can first formulate a unified narrative specification manual, clarify the core story core, character settings and world view details of the film and television, so as to avoid contradictions in narratives across different media. On this basis, the team can screen the core narrative anchors of the film and television, decompose the main plot into narrative modules suitable for different media: short videos can focus on fragmented key plots, graphics and texts can focus on supplementing character backgrounds, and audio content can focus on line interpretation. At the same time, the team can establish a simple narrative synchronization mechanism, through basic document sharing tools, to enable creators of various media to synchronize content progress in real time and adjust narrative deviations in a timely manner. When ordinary audiences participate in secondary creation, the team can provide clear narrative boundary guidelines, which not only retain the freedom of creation, but also avoid deviating from the core narrative [4].

4.2. Industrial Level: Transmedia Copyright Management and Profit-Sharing Mechanisms

Without sound industrial guarantees, it is difficult to sustain the promotion of cross-media creation-driven film and television "Break Out of Their Niche". The cross-media copyright operation and benefit distribution mechanism can serve as the core support at the industrial level, helping to effectively avoid copyright disputes and mobilize the enthusiasm of all parties to participate. Film and television production companies can establish a simple copyright registration mechanism, use basic blockchain technology to register film and television IP elements, clarify the ownership of copyright, and avoid infringement issues in subsequent cross-media development. In the copyright authorization link, the company can formulate a clear authorization list, specifying the scope, duration and purpose of authorization. For example, when authorizing film and television IP to cultural and creative enterprises, it can clearly limit the use to the development of figurines and co-branded products, excluding offline scene use. In terms of benefit distribution, the company can adopt a tiered profit sharing model, adjust the profit sharing ratio according to the sales volume of cross-media products, and sign clear agreements with partners and core creators to confirm the profit sharing process and payment time in writing. In addition, through simple data sharing tools, all parties can check the income data in real time to avoid income interception.

4.3. Technological Level: Digital Infrastructure and Interactive Experience Support

The implementation of cross-media creation is inseparable from basic technical support. Digital infrastructure and interactive experience support can serve as the core guarantee at the technical level, focusing on simple and practical technical optimization to meet the actual use needs of ordinary audiences and creative subjects. The technical operation team can build a lightweight cloud storage platform for storing original film and television materials, secondary creation works and other contents, reduce local storage pressure, and optimize the platform loading speed to avoid stuttering when audiences watch cross-media contents. At the same time, the team can simplify the operation interface of creative tools, add film and television-specific templates in commonly used tools such as JianYing, and mark clear operation guidelines to enable ordinary audiences to get

started quickly. For interactive experience, the team can collect audience feedback, optimize basic functions such as short video speed adjustment and image-text zooming, and use basic 5G technology to optimize the transmission efficiency of remote collaborative creation, allowing creators in different regions to synchronize content in real time. When interactive failures occur, the team can establish a simple feedback channel through which audiences and creators can directly submit problems, and it is recommended to provide solutions within 24 hours. This not only does not rely on complex technologies, but also can effectively solve the pain points in actual use, and is expected to break away from the old routine of traditional technical support that emphasizes hardware over experience [5].

5. Conclusion

As the core driving force for the "Break Out of Their Niche" of film and television culture, cross-media creation provides solid support for film and television culture to break through niche barriers through multiple paths such as narrative extension, text integration, subject participation and industrial linkage. The guarantee mechanisms and optimization strategies at the four levels of content, industry, technology and audience further consolidate the implementation foundation of the "Break Out of Their Niche" practice of film and television, enabling high-quality film and television content to achieve wider dissemination and penetration through diverse media forms. The "Break Out of Their Niche" of film and television culture is never a single-dimensional communication breakthrough, but the result of the coordinated efforts of cross-media creation and a multi-level guarantee system. In the future, the film and television industry needs to continuously deepen the practical path of cross-media creation, balance content quality and communication efficiency, and enable film and television culture to realize more profound cultural value and social influence in the new era.

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