

A Study on User Comments on Douyin: Analysis of Film Promotion Strategies on Chinese Social Media

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Abstract. With the development of the film industry, its industrial chain has become increasingly comprehensive, and the degree of industrialization has risen significantly. Publicity and distribution have also become crucial components of the film industry. Douyin's official accounts offer several advantages, catering to the self-media market and the public's aesthetic preferences, aligning with the leisure habits of today's youth and the contemporary trend of recommending films to young people via mobile devices. This study employs stratified sampling to select film samples on Douyin. It focuses on official Douyin channels that have achieved significant dissemination, specifically targeting the official self-media channels of films with the highest traffic in the fan list. A total of 10 official Chinese film self-media channels were selected. The study then identified the highest-rated subjects and representative short videos as the sample. Douyin's official film accounts present both advantages and disadvantages. The emphasis is on how to effectively utilize these accounts while mitigating the negative effects of misuse. For the advantages, the focus should be on promoting and continually innovating without becoming complacent. For the shortcomings, the aim should be to address and avoid them proactively to prevent being marginalized by society.

1 Introduction

With the development of the film industry, the film industry chain is more and more complete, and the degree of industrialization is higher and higher. The upper, middle, and lower reaches of the film industry usually correspond to investment and financing and production, film marketing, film publicity, and distribution. For many films, publicity, and distribution are more important than writing and shooting.

In this case, many advertising companies are doing everything possible to promote their films. So in short video software, official accounts often promote film content. The short video is about an emerging development industry, there are many people in this effort, and it has a large number of followers. As a result, advertising companies also want to use short video platforms to promote their films. After all, the more people see the publicity associated with their film, the greater the chances of success.

Through short videos, official propaganda films have shown netizens the charm of Chinese films and the various tidbits of news filmed, telling the story in a vivid way, a bridge was built between the audience and the main producers of the film. Their successful practice has provided beneficial exploration for the propaganda and distribution of Chinese films and has also provided valuable reference and Enlightenment for more film creators in the field of film propaganda.

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With the rise of digital media and social platforms, there have been tremendous changes in the way films are promoted, from traditional posters and trailers, there has been a gradual shift towards a more diverse, interactive and fragmented approach to advocacy. The short video platform has become an important position of film propaganda because of its unique communication characteristics and huge user base. By publishing short videos on these platforms, the official film promotion accounts can quickly attract a large number of users' attention and discussion, effectively increasing the exposure and topic of the film.

These short video content usually includes the film shooting tidbits, the actors' daily life, the film story interpretation, and so on, demonstrating the film charm and the characteristic to the audience by a vivid, direct-viewing way. At the same time, through interaction with the audience, such as comments, replies, live interaction, the official film propaganda account can also establish a close relationship with the audience, enhance the sense of participation and belonging of the audience. This kind of publicity not only improves the market competitiveness of the film, but also provides more creative inspiration and feedback for the film makers. By observing and analyzing the audience's feedback, the film creative team can adjust the direction of creation and propaganda strategy in time to better meet the needs and expectations of the audience.

This article aims at the film industry's emerging publicity capture way, has manifested the film propagandists' innovation and the short film reasonable use. At the same time, through in-depth analysis of the impact of Chinese film on the short video platform to verify the effectiveness of the strategy. In addition, the paper also makes a multi-dimensional analysis of the user comments in the sample videos, including cognitive, emotional and behavioral intentions, in order to fully understand the user's acceptance behavior, further proof of film promotion, and short video combination of the effect.

2 Literature review

With the increasing importance of the official Douyin in the film, many scholars have studied it. Some scholars believe that the existence of the official film website is to persuade and attract the audience to the cinema to watch the film, with its own advertising properties. The film website needs to interact with other media, promote itself, and turn active visitors into members of the media network to promote the film [1]. Douyin has a personalized recommendation algorithm based on users and content. In this all-media era, in order to produce and package short video content, we need to master the content distribution law of Douyin, and understand its recommendation system architecture, in order to increase short video exposure and enhance brand influence [2].

Short video is a new manifestation form integrating text and image records and it has become a new way of information record, transmission, and sharing through tens of seconds or several minutes' videos [3]. The short video refers to video content that is shorter than 5 minutes and distributed via digital media platforms. Short video features include low-cost production, highly spreadable content, and blurry boundaries between producers and consumers [4]. Douyin is a mobile short video platform with powerful editing capabilities, which enables users to add various types of music and effects to their videos. The length of Douyin videos is restricted to 15 seconds, which makes them more attractive [5].

Some scholars point out that the rise of short video platforms is the inevitable result of social development in the Internet era. With the explosive growth of mobile internet, new media technologies emerge one after another, and the industry competition is becoming more and more intense. In contemporary society, enterprise marketing needs to change thinking Yao, continuously innovation in order to take the road of brand promotion [6].

In addition, there are some articles that, the Douyin short video platform with its unique audience and interactive characteristics is becoming the all-media era leading. As of December 2019, Douyin has domestic daily active users of over 400 million, monthly active users of over 750 million, and continues to maintain high-speed growth [7]. Film promotion is a very important part of modern cinema, and it has become a common understanding that film promotion is important at the box office [8].

While promoting the film, it should also be noted that the way and means of access to information and knowledge have changed for the entire population and that diversity is now a feature of People's access to information, even among older audiences, it has also started using video social media such as Douyin [9]. Douyin user penetration, growth rate, and activity are far more than other platforms, is the representative of the domestic mobile short video platform [10].

Although extensive research exists in the field of film studies, there is a notable scarcity of scholarly articles that specifically examine the content related to official Douyin film accounts. Existing studies and theories provide valuable background information, yet significant research gaps remain. Specifically, while numerous documents address film promotion in general, few focus on the unique dynamics of official Douyin accounts. Furthermore, the attitudes of audiences towards these accounts have not been adequately explored. As an emerging method of film promotion, official Douyin accounts warrant greater scholarly attention. Film, as a popular art form, intersects effectively with short video content, which is a preferred medium for many individuals seeking leisure. The synergy between films and short videos on platforms like Douyin can enhance film promotion efforts and assist audiences in discovering new theatrical releases, thereby alleviating the issue of content scarcity among internet users. This combination presents a win-win scenario for both film producers and audiences. By filling these research gaps, this study aims to provide new insights into the utilization of Douyin's official film accounts for promotional purposes. The integration of short videos into film marketing strategies not only broadens the reach and engagement of promotional activities but also enriches the audience's viewing experience by offering easily accessible previews and recommendations. This approach can lead to more informed and enthusiastic audiences, ultimately benefiting the film industry as a whole. In conclusion, the investigation into the use of official Douyin accounts for film promotion is expected to contribute significantly to the field of film publicity. By examining the advantages and challenges associated with this emerging promotional tool, the research seeks to inspire innovative strategies and offer fresh perspectives on enhancing audience engagement and satisfaction. The findings will be instrumental in guiding future film marketing practices, ensuring that both producers and audiences can fully capitalize on the potential of platforms like Douyin.

3 Methodology

This article is based on data from Douyin's comments section on social media. The copy-and-paste method is used to collect comments, which are then filtered and manually classified. The study employs stratified sampling to select film samples on Douyin. The research focuses on official Douyin channels that have achieved significant dissemination. Specifically, it targets the official self-media channels of films with the highest traffic in the fan list, totalling 10 official Chinese film self-media channels. The highest-rated subjects and representative short videos are selected as the samples.

4 Results

Douyin's official accounts offer numerous advantages. Firstly, they cater to the self-media market and align with the general public's aesthetic preferences and the leisure habits of today's youth. This aligns with contemporary trends, as young people use their mobile phones and receive film recommendations simultaneously. Secondly, Douyin's approach is more acceptable to audiences compared to traditional advertising, which often faces resistance and appears stiff in production. Thirdly, compared to various offline publicity methods, Douyin's online approach is more cost-effective and labor-saving. It eliminates the need for site fees, labor costs, and logistical arrangements, making it a highly convenient form of promotion.

However, Douyin's official accounts also have several drawbacks. Firstly, spoilers present a significant issue. They are unfair to paying viewers and can raise the expectations of ordinary viewers, potentially creating a psychological expectation gap. Since spoilers often highlight the most exciting content, the feature film may not match the heightened expectations created by these previews. Secondly, there is the problem of false advertising. False advertising is a form of consumer deception

and is absolutely unacceptable. Audiences do not purchase movie tickets to see content that was not advertised, and false propaganda can lead to reputational damage and legal consequences for the producers. Lastly, inappropriate publicity methods are a concern. Effective film promotion requires careful selection of methods that resonate with the audience, rather than approaches perceived as condescending or insincere. The audience can discern the sincerity of the promoters, and therefore, it is crucial to employ reasonable and honest promotional strategies.

5 Discussion

Firstly, there is the issue of excessive spoilers. In promotional videos on Douyin's official film accounts, numerous behind-the-scenes clips are often included, which can result in excessive spoilers. While spoilers may attract some viewers by generating interest, they also infringe upon the rights of paying audiences. Spoilers can diminish the viewing experience for those who have purchased tickets, as they reveal key plot points and reduce the overall impact of the film.

The reason for this problem is that the official Douyin film account is trying to attract the audience by broadcasting attractive tidbits. This behavior is understandable. It is understandable to want to attract the audience, but not too spoiler, not too much plot in the tidbits. Otherwise, why spend money on film tickets when you can just watch the whole thing? In order to alleviate or avoid this situation, Douyin official film account operators should control the spoilers in the publicity, and seriously do a good job in the operation of the film publicity.

The second is a degree of false propaganda. When the official Douyin film channel advertises a video, it often releases a lot of shooting tidbits, but these tidbits are not necessarily 100% sure that they can be put on the main film, many people may be watching Douyin video content was attracted to buy the film tickets, but the feature film is not the wonderful content of the film. For example, the film "Crossing the Angry Sea" features Huang Bo dragging Zhou Xun along a gravel road without any protection without protection measures. However, the main film is not the one in the tidbits, the main film is not the same as the tidbits.

This problem occurred because the official Douyin film account did not know enough about the main content of the film when it released the film tidbits, so the film tidbits were different from the main content of the film. This would cause the audience to feel cheated, this is false propaganda to some extent. This requires a certain level of professionalism on the part of the official account operator, who must be familiar enough with the feature film to not post the different parts of the feature film on social media. Only in this way can enhance the audience's viewing experience, to the fans to bring better publicity and better service.

The third is inappropriate publicity. In "The lighting store", there is a video sent out by the film's official tiktok, in which the actress crouches in the theater to observe the reaction of the audience, and when a boy wants to leave the theater with a cell phone to answer the phone, the actress told him to go back to his seat. The comments section was saying, "I hate this kind of publicity, but this actress can". This fully illustrates the inappropriateness of this kind of forced return to the seat propaganda.

An inappropriate way of publicity can make the film promotion work twice as hard as it does. The original purpose of promoting the film is to make more people like the film and understand it, but it must be done in a polite and decent way, otherwise, it will make people feel uncomfortable and bored. As a film publicist, he should always reflect on whether his behavior is acceptable to the audience, and promote the film in a humble manner, instead of commanding the audience with a high and mighty attitude. As the saying goes, good faith is worth all evil. The audience can feel the sincerity of the film propagandists.

6 Conclusion

To strive for the rational use of Douyin's official film accounts, creating a clear and constructive online environment while providing better, more direct, and efficient film service platforms for film enthusiasts, is a critical consideration for film practitioners. Sometimes, profit and cost-saving

measures should not be the primary focus; instead, the audience's experience must take precedence. Douyin's official accounts have numerous advantages. They cater to the self-media market and align with the general public's aesthetic preferences, as well as the leisure habits of today's youth, conforming to contemporary trends. Young people frequently use their mobile phones to receive film recommendations, making Douyin a highly relevant platform. However, Douyin's official film accounts also present several challenges. The focus must be on how to effectively utilize these accounts while avoiding the negative effects of misuse. For the advantages, there should be continuous innovation and a refusal to become complacent. On the other hand, the shortcomings must be actively identified and corrected, rather than waiting for societal forces to render them obsolete. To fully leverage Douyin's potential, it is essential to strike a balance between maximizing its benefits and minimizing its drawbacks. By continually pushing the boundaries of what is possible and refusing to settle for mediocrity, the platform can be a powerful tool for film promotion. At the same time, addressing and mitigating its shortcomings will ensure that it remains a valuable resource. The audience's experience should be the primary concern. By prioritizing this, film practitioners can ensure that Douyin's official film accounts remain vibrant and effective. As society continues to develop, so too should the standards and practices within the film industry. It is hoped that Douyin's official accounts will continue to improve, offering better services to the audience. In conclusion, the researcher believes that with proper management and continuous innovation, Douyin's official film accounts can provide an enhanced service experience for viewers, ultimately benefiting both the audience and the film industry.

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