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บทความวิจัย

นิเทศศาสตรมหาบัณฑิต

ปีที่ 3 ฉบับที่ 1 ประจำปีการศึกษา 2566

“สร้างปัญญา พัฒนาคน ฝึกฝนคุณธรรม”

บทความวิจัย

หลักสูตรนิเทศศาสตรมหาบัณฑิต ปีการศึกษา 2566

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คำนำ

คณะนิเทศศาสตร์ได้จัดเอกสารเผยแพร่บทความวิจัย ผลงานของผู้สำเร็จการศึกษาชั้น โดยมีวัตถุประสงค์เพื่อเผยแพร่องค์ความรู้ที่เกิดจากผลงานของนักศึกษาหลักสูตรนิเทศศาสตรมหาบัณฑิต สาขาวิชา นิเทศศาสตร์ ที่สำเร็จการศึกษาในปีการศึกษา 2566 เพื่อให้นักศึกษาได้มีช่องทางในการนำผลงานวิจัยซึ่งเป็น ส่วนหนึ่งของการศึกษาตามหลักสูตรนิเทศศาสตรมหาบัณฑิต มาเผยแพร่ให้สาธารณชนได้รับรู้ และนำ ผลการวิจัยนี้ไปใช้ประโยชน์ในวงกว้างต่อไป

ซึ่งคณะกรรมการบัณฑิตคณะได้คัดเลือกบทความจากนักศึกษาที่สำเร็จการศึกษาในหลักสูตรนิเทศ ศาสตรมหาบัณฑิต ปีการศึกษา 2566 ซึ่งบทความดังกล่าวผ่านการตรวจจากผู้ทรงคุณวุฒิ (Peer Review) เป็นที่เรียบร้อยแล้ว คณะนิเทศศาสตร์จึงขอขอบคุณมา ณ โอกาสนี้ด้วย

คณะกรรมการบัณฑิตคณะนิเทศศาสตร์
มหาวิทยาลัยกรุงเทพธนบุรี

สารบัญ

ลำดับ	ชื่อเรื่อง	หน้า
1	รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบนดึกด็อก	<i>Li Yue</i> 1
2	THE ADAPTATION OF BROADCASTING STAFF IN DIGITAL AGE	<i>Ma Ke</i> 9
3	THE ADAPTATION OF TRADITIONAL RADIO MEDIA IN NINGXIA PROVINCE IN THE TREND OF MEDIA CONVERGENCE	<i>Wang Boying</i> 19
4	COMMUNICATION FOR TOURISM PROMOTION IN POST-NORMAL COVID-19 PANDEMICS AT DATONG CITY, SHANXI PROVINCE	<i>Wang Wentian</i> 28
5	รูปแบบการสร้างเนื้อหาการท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันดึกด็อก	<i>Liu Qian</i> 37
6	PROMOTION OF “FULL RIVER RED” IN CHINA MOVIE MARKET	<i>Hu Haotian</i> 45
7	IMPACT OF VIOLENT MOVIE ON BEHAVIOR OF NEW GENERATION IN DIGITAL AGE	<i>Zhang Xinyu</i> 55
8	USING ONLINE MEDIA TO PROMOTE JINSHA SITE MUSEUM	<i>Zhang Lingyu</i> 67
9	STORYTELLING IN JEWELRY PRODUCTS ADVERTISEMENT	<i>Zhan Jiyong</i> 76
10	TIK TOK APPLICATION TO DISSEMINATE KNOWLEDGE FOR SHENZHEN YOUNG GENERATION IN DIGITAL AGE	<i>Zhao Minglang</i> 85
11	IMPACT OF MEDIA FOR CHINESE TEA CULTURE PRESERVATION OF YOUNG GENERATION IN GUANGZHOU CITY, GUANDONG PROVINCE	<i>Zhao Shiyu</i> 102
12	USING NEW MEDIA FOR PROMOTING CHINESE MUSICAL THEATER OF MUSICAL FACULTY, GUIZHOU NORMAL UNIVERSITY	<i>Zhou Yuanhang</i> 113

สารบัญ

ลำดับ	ชื่อเรื่อง	หน้า
13	USING MOVIE MEDIA TO PROVIDE THERAPY AND BOOST MORALE FOR WORKING PEOPLE CASE STUDY: A BEAUTIFUL MIND (2001) <i>Zhou Yuchen</i>	123
14	USING MOVIE MEDIA TO PROVIDE THERAPY AND BOOST MORALE FOR WORKING PEOPLE CASE STUDY: A BEAUTIFUL MIND (2001) <i>Shi Donghong</i>	141
15	INFLUENCE OF TIKTOK APPLICATION ON COLLEGE STUDENTS' ONLINE SHOPPING BEHAVIOR <i>Chen Xinyu</i>	150
16	PROMOTION OF CHINESE TRADITIONAL CULTURAL VARIETY SHOWS: CASE OF "THE MOUNT TAI SHAN POETRY CONFERENCE" <i>Su Wei</i>	161
17	COMPARATION OF ARTISTIC PRESENTATION OF CULT FILMS BETWEEN SNAKE KILLER AND MAN BEHIND THE SUN <i>Dai Pengcheng</i>	169
18	IMPACTS OF AI ANCHOR ON CAREER OPPORTUNITY AND ADAPTATION OF TV ANCHOR <i>Feng Peng</i>	187
19	ROLE OF SHORT VIDEO IN PROMOTING TRADITIONAL CHINESE MEDICINE <i>Fan Lingling</i>	195
20	การสื่อสารการตลาดที่เกี่ยวข้องกับพฤติกรรม购车เครื่องดื่ม ซี-วิท ของผู้บริโภคในกรุงเทพมหานคร <i>ภามธาม โกราช</i>	205
21	ADVANTAGES OF CHAT-GPT APPLICATION FOR SHORT VIDEO EDITING <i>Lyu Liang</i>	217
22	SATISFACTION OF CHINESE AUDIENCE REGARDING "MULAN" DISNEY FILM <i>Lu Can</i>	226

สารบัญ

ลำดับ	ชื่อเรื่อง	หน้า
23	NEW MEDIA EXPOSURE AND OPINION FOR PUBLICITY AND PRESERVATION OF GUANGZHOU TRADITIONAL CULTURAL HERITAGE IN YOUTHS' VIEWPOINT: CASE OF GUANGZHOU BAIYUN COLLEGE	<i>Yang Niankang</i> 237
24	COMMUNICATION FOR PROMOTING CHINESE CALLIGRAPHY TO NEW GENERATION IN DIGITAL AGE	<i>Yang Kunta</i> 245
25	VIOLENCE LANGUAGE EFFECTS TO BEHAVIOR OF ONLINE GAME PLAYERS	<i>Liu Junyao</i> 254
26	MEDIA USAGE BEHAVIOR OF ELDERLY IN SHANGHAI	<i>Li Yan</i> 264
27	THE NARRATIVE OF PUBLIC RELATIONS FOR SECURITY ELECTRIC USAGE'S IMAGE PROMOTION THROUGH SHORT VIDEO: CASE OF ELECTRIC GENERATION AUTHORITY OF THAILAND (EGAT)	<i>Li Anqi</i> 271
28	COMPARATION OF COLORING IN "COCA COLA" VIDEO ADVERTISING	<i>Wang Yeqi</i> 278
29	VIOLENCE LANGUAGE EFFECTS TO BEHAVIOR OF ONLINE GAME PLAYERS	<i>Wang Zhe</i> 287

รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อก

CHINESE NEWS HEADLINES PATTERN APPEAR IN THAILAND ON TIKTOK

หลี่ เยว่ และ สุภัฏญา บุรณเดชาชัย
Li Yue and Sukanya Burnadechachai

ABSTRACT

The objectives of this research were (1) to analyze the style of Chinese news headlines appearing in Thailand on Tik Tok; (2) to analyze the use of Chinese news headlines appearing in Thailand on Tik Tok; and (3) to Propose guidelines for writing Chinese news headlines appearing in Thailand on Tik Tok.

The researcher was Content Analysis. and analyzed, classified, and categorized data. The population used in this research was Chinese headlines appearing in Thailand on Tik Tok. The researcher searched for the desired news by specifying keywords and specifying time periods in the name of Chinese news. in selecting a sample. The researcher has a framework for selecting a sample group. in accordance with the analysis objectives and the issues being analyzed It will study and analyze headlines from Chinese news content appearing in Thailand. To search for news from www.tiktok.com The researcher specified the conditions according to the academic calendar period. master class Bangkok Thonburi University At the same time, the search term "Chinese news" was also set to search for news on Tik Tok.

Major Findings: (1) There are 3 patterns of Chinese headlines that appear in Thailand on TikTok: 1) sentences beginning with the subject, 2) sentences beginning with verbs, and 3) sentences beginning with modifiers and patterns. The Chinese news headlines that appeared in Thailand on TikTok had the most pattern of sentences beginning with the subject in 50 headlines (53.19), followed by sentences beginning with verbs in 35 headlines (37.23). Sentences beginning with modifiers, amount 9, news headlines (9.58); (2) There are 18 characteristics of the use of Chinese news headlines that appear in Thailand on TikTok. and use of abbreviations) had the highest number of 20 headlines (21.27), followed by ACE (name use, abbreviation, and use of foreign words) number 15 headlines (15.95), and Characteristics of CD headlines (use of acronyms and abbreviations) had the lowest number of 1 headline (1.06); and (3) Guidelines for writing Chinese headlines appearing in Thailand on TikTok Should use sentences that begin with the subject as much as possible. Followed by sentences that begin with verbs. and sentences that begin with adjectives.

Keywords: Headlines pattern, Headline, Tiktok

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อ (1) วิเคราะห์รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อก (2) วิเคราะห์ลักษณะการใช้ภาษาพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อก และ (3) เสนอแนะแนวทางการเขียนพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อก

การศึกษานี้เป็นวิธีการวิเคราะห์เนื้อหา และการวิเคราะห์จำแนกและแยกแยะหมวดหมู่ข้อมูล ประชากรที่ใช้ในการวิจัยในครั้งนี้คือ พาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อก โดยผู้วิจัยค้นหาข่าวที่ต้องการด้วยการระบุคำค้นและระยะเวลาเงื่อนไขตามช่วงเวลาในชื่อของข่าวจีน ในการเลือกกลุ่มตัวอย่าง ผู้วิจัยมีกรอบในการเลือกกลุ่มตัวอย่าง ให้สอดคล้องกับวัตถุประสงค์การวิเคราะห์และประเด็นที่วิเคราะห์ โดยจะศึกษาและวิเคราะห์พาดหัวข่าวจากเนื้อหาข่าวจีนที่ปรากฏในไทย ในการค้นหาข่าว จาก www.tiktok.com ผู้วิจัยได้ระบุเงื่อนไขตามช่วงเวลาตามปฏิทินการศึกษา ระดับปริญญาโท มหาวิทยาลัยกรุงเทพธนบุรี ขณะเดียวกันได้กำหนดคำค้นว่า “ข่าวจีน” ในการค้นหาข่าวบนติ๊กต็อกด้วย

ผลการวิจัย พบว่า (1) รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อกมี 3 รูปแบบ คือ 1) ประโยคที่ขึ้นต้นด้วยประธาน 2) ประโยคที่ขึ้นต้นด้วยกริยา และ 3) ประโยคที่ขึ้นต้นด้วยคำขยาย และ รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อกมีรูปแบบประโยคที่ขึ้นต้นด้วยประธานมากที่สุด จำนวน 50 พาดหัวข่าว (ร้อยละ 53.19) รองลงมาคือ ประโยคที่ขึ้นต้นด้วยกริยา จำนวน 35 พาดหัวข่าว (ร้อยละ 37.23) รูปแบบประโยคที่ขึ้นต้นด้วยคำขยาย จำนวน 9 พาดหัวข่าว (ร้อยละ 9.58) (2) ลักษณะการใช้ภาษาพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อก มีทั้งหมด 18 ลักษณะ โดยลักษณะการพาดหัวข่าว AC (การใช้คำเรียกชื่อ และการใช้คำย่อ) มีจำนวนมากที่สุด จำนวน 20 พาดหัวข่าว (ร้อยละ 21.27) รองลงมาคือ ACE (การใช้คำเรียกชื่อ การใช้คำย่อ และการใช้คำภาษาต่างประเทศ) จำนวน 15 พาดหัวข่าว (ร้อยละ 15.95) และ ลักษณะการพาดหัวข่าว CD (การใช้คำย่อ และการย่อคำ) มีจำนวนน้อยที่สุด จำนวน 1 พาดหัวข่าว (ร้อยละ 1.06) (3) แนวทางการเขียนพาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อก ควรใช้ประโยคที่ขึ้นต้นด้วยประธานมากที่สุด รองลงมาคือประโยคที่ขึ้นต้นด้วยคำกริยา และประโยคที่ขึ้นต้นด้วยคำขยาย

คำสำคัญ: รูปแบบการพาดหัวข่าว พาดหัวข่าว ติ๊กต็อก

1. บทนำ

บทบาทสื่อใหม่ (New Media) ในปัจจุบันเข้ามาเป็นส่วนหนึ่งของการดำรงชีวิตอย่างมากเพราะเทคโนโลยีการสื่อสารในยุคนี้เติบโตอย่างรวดเร็วส่งผลให้ผู้คนก็ต้องปรับตัวตามเทคโนโลยีการสื่อสาร โดยเฉพาะเรื่องการเปิดรับข้อมูลข่าวสารผู้รับสารหันมารับข้อมูลข่าวสารผ่านสื่อใหม่มากขึ้นเพราะสามารถเข้าถึงได้อย่างสะดวกรวดเร็วในทุกสถานที่ที่มีระบบอินเทอร์เน็ตเข้าถึง หรือแม้กระทั่งแต่การใช้สื่อใหม่ผ่านโทรศัพท์มือถือ ระบบสมาร์ตโฟน แอนดรอยด์ และแท็บเล็ต ที่นิยมใช้กันอย่างแพร่หลาย และแนวโน้มในอนาคตผู้รับสารกลุ่มคนรุ่นใหม่จะหันมาใช้สื่อใหม่ในการรับรู้ข้อมูลข่าวสารมากขึ้นตามการเจริญเติบโตและพัฒนาไปอย่างรวดเร็วในยุคดิจิทัล สื่อใหม่ถูกพัฒนามาใช้งานทั้งในองค์กรสื่อมวลชน และองค์กรธุรกิจทั่วไป เห็นได้จากปัจจุบันทุกองค์กรจะมีทั้งเว็บไซต์ เฟซบุ๊ก ทวิตเตอร์ อินตาแกรม ไว้เพื่อใช้เป็นเครื่องมือในการติดต่อสื่อสารกับคนทั่วไปและลูกค้า ข้อดีของสื่อใหม่ คือเป็นการสื่อสารแบบสองทาง (Two-way Communication) ให้ทั้งข้อมูล ภาพ เสียง สามารถตอบโต้ได้ มีความรวดเร็วและพัฒนาไปเรื่อยๆ จึงทำให้ได้รับความนิยม

ในรอบสามปีที่ผ่านมา แอปพลิเคชันติ๊กต็อก Tik Tok ได้ดังถึงทั่วโลกอย่างรวดเร็ว ประชากรหลักในการใช้แอปพลิเคชันนี้เป็นประชากรที่มีอายุราว 18-24 ปี ซึ่งเป็นช่วงอายุที่เหมาะสมกับติ๊กต็อก เพราะว่าเป็นช่วงอายุที่นิยมแสดงตัวตนออกมา ข้อมูลจากสถิติ Hootsuite ได้พบว่า ในปี 2020 คนที่ใช้แอปพลิเคชันติ๊กต็อก มีจำนวน 800 ล้านคน ซึ่งจะทำให้เป็นแอปพลิเคชันโซเชียลที่มีคนใช้มากที่สุดเป็นอันดับรองจาก Facebook YouTube และ WeChat เท่านั้น

จากที่แอปพลิเคชันติ๊กต็อก ได้รับความนิยมอย่างรวดเร็ว จึงทำให้นักประชาสัมพันธ์ จึงต้องมีการพัฒนา ปรับตัวในการเขียนพาดหัว เพื่อให้การนำเสนอข่าวนั้นมีประสิทธิภาพมากที่สุด ซึ่งปัญหา คือ การไม่เข้าใจความต้องการของกันและกันรวมทั้งในบางครั้งก็ไม่สามารถตอบสนองต่อความต้องการของกันและกันได้ กล่าวคือ นักประชาสัมพันธ์ต้องการให้ข่าวตนเองได้รับการเผยแพร่มากที่สุด แต่ด้วยข้อจำกัดของพื้นที่และการนำเสนอข่าวใน Tik Tok ที่เป็นการนำเสนอในรูปแบบของวิดีโอสั้น จึงจำเป็นต้องมีการพาดหัวข่าวที่น่าสนใจ ด้วยเหตุนี้จึงนำมาสู่ความสนใจในการวิจัย รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok โดยการวิเคราะห์รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok ลักษณะการใช้ภาษาพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok และเสนอแนวทางการเขียนพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok

2. สมมุติฐานการวิจัย

1. รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok เป็นอย่างไร
2. ลักษณะการใช้ภาษาพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok เป็นอย่างไร
3. แนวทางการเขียนพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok เป็นอย่างไร

3. วัตถุประสงค์ของการวิจัย

1. เพื่อวิเคราะห์รูปแบบการพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok
2. เพื่อวิเคราะห์ลักษณะการใช้ภาษาพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok
3. เพื่อเสนอแนะแนวทางการเขียนพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok

4. การทบทวนวรรณกรรม

ธัญธร สารสิทธิ์ (2556) ศึกษาพฤติเรื่อง “กรรมกรใช้งานและการคัดเลือกข่าวจาก เครือข่ายสังคมออนไลน์ของผู้สื่อข่าวโทรทัศน์” เพื่อศึกษาการใช้งาน และการเลือกข่าวจากสื่อ ออนไลน์ โดยเจาะกลุ่มไปที่ผู้สื่อข่าวโทรทัศน์ทั้งช่องฟรีทีวี และเคเบิลทีวีในพื้นที่ กรุงเทพมหานคร ซึ่งเป็นการศึกษาเชิงปริมาณ พบว่าผู้สื่อข่าวโทรทัศน์ที่เป็นกลุ่มตัวอย่างทั้งหมด ใช้สื่อออนไลน์ ทั้งในเรื่องส่วนตัว และ เพื่อติดตามข่าวสาร โดยแต่ละคนจะมีบัญชีผู้ใช้อย่างน้อย 1-2 ชื่อ แบ่งเป็น การใช้งานส่วนตัวและใช้ในการทำงาน โดย Facebook, Line และ Whatsapp เป็นช่องทางออนไลน์ที่ถูกนำมาใช้มากที่สุด ส่วนใหญ่ใช้ในการติดตามข่าวสารสถานการณ์รายวัน พบว่า ร้อยละ 98 ระบุว่า เคยนำข่าวที่เผยแพร่ทางสื่อออนไลน์ไปนำเสนอในรายงานข่าว โดยจะ ตรวจสอบความถูกต้องก่อนนำเสนอ แต่หากเป็นข้อมูลที่ไม่มีการยืนยันข้อเท็จจริงจะไม่ถูกนำมา เสนอ แต่มีจำนวนไม่น้อยที่ยอมรับว่านำไปใช้ทันที และอ้างอิงว่ามาจากสื่อออนไลน์ ส่วนประเด็นที่ ถูกหยิบยกขึ้นมานำเสนอ จะขึ้นอยู่กับนโยบายของแต่ละช่อง กลุ่มเป้าหมาย โดยคำนึงถึงคุณค่า ข่าว ประกอบด้วย ผลกระทบต่อสาธารณชน เป็นเรื่องใหม่ เกี่ยวกับเพศ ความรุนแรง

บุษดี พนมภู (2556) ศึกษาเรื่อง “การปรับตัวของคนข่าวในยุคออนไลน์ กรณีศึกษาหนังสือพิมพ์บ้านเมือง” โดยศึกษาถึงปัญหาการเปลี่ยนผ่านเข้าสู่ยุคออนไลน์และผลกระทบทำให้ต้องปรับตัว และการเตรียมรับมือการเปลี่ยนผ่าน ของผู้ บริหาร บรรณาธิการ และนักข่าว หนังสือพิมพ์บ้านเมือง รวมทั้งการนำเสนอข่าวที่เปิดกว้างให้คนทั่วไปสามารถเป็นผู้รายงานข่าวได้ โดยพบว่ากลุ่มตัวอย่างส่วนใหญ่ที่มีประสบการณ์มีการทำข่าวมาไม่ต่ำกว่า 5 ปี ที่มีอายุเฉลี่ย 30-50 ปี พร้อมปรับตัวในการรับมือการเปลี่ยนผ่านที่จะเกิดขึ้นจากผลกระทบของสื่อออนไลน์โดยยินดีทำตามนโยบายของผู้บริหาร และจากการสัมภาษณ์กลุ่มตัวอย่าง พบว่า ยุคออนไลน์เป็นยุคที่อำนวยความสะดวกให้ผู้รับข่าวสารที่รวดเร็วเข้าถึงง่าย สามารถโต้ตอบแสดงความคิดเห็นได้ โดยมองว่าคนที่ทำงานข่าวต้องเตรียมความพร้อมรับมือกับการเปลี่ยนผ่านของสื่อใหม่ด้วยเช่นกัน

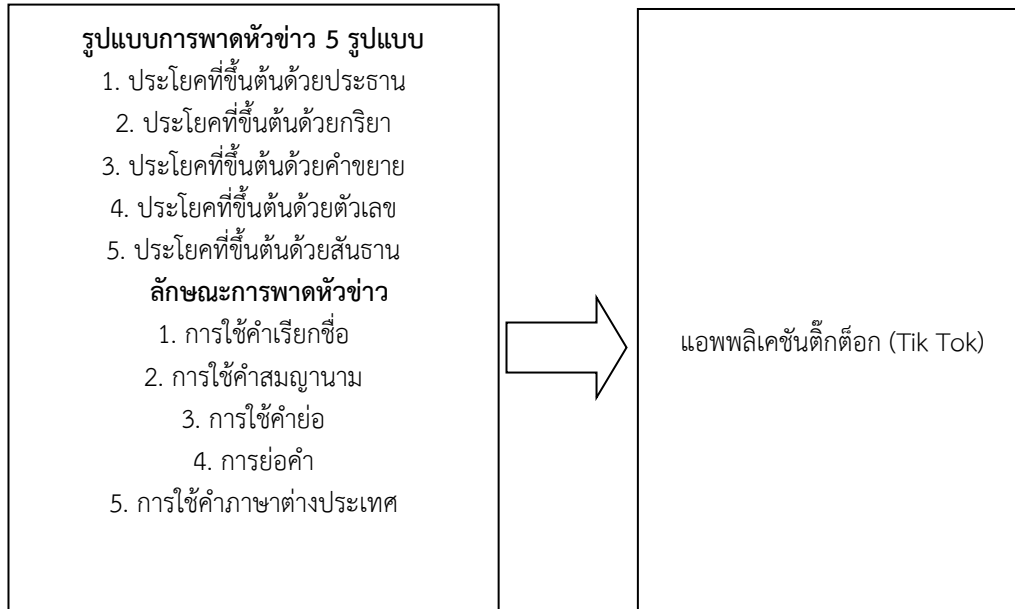
นนท์ธวัช ไชยวงษ์ (2560) ศึกษาเรื่อง รูปแบบการพาดหัวข่าวในเว็บไซต์หนังสือพิมพ์ไทย ซึ่งมีโจทย์วิจัยที่ว่าเมื่อแพลตฟอร์มเปลี่ยนไป รูปแบบการพาดหัวข่าวจะยังเหมือนเดิมหรือไม่ ซึ่งใช้วิธีการวิเคราะห์เนื้อหาเช่นเดียวกับ ธีรวิรา ชะบุรณ์ โดยกำหนดประชากรและกลุ่มตัวอย่างคือ เว็บไซต์หนังสือพิมพ์ไทยรัฐ และเว็บไซต์หนังสือพิมพ์ประชาชาติธุรกิจ ผลการวิจัยพบว่า เว็บไซต์หนังสือพิมพ์ไทยรัฐมีการใช้รูปแบบการพาดหัวข่าวมากที่สุด คือ การพาดหัวข่าวแบบการใช้เครื่องหมายเข้าอารมณ์หรือเรียกความสนใจ การพาดหัวข่าวโดยระบุเพศ การพาดหัวข่าวแบบใช้คำอารมณ์ความรู้สึก การพาดหัวข่าวเรียกชื่อคนดัง เรียกชื่อจริง ชื่อเล่น สมญานามแหล่งข่าว การพาดหัวข่าวโดยระบุ (ชมคลิป) (ชมภาพ) (ภาพชุด) การพาดหัวข่าวแบบ อ้างอิงตัวเลข การพาดหัวข่าวแบบเรียกอาชีพต่าง ๆ การพาดหัวข่าวแบบทับศัพท์ภาษาต่างประเทศ ๆ การพาดหัวข่าวแบบเน้นความขัดแย้ง การพาดหัวข่าวแบบสรุปความให้ข้อมูล ตามลำดับ

ส่วนเว็บไซต์หนังสือพิมพ์ประชาชาติธุรกิจ มีการใช้รูปแบบการพาดหัวข่าวที่มากที่สุด คือ การพาดหัวข่าวแบบใช้เครื่องหมายอารมณ์ความรู้สึก การพาดหัวข่าวแบบทับศัพท์ภาษาต่างประเทศ การพาดหัวข่าวแบบใช้อักษรย่อ คำย่อของชื่อเฉพาะ ยศ ตำแหน่ง การพาดหัวข่าวแบบใช้คำเรียอารมณ์ความรู้สึก การพาดหัวข่าวแบบอ้างอิงตัวเลข การพาดหัวข่าวเรียกชื่อคนดัง เรียกชื่อจริงชื่อเล่น สมญานามแหล่งข่าว การพาดหัวข่าวแบบเรียกชื่อหน่วยงาน การพาดหัวข่าวแบบ เน้นความขัดแย้ง การพาดหัวข่าวแบบสรุปความให้ข้อมูลตามลำดับ ทั้งนี้ พบว่ารูปแบบ การพาดหัวข่าวที่ทั้ง 2 เว็บไซต์ใช้น้อย คือการพาดหัวข่าวที่ใช้สุภาษิต วลีสำนวน การพาดหัวข่าว แบบใช้คำสแลง และการพาดหัวข่าวแบบหัวข่าวไม่ตรงกับเนื้อหา (Misleading)

ตงเหมย พาง (2563) งานวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาโฆษณาผ่านแอปพลิเคชันติ๊กต็อก (Tik Tok) ที่มีผลต่อการตัดสินใจซื้อเครื่องสำอางของนักศึกษาหญิงในมณฑลกว่างสี เป็นการวิจัยเชิงปริมาณโดยใช้แบบสอบถามเป็นเครื่องมือในการเก็บรวบรวมข้อมูล ทดสอบความเที่ยงตรงและความเชื่อมั่นของเนื้อหา กลุ่มตัวอย่างมีจำนวน 30 คน ได้รับความเชื่อมั่นเท่ากับ 0.980 และแจกแบบสอบถามกับกลุ่มตัวอย่างที่เป็นนักศึกษาหญิงอายุ 18-25 ปี อาศัยอยู่ในมณฑลกว่างสี ซึ่งใช้แอปพลิเคชันติ๊กต็อก (Tik Tok) จำนวน 138 คน และใช้วิธีการทางสถิติ 2 ประเภท คือ สถิติเชิงพรรณนา ซึ่งประกอบด้วย ค่าร้อยละ สัดส่วน อัตราส่วนค่าเฉลี่ย และส่วนเบี่ยงเบนมาตรฐาน สำหรับใช้อธิบายข้อมูลทั่วไปของผู้ตอบแบบสอบถาม กับสถิติเชิงอนุมาน ได้แก่ สถิติค่าสหสัมพันธ์เพียร์สัน สำหรับวิเคราะห์ความสัมพันธ์ของตัวแปร 2 ตัวที่เป็นอิสระต่อกัน พบว่า โฆษณาผ่านแอปพลิเคชันติ๊กต็อก (Tik Tok) ด้านการสร้างความเข้าใจ ด้านการสร้างแรงกระตุ้น ด้านการสร้างความภูมิใจ ด้านการสร้าง ความทรงจำและด้านการสร้างแรงจูงใจมีผลต่อการตัดสินใจซื้อเครื่องสำอางของนักศึกษาหญิงในมณฑลกว่างสีอย่างมีนัยสำคัญทางสถิติซึ่งเป็นไปตามสมมติฐานที่ตั้งไว้

5. กรอบแนวคิดการวิจัย

การวิจัยเรื่อง รูปแบบการพาดหัวข้อความที่ปรากฏในไทยบน (Tik Tok) ผู้วิจัยได้ศึกษาเอกสารและงานวิจัยที่เกี่ยวข้องและได้กำหนดแนวคิดการวิจัยไว้ดังนี้



6. ระเบียบวิธีวิจัย

1. ประชากรและกลุ่มตัวอย่าง / Population and Sample ประชากรที่ใช้ในการวิจัยในครั้งนี้คือ พาดหัวข่าวจีนที่ปรากฏในไทยบนติ๊กต็อกโดยผู้วิจัยค้นหาข่าวที่ต้องการด้วยการระบุคำค้นและระบุเวลาเงื่อนไขตามช่วงเวลาในชื่อของข่าวจีน กลุ่มตัวอย่างที่ใช้ในการวิจัย มีกรอบในการเลือกกลุ่มตัวอย่าง ให้สอดคล้องกับวัตถุประสงค์การวิเคราะห์และประเด็นที่วิเคราะห์ โดยจะศึกษาและวิเคราะห์พาดหัวข่าวจากเนื้อหาข่าวจีนที่ปรากฏในไทย และในการค้นหาข่าว จาก www.tiktok.com ผู้วิจัยได้ระบุเงื่อนไขตามช่วงเวลาตามปฏิทินการศึกษา ระดับปริญญาโท มหาวิทยาลัยกรุงเทพมหานคร ขณะเดียวกันได้กำหนดคำค้นว่า “ข่าวจีน” ในการค้นหาข่าวบนติ๊กต็อกทั้งนี้ จากเกณฑ์การเลือกกลุ่มตัวอย่าง ด้วยกรอบการเลือกกลุ่มตัวอย่าง ทั้งจำนวน ยอดการเข้าชม ยอดหัวใจ และการระบุเงื่อนไขตามช่วงเวลาของภาคการศึกษาดังที่กล่าวข้างต้น ผู้วิจัยเห็นว่าเหมาะสม และสอดคล้องกับวัตถุประสงค์การวิเคราะห์ สามารถตอบประเด็นที่ต้องการศึกษาได้ครบถ้วน และเหมาะสมกับลักษณะของการวิจัย

2. ขอบเขตการวิจัย

การวิจัยครั้งนี้ ใช้การวิเคราะห์เนื้อหา (Content Analysis) 3 ด้าน คือ
 ขอบเขตด้านเนื้อหา เป็นการศึกษาเฉพาะพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok
 ขอบเขตด้านพื้นที่ ศึกษาเฉพาะพาดหัวข่าวบน Tik Tok เท่านั้น
 ขอบเขตด้านเวลา เริ่มตั้งแต่ตุลาคม 2565 - พฤษภาคม 2566

3. เครื่องมือที่ใช้ในการวิจัย

การวิจัยเชิงคุณภาพโดยการวิเคราะห์ (Content Analysis) ผู้วิจัยได้ใช้เครื่องมือในการเก็บรวบรวมข้อมูลเครื่องมือที่ใช้ในการวิเคราะห์รูปแบบและเนื้อหา คือ แบบตารางลงรหัส (Coding Sheet) หรือตารางบันทึกข้อมูลเพื่อการบันทึกรายละเอียดต่างๆ ซึ่งผู้วิจัยได้กำหนดขึ้นตามประเด็น วัตถุประสงค์การวิเคราะห์ รวมทั้งแนวคิดเกี่ยวกับตารางลงรหัส แบ่งเป็น 2 ส่วน ประกอบด้วย คำขึ้นต้นพาดหัวข่าว และลักษณะการใช้ภาษาพาดหัวข่าว ซึ่งมีรายละเอียดตามประเด็นที่ศึกษา คือ ประเด็นที่ 1 รูปแบบการพาดหัวข้อความที่ปรากฏในไทยบน Tik Tok พิจารณาจากการใช้คำคำแรกที่ปรากฏในพาดหัวข่าว โดยอาศัยหลักการจำแนกงานวิจัยของ ชีร์วรา ชะบุรณ์ (2557) ซึ่งจำแนกได้ 5 รูปแบบประโยค คือ

1. ประโยคที่ขึ้นต้นด้วยประธาน
2. ประโยคที่ขึ้นต้นด้วยกริยา
3. ประโยคที่ขึ้นต้นด้วยคำขยาย
4. ประโยคที่ขึ้นต้นด้วยตัวเลข
5. ประโยคที่ขึ้นต้นด้วยสันธาน

ประเด็นที่ 2 ลักษณะการใช้ภาษาพาดหัวข้อความที่ปรากฏในไทยบน Tik Tok พิจารณาเป็นรายเรื่อง (Item) ที่ปรากฏในพาดหัวข่าว โดยอาศัยหลักการจำแนกงานวิจัยของ อีร์วรา ชะบุรณ์ (2557) ซึ่งจำแนกได้ 5 ลักษณะ คือ

1. การใช้คำเรียกชื่อ
2. การใช้คำสมญานาม
3. การใช้คำย่อ
4. การย่อคำ
5. การใช้คำภาษาต่างประเทศ

จากการวิเคราะห์การพาดหัวข่าวที่ปรากฏในไทยบน Tik Tok ผู้วิจัยพบว่าเมื่อพิจารณาเป็นรายเรื่องตามลักษณะที่ปรากฏในพาดหัวข่าว โดยพบว่าพาดหัวข่าว ไม่มีมีเพียงแค่ลักษณะเดียว แต่พาดหัวข่าวมีลักษณะร่วมกันหลายลักษณะ ดังนั้น เพื่อให้การวิเคราะห์มีความละเอียดมากยิ่งขึ้น ผู้วิจัยได้จัดหมวดหมู่ (Combination) ทั้ง 5 ลักษณะขึ้นใหม่ ตามลักษณะของความน่าจะเป็น (Probability) ซึ่งแบ่งรายละเอียดทั้งหมดออกเป็น 31 ลักษณะ โดยผู้วิจัยได้กำหนดรหัสของ 5 ลักษณะ ดังนี้

A	แทน	การใช้คำเรียกชื่อ
B	แทน	การใช้คำสมญานาม
C	แทน	การใช้คำย่อ
D	แทน	การย่อคำ
E	แทน	การใช้คำภาษาต่างประเทศ

4. การเก็บรวบรวมข้อมูล

การเก็บรวบรวมข้อมูล ผู้วิจัยได้เก็บจากการวิเคราะห์เนื้อหา (Content Analysis) รูปแบบการพาดหัวข่าวที่ปรากฏในไทยบน Tik Tok เพื่อศึกษาถึงรูปแบบการพาดหัวข่าวที่ปรากฏในไทยบน Tik Tok เก็บข้อมูลโดยการพิจารณาจากเนื้อหาการพาดหัวข่าวด้วยการเก็บรวบรวมข้อมูลจากแอปพลิเคชันติ๊กต็อก Tik Tok ตามวันและเวลาที่กำหนดไว้ข้างต้น โดยสุ่มอย่างมีระบบ โดยสุ่มแบบวันเว้นวัน และนำข้อมูลที่ได้มาลงในตารางรหัส (Coding Sheet) จากนั้นนำข้อมูลมาวิเคราะห์ผลการวิจัย

5. การวิเคราะห์ข้อมูลและสถิติที่ใช้

การวิเคราะห์พาดหัวข่าวที่ปรากฏในไทยบนติ๊กต็อก ผู้วิจัยได้ทำการวิเคราะห์ข้อมูล คือ รูปแบบการพาดหัวข้อความที่ปรากฏในไทยบนติ๊กต็อก และลักษณะการใช้ภาษาพาดหัวข้อความที่ปรากฏในไทยบนติ๊กต็อก ด้วยวิธีการวิเคราะห์เนื้อหา และการวิเคราะห์จำแนกและแยกแยะหมวดหมู่ข้อมูล จากนั้นนำมาเสนอแนะแนวทางการเขียนพาดหัวข่าวที่ปรากฏในไทยบนติ๊กต็อก

7. ผลการวิจัย

ผลการวิเคราะห์รูปแบบการพาดหัวข้อความที่ปรากฏในไทยบน Tik Tok พบว่า รูปแบบการพาดหัวข่าวที่ปรากฏในไทยบน Tik Tok มี 3 รูปแบบ คือ 1) ประโยคที่ขึ้นต้นด้วยประธาน 2) ประโยคที่ขึ้นต้นด้วยกริยา และ 3) ประโยคที่ขึ้นต้นด้วยคำขยาย และ รูปแบบการพาดหัวข่าวที่ปรากฏในไทยบน Tik Tok มีรูปแบบประโยคที่ขึ้นต้นด้วยประธานมากที่สุด จำนวน 50 พาดหัวข่าว (ร้อยละ 53.19) รองลงมาคือ ประโยคที่ขึ้นต้นด้วยกริยา จำนวน 35 พาดหัวข่าว (ร้อยละ 37.23) รูปแบบประโยคที่ขึ้นต้นด้วยคำขยาย จำนวน 9 พาดหัวข่าว (ร้อยละ 9.58) โดยไม่พบรูปแบบประโยคที่ขึ้นต้นด้วยตัวเลข และสันธาน

นอกจากนี้ จากการวิเคราะห์รูปแบบพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ทั้ง 3 รูปแบบ กล่าวคือ ประโยคที่ขึ้นต้นด้วยประธาน ประโยคที่ขึ้นต้นด้วยกริยา และประโยคที่ขึ้นต้นด้วยคำขยาย พบว่าในแต่ละรูปแบบ มีลักษณะดังต่อไปนี้

1. ประโยคที่ขึ้นต้นด้วยประธานพบว่า มี 3 ลักษณะ ดังนี้

1.1 คำนามทั่วไป (สามัญนาม) คือ คำานานที่ใช้เรียกชื่อทั่วไป ที่ใช้แทนคน สัตว์ สิ่งของและสถานที่ ซึ่งไม่ได้เฉพาะเจาะจง ในการพาดหัวข่าวที่ขึ้นต้นด้วยประธาน พบว่า มีค่านามทั้งไปในการพาดหัวข่าว โดยส่วนใหญ่มักเป็นเรียกชื่ออาชีพหรือตำแหน่ง ชื่อหน่วยงาน รวมถึงกลุ่มคนทั่วไป เช่น นักการศึกษา หน่วยงานเอกชน ดารา เป็นต้น

1.2 คำนามชี้เฉพาะ (วิสามัญนาม) คือ คำานานที่ใช้เรียกชื่อทั่วไป ที่ใช้แทนคน สัตว์ สิ่งของและสถานที่ที่ชี้เฉพาะเจาะจงว่าเป็นคนใด สิ่งใดหรือสถานที่ใด โดยในการพาดหัวข่าวที่ขึ้นต้นด้วยประธาน พบว่ามีค่านามที่ชี้เฉพาะในการพาดหัวข่าว โดยส่วนใหญ่มักเป็นชื่อเรียกหน่วยงานหรือชื่อองค์กร ชื่อเรียกกลุ่มบุคคลประเภทใดประเภทหนึ่งที่ชี้เฉพาะ โดยเฉพาะอย่างยิ่งในชื่อของ จีน ประเทศจีน เป็นต้น

1.3 คำนามบอกหมวดหมู่ (สมุหนาม) คือ คำที่ใช้เติมหน้านาม เพื่อบอกลักษณะของคน สัตว์ สิ่งของและสถานที่ที่รวมกันอยู่เป็นหมวดหมู่ โดยในการพาดหัวข่าวที่ขึ้นต้นด้วยประธาน เช่น ทีม เป็นต้น

2. ประโยคที่ขึ้นต้นด้วยกริยาจากการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ที่มีรูปแบบประโยคที่ขึ้นต้นด้วยกริยา พบว่ามี 2 ลักษณะ คือ

2.1 คำกริยาแสดงอาการปกติ คือ คำที่ใช้แสดงอาการ การกระทำโยทั่วไปเพื่อให้ทราบว่ามีกริยาอาการเป็นอย่างไร เช่น เปิด หนุน อบรม รับ ส่ง สมักร ก่อตั้ง เผย เตรียม สรรหา เติม เป็นต้น

2.2 คำกริยาแสดงอาการเคลื่อนไหว เป็นคำกริยาที่แสดงหรือสื่อความหมายให้เห็นถึงภาพ อารมณ์และความรู้สึก เช่น ปลุก ปลื้ม วอน ยัน ทุ่ม เป็นต้น รวมถึงคำชอนกริยา เช่น ขานรับ ปลดล็อก ยกกระดืบ เป็นต้น

3. ประโยคที่ขึ้นต้นด้วยคำขยายจากการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ที่มีรูปแบบประโยคขึ้นต้นด้วยคำขยาย พบว่า มี 2 ลักษณะ คือ

3.1 คำวิเศษณ์ขยายค่านาม เช่น พิเรนทร์ วยจี๊ด วยโจ้ เป็นต้น

3.2 คำวิเศษณ์ขยายคำกริยา เช่น นำห้วง เป็นต้น

ผลวิเคราะห์ลักษณะการใช้ภาษาพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok พบว่า เมื่อพิจารณาเป็นรายเรื่องตามลักษณะที่ปรากฏในพาดหัวข่าวโดยพบว่า พาดหัวข่าวไม่ได้มีเพียงลักษณะเดียว แต่มีลักษณะร่วมกันหลายลักษณะ ผู้วิจัยได้จัดหมวดหมู่ (Combination) ใหม่ ตามหลักของความเป็นไปได้ (Probability) ซึ่งแบ่งได้รายละเอียดทั้งหมดเป็นจำนวน 31 ลักษณะ พร้อมทั้งกำหนดรหัสลักษณะการใช้ภาษาพาดหัวข่าวในงานวิเคราะห์นี้ ผลการวิเคราะห์ พบว่า ลักษณะการใช้ภาษาพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok มีทั้งหมด 18 ลักษณะ โดยลักษณะการพาดหัวข่าว AC (การใช้คำเรียกชื่อและการใช้คำย่อ) มีจำนวนมากที่สุด จำนวน 20 พาดหัวข่าว (ร้อยละ 21.27) รองลงมาคือ ACE (การใช้คำเรียกชื่อ การใช้คำย่อ และการใช้คำภาษาต่างประเทศ) จำนวน 15 พาดหัวข่าว (ร้อยละ 15.95) และลักษณะการพาดหัวข่าว CD (การใช้คำย่อและการย่อคำ) มีจำนวนน้อยที่สุด จำนวน 1 พาดหัวข่าว (ร้อยละ 1.06)

เสนอแนะแนวทางการเขียนพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok เป็นความมุ่งหมายส่วนหนึ่งตามวัตถุประสงค์และประเด็นที่ศึกษา ซึ่งผู้วิจัยมีข้อเสนอแนะแนวทางการเขียนพาดหัวข่าว สำหรับใช้ในการพัฒนางานด้านข่าวในการเขียนพาดหัวข่าว เพื่อปรับมุมมองในการเขียนข่าวให้มีความใกล้เคียงสอดคล้องกับมุมมองของสื่อมวลชน ดังรายละเอียด 2 ส่วน คือ ส่วนที่ 1 รูปแบบประโยคพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok

1. ควรีรูปแบบพาดหัวข่าว ด้วยการใช้คำแรกที่ปรากฏในพาดหัวข่าวที่มีทั้ง 3 รูปแบบ กล่าวคือ ประโยคที่ขึ้นต้นด้วยประธาน ประโยคที่ขึ้นต้นด้วยกริยา และประโยคที่ขึ้นต้นด้วยคำขยาย

2. จากผลการวิเคราะห์พาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok หากจะเขียนพาดหัวข่าวเพื่อเสนอข่าวให้สอดคล้องกับมุมมองของสื่อมวลชน โดยเฉพาะอย่างยิ่งในแอปพลิเคชันตึกตอก Tik Tok เพื่อให้ข่าวได้รับความนิยมในการรับชมมากที่สุด และเป็นประโยชน์ในการปฏิบัติงานสำหรับสื่อมวลชนผู้รับผิดชอบข่าว ควรใช้ประโยคที่ขึ้นต้นด้วยประธานมากที่สุด รองลงมาคือประโยคที่ขึ้นต้นด้วยคำกริยา และประโยคที่ขึ้นต้นด้วยคำขยาย

3. กรณีที่ใช้ประโยคที่ขึ้นต้นด้วยประธาน กล่าวคือ ประโยคจากการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ควรเลือกใช้ใน 3 ลักษณะ คือ

3.1 คำนามทั่วไป (สามัญนาม) คือ คำานานที่ใช้เรียกชื่อทั่วไป ที่ใช้แทนคน สัตว์ สิ่งของและสถานที่ และเลือกใช้ชื่อเรียกอาชีพหรือตำแหน่งงาน ชื่อหน่วยงาน รวมถึงกลุ่มทั่วไป

3.2 คำนามชี้เฉพาะ (วิสามานยนาม) คือ คำนามที่ใช้เรียกชื่อทั่วไป ที่ใช้แทนคน สัตว์ สิ่งของ และสถานที่ ที่ชี้เฉพาะเจาะจงว่าเป็นสิ่งใด สิ่งใดเป็นสถานที่ โดยในการพาดหัวข่าวที่ขึ้นต้นด้วยประธาน ควรเลือกใช้ชื่อเรียกหน่วยงานหรือชื่อองค์กร ชื่อเรียกกลุ่มบุคคลประเภทใดประเภทหนึ่งที่ชี้เฉพาะ

3.3 คำนามบอกหมวดหมู่ (สมุหนาม) คือ คำที่ใช้เติมหน้านาม เพื่อบอกลักษณะของคน สัตว์ สิ่งของและสถานที่ ที่รวมกันอยู่เป็นหมวดหมู่ โดยในการพาดหัวข่าวที่ขึ้นต้นด้วยประธาน ควรใช้คำนามบอกหมวดหมู่ในพาดหัวข่าว

4. กรณีที่ใช้ประโยคที่ขึ้นต้นด้วยกริยา กล่าวคือ ประโยคจากพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ที่มีรูปแบบประโยคขึ้นต้นด้วยกริยา ควรเลือกใช้ใน 2 ลักษณะ

4.1 คำกริยาแสดงอาการปกติ คือ คำที่ใช้แสดงอาการ การกระทำโดยทั่วไปเพื่อให้ทราบว่ามีกริยาอาการเป็นอย่างไร

4.2 คำกริยาแสดงอาการเคลื่อนไหว เป็นคำกริยาที่แสดงหรือสื่อความหมายให้เห็นถึงภาพ อารมณ์และความรู้สึก

5. กรณีที่ใช้ประโยคที่ขึ้นต้นด้วยคำขยาย กล่าวคือ ประโยคจากการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ที่มีรูปแบบประโยคขึ้นต้นด้วยคำขยาย ควรเลือกใช้ใน 2 ลักษณะ คือ

5.1 คำวิเศษณ์ขยายคำนาม

5.2 คำวิเศษณ์ขยายคำกริยา

ส่วนที่ 2 ลักษณะการใช้ภาษาการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok สามารถจัดแบ่งได้เป็น 18 ลักษณะ ซึ่งสามารถนำมาใช้เป็นแนวทางในการเขียนพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ได้ ภายใต้บริบทและความเหมาะสมของเนื้อหาข่าว

8. อภิปรายผล

จากผลการวิจัย รูปแบบการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok สามารถอภิปรายผล ได้ดังนี้

ผลการวิเคราะห์รูปแบบประโยคพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ซึ่งพิจารณาจากการใช้คำแรกที่ปรากฏในการพาดหัวข่าว พบว่า รูปแบบประโยคพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok นิยมใช้ในการเขียนพาดหัวข่าว นั้น มีรูปแบบของประโยคที่ขึ้นต้นด้วยประธานมากที่สุด รองลงมาคือ ประโยคที่ขึ้นต้นด้วยคำกริยา และประโยคที่ขึ้นต้นด้วยคำขยาย ตามลำดับ ซึ่งมีความสอดคล้องกับงานวิจัยของ อลงกรณ์ รัตตะเวทิน (2563) ที่ได้ทำการวิจัย เรื่อง แนวทางการพัฒนาการเขียนข่าวเพื่อการประชาสัมพันธ์ของมหาวิทยาลัยเทคโนโลยีราชมงคลธัญบุรี ซึ่งพบว่า รูปแบบประโยคพาดหัวข่าวที่นักหนังสือพิมพ์นิยมใช้ในการเขียนพาดหัวข่าวมีรูปแบบของประโยคที่ขึ้นต้นด้วยประธานมากที่สุด (ร้อยละ 56.07)

รูปแบบประโยคการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ไม่พบรูปแบบประโยคที่ขึ้นต้นด้วยตัวเลขและรูปแบบประโยคที่ขึ้นต้นด้วยสันธาน ทั้งนี้อาจเนื่องมาจากไม่นิยมรูปแบบประโยคข้างต้นที่กล่าวมา เพราะพาดหัวข่าวมักจะใช้ประโยคเดียว (ประโยคความเดียว) มากกว่าประโยคความรวม จึงหลีกเลี่ยงการใช้คำสันธาน

ผลการวิเคราะห์ลักษณะการใช้ภาษาการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok พบว่าลักษณะการใช้ภาษาการพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok ที่นิยมมากที่สุด คือ AC (การใช้คำเรียกชื่อ และการใช้คำย่อ) มีจำนวนมากที่สุด จำนวน 20 พาดหัวข่าว (ร้อยละ 21.27) อาจสรุปได้ว่าการเขียนพาดหัวข่าวต้องสรุปประเด็นสำคัญที่สุด และใช้คำย่อให้น่าสนใจ ซึ่งบอกให้ทราบว่าเป็นข่าวเกี่ยวกับ “ใคร” หรือ “Who” จึงต้องใช้ถ้อยคำที่สั้น กระชับ เข้าใจ ง่าย และให้ความหมายตรงประเด็น ซึ่งสอดคล้องกับงานวิจัยของ สุนิสา ประวีชัย (2559) ซึ่งพบว่า การเขียนตัวย่อ ควรใช้เฉพาะในกรณีที่ตัวย่อดังกล่าวเป็นที่รู้จักกันดี

9. ข้อเสนอแนะ

1. ข้อเสนอแนะในการนำผลการวิจัยไปใช้ประโยชน์ / Recommendations for Applying Research Findings

1. จากข้อค้นพบในการวิจัยนี้ ทำให้ทราบแนวทางการเขียนพาดหัวข่าวเงินที่ปรากฏในไทยบน Tik Tok เกี่ยวกับรูปแบบประโยคการพาดหัวข่าว และลักษณะการใช้ภาษาพาดหัวข่าว ดังนั้น นักประชาสัมพันธ์หรือสื่อสารมวลชน ควรนำไปประยุกต์ใช้ ปรับปรุง และพัฒนาวิธีการพาดหัวข่าว ซึ่งจะช่วยให้ข่าวได้รับความนิยมและได้รับการเป็นแพร่อย่างมีประสิทธิภาพ

2. จากข้อค้นพบในการวิจัย พบว่า ลักษณะการใช้ภาษาในการพาดหัวข่าวจีนที่ปรากฏในไทยบน Tik Tok ที่นิยมใช้มากที่สุด ดังนั้น นักประชาสัมพันธ์ ฝ่ายข่าว นักสื่อสารมวลชน ควรมีนโยบายและแนวทางการเขียนพาดหัวข่าวที่มุ่งเน้นการใช้คำเรียกชื่อและใช้คำย่อ เพื่อให้ข่าวได้รับการคัดเลือกหรือเผยแพร่อย่างมีประสิทธิภาพ

2. ข้อเสนอแนะในการทำวิจัยครั้งต่อไป / Recommendations for Future Research

1. ควรศึกษาต่อยอดจากการวิจัยในครั้งนี้ โดยพิจารณาถึงขนาดกลุ่มตัวอย่างที่มากเพียงพอ เพื่อความถูกต้องและความแม่นยำตรง

2. ควรมีการเปรียบเทียบกับแหล่งข่าวอื่นๆ หรือองค์กรอื่นๆ เพื่อจะให้เห็นมุมมองที่หลากหลายในการเขียนข่าว

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การปรับตัวของพนักงานbroadcastในยุคดีจิทัล

THE ADAPTATION OF BROADCASTING STAFF IN DIGITAL AGE

หม่า เช่อ และ ประภาส นวลเนตร

Ma Ke and Prapas Nualnetr

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาวิเคราะห์พัฒนาการและการเปลี่ยนแปลงของอุตสาหกรรมวิทยุและโทรทัศน์ในการสร้างสรรค์รายการตามพัฒนาการของยุคสมัย (2) เพื่อศึกษาความจำเป็นในการสำรวจช่องทางในการรับข้อมูลข่าวสารของผู้ชมในยุคดีจิทัลและความกดดันและความท้าทายที่ต้องเผชิญกับการพัฒนาวิทยุและโทรทัศน์ในปัจจุบัน และ (3) เพื่อศึกษาคุณภาพของพนักงานสถานีวิทยุกระจายเสียงและโทรทัศน์ในแง่มุมมองบ้างที่ต้องปรับปรุงเพื่อปรับให้เข้ากับการพัฒนาของอุตสาหกรรม

การวิจัยนี้เป็นการวิจัยเชิงปริมาณ ใช้วิธีการสุ่มและการวิเคราะห์ตัวอย่าง โดยคัดเลือกกลุ่มตัวอย่างจำนวน 105 คน จากสถานีวิทยุและโทรทัศน์ประจำกรุงปักกิ่ง สถานีวิทยุและโทรทัศน์มณฑลหูหนาน สถานีวิทยุและโทรทัศน์มณฑลเจ้อเจียง สถานีวิทยุและโทรทัศน์มณฑลเหอหนานและสถานีวิทยุและโทรทัศน์ประจำเขตการปกครองตนเองมองโกเลียใน มาดำเนินการสัมภาษณ์สอบถามแบบตัวต่อตัวและแบบออนไลน์รวมถึงทำการวิเคราะห์ข้อมูล โดยแบ่งเป็นการสัมภาษณ์นักข่าวอาวุโสจำนวน 6 คน ผู้ประกาศจำนวน 6 คน ผู้เชี่ยวชาญด้านแพลตฟอร์มดิจิทัลจำนวน 3 คน

ผลการวิจัยพบว่า (1) การเปลี่ยนแปลงทางยุคสมัยนี้ยังเป็นสิ่งที่ยืนยันให้เห็นถึงพลังในการสื่อสารและอิทธิพลของสื่อวิทยุและโทรทัศน์ (2) สื่อมีความจำเป็นที่จะต้องพัฒนาความรู้ความเข้าใจอย่างรอบด้านให้กับบุคลากรด้านกิจการวิทยุโทรทัศน์กระจายเสียงเพื่อตอบสนองต่อความต้องการของผู้ชมที่ไม่สามารถหาได้จากที่อื่น และ (3) ในยุคของข้อมูลข่าวสารขนาดใหญ่ ผู้ชมนั้นมีความต้องการคุณภาพของผู้ประกาศแบบดั้งเดิมมากยิ่งขึ้น ทำให้การวางผังรายการ การกำหนดตำแหน่งพิธีกรและรูปแบบการจัดรายการนั้นควรมีการปรับเปลี่ยนให้เหมาะสม

คำสำคัญ: การปรับตัว พนักงานbroadcast ยุคดีจิทัล

ABSTRACT

The objectives of this research were: (1) to study analyze and study the development and changes of the radio and television industry in program creation with the development of the times; (2) to study the necessary to explore the channels for audiences to obtain information in the digital era, and the pressures and challenges facing the current development of radio and television; and (3) to study what aspects of the quality of radio and television station staff viewers need to improve to adapt to the development of the industry.

This research was a quantitative Research. This study adopted a sampling survey and sample analysis and selected 105 representatives from the audiences and netizens of Beijing Radio and Television Station, Hunan Radio and Television Station, Zhejiang Radio and Television Station, Liaoning Radio and Television Station, and Inner Mongolia Radio and Television Station to conduct face-to-face questionnaire and network questionnaire and analyze the data. Interviews were conducted with 6 senior journalists, 6 announcers, and 3 digital platform experts.

Major Findings: (1) The Times changes to ensure the communication power and influence of radio and television media; (2) It is necessary to improve the comprehensive knowledge and understanding of broadcasting personnel. Create a unique context that is more special and engaging. and meet the possible needs of the audience that cannot be found anywhere else; and (3) In the age of big data Viewers have

placed higher demands on the quality of traditional broadcast staff. and program planning Presenter's position and the hosting style should be adjusted accordingly.

Keywords: Adaptation, Broadcasting staffs, Digital age

1. Introduction

With the development of society, the public's living standards have been significantly improved, people's lifestyles are also constantly changing, the Internet has swept people's lives at a geometric growth rate, and new communication carriers such as mobile phones and tablet computers have made "big data" flood people's lives.

In the "era of big data", the way people obtain information has also undergone tremendous changes, gradually changing from passive reception in the past to free choice. This change puts forward higher requirements for the quality of traditional radio and television programming staff, and program planning, host role positioning, hosting style, etc. must be adjusted accordingly in accordance with the changes of the times.

Only by improving the comprehensive literacy of radio and television staff, creating a special and more attractive and unique context, and meeting the potential needs of listeners that cannot be obtained from other media can we ensure the dissemination and influence of radio and television media.

2. Research Question

1. How are radio and television stations adapting to changes in audience information access and competitive pressures from new media in the digital age?
2. What skills and knowledge should traditional media practitioners improve to keep up with industry changes and produce high-quality programs?
3. What strategies can enhance the influence and reach of traditional media in the digital era?

3. Research Objective

1. To analyze how radio and television stations are adapting to audience behavior changes and new media competition in the digital age.
2. To identify key areas for improving the skills and knowledge of traditional media practitioners to align with industry developments and enhance program quality.
3. To explore strategies that can strengthen the influence and dissemination of traditional media in the digital era.

4. Literature Review

4.1 Development history of China's television industry

Initial Exploration Stage (1958 - 1978)

From 1958 when Beijing TV began broadcasting to 1978 when Beijing TV was renamed CCTV, this stage experienced historical periods such as "anti-rightwing" and "Cultural Revolution", socialist construction was explored in twists and turns. The television industry also suffered setbacks such as rectification and suspension of broadcasting, but in the form of the program, means of communication, presentation and other aspects of the beneficial exploration. First, the program forms from news to TV drama, literature, sports, records, etc., the broadcast time is constantly extended. The second is to start coloring television,

television from black and white to color. Third, the initial formation of a national television broadcasting network by means of microwave transmission and wireless transmission. By 1976, there were 39 television stations and 144 television relay stations in China, as well as many low-power TV transfer stations. Nearly 300 million people in China had access to television.

From 1978 to 1998, China Central Television (CCTV) grew significantly, reflecting the country's shift towards economic reform and opening. During this period, the television industry expanded due to policy support, including the introduction of satellite TV for education, cable TV regulations, and increased investments in broadcast infrastructure. Television became the dominant mass media, offering news programs such as "News Broadcast" and innovative shows like the "Spring Festival Gala" and "Journey to the West," which captivated audiences.

By 1998, China had developed a comprehensive television network with wide coverage, reaching 89.01% of the population. Television became a primary source of news, entertainment, and education, with over 1 billion viewers and 943 radio and TV stations.

Transformation and Modernization of CCTV (1998-2018)

Between 1998 and 2018, CCTV underwent major transformations, including organizational restructuring, digital upgrades, and the rise of specialized channels. The State Administration of Radio, Film, and Television led efforts to integrate local radio and TV networks, establish media groups, and enhance programming quality. By 2018, CCTV launched digital and high-definition (HD) channels and expanded into 4K ultra-HD broadcasting. The shift to digital editing and broadcasting, combined with specialized channels, allowed CCTV to cater to more diverse audiences. CCTV also focused on expanding public service projects, increasing radio and TV coverage in rural and minority areas through initiatives like the "Every Village Radio and TV Project." These efforts ensured that even remote areas had access to broadcasting services.

Challenges and Opportunities for Cable TV

In recent years, the cable TV industry has faced significant challenges, including subscriber loss, declining revenue, and limited innovation. However, the approval of China Radio and Television Network Co. Ltd. for 5G services presents new opportunities. With its 700 MHz frequency band, the network's 5G service offers broad coverage and strong signal transmission, positioning it as a key player in future media and communications infrastructure. Overall, the cable TV industry is at a turning point, needing to innovate and integrate modern services to remain competitive in the evolving digital landscape.

4.2 Development of Internet media

The development of domestic internet we-media can be divided into three stages:

1. First Stage (Early 2000s): The rise of the internet in China saw the emergence of message boards and BBS (bulletin board systems). These platforms allowed users to connect and communicate through text and images, fostering online communities. Popular forums like Tianya and Maopu became hubs where users could engage in discussions and follow serialized content, like binge-watching today.

2. Second Stage (Around 2005): Blogs emerged, offering users more space to express thoughts and opinions, beyond the fragmented information in forums. Blogging, led by platforms like Sina, allowed users to build a fan base through content creation. Later, microblogs such as Weibo appeared, focusing on "brief + interaction," catering to users' desire for quick, interactive communication rather than long-form content.

3. Third Stage (Recent Years): As user needs evolved, the earlier text-heavy platforms became less appealing. Newer platforms such as Toutiao, public accounts, and others began offering more diverse content forms, including video, audio, and graphics. These platforms also present entrepreneurial opportunities for content creators. The we-media industry now thrives on varied content formats, where user engagement and interaction continue to play a crucial role in shaping the landscape.

Throughout these stages, we-media has become more diverse, evolving from simple text-based communication to multimedia platforms that enable entrepreneurship and broad audience engagement.

4.3 The concept and characteristics of big data

Big data is an imported concept that originated in the early 1980s. The industry generally believes that so-called big data should at least have the characteristics of large data capacity, fast computing speed, diverse information and low value density. It can be said that big data technology is the product of social intensive development. Commercial companies can obtain the "portrait" of consumers' consumption characteristics through big data analysis, so as to understand users' consumption habits, and then launch products or services targeted at customers with different characteristics to achieve precision marketing. Big data has also had a profound impact on the development of media. Enterprises can obtain valuable information by means of large data analysis, analyze and organize it, and create better communication value.

4.4 The development and change of media in the era of big data

Media has played a very important role in promoting social development. In recent years, the wide application of new media under the background of big data has made an indelible contribution to social development. The characteristics of free, convenient and efficient new media make its users show a blowout growth. The status and value of new media have also been widely recognized by enterprises and the public. Traditional media and new media are losing each other, and the focus of advertising and marketing promotion of many enterprises has begun to shift from traditional media to new media. It has become one of the magic weapons for enterprises to stand out in the industry competition by analyzing the new media platform and collecting all kinds of data information and studying the needs of all kinds of users, to produce products more in line with the needs of the public and provide differentiated services.

4.5 Analysis of media development status in the era of big data

1) Visual communication the main communication mode of diversified media is visual communication.

If the communication content does not have the characteristics of "scarcity", it will be difficult to attract the attention of the public and the communication effect can be imagined. In this case, attractive pictures, 3D animations and videos tend to make people's eyes shine more easily, thus occupying the commanding heights of visual communication and creating excessive communication value. For example, in 2014, the Malaysia Airlines plane crash occurred in the Ukraine territorial crisis. Tencent restored the intricate crash event through 3D animation video, which not only vividly disclosed the truth, but also realized innovation in visual effects, creating a new reading experience for users.

2) Customized Information communication

Traditional media communication is one-way communication through information - media - mass channels. Nowadays, with the changing trend of personalized demands, traditional one-way communication is ineffective or inefficient in many cases due to its inability to subdivide user needs well. Customization demand will gradually become the mainstream development trend of consumer services, and all customized content analysis and output should rely on big data technology, so as to provide platforms and opportunities for the development of big data. In order to attract users' attention, most network media make use of big data to analyze users' browsing history and browsing content, and study users' needs and preferences. When users browse again, network media will recommend services to users based on the analysis conclusions.

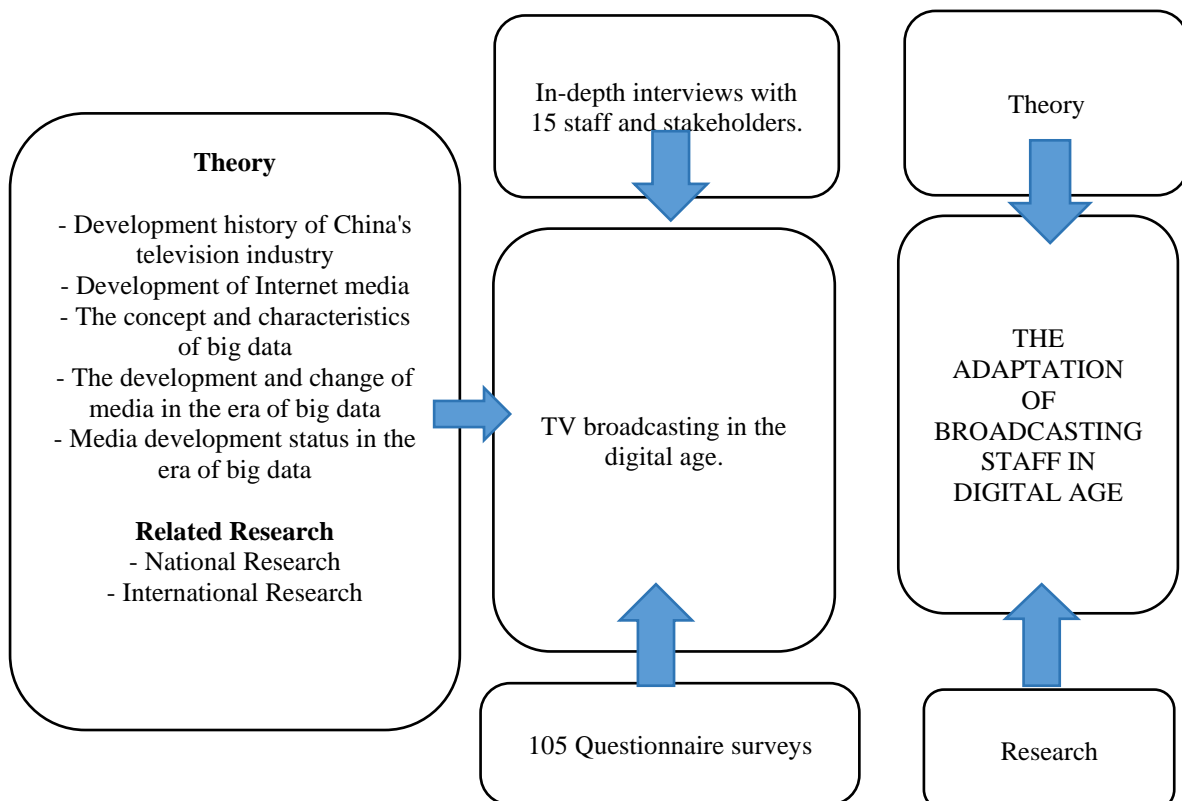
3) High degree of mobility

The rise of the mobile Internet has freed people from the limitations of computers. At present, the traffic generated by mobile terminals through media has exceeded half of the total traffic, and its coverage will be further expanded. Because the mobile terminal is limited, updated quickly, convenient to use and can meet the needs of people in many aspects, it has become the main window for users to grasp the new news information. For example, in 2015, Tencent opened an interactive live broadcast mode for the military parade ceremony on September 3. According to the statistics at that time, more than 5 million netizens watched the ceremony online on that day, and nearly 4/5 of them watched the ceremony on mobile terminals. The rise and development of mobile terminals cannot be separated from the support of big data, especially mining and mastering the characteristics and trends of people's demand for the development of media terminals must rely on big data to complete.

4) Strong social interaction

In real life, people are used to understanding what others are paying attention to through interaction, and at the same time, they can obtain the recognition of members in their social circle through interaction, thus forming their own social circle. People use channels such as wechat "moments" and Weibo to express their views and transmit information to others, and their influence is much higher than that of ordinary media. Nowadays, many people are used to sharing their personal sight, hearing and news events around them with others in the form of pictures and videos with the help of network media to achieve "social communication" effect. The sharing and attention of news events through wechat, forum, microblog and other information communication channels can quickly spread the information, so that people can grasp the news in a timelier manner and understand the news information.

5. Conceptual Framework



6. Research Methodology

This study employs a mixed-methods approach, combining quantitative data collection through surveys and qualitative insights from expert interviews to explore the development and trends in the radio and television industry.

6.1 Populations and Sampling

1. Population

The population for this study comprises audiences from five major radio and television stations in China, by encompassing a diverse range of viewers who interact with both traditional media and new media platforms, providing a broad perspective on audience behaviors and preferences in the radio and television industry.

2. Sample

In the questionnaire survey there are total of 105 participants selected from the population. In the in-depth interview, the sample consists of 15 participants, including both radio and television program audiences as well as new media users. To enrich the data collected from the audience, eight industry experts were also included in the study. These experts are:

Zhao Huihua, Deputy Editor-in-Chief of Inner Mongolia Radio and Television

Niu Yaming, Senior Editor of Inner Mongolia Radio and Television Station

Chen Bingling, Director of Inner Mongolia Radio and Television Media Information Center

Yang Honglian, Director of Marketing Department, Inner Mongolia Radio and Television Station

Wang Liming, Vice President of Inner Mongolia Academy of Arts

Guo Jie, Deputy Senior Editor of Inner Mongolia Radio and Television Station

Zhou Jinyang, Announcer Guidance and Announcer of Inner Mongolia Radio and Television Station

Huang Kewei, Broadcasting and Host Art Teacher, Inner Mongolia Academy of Arts

This combination of audience participants and industry experts allows for a comprehensive analysis of the radio and television industry's current state and future trends, incorporating both quantitative and qualitative data.

6.2 Scope of Research

The study aims to explore three key areas:

1. The adaptation processes of radio and television stations in response to changes in audience behavior and competition from new media.

2. The specific skills and knowledge required by traditional media practitioners to remain relevant and produce high-quality content.

3. The strategies necessary for traditional media to maintain influence and adapt to the digital transformation of the industry

A mixed-methods approach is used, combining quantitative surveys with qualitative interviews. Surveys gather data on audience preferences and behaviors, while interviews provide insights into industry experts' perspectives on the skills and strategic adjustments required for successful adaptation. The study focuses on the radio and television industry in China, specifically covering stations such as Beijing Radio and Television Station, Hunan Radio and Television Station, Zhejiang Radio and Television Station, Liaoning Radio and Television Station, and Inner Mongolia Radio and Television Station.

The primary population includes audiences of the selected radio and television stations, representing both traditional viewers and users who interact with new media platforms. Additionally, the

study involves media practitioners like journalists, announcers, and digital platform experts. The research sample consists of 105 audience members, alongside in-depth interviews with 15 industry experts.

6.3 Research Instrument

An online and face-to-face questionnaire was used to gather quantitative data from the 105 participants, including audiences of various radio and television stations. This tool helped in collecting data regarding audience preferences, media consumption behaviors, and their perceptions of traditional broadcasting in the digital age.

A semi-structured interview guide was used for conducting in-depth interviews with the 15 industry experts, including journalists, announcers, and digital platform specialists. This tool allowed for exploring the experts' insights into the adaptation strategies of broadcasting staff and the skills needed to navigate digital challenges.

6.4 Data Collection

Data collection in the form of an Internet questionnaire and analysis in conjunction with group discussions.

6.5 Data Analysis

1. Quantitative Data Analysis:

Use of statistical methods to analyze survey responses and identify trends in audience behavior and media adaptation.

2. Qualitative Data Analysis:

Thematic analysis of interview transcripts to identify key themes related to digital adaptation and strategy development in traditional media.

7. Conclusion

In the digital era, television media and broadcast hosts face growing competition from new media platforms like short videos and online streaming, which have captured much of the audience's attention. However, this shift also presents opportunities for traditional media to evolve. By embracing innovation in both program content and format, television broadcasters can offer high-quality, culturally enriching content that resonates emotionally with viewers, something new media often lacks. Additionally, integrating TV with digital platforms through media convergence can enhance audience engagement, offering programs that can be consumed across multiple platforms, anytime and anywhere.

For broadcast hosts, adapting to the new media landscape is crucial. They must cultivate strong personal brands (IP), create more dynamic and engaging content, and interact with audiences on platforms beyond traditional TV. Successful examples like the "CCTV Boys" show that hosts who develop a unique style and establish a digital presence can continue to thrive. This transformation allows hosts to attract a broader audience and stay relevant in an increasingly fragmented and fast-paced media environment.

Ultimately, the future of television media lies in the ability to innovate, integrate with new media, and maintain a focus on high-quality content that blends traditional values with modern entertainment. For broadcasters and hosts, embracing these changes will be key to sustaining their influence and appeal in the ever-evolving digital age.

The digital age presents both challenges and opportunities for television media and broadcast hosts. By innovating content, reinforcing cultural communication, embracing media convergence, and developing IPs, television media can continue to play a vital role in the information ecosystem. Meanwhile,

hosts who adapt to these changes will thrive, ensuring that television remains a relevant and influential medium in the digital era.

8. Discussion

In the rapidly evolving digital landscape, traditional television media and program hosts face significant challenges. The rise of new media has transformed how audiences consume content, forcing broadcasters to rethink their strategies. However, this digital disruption also presents unique opportunities for growth and innovation. Here, we discuss some development strategies that television media and program hosts can employ to thrive in this new environment. One key strategy for television media to stay relevant is by innovating both the content and form of their programs. In an age where new media offers an abundance of information, TV broadcasters must focus on creating high-quality, engaging content. A successful example is CCTV's cultural programs such as the Chinese Poetry Conference, which integrate traditional culture with modern broadcast forms to create a unique viewing experience that resonates emotionally with audiences(111). By curating thoughtful and culturally rich content, TV can offer something that new media often lacks – depth and substance. Television has a unique advantage in cultural communication due to its ritualistic and ceremonial nature. Programs like The Chinese Poetry Conference not only entertain but also play a crucial role in promoting core cultural values and enhancing national identity(111). In the face of increasing competition from digital platforms, TV stations must capitalize on these strengths, using TV's unique ability to convey emotion and tradition to differentiate themselves from the more fast-paced, transient content on mobile and digital platforms.

In the digital age, media convergence is inevitable. TV broadcasters must embrace collaboration with new media to expand their reach. Integrating digital platforms such as social media into TV content creation allows for a greater connection with audiences. A well-rounded strategy involves broadcasting TV programs simultaneously across traditional and digital platforms, including social media platforms like WeChat and Weibo, as exemplified by the continued success of CCTV programs(111). Furthermore, by utilizing internet technologies, broadcasters can overcome technical limitations and offer content that can be consumed anywhere, anytime, expanding viewership and engagement.

As media environments shift, the role of TV hosts is also evolving. Modern hosts need to move beyond their traditional roles, adopting digital platforms and creating personal or team IPs to attract and retain audiences. Personal branding, or IP creation, is essential in building a connection with the audience. For instance, CCTV hosts like Zhu Guangquan have successfully developed personal IPs through innovative, humorous styles that appeal to a broader demographic on various platforms(111). This transformation allows traditional hosts to remain relevant in a more fragmented and competitive media landscape.

In an era of content saturation, maintaining high cultural standards in TV programs is vital. TV media should focus on truth, goodness, and beauty, ensuring that their programs are not only entertaining but also enriching. Shows that focus on the excellence of traditional culture, such as those promoting Chinese classical poetry, provide viewers with educational and cultural value, fostering a deeper connection with the content(111). This approach helps combat the homogenization of content and enhances the overall impact of TV media.

Finally, the future of broadcast hosting will hinge on adaptability. Hosts need to embrace digital platforms, develop versatile skills, and engage with their audiences on multiple levels. A good example is the “CCTV Boys” group, a team of hosts who have successfully blended humor, professionalism, and internet-savvy techniques to engage with viewers across platforms(111). As media becomes increasingly

multi-dimensional, hosts must cultivate new skills to manage content across both traditional and digital mediums.

9. Recommendation

9.1 Recommendations for Applying Research Findings

One of the most critical shifts in the new media era is the transition from a "transmitter-centered" to a "receiver-centered" communication model. Users now play a dual role as both the starting point and the endpoint of communication. To thrive in this environment, media organizations must prioritize the needs and preferences of their audience. Media companies can enhance their reach and impact by adopting more open "Internet thinking" and adjusting their strategies to appeal to today's users.

While creating celebrity IP hosts and journalists can boost a media company's influence, it is essential to avoid overemphasizing popularity for its own sake. Media outlets should remain vigilant against sensationalism, excessive entertainment, and overexposure of personal details, which can lead to privacy concerns and diminish the credibility of the media. Instead, they should focus on building positive, responsible images for journalists and the media itself, balancing "foreground" content with "background" transparency.

The key to long-term success is to leverage the principles of Internet communication and adapt content to fit new digital media environments. By shaping content according to the narrative standards of mainstream media while focusing on user engagement, media outlets can build a strong media image, maintain their guiding role in society, and ensure sustained IP communication and influence.

9.2 Recommendations for Future Research

Future research should explore how media organizations can continue to innovate in IP development, particularly in creating unique, non-homogeneous content across multiple platforms. Research should investigate how cross-media strategies can further enrich the content creation process by tailoring it to specific platforms—be it radio, social media, or digital audio. For example, programs that integrate different media formats like reality shows, documentaries, and talk shows offer promising areas for exploration, as they have shown to be successful in capturing audience attention.

Another area for future research is understanding the long-term value and sustainability of IP-driven media content. How can media outlets maintain the vitality of IP content without falling into trends that lead to short-term gains but long-term stagnation? Studying the balance between maintaining an original core (as seen in examples like *Big Head Son and Small Head Father*) and introducing new trends to sustain audience interest over decades will offer insights into media longevity in a competitive landscape.

Additionally, future studies should delve into how audiences, as active participants in the media process, impact content creation and consumption. Theories like the use and gratification model suggest that audiences are no longer passive recipients but shape the flow of media content through their preferences and interactions. Research into how media organizations, particularly national broadcasters like CCTV, can continue leveraging personal IPs in this user-centered environment, while maintaining ethical and professional standards, will provide a valuable framework for other media organizations aiming to strike the right balance between innovation and tradition.

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การปรับตัวของสื่อวิทยุแบบดั้งเดิมใน Ningxia และแนวโน้มการบรรจบกันของสื่อ
THE ADAPTATION OF TRADITIONAL RADIO MEDIA IN NINGXIA PROVINCE IN THE
TREND OF MEDIA CONVERGENCE

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บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อ (1) สำรวจสถานการณ์ปัจจุบันของสื่อวิทยุในจังหวัด Ningxia และ (2) เพื่อตรวจสอบความเป็นไปได้ที่สื่อวิทยุของ Ningxia จะหลอมรวมกับระบบอินเทอร์เน็ต เพื่อการเป็นสื่อวิทยุออนไลน์ หรือสื่อดิจิทัลรูปแบบอื่น ๆ

การวิจัยนี้เป็นการศึกษาเชิงปริมาณ โดยมีการทบทวนวรรณกรรมและงานวิจัยอื่น ๆ ที่เกี่ยวข้อง ร่วมกับการสำรวจข้อมูลเชิงประจักษ์ด้วยแบบสอบถามกับกลุ่มตัวอย่างที่เป็นผู้ฟังวิทยุและอาศัยอยู่ใน Ningxia

ผลการวิจัยพบว่า การนำข้อดีของสื่อวิทยุแบบดั้งเดิมและของสื่อออนไลน์มาปรับใช้ร่วมกัน เป็นสิ่งจำเป็นสำหรับสถานีวิทยุใน Ningxia ด้วยว่าเนื้อหาการออกอากาศทางสื่อออนไลน์มีความน่าสนใจมากกว่า อีกทั้งสามารถเลือกรับฟังได้สะดวกทุกที่ ทุกเวลา แต่ข้อด้อยและผลกระทบของเนื้อหาการออกอากาศต่อผู้ฟังวิทยุออนไลน์ จะเกิดขึ้นมากและง่ายกว่า การหลอมรวมสื่อจึงเป็นทางเลือกที่เหมาะสมสำหรับสื่อวิทยุใน Ningxia เพื่อการอยู่รอดของสื่อวิทยุเอง ปัจจัยที่มีผลต่อความเป็นไปได้ของสถานีวิทยุใน Ningxia ที่จะเลือกวิธีการหลอมรวมตัวเองกับระบบอินเทอร์เน็ต ซึ่งได้จากงานวิจัยนี้ จึงยอมเป็นประโยชน์ต่อการพัฒนาสื่อวิทยุใน Ningxia และในภูมิภาคอื่นของประเทศจีน ให้เติบโตก้าวหน้า และสามารถทำหน้าที่สื่อมวลชนให้แก่ผู้คนใน Ningxia ได้ต่อไป

คำสำคัญ: การหลอมรวมสื่อ สื่อใหม่ สื่อวิทยุ

ABSTRACT

The objective of this research were: (1) To study and explore the current status of traditional radio media in Ningxia province; and (2) to examine the possibility to cover integration with the Internet as the concept of media convergence.

This research was Quantitative Research including a combination of literature review and empirical investigation, with a questionnaire survey from people who are the audience of Ningxia radio media. The study found that the majority of respondents believed that they valued combining the advantages of traditional radio media with those of Internet technology.

Major Findings: The program or content of online broadcast media is better than traditional radio media, and online media can be watched at any time and more convenient access. Online media are much more engaged in fake news publicity and increasing impact on the audience's behavioral change. A practice of media convergence for traditional radio media with the Internet value is highly suggested for the survival of traditional mass media in the new media era. The study of these factors is helpful to deeply understand the dynamic process of integrated development and promote an adaptive practice to away from a situation of media disruption by converging traditional radio media in Ningxia with the Internet system for ensuring the media survival.

Keywords: Media convergence, New media, Radio media

1. Introduction

With the emergence of a series of new technologies such as digitalization, multimedia and 5G network, the world has entered the era of new media or a century of Internet media. Role of the Internet is very large and in various applications, especially to the changes in media industry and the rise of online media. It can help us quickly reach the news and events happening around the world. Computer is a tool for information dissemination with the help of Internet technology. Online media have emerged and thrived due to the rapid development and popularization of the Internet where provides users with convenient and diverse ways to access information and entertainment. As technology continues to innovate, the forms and content of new media are also constantly evolving. To promote the integrated development of media content, broadcasting media needs the support of new production and communication conditions of hardware and software of all media. Therefore, it is necessary to improve the basic conditions of technology, process and personnel training in all aspect (An Zhimin, 2014). Relevant data analysis shows that the favorite group of radio and television media are over 60 years old, and their favorite programs are generally news and weather. Among the people aged 10 to 30, the number of people using radio and television media accounts for a small proportion. Fully analyzing this social phenomenon, we can find that the influence of the new media is gradually strengthening, taking away a lot of radio and television media audience, and bringing a great impact on the development of radio and television media (Xu Xinyi & Liu Yujie, 2020). Broadcasting media is also adapting to new changes. The integration of internet technology and broadcasting media has become an inevitable trend. NingXia broadcasting media is no exception. Qualifications of omnidirectional digitalization, interactivity, personalization, and hyper temporality make impossible for everywhere to become independent without media. Since the late 1990s, the rapid rise of the network had spread to every corner at an extremely fast speed. The globalization of information makes the communication around the world become more and more frequent. Network media is a form of media developed based on computer technology and Internet technology. It has the characteristics of rapid spread and wide spread, providing new channel for mass communication.

Ningxia Hui Autonomous Region, briefly named as Ningxia, is a region in northwest China with multiple ethnic groups and cultures, rich historical and cultural heritage, and natural resources. However, it seems to be an economically underdeveloped area in China. Ningxia has five radio frequencies broadcasting news, transportation, economy, urban, and music, covering Ningxia and surrounding provinces, with the audiences over 10 million. With the continuous development of internet technology, Ningxia broadcasting media is in need to actively explore the path of media convergence to improve the competitiveness and service quality of media industry in NingXia province. In new media era, the development of traditional media; printed matters, radio and television on broadcasting system as the mass media for people in Ningxia province requires an integration of the Internet into Ningxia traditional media.

Studying the influencing factors of the integration of Ningxia Broadcasting Media and the internet can provide theoretical guidance and practical reference for promoting the integration of broadcasting media and the internet by delving into the intrinsic mechanisms of their integration and analyzing the factors that affect it. In addition, the research can provide inspiration and guidance for broadcasting media's transition from traditional to new media, which can bring about an in-depth understanding of either the media development status and trends, or the dissemination efficiency and quality of media in Ningxia region.

2. Research Questions

- 1) What are the situation faced by traditional radio media among the popular trend of the Internet media?
- 2) How do Ningxia traditional radio stations adapt themselves to survive from the Internet effect?

3. Objectives

- 1) To explore the current status of traditional radio media in Ningxia province among the popular trend of the Internet media
- 2) To examine the possibility of Ningxia traditional radio media for a media convergence

4. Literature Review

Guo Ke (2010) the concept renewal and technological innovation brought about by media convergence also provide new opportunities for the development of traditional media. As for broadcasting media, it can use the technology of new media such as network and mobile phone, adopt the strategy of innovative development, change the long-term single form of audio communication, develop various forms of multimedia communication platform, and carry out all-round innovation in content production and technology application.

Jin Zhenmao & Jin Yichi (2009). Network radio is a hot spot in the development of radio integration. Network radio here mainly refers to the network radio developed by all levels of radio stations and radio websites, which provides the audience with various services such as including online listening, downloading, podcast uploading and RSS aggregation. Office Radio channel highlights the interaction of network live broadcast programs, and combines the interaction of chat rooms, international online forums, blogs, podcasts and other directions, and strives to promote the closeness and interaction between the audience and the channel content construction

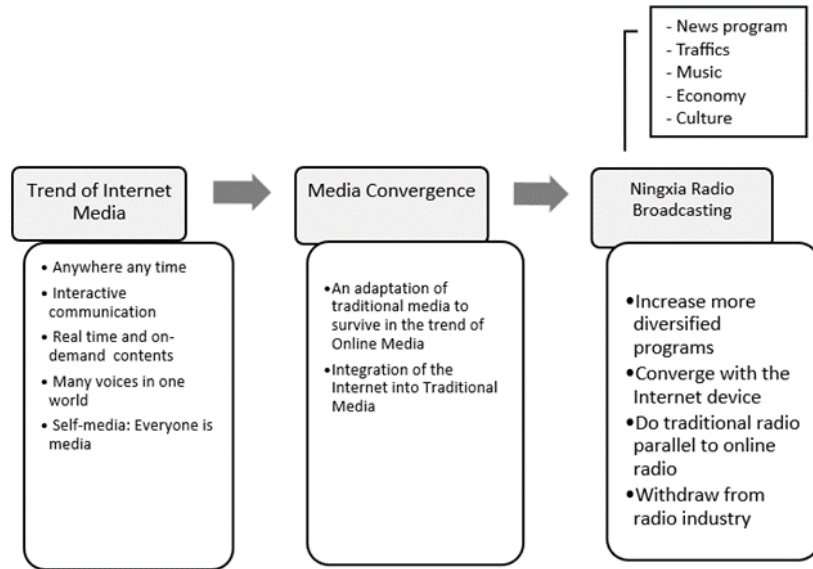
Yang Xu (2011). Broadcasting is a mass medium that transmits information via radio or cable. The advantage of broadcasting is the wide range of objects, rapid spread, and strong accompanying. However, with the advent of the Internet era, the disadvantages of traditional broadcasting have also been highlighted. Broadcasting media began to seek to combine with the network, expecting to obtain an integrated communication effect

Roger Fidler (2002). Network radio refers to listening to radio programs through network media. It is the product of the integration of new media and traditional media, and it is also a new exploration of broadcasting in the network era. In April 1995, Progressive Networks, based in Seattle, placed a trial version of Real Audio System software offering "Audio On demand" service on its website, marking the birth of web broadcasting

Lu Juan et al. (2022) revealed that intelligent media technology enables and improves user experience. The new media can realize the free communication beyond the dimension of time and space. The audience can stay at home while feeling the charm of rural landscape through short videos.

5. Conceptual Framework

According to the research questions and research scope, this research deal with three main areas; the Internet device, the adaptation of traditional radio media in the trend of media convergence, and Ningxia radio media.



Conceptual framework of the research on the Adaptation of Traditional Radio Media in Ningxia Province in The Trend of Media Convergence

6. Research Methodology

The research uses quantitative method in accordance with a literature review to get secondary data in 2 significant areas; (1) situation of Ninxia radio media in the trend of the Internet media, (2) the adaptation of traditional mass media towards the approach of media convergence, especially in China, and (3) the pro-and-con results in comparison between traditional and online radio. A wide range of research papers and related literatures are reviewed and selectively used. For primary data.

1. Population and Sample

Population: Population are the audiences to Ningxia radio media regardless of living in Ningxia province.

Samples: Based on the Elementary Sampling Theory of Taro Yamane (1967), 400 samples are targeted, with a fix that they are the audiences of Ningxia radio media. The respondents are surveyed through the online questionnaire survey system, which is the package program available in China. Any questionnaire is incomplete, the replacement is in need to meet the valid volume of 400 units.

2. Scope of Research

The study places on three scopes. First is the research area where focuses on Ningxia Hui Autonomous Region or “Ningxia province” located in northwest China. Among traditional mass media comprising newspaper, radio and TV, which are generally the mainstream media in society, the research choose to focus on radio media only. The third scope is the audiences who are scoped as the population in this study, excluding the other concerns to radio media industry like producer, advertiser, anchor, host and so on. Therefore, the components of C (channel) and R (receiver) those are “radio media” and the “audiences” of Ningxia radio media as C and R, respectively, in the S-M-C-R communication model are focused in this research.

3. Research Instrument

The research uses a questionnaire for getting the opinion to a necessity of media convergence for Ningxia radio media. The software of computerized program is also included for collective data calculation and reporting. Additional is the program of online questionnaire survey available for the use in China.

4. Data Collection

A questionnaire is close-ended questions (single-choice answer) with multiple options. As shown in the appendix, the questionnaire was divided into three parts in which general data of respondents; gender, age, education and occupation are. For the second part, there are two choices of 25 lists comparing the differences in qualification between Ningxia traditional and online radio. The third part is set for data of audience's responses to listening radio broadcasting in Ningxia province. The questionnaire is produced and distributed via online system for servicing public opinion survey available in China. The returnable answers are checked for every question before counting and passing to computerized process for further analysis.

5. Data Analysis

A number and the percentage are used for data translation. The results of analysis are reported in narration with the table and figures, accordingly.

7. Conclusion

Behind the deep integration of traditional radio media and online radio is the trade-off of the industry and the exploration of the win-win situation between new media and traditional media in the new stage. Traditional radio media has the advantages of authority, mainstream and high quality whereas online radio has the advantages of wide range, strong interaction and convenient use. Both sides should continue to improve their own advantages, optimize the integration of both sides, jointly create better content, enrich communication channels, and achieve long-term development. The research results can be itemized as following.

1. The elderly, age over 50 years, is the majority audience of Ningxia radio media; either traditional or online broadcasting.
2. More and more radio stations and programs have begun to adopt the online transmission mode to realize the spread and reach the audience worldwide.
3. Through Internet transmission, online radio can break through geographical restrictions and realize global communication, and the audience is no longer limited by geography.
4. Online radio can provide listeners with a rich variety of audio content, including music, news, interviews, programs, etc., to meet the needs of different listeners.
5. Listeners can interact with radio stations or programs through online platforms, such as making comments, voting, leaving messages, etc.
6. Online radio can be heard at any time and place without restriction by traditional broadcast schedules.
7. Fake news publicity and audience's behavioral change become the hot issues that need more awareness from the concerns to online radio media.

In short, the results can cover the research objectives contributing to an exploration of the current status of traditional radio in Ningxia province in the trend of Internet media, and an examination to the possibility of Ningxia traditional radio media for a media convergence.

Table 1. Opinion to the qualifications of traditional and online radios in comparison

Descriptions	Online Radio		Traditional Radio	
	Number	%	Number	%
1. Accessible 24 hours	363	90.75	37	9.25
2. Accessible anywhere	262	65.50	138	34.50
3. Variety of programs and contents providing	304	76.00	96	24.00
4. Variety of anchors	288	72.00	112	28.00
5. More creatives on advertising and promotion patterns	76	19.00	324	81.00
6. Support interactive communication with audience during broadcasting	237	59.25	163	40.75
7. Faster reach real time information	241	60.25	159	39.75
8. Provide program on demand	375	93.75	25	6.25
9. Provide audio-visual communication	398	99.50	2	0.50
10. Show image or manner of program host	396	99.00	4	1.00
11. Lower cost of program production	184	46.00	216	54.00
12. Lower cost for audience's access	165	41.25	235	58.75
13. Require new technology	325	81.25	75	18.75
14. Better quality of program host and anchor	225	56.25	175	43.75
15. Better quality of program content	219	54.75	181	45.25
16. Better quality of sound system	141	35.25	259	64.75
17. Generate more incomes	77	19.25	323	80.75
18. Bring China globally	284	71.00	116	29.00
19. Hard use for low technological audience	223	55.75	177	44.25
20. Media for new generation	309	77.25	91	22.75
21. More impacts on audience's behavioral change	242	60.50	158	39.50
22. Anyone can be program host or anchor	293	73.25	107	26.75
23. Any age can create radio content	279	69.75	121	30.25
24. Better in keeping audience's interest longer term	212	53.00	188	47.00
25. Ease for fake news publicity	261	65.25	139	34.75

The results also show that the qualifications of online radio regarding *accessible 24 hours, provide program on demand, provide audio-visual communication, and show image or manner of program host* are highly recognized by most samples, with the percentage values rising to 90.75 – 99.50%.

8. Discussion

The obstacles to the transformation of Ningxia broadcasting media to online media can be interpreted from the perspectives of technology, law, economy, culture and organization.

On the technical level, the transformation of traditional broadcasting media to online media may have problems such as imperfect digital infrastructure, uneven technical level and lack of online broadcasting experience. At the same time, online media needs to have a higher technical threshold, such as network bandwidth, server performance and other aspects of the high requirements.

At the legal level, the transformation of broadcasting media to online media needs to abide by relevant laws and regulations, such as the Administrative Measures for Internet Information Services and the Regulations on the Administration of Radio and TELEVISION Program Production and Operation License.

Issues such as content censorship, copyright protection and data privacy in online media also need to be properly addressed.

On the economic level, the transformation of broadcasting media into online media needs to invest a lot of funds in technology upgrading, online platform construction, personnel recruitment, product promotion and other aspects. Due to the fierce competition in the online market and the high cost of new media entrepreneurship, the traditional broadcasting media need to face greater economic pressure and risks if they want to gain a firm foothold online.

On the cultural level, the transformation from broadcasting media to online media also needs to pay attention to the audience's habits and interests. The audience groups served by traditional radio media are different from the user groups of online media. Traditional radio programs are relatively limited by audio and language, while the program forms of online media are more diversified and visual. Therefore, in the process of promoting the transformation from broadcast media to online media, it is necessary to consider and adjust the strategies of content, form, audience and other aspects.

At the organizational level, the transformation of broadcasting media to online media involves the management system, organizational structure, personnel quality and other issues. In the traditional broadcasting scene, the staff are mainly engaged in sound recording, editing, broadcasting and other related businesses, while the online media needs to have more comprehensive capabilities, such as the introduction of new media technology, social media operation, data statistical analysis, etc. Both the organization arrangement and talent training need to be replanned and layout. The Internet is a global computer network, while online media is a form of media based on Internet technology. Building upon the Internet, online media provides audiences with various forms of information services, including text, images, audio, and video, through the integration of traditional media and the Internet, as well as the application of multimedia technology. The development of online media allows audiences to access information anytime and anywhere through the Internet, improving the efficiency and convenience of information acquisition, while also providing new media for advertising, entertainment, education, socializing, and other aspects.

Online media takes various forms and types, including news portals, social media, blogs, microblogs, video websites, audio websites, and more. Among them, news portals mainly provide news, information, and commentary, while social media focuses on interactive communication between users. Platforms like Tiktok and Weibo are self-created information publishing platforms for individuals or organizations, while video websites and audio websites mainly provide audiovisual entertainment services. These online media can not only be disseminated through the Internet but also accessed through mobile terminals, becoming one of the main channels for people to obtain information, entertainment, and socializing.

In response to the development of the times, the broadcast media in Ningxia has also been adapting. On January 6, 2016, the original "Ningxia TV website" was renamed "Ningxia Network Radio and Television Station" and officially launched. Ningxia Network Radio and Television Station is a key news portal website in Ningxia Hui Autonomous Region and the official website of Ningxia Radio and Television Station. The official website of Ningxia Radio and Television Station is also a key news portal website in Ningxia Hui Autonomous Region, providing diversified information services such as text, pictures, and videos, and 24-hour rolling coverage of domestic, international, and social news. On the basis of the website, Ningxia Network Radio and Television Station reports and promotes major political, economic, social, cultural, and sports activities or events in Ningxia, guiding public opinion.

Nowadays, Ningxia Network Radio and Television Station has created a service platform called "Red Goji", which is an independent app designed to provide local news and information to residents in Ningxia. The Ningxia Radio and Television Station's Red Goji app offers users video watching, socializing, and event participation functions through four main modules: "Channels", "Circles", "Events", and "Mine". The "Channels" module provides videos, pictures, introductions, and related content for corresponding programs in five categories: satellite TV, economy, movies, children, and public affairs, allowing users to participate in comments and other related interactions. The "Interactive" module provides users with opportunities to interact with hosts, participate in contests, and answer questions, which can earn them relevant points and increase user engagement. The "Circles" module uses programs as social touchpoints to promote interaction and strengthen SNS attributes, guiding users to create content. The "Mine" module is a functional center for users' personal information, providing personalized profiles, point redemption, browsing history, play scheduling, collection, and other functions. The successful development of the "Red Goji" app signifies that traditional broadcast media in Ningxia have begun to integrate with online media in the multimedia era, and have achieved initial success.

9. Recommendation

1.Recommendations for Applying Research Findings

1. Existing audience of Ningxia radio. It is suggested that listeners can actively feedback on the advantages and disadvantages of the radio program, so that radio stations can collect audience and participant feedback and suggestions to improve and optimize future radio activities; at the same time, traditional radio listeners should follow the trend of The Times and gradually accept the era of the integration of traditional radio and network media. The link between traditional radio and listeners is inseparable. Only with the common progress of both sides can the traditional radio develop better.

2. Values for all stakeholders to Ningxia radio industry. Advertisers can improve the quality of advertising and the fun of advertising so that the gap of the program and the loss of audience become less serious. Other stakeholders can strengthen the accuracy and objectivity of news reports, increase the intensity of fact verification and in-depth investigation, and ensure the credibility and authority of reports.

2. Recommendations for Future Research

The study of other mass media in Ningxia is required for the overview of mass communication in Ningxia province. This study can be varied for researcher who get inspiration from this research should find special measures to effectively improve the current situation of the broadcasting industry in their location, and jointly promote the integrated development of traditional broadcasting and network media, with the Internet device. The qualifications that have no significant difference in comparison between traditional and online radio should be deeply investigated for timely and appropriate action in radio media development to increase the interaction between listeners, expand the coverage of radio stations, promote the audience network, and achieve better and more long-term development.

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COMMUNICATION FOR TOURISM PROMOTION IN POST- NORMAL COVID-19
PANDEMICS AT DATONG CITY, SHANXI PROVINCE

การสื่อสารเพื่อส่งเสริมการท่องเที่ยวหลังจากการระบาดของโรคโควิด-19
ที่เมืองต้าถง มณฑลชานซี

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ABSTRACT

The objectives of this research were: (1) To study situation of communication for tourism promotion in Post-normal COVID-19 pandemics at Datong City, Shanxi Province; and (2) To study Chinese tourists' satisfaction to tourism promotion in Post-normal COVID-19 pandemics at Datong city, Shanxi Province.

The research methodology was a mixed methodology research. Population was Chinese tourists in Datong totalling 400,000,000. The sample size was determined by Taro Yamane formula obtained by Convenience sampling method, totalling 400. The key informants were 1) higher positions of the bureau 2) middle managers of the bureau 3) public relations staff of the bureau. The instruments used for data collection were questionnaire, and in-depth interview form. The statistics used for data analysis were Percentage, Means, Standard Deviation (S.D.) The issues to in-depth interview are city brand, urban construction level, scenic spot environment, cultural atmosphere and other aspects, and effectively promote the development of urban tourism.

The research findings were found that: (1) Datong tourism situation includes: 1) The Datong tourism industry which COVID-19 epidemics prevention policies after 3 years stagnantly with high promotion for popularity tourism. Tourist behaviours change for escape to crowd, 2) there is participatory working between public and private sectors 3) building consumer awareness for Chinese tourists, the use public relations strategy which PR has been many duties such as inform data of tourism to consumers in suitable ways during social crisis, create the attractive tourism products with newly pattern and improve previous tourism. It has been combined among communication, marketing, and health; and (2) Chinese tourists were satisfaction to Datong tourism post-new COVID-19 pandemics overall with moderately agree ($\bar{x}=3.42$, S.D.=0.51). Discussion; communication for tourism promotion effect to Datong tourism consumption market with diversified development trend.

Keywords: Communication for tourism promotion, Post-Normal COVID-19 pandemics, Datong City

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาสถานการณ์การสื่อสารเพื่อการส่งเสริมการท่องเที่ยวหลังการระบาดโควิด 19 ณ เมืองต้าถง มณฑลชานซี และ (2) เพื่อสำรวจความพึงพอใจของนักท่องเที่ยวจีนต่อการส่งเสริมการท่องเที่ยวหลังการระบาดโควิด 19 ณ เมืองต้าถง มณฑลชานซี

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน ประชากรคือนักท่องเที่ยวจีน ณ เมืองต้าถง จำนวน 400,000,000 คน ขนาดกลุ่มตัวอย่างกำหนดจากสูตรคำนวณทาร์โรว์ ยามาเน่ โดยวิธีการสุ่มตัวอย่างแบบสะดวก จำนวน 400 คน ผู้ให้ข้อมูลหลัก ได้แก่ ผู้ที่ตำแหน่งสูงของสำนัก ผู้จัดการระดับกลางของสำนัก เจ้าหน้าที่ประชาสัมพันธ์ของสำนัก เครื่องมือที่ใช้เก็บรวบรวม

ข้อมูล ได้แก่ แบบสอบถาม และแบบสัมภาษณ์เจาะลึก สถิติที่ใช้ในการวิเคราะห์ข้อมูล ได้แก่ เปอร์เซ็นต์ ค่าเฉลี่ย และส่วนเบี่ยงเบนมาตรฐาน

ผลการวิจัยพบว่า (1) สถานการณ์การท่องเที่ยวเมืองต้าถง ประกอบด้วย 1) อุตสาหกรรมการท่องเที่ยวของเมืองต้าถงหลัง 3 ปีที่หยุดนิ่งจากนโยบายป้องกันการระบาดของโรคโควิด-19 ด้วยการส่งเสริมการขายอย่างสูงเพื่อให้การท่องเที่ยวได้รับความนิยมนักท่องเที่ยวเปลี่ยนเพื่อหลีกเลี่ยงความหนาแน่นของคน 2) มีการทำงานอย่างมีส่วนร่วมระหว่างภาครัฐและภาคเอกชน 3) มีการสร้างความตระหนักในผู้บริโภคต่อนักท่องเที่ยวจีน โดยการใช้กลยุทธ์การประชาสัมพันธ์ซึ่งการประชาสัมพันธ์มีหลายหน้าที่ เช่น การให้ข้อมูลการท่องเที่ยวแก่นักท่องเที่ยวด้วยแนวทางที่เหมาะสมกับวิถีชีวิตสังคมสร้างสรรค์การท่องเที่ยวรูปแบบใหม่ ๆ และปรับปรุงการท่องเที่ยวเดิม มีการเชื่อมโยงการสื่อสาร การตลาด และสุขภาพ และ (2) นักท่องเที่ยวจีนมีความพึงพอใจต่อการท่องเที่ยวเมืองต้าถงหลังการระบาดของโรคโควิด-19 ในภาพรวมมีการเห็นด้วยในระดับปานกลาง ($\bar{x}=3.42$, $S.D=0.51$) กล่าวคือ การสื่อสารเพื่อการส่งเสริมการท่องเที่ยวมีผลต่อการตลาด การบริโภคด้านการท่องเที่ยวของเมืองต้าถงด้วยแนวโน้มการพัฒนาที่หลากหลาย

คำสำคัญ: การสื่อสารเพื่อส่งเสริมการท่องเที่ยว หลังจากการระบาดของโรคโควิด-19 เมืองต้าถง

1. Introduction

On January 27,2023, the official website of the Ministry of Culture and Tourism released the National Culture and Tourism Market Situation during the 2023 Spring Festival Holiday. According to the data center of the Ministry of Culture, Culture and Tourism, the domestic tourism trips reached 308 million, up 23.1% to 88.6% in the same period in 2019; the domestic tourism revenue reached 375.8 billion yuan, up 30% year on year, and recovered to 73.1% in the same period of 2019. With the continuous optimization of China's epidemic prevention and control policies, social life is gradually returning to normal, the recovery pace of tourism is accelerating, and tourism is experiencing rapid growth. People's continuous travel highlights the new atmosphere of the vigorous recovery of urban tourism.

2. Research Questions

1. What is the situation of communication for tourism promotion in Post-normal COVID-19 pandemics at Datong City, Shanxi Province?
2. What is Chinese tourists' satisfaction to tourism promotion in Post-normal COVID-19 pandemics at Datong city, Shanxi Province?

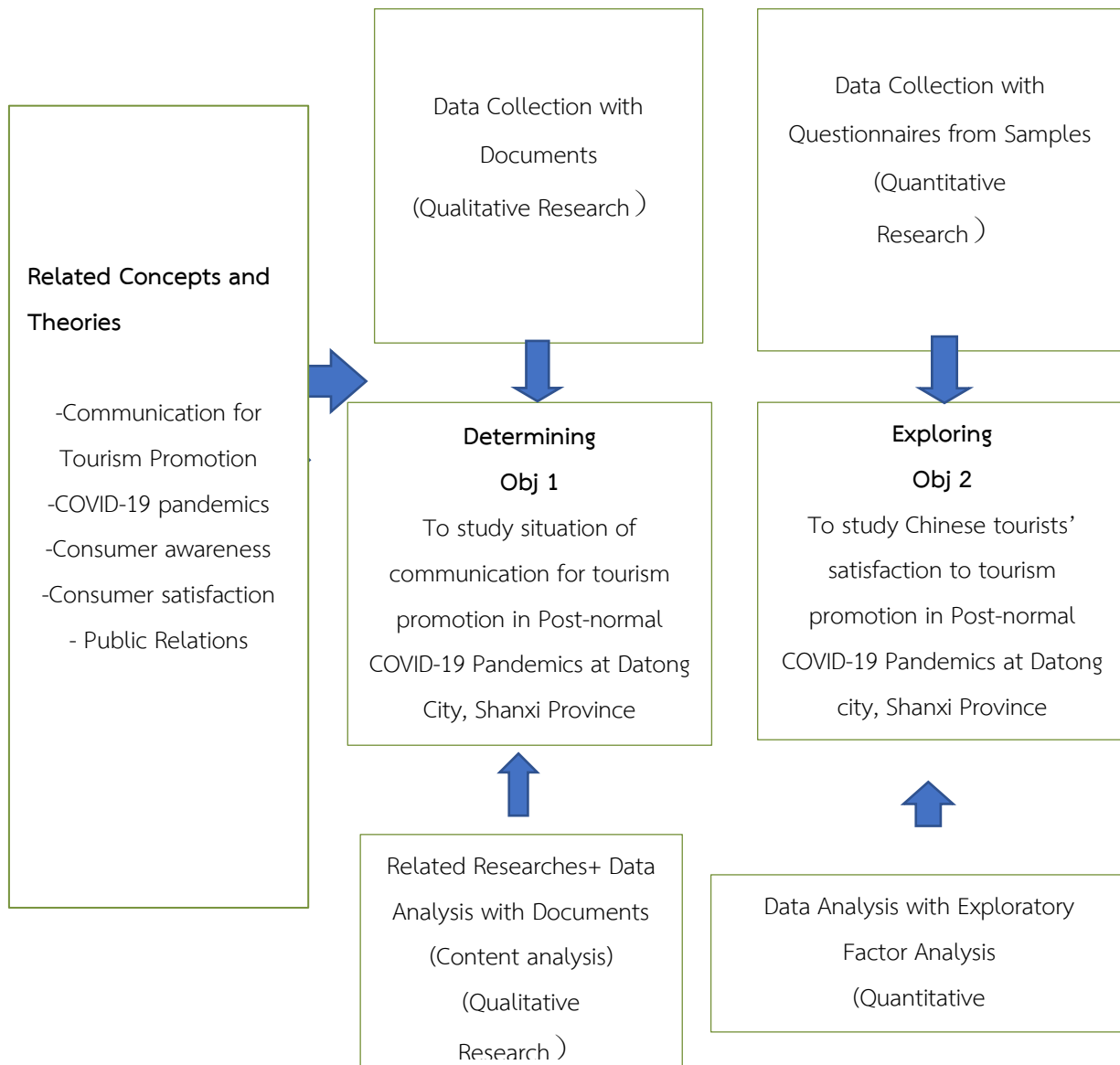
3. Objectives

1. To study situation of communication for tourism promotion in Post-normal COVID-19 pandemics at Datong City, Shanxi Province
2. To study Chinese tourists' satisfaction to tourism promotion in Post-normal COVID-19 pandemics at Datong city, Shanxi Province

4. Literature Review

- 1 communication for tourism promotion
- 2 COVID-19 Pandemics
- 3 Consumer awareness
- 4 Consumer satisfaction
- 5 Public Relations
- 6 Use and Gratification theory

5. Conceptual Framework



6. Research Methodology

The research objectives are: Research objectives were: (1) to study situation of communication for tourism promotion after the COVID-19 Epidemic of Datong City, Shanxi Province; and (2) To study Chinese tourists' satisfaction to tourism promotion after COVID-19 Epidemic at Datong city, Shanxi Province. The research was mix method which comprise of quantitative research and qualitative research. Research is divided into three processes, namely research plan preparation, research procedures, and research reports. The research process consists of three steps: (3.1) Through interviews and a large number of literature collection, we learned about the current situation and development of the cities in Datong city, Shanxi Province after the epidemic (3.2) Through the questionnaire survey, To study the tourism promotion satisfaction of Chinese tourists after the COVID-19 crisis in Datong city and (3.3) the research conclusion

1. Population and Sample

We selected 400 consumers from different regions for the questionnaire survey. The questionnaire was collected using the "questionnaire star" mini-program, with a wide population range and a diverse sample.

2. Scope of Research

Scope of Content to Study

1. Communication for Tourism Promotion

2. COVID-19 pandemics

3. Consumer awareness

4. Consumer satisfaction

5. Public Relations

Scope of Population /Sample

According to the Statistical Report on the Development of the Internet in China, by June 2022, Chinese tourists in Datong city, Shanxi Province is 400,000,000. (Li, 2022, p.10)

Sample: In this study, the sample is about 400 Chinese tourists.

Scope of Key Informants

Key informants

The Municipal Culture and Tourism Bureau shall be responsible for the management and supervision of the funds and finance of cultural, cultural relics and tourism institutions; plan and guide the construction of key cultural facilities; the state-owned assets of the administration authorities and directly affiliated institutions; formulate the development plans and regulations of the municipal cultural industry and support and promote the development and construction of the municipal cultural industries; and be responsible for the statistical work of the municipal culture, cultural relics and tourism undertakings. To be responsible for the party building of the bureau and its affiliated units. To study and formulate municipal cultural and artistic talents plans and organize their implementation; to promote the reform of the management system; to be responsible for the management of system personnel and organization establishment.

(1) Head of Datong Culture and Tourism Bureau. It is a new department of institutional reform in Datong city and the working department of Datong Municipal People's Government.

The main respondents were:

- 1) Member of the Party Leadership Group of Datong Culture and Tourism Bureau
- 2) Executive Secretary General of Datong Tourism Association
- 3) Vice President of Shanxi Tourism Research Institute

(2) Datong Tourism and public Culture Development Center, environmental protection department, cultural relics protection unit

The main respondents were:

- 1) Director of the Information Center of the Ministry of Culture and Tourism
- 2) Director of Datong Department of Environmental Protection
- 3) Director of Datong Department of Cultural Relics Protection

(3) The Public Relations Department of the Tourism Bureau

The main respondents were:

- 1) Chief of Public Relations Section of Tourism Bureau
- 2) Member of Public Relations Section of Tourism Bureau
- 3) Consultant of Public Relations Section of Tourism Bureau

4) Member of Tourism Association.

Scope of Duration/ Time

6 months

Scope of Area

Datong City, Shanxi Province

3. Research Instrument

The researcher created an interview form by studying the guidelines of relevant concepts and theories. It is divided into 3 parts:

Section 1 General demographic information about the key informant

Part 1: Personal information

1. Your age.
2. What you do?
3. Your income.
4. Your major and education (degree)
5. Your job title (if any).

Section 2 Impact on the tourism development of Datong after the COVID-19 outbreak

Section 3 What measures does the tourism bureau take after the COVID-19 outbreak

4. Data Collection

Data Collection Procedure From the in-depth interview (In-depth Interview), there are the following steps.

1) The researcher will send a letter of recommendation and ask for permission to interview. which has been approved by the Graduate School Bangkok University and telephone to request an appointment directly with the informant to request an interview

2) The researcher travelled for an interview by himself. According to the date, time and place of the appointment

3) The researcher explains the research objectives. and preliminary details for you to know Ask permission to record the conversation during the interview. as evidence for research

4) The researcher begins interviewing the key informants with prepared questionnaires. ready to exchange opinions on the aforementioned issues by purpose required in this research.

5) At the end of the interview, the researcher will say thank you. ready to ask for permission to ask for more information

5. Data Analysis

Through the review of relevant literature and the evaluation of the main tourism websites of consumers in the city, we can understand that consumers' satisfaction with the city is not only the perception of the destination itself, but also mainly comes from the personal experience of consumers. By evaluating their real feelings in the tourist destination, the high-quality brand image can attract tourists. The positive cognition of consumers in the process of tourism also promotes the promotion of tourism brand image, which can form a virtuous circle of brand image.

Data analysis, the researcher will conduct a descriptive study by studying data obtained from documents and in-depth interviews. Then analyses according to the objectives of this research.

The steps of data analysis for meaning and interpretation are as follows: 1. Read, understand and capture the main points. 2. Code the data. 3. Classify and group the data according to the theoretical

concepts you want to study. 4. Connect the data to find patterns and Meaning 5. Find the main conclusions according to the research objectives.

7. Conclusion

The research process consists of three steps: (1) Through interviews and a large number of literature collection, we learned about the current situation and development of the cities in Datong city, Shanxi Province after the epidemic (2) Through the questionnaire survey, To study the tourism promotion satisfaction of Chinese tourists after the COVID-19 crisis in Datong city and (3) the research conclusion

(1) Through interviews and a large number of literature collection, we learned about the current situation and development of the cities in Datong city, Shanxi Province after the epidemic. Key informants in the qualitative study are personnel working in government tourism agencies, namely the provincial tourism office

The Key informant who working at the Provincial Tourism Office Responsible for the provincial tourism public relations section, 3 groups of 15 people were given information for this interview. The details are as follows:

- 1). Executive level personnel, namely director level positions, 5 people
- 2). Intermediate level personnel, namely manager level positions, etc., 5 people
- 3). General staff level 5 people working in Public relations staff of the Tourism Bureau

(2) Through the questionnaire survey, To study the tourism promotion satisfaction of Chinese tourists in Post-normal COVID-19 Pandemics crisis at Datong city the tourist attractions of a city are the overall feelings, evaluation and impression of tourists to a city. It is the sum of the actual or historical circumstances of the city. It is a comprehensive and intuitive reflection of the external expression, internal quality and cultural connotation of the city. This is the special difference between this city and the other cities.

8. Discussion

Whether a city is deeply rooted in the hearts of tourists depends on whether the city's own tourism resources are sufficient, and secondly on whether the city has iconic tourist attractions to attract tourists. Tourist satisfaction is the best interpretation of a city's tourist image. (GBF [2001] No. 32)

With the rapid development of economy, the living index of citizens is also growing day by day, and tourism has become an important way for most people to relax. Tourism has become a supporting industry for national economic growth. Under the trend of economic globalization and regional economic integration, many cities in China have begun to develop in the direction of urban tourism in order to achieve higher economic growth rate, promote the healthy development of urban tourism through reasonable planning and brand communication, and improve their brand image.(Quitation: The State Council issued the Guiding Opinions of The General Office of the State Council on Promoting the Development of Regional Tourism in 2018 (The State Council [2018] No.1)

With the consent of The State Council, the National Development and Reform Commission, the Ministry of Finance, the Ministry of Culture and Tourism and other 14 departments issued policies on promoting the recovery of difficult industries in the service sector, launching a "10 + 7 + N" policy for the tourism industry. The Joint prevention and Control mechanism of The State Council issued the Notice on Further Optimizing the Implementation of COVID-19 Prevention and Control Measures. The circular proposed a total of 10 specific items, including no inspection of negative nucleic acid test certificates and

health codes for cross-regional migrants, and no inspection of on-site tests. This shows the government's determination to bail out and will boost confidence in tourism recovery. Issued by the State Council on the "difference" tourism development plan " also put forward, under the condition of epidemic prevention and control of normalized innovation to promote domestic tourism, in the international outbreak under the premise of step by step orderly to promote inbound tourism, scientific formulation and implementation of inbound tourism epidemic prevention and control technical guidelines, the national provinces and cities in tourism scenic spots to open the implementation plan, on the basis of the epidemic control, is expected to be benign promote consumers travel to release.

The release of the policy enables tourism enterprises to focus more on improving the quality of products and services, and help the tourism industry achieve high-quality recovery and development in the background of the normalization of the epidemic. Therefore, in 2023, the tourism recovery will also lead to the upward development of the tourism market.

9. Recommendation

1 Recommendation for Practical Application

The epidemic has greatly affected and impacted the tourism industry, destroyed the normal business plans of many tourist destinations and scenic spots, and the tourism practitioners are worried about the future development prospects. In the post-epidemic era, a set of marketing plans need to be constructed to meet the growing demand for destination publicity after the epidemic; Take the full exploration of the connotation of tourism destination products as the starting point, and take the promotion of the popularity and external influence of tourism destination as the goal, so as to contribute to the timely and effective promotion of tourism publicity for tourism destinations and scenic spots. Study and judge the market according to the needs of urban tourism destinations and scenic spots, help tourism destinations and scenic spots, carry out tourism publicity and promotion after the epidemic, and make in-depth and detailed analysis of the market and products; After building the core of tourism products, find the right promotion entry point, select targeted target groups for targeted dissemination, and grasp the opportunity of publicity.

2 Recommendation for Policies Formulation

Datong Culture and Tourism Bureau has strengthened guidance on the optimization of prevention and control work in the industry and fields, implemented various optimization of prevention and control adjustment measures, and conducted epidemic prevention and control work in a scientific and precise manner. We will continue to strengthen supervision and inspection, guide cultural and tourism business units to fulfill their main responsibility for epidemic prevention and control, carefully organize and implement them, effectively and orderly promote the optimization and adjustment of prevention and control measures, strengthen publicity and guidance, carry out publicity of epidemic prevention and control knowledge in various forms and channels, and popularize scientific epidemic prevention methods.

3 Recommendation for Further Research

The further research should to be “Public relations strategy of Datong city, Shanxi Province Nowadays”

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รูปแบบการสร้างเนื้อหาการท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก

FORMAT FOR CREATING CHINESE TOURISM CONTENT THAT DISTRIBUTE ON TIKTOK

หลิว เซียน และ สุกัญญา บุรณเดชาชัย
Liu Qian and Sukanya Burnadechachai

ABSTRACT

The objectives of this research were: (1) to study Analyze the patterns of content creation related to Chinese tourists' travels displayed on the TikTok application; and (2) to study guidelines for creating content related to Chinese tourists' travels on the TikTok application.

The research methodology was studied content related to Chinese tourists' travels on the TikTok application. Researchers searched for content using specified keywords and time conditions related to Chinese travel in the name of tourism in China. In selecting the sample group, researchers established a framework to align with the objectives of the analysis and the issues under examination. They studied and analyzed content related to Chinese tourist's travels on the TikTok application by searching news from www.tiktok.com. Researchers defined time conditions based on the academic calendar of Bangkokthonburi University graduate level while specifying the keyword "Chinese tourism" in the search for news on the TikTok application using content analysis and data categorization and analysis techniques.

The research findings were found that: (1) The pattern of content creation related to Chinese tourist's traveling on the TikTok application predominantly consists of entertainment content, with 50 pieces (51.02%). Followed by educational content with 35 pieces (35.71%). Convincing content has the least amount, with 1 piece (1.03%), and there was no sales & marketing content; and (2) There should be four formats for content creation, namely: Educational Content should focus on narrating stories to educate about spending, booking trips, transportation, lifestyles, and travel using the channel owner's voice. Entertainment Content should narrate stories created to encourage followership or attachment to the channel owner, increasing viewer engagement, using the channel owner's voice. Convincing Content should narrate stories about the benefits of certain aspects, using persuasive techniques to encourage following; and Inspiring Content should narrate stories about impressive experiences, admiration for travel destinations, or journeys.

Keywords: Content, Tourism, Chinese, TikTok Application

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อวิเคราะห์รูปแบบการสร้างเนื้อหาการท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก และ (2) เพื่อเสนอแนวทางการสร้างเนื้อหาการท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก

การวิจัยนี้เป็นการศึกษาการสร้างเนื้อหาการท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก โดยผู้วิจัยค้นหาเนื้อหาที่ต้องการด้วยการระบุคำค้นและระบุเวลาเงื่อนไขตามช่วงเวลาในชื่อของการท่องเที่ยวจีน ในการเลือกกลุ่มตัวอย่าง ผู้วิจัยมีกรอบในการเลือกกลุ่มตัวอย่าง ให้สอดคล้องกับวัตถุประสงค์การวิเคราะห์และประเด็นที่วิเคราะห์ โดยจะศึกษาและวิเคราะห์การสร้างเนื้อหาการท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อกในการค้นหาข่าวจากเว็บไซต์ติ๊กต็อก ผู้วิจัยได้ระบุเงื่อนไขตามช่วงเวลาตามปฏิทินการศึกษา ระดับปริญญาโท มหาวิทยาลัยกรุงเทพธนบุรี ขณะเดียวกันได้

กำหนดคำค้นว่า “ท่องเที่ยวจีน” ในการค้นหาข่าวบน แอปพลิเคชันติดต่อกด้วยวิธีการวิเคราะห์เนื้อหา และการวิเคราะห์ จำแนกและแยกแยะหมวดหมู่ข้อมูล

ผลการวิจัย พบว่า (1) รูปแบบการสร้างเนื้อหาการท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติดต่อก ด้านเนื้อหาให้ความบันเทิงมากที่สุด จำนวน 50 ชิ้น (ร้อยละ 51.02) รองลงมา คือ ด้านเนื้อหาให้ความรู้ จำนวน 35 ชิ้น (ร้อยละ 35.71) และด้านเนื้อหาประเภทโน้มน้าวใจ มีจำนวนน้อยที่สุด จำนวน 1 ชิ้น (ร้อยละ 1.03) และไม่มีเนื้อหาขายของ และ (2) แนวทางการสร้างเนื้อหาควรมีรูปแบบการสร้างเนื้อหาที่รูปแบบ ดังนี้ เนื้อหาให้ความรู้ ควรสร้างในลักษณะของการบอกเล่าเรื่องราวให้ความรู้เกี่ยวกับการใช้จ่ายเงิน การจองทริป การคมนาคม วิถีชีวิต การเดินทาง โดยการใช้เสียงของเจ้าของช่องบรรยายเอง เนื้อหาให้ความบันเทิง ควรสร้างในลักษณะของการบอกเล่าเรื่องราวที่สร้างขึ้นเพื่อชวนให้เกิดการติดตาม หรือความผูกพันกับเจ้าของช่อง ซึ่งจะทำให้ผู้ชมอยู่กับเรามากขึ้น ควรใช้เสียงของเจ้าของช่องบรรยายเอง เนื้อหาประเภทโน้มน้าวใจ ควรสร้างในลักษณะของการบอกเล่าเรื่องราวเกี่ยวกับข้อดีของสิ่งนั้น ลักษณะของการโน้มน้าว เชื่อเชิญให้คล้อยตาม และเนื้อหาประเภทสร้างแรงบันดาลใจ ควรสร้างในลักษณะของการบอกเล่าเรื่องราวเกี่ยวกับความประทับใจ ความชื่นชมชื่นชอบต่อสถานที่ท่องเที่ยว หรือการเดินทาง

คำสำคัญ: เนื้อหา ท่องเที่ยว ชาวจีน แอปพลิเคชันติดต่อก

1. บทนำ

ปัจจุบันมีการสื่อสารมีการเปลี่ยนแปลงอยู่ตลอดเวลาและมีพัฒนาการที่ก้าวหน้าไปจากอดีตอย่างก้าวกระโดด ซึ่งปัจจุบันกล่าวได้ว่าเป็นยุคการสื่อสารดิจิทัล หรือยุคดิจิทัลดิรัปชัน (Digital Disruption) ทั้งนี้ปัจจัยที่สำคัญคือความก้าวหน้าทางด้านเทคโนโลยี สารสนเทศ และระบบอินเทอร์เน็ต ที่เป็นส่วนสำคัญเข้ามามีบทบาทสำคัญอย่างยิ่งสำหรับการสื่อสารส่งผลให้การสื่อสารมีความรวดเร็ว แม่นยำ ไร้ข้อจำกัดทางด้านเวลา ด้านสถานที่มีต้นทุนในการสื่อสารที่ลดลง นอกจากนี้ยังส่งผลกระทบต่อกระบวนการสื่อสารจากที่ในอดีตสื่อสารกันซึ่งเป็นการสื่อสารทางเดียวผ่านสื่อวิทยุโทรทัศน์ วิทยุกระจายเสียง หรือสื่อสิ่งพิมพ์ในกลุ่มสื่อหนังสือพิมพ์ นิตยสาร วารสาร ซึ่งเดิมเป็นสื่อหลักในการสื่อสาร เมื่อระบบอินเทอร์เน็ตมีการพัฒนาทำให้รูปแบบการสื่อสารเป็นแบบสองทางเพิ่มมากขึ้น กล่าวคือ ผู้รับสารสามารถที่จะทำการสื่อสารตอบกลับไปยังผู้ส่งสารได้มากขึ้น นอกจากนี้การรับรู้ ข้อมูลข่าวสารสามารถส่งสารและรับสารได้อย่างรวดเร็วมากขึ้น ซึ่งกระบวนการสื่อสารที่ประกอบด้วย ผู้ส่งสาร สาร สื่อหรือช่องทางการสื่อสาร และผู้รับสาร ได้มีสิ่งๆที่เพิ่มเติมขึ้นมาคือปฏิกริยาตอบสนองหรือการส่งข้อมูลต่าง ๆ ของผู้รับสารกลับไปสู่ผู้ส่งสารนั่นเอง

เมื่อโลกของการสื่อสารก้าวเข้าสู่การสื่อสารดิจิทัล กระบวนการสื่อสารได้มีรูปแบบพัฒนาจากการสื่อสารแบบทางเดียว (One way Communication) และการสื่อสารแบบสองทาง (Two ways Communication) ก้าวเข้ามาสู่รูปแบบการสื่อสารแบบหลายทาง (Multi ways Communication) พร้อมกับการพัฒนาบทบาท หน้าที่ในการส่งสารและรับสารที่ ผู้รับสารในปัจจุบันสามารถมีบทบาทหน้าที่เป็นทั้งผู้รับสาร ทำการสนองตอบ กลับไปยังผู้ส่งสาร และยังสามารถเป็นผู้สร้างสรรค์เนื้อหา ข้อมูลข่าวสาร และกลายเป็นผู้ส่งสารไปยังกลุ่มผู้รับสาร กลุ่มใหม่ ทั้งทางออฟไลน์และออนไลน์ ซึ่งในปัจจุบันเราจะเรียก เนื้อหา สาร ข้อมูล ข่าวสาร ด้วยคำที่เรียกว่า เนื้อหา (Content) ซึ่งกล่าวได้ว่าในปัจจุบันผู้รับสารสามารถเป็นผู้สร้างสรรค์เนื้อหา (Content) และทำหน้าที่เป็นผู้ส่งสาร (User generate content : UGC) และทำการสื่อสารผ่านสื่อต่างๆ ในหลากหลายแพลตฟอร์มทั้งโลก ออฟไลน์ และ โลกออนไลน์ นอกจากนี้การสร้างสรรคเนื้อหา (Content) เป็นสิ่งที่มีบทบาทสำคัญในทุกแวดวงไม่ว่าจะเป็น ทางด้านการศึกษา ด้านธุรกิจ ด้านการบริหารจัดการ และด้านการตลาด

โดยเราจะได้ยินคำว่า เนื้อหาทางการตลาด หรือ มาร์เก็ตติงคอนเทนต์ (Marketing Content) กันมากในการสื่อสารปัจจุบันซึ่งมีการพูดถึงเนื้อหา (Content) โดยเฉพาะในกลุ่มของนักการตลาด และบอกต่อๆ กันอีกว่า หากอยากทำการตลาดอยากเพิ่มยอดขาย อยากสร้างแบรนด์ให้เป็นที่รู้จัก เราจะต้องทำการสร้างเนื้อหา (Content) เชิงสร้างสรรค์เพื่อให้เข้าไปอยู่ในใจของ กลุ่มเป้าหมายของการสื่อสาร ซึ่งปัจจุบันนี้ใครๆ ก็สามารถทำการตลาดสร้างเนื้อหา (Content) ได้ซึ่งการสร้างเนื้อหา

(Content) ซึ่งสร้างสรรค์นั้นจะต้องสร้างทั้งการสื่อสารแบบออฟไลน์และการสื่อสารแบบออนไลน์โดยให้มีความเหมาะสมตรงกับความต้องการของกลุ่มเป้าหมายและทางการสื่อสารผ่านสื่อในแพลตฟอร์มที่หลากหลาย

บทบาทสื่อใหม่ (New Media) ในปัจจุบันเข้ามาเป็นส่วนหนึ่งของการดำรงชีวิตอย่างมากเพราะเทคโนโลยีการสื่อสารในยุคนี้เติบโตอย่างรวดเร็วส่งผลให้ผู้คนก็ต้องปรับตัวตามเทคโนโลยีการสื่อสาร โดยเฉพาะเรื่องการเปิดรับข้อมูลข่าวสารผู้รับสารหันมารับข้อมูลข่าวสารผ่านสื่อใหม่มากขึ้นเพราะสามารถเข้าถึงได้อย่างสะดวกรวดเร็วในทุกสถานที่ที่มีระบบอินเทอร์เน็ตเข้าถึง หรือแม้กระทั่งแต่การใช้สื่อใหม่ผ่านโทรศัพท์มือถือ ระบบสมาร์ตโฟน แอนดรอยด์ และแท็บเล็ต ที่นิยมใช้กันอย่างแพร่หลาย และแนวโน้มในอนาคตผู้รับสารกลุ่มคนรุ่นใหม่จะหันมาใช้สื่อใหม่ในการรับรู้ข้อมูลข่าวสารมากขึ้นตามการเจริญเติบโตและพัฒนาไปอย่างรวดเร็วในยุคดิจิทัล สื่อใหม่ถูกพัฒนามาใช้งานทั้งในองค์กรสื่อมวลชน และองค์กรธุรกิจทั่วไป เห็นได้จากปัจจุบันทุกองค์กรจะมีทั้งเว็บไซต์ เฟซบุ๊ก ทวิตเตอร์ อินตาแกรม ไว้เพื่อใช้เป็นเครื่องมือในการติดต่อสื่อสารกับคนทั่วไปและลูกค้า ข้อดีของสื่อใหม่ คือเป็นการสื่อสารแบบสองทาง (Two-way Communication) ให้ทั้งข้อมูล ภาพ เสียง สามารถตอบโต้ได้ มีความรวดเร็วและพัฒนาไปเรื่อยๆ จึงทำให้ได้รับความนิยม

ในรอบสามปีที่ผ่านมาแอปพลิเคชันติ๊กต็อก (Application TikTok) ได้ดังถึงทั่วโลกอย่างรวดเร็ว ประชากรหลักในการใช้แอปพลิเคชันนี้เป็นประชากรที่มีอายุราว 18-24 ปี ซึ่งเป็นช่วงอายุที่เหมาะสมกับติ๊กต็อก เพราะว่าเป็นช่วงอายุที่นิยมแสดงตัวตนออกมา ข้อมูลจากสถิติ Hootsuite ได้พบว่า ในปี 2020 คนที่ใช้แอปพลิเคชันติ๊กต็อก (Application TikTok) มีจำนวน 800 ล้านคน ซึ่งจะทำให้เป็นแอปพลิเคชันโซเชียลที่มีคนใช้มากที่สุดเป็นอันดับที่หก รองจาก Facebook YouTube และ WeChat เท่านั้น จากที่แอปพลิเคชันติ๊กต็อก (Application TikTok) ได้รับความนิยมอย่างรวดเร็ว จึงทำให้นักประชาสัมพันธ์ จึงต้องมีการพัฒนา ปรับตัวในการเขียนพาดข่าว เพื่อให้การนำเสนอข่าวนั้นมีประสิทธิภาพมากที่สุด ซึ่งปัญหาคือ การไม่เข้าใจความต้องการของกันและกันรวมทั้งในบางครั้งก็ไม่สามารถตอบสนองต่อความต้องการของกันและกันได้ กล่าวคือ นักประชาสัมพันธ์ต้องการให้ข่าวตนเองได้รับการเผยแพร่มากที่สุด แต่ด้วยข้อจำกัดของพื้นที่และการนำเสนอข่าวใน Tik Tok ที่เป็นการนำเสนอในรูปแบบของวิดีโอสั้น จึงจำเป็นจะต้องมีการพาดหัวข่าวที่น่าสนใจ

ด้วยเหตุนี้จึงนำมาสู่ความสนใจในการวิจัย รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) โดยการวิเคราะห์รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) และแนวทางการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok)

2. สมมุติฐานการวิจัย

1. รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) เป็นอย่างไร
2. การสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) เป็นอย่างไร

3. วัตถุประสงค์ของการวิจัย

1. เพื่อวิเคราะห์รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok)
2. เพื่อเสนอแนวทางการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok)

4. การทบทวนวรรณกรรม

นิวัฒน์ ชาตะวิทยากุล (2557) ศึกษาและทำงานวิจัยเรื่องแรงจูงใจในการแบ่งปันวิดีโอ เนื้อหา (Video Content) บนเครือข่ายอินเทอร์เน็ตของผู้ใช้อินเทอร์เน็ตชาวไทยกลุ่มเจนเนอเรชันวาย โดยมีวัตถุประสงค์เพื่อศึกษาถึงอิทธิพลของปัจจัยส่วนบุคคล และพฤติกรรมการใช้อินเทอร์เน็ต ที่มีผลต่อแรงจูงใจในการแบ่งปันวิดีโอเนื้อหา (Video Content) บนเครือข่ายอินเทอร์เน็ตของผู้ใช้อินเทอร์เน็ตชาวไทยกลุ่ม เจนเนอเรชันวาย และศึกษาความสัมพันธ์ระหว่างปัจจัยด้านวิดีโอคอนเทนต์ (Video Content) และปัจจัยด้านอื่นๆ ที่เกี่ยวข้องที่มีกับแรงจูงใจในการแบ่งปันวิดีโอคอนเทนต์ (Video Content) บนเครือข่ายอินเทอร์เน็ตของผู้ใช้ อินเทอร์เน็ตชาวไทยกลุ่มเจนเนอเรชันวาย โดยใช้แบบสอบถามเก็บข้อมูลผู้ใช้อินเทอร์เน็ตชาวไทย ในกลุ่มเจนเนอเรชันวายที่มีอายุระหว่าง 17-34 ปี จำนวน 400 ตัวอย่าง พบว่ากิจกรรมที่ใช้ผ่านเครือข่ายอินเทอร์เน็ต บ่อยที่สุดที่แตกต่างกัน มีอิทธิพลต่อแรงจูงใจในการแบ่งปันวิดีโอคอนเทนต์ (Video Content) บนเครือข่ายอินเทอร์เน็ตของผู้ใช้อินเทอร์เน็ตชาวไทยกลุ่มเจนเนอเรชันวาย ในขณะที่ปัจจัยด้านวิดีโอคอนเทนต์ (Video Content) ประเภทของเนื้อหา วิดีโอไม่มีความสัมพันธ์กับแรงจูงใจในการแบ่งปันวิดีโอคอนเทนต์ (Video Content) บนเครือข่ายอินเทอร์เน็ต ของผู้ใช้อินเทอร์เน็ตชาวไทยกลุ่มเจนเนอเรชันวาย แต่รูปแบบการนำเสนอเนื้อหาวิดีโอและปัจจัยด้านอื่นๆ ที่เกี่ยวข้องด้านตราสินค้า และด้านบุคคลต่างๆ มีความสัมพันธ์กับแรงจูงใจในการแบ่งปันวิดีโอคอนเทนต์ (Video Content) บนเครือข่ายอินเทอร์เน็ตของผู้ใช้อินเทอร์เน็ตชาวไทยกลุ่มเจนเนอเรชันวายอย่างมีนัยสำคัญทางสถิติระดับ 0.05

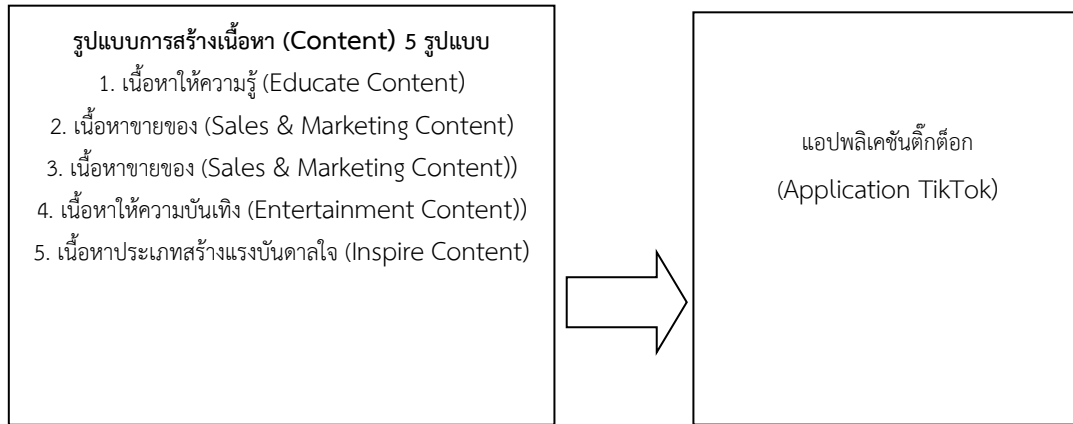
กานต์ นวลน้อย (2565) ศึกษาและทำการวิจัยเรื่องการทำการตลาดเชิงเนื้อหา (Content Marketing) บนโซเชียลมีเดียที่มีผลต่อการที่ผู้บริโภคมีความผูกพันซึ่งนำไปสู่ทัศนคติต่อแบรนด์ Mo-Mo-Paradise มีวัตถุประสงค์เพื่อศึกษาว่าการทำการตลาดเชิงเนื้อหาด้านความบันเทิง การตลาดเชิงเนื้อหาด้านปฏิสัมพันธ์ การตลาดเชิงเนื้อหาด้านข้อมูลในเพจ Facebook ของโมโมพาราไดซ์ มีผลต่อการที่ผู้บริโภคมีความผูกพันซึ่งนำไปสู่ทัศนคติต่อแบรนด์ รวมไปถึงเพื่อศึกษาความสัมพันธ์ในเขตกรุงเทพมหานคร เพื่อเป็นประโยชน์ต่อแบรนด์ในการทำตลาดด้านเนื้อหา ต่างๆ และนำไปประกอบการพัฒนากลยุทธ์ทางการตลาด เพื่อต่อยอดธุรกิจให้เติบโตได้ในอนาคตได้ ผลการศึกษาพบว่า การตลาดเชิงเนื้อหาด้านความบันเทิง การตลาดเชิงเนื้อหาด้านปฏิสัมพันธ์ การตลาดเชิงเนื้อหาด้านข้อมูล ในเพจ Facebook ของโมโมพาราไดซ์มีผลเชิงบวกต่อการที่ผู้บริโภคมีความผูกพันซึ่งยังนำไปสู่ทัศนคติที่ดีต่อแบรนด์โมโมพาราไดซ์

ศุภเชษฐ์ เศรษฐโชติ (2560) ศึกษาเรื่อง การนำเสนอการตลาดเชิงเนื้อหาบนสื่อดิจิทัลและความตั้งใจรับประทาน อาหารคลีนมีวัตถุประสงค์เพื่อศึกษาการตลาดเชิงเนื้อหาบนสื่อดิจิทัลและผลต่อความตั้งใจรับประทานอาหารคลีน ซึ่งผลการศึกษาพบว่าการนำเสนอเกี่ยวกับ การรับประทานอาหารคลีน 122 เนื้อหาหรือคิดเป็นร้อยละ 30 โดยพบรูปแบบการนำเสนอในแต่ละเกณฑ์ ดังนี้สาระสำคัญ (Theme) มีการนำเสนอเกี่ยวกับการแนะนำเมนูและผลิตภัณฑ์อาหารคลีนมากที่สุดที่ร้อยละ 66 ในขณะที่รูปแบบการนำเสนอ (Execution) ด้วยการสาธิตวิธีทำและการให้คำแนะนำถูกนำเสนอมากที่สุดที่ร้อยละ 49 และในด้านรูปแบบสื่อ (Form) เป็นการเลือกรูปแบบวิดีโอมากที่สุด ร้อยละ 67 ทั้งนี้ในแต่ละรูปแบบที่นำเสนอมากที่สุดนั้น สอดคล้องกับผลตอบรับของผู้บริโภคเช่นกัน สาระสำคัญเกี่ยวกับแคลอรี สัดส่วนอาหารและการแบ่งมื้ออาหารกลวิธีนำเสนอ โดยใช้ข้อมูลสาระความรู้หรือข้อเท็จจริง และรูปแบบสื่อประเภทรูปภาพ Infographic เป็นรูปแบบที่สามารถจูงใจให้รับประทานอาหารคลีนมากที่สุดในแต่ละเกณฑ์

ตงเหมย ฟาง (2563) งานวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาโฆษณาผ่านแอปพลิเคชันติ๊กต็อก (Application TikTok) ที่มีผลต่อการตัดสินใจซื้อเครื่องสำอางของนักศึกษาหญิงในมณฑลกว่างสี เป็นการวิจัยเชิงปริมาณโดยใช้แบบสอบถามเป็นเครื่องมือในการเก็บรวบรวมข้อมูล ทดสอบความเที่ยงตรงและความเชื่อมั่นของเนื้อหา กลุ่มตัวอย่างมีจำนวน 30 คน ได้ระดับความเชื่อมั่นเท่ากับ 0.980 และแจกแบบสอบถามกับกลุ่มตัวอย่างที่เป็นนักศึกษาหญิงอายุ 18-25 ปี อาศัยอยู่ในมณฑลกว่างสี ซึ่งใช้แอปพลิเคชันติ๊กต็อก (Application TikTok) จำนวน 138 คน และใช้วิธีการทางสถิติ 2 ประเภท คือ สถิติเชิงพรรณนา ซึ่งประกอบด้วย ค่าร้อยละ สัดส่วน อัตราส่วนค่าเฉลี่ย และส่วนเบี่ยงเบนมาตรฐาน สำหรับใช้อธิบายข้อมูลทั่วไปของผู้ตอบแบบสอบถาม กับสถิติเชิงอนุมาน ได้แก่ สถิติค่าสหสัมพันธ์เพียร์สัน สำหรับวิเคราะห์ความสัมพันธ์ของตัวแปร 2 ตัวที่เป็นอิสระต่อกัน พบว่า โฆษณาผ่านแอปพลิเคชันติ๊กต็อก (Application TikTok) ด้านการสร้างความเข้าใจ ด้านการสร้างแรงกระตุ้น ด้านการสร้างความภูมิใจ ด้านการสร้างความทรงจำและด้านการสร้างแรงจูงใจมีผลต่อการตัดสินใจซื้อเครื่องสำอางของนักศึกษาหญิงในมณฑลกว่างสีอย่างมีนัยสำคัญทางสถิติซึ่งเป็นไปตามสมมติฐานที่ตั้งไว้

5. กรอบแนวคิดการวิจัย

การวิจัยเรื่อง รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) ผู้วิจัยได้ศึกษาเอกสารและงานวิจัยที่เกี่ยวข้องและได้กำหนดแนวคิดการวิจัยไว้ดังนี้



6. ระเบียบวิธีวิจัย

การศึกษาวิจัยครั้งนี้เป็นการวิเคราะห์เนื้อหา (Content Analysis) โดยมีวัตถุประสงค์เพื่อ 1) วิเคราะห์รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) 2) เสนอแนวทางการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok)

1. ประชากรและกลุ่มตัวอย่าง

ประชากรที่ใช้ในการวิจัยในครั้งนี้คือ เนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) โดยผู้วิจัยค้นหาชาวที่ต้องการด้วยการระบุคำค้นและระยะเวลาเงื่อนไขตามช่วงเวลาในชื่อของชาวจีน การเลือกกลุ่มตัวอย่าง ผู้วิจัยมีกรอบในการเลือกกลุ่มตัวอย่าง ให้สอดคล้องกับวัตถุประสงค์การวิเคราะห์และประเด็นที่วิเคราะห์ โดยจะศึกษาและวิเคราะห์เนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok)

2. ขอบเขตการวิจัย

ขอบเขตด้านเนื้อหา เป็นการศึกษาการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok)

ขอบเขตด้านพื้นที่ ศึกษาเฉพาะการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบน แอปพลิเคชันติ๊กต็อก (Application TikTok) เท่านั้น

ขอบเขตด้านเวลา เริ่มตั้งแต่ มกราคม 2567 – เมษายน 2567

3. เครื่องมือที่ใช้ในการวิจัย

ผู้วิจัยสร้างเครื่องมือในการวิจัยเชิงคุณภาพโดยการวิเคราะห์ (Content Analysis) ผู้วิจัยได้ใช้เครื่องมือในการเก็บรวบรวมข้อมูลเครื่องมือที่ใช้ในการวิเคราะห์รูปแบบและเนื้อหา คือ แบบตารางลงรหัส (Coding Sheet) หรือตารางบันทึกข้อมูลเพื่อการบันทึกรายละเอียดต่างๆ ซึ่งผู้วิจัยได้กำหนดขึ้นตามประเด็น วัตถุประสงค์การวิเคราะห์ รวมทั้งแนวคิดเกี่ยวกับการวิเคราะห์ และตารางลงรหัส ประกอบด้วย การสร้างเนื้อหา (Content) ซึ่งมีรายละเอียดตามประเด็นที่ศึกษา คือ รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) โดยอาศัยหลักการการสร้างเนื้อหา (Content) ของ ฮัสพร ทองแดง และคณะ (2565) ซึ่งจำแนกได้ 5 รูปแบบ คือ

1. เนื้อหาให้ความรู้ (Educate Content)
2. เนื้อหาขายของ (Sales & Marketing Content)
3. เนื้อหาให้ความบันเทิง (Entertainment Content)
4. เนื้อหาประเภทโน้มน้าวใจ (Convince Content)
5. เนื้อหาประเภทสร้างแรงบันดาลใจ (Inspire Content)

4. การเก็บรวบรวมข้อมูล

การเก็บรวบรวมข้อมูล ผู้วิจัยได้เก็บจากการวิเคราะห์เนื้อหา (Content Analysis) รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) เพื่อวิเคราะห์รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) เก็บข้อมูลโดยการพิจารณาจากเนื้อหาการสร้างเนื้อหา (Content) ด้วยการเก็บรวบรวมข้อมูลจากแอปพลิเคชันติ๊กต็อก (Application TikTok) ตามวันและเวลาที่กำหนดไว้ข้างต้น โดยสุ่มอย่างมีระบบ ซึ่งสุ่มแบบวันเว้นวัน และนำข้อมูลที่ได้มาลงในตารางรหัส (Coding Sheet) จากนั้นนำข้อมูลมาวิเคราะห์ผลการวิจัย

5. การวิเคราะห์ข้อมูลและสถิติที่ใช้

การวิเคราะห์พาดหัวข่าวเงินที่ปรากฏในไทยบนแอปพลิเคชันติ๊กต็อก (Application TikTok) ผู้วิจัยได้ทำการวิเคราะห์ข้อมูล คือ รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) ด้วยวิธีการวิเคราะห์เนื้อหา และการวิเคราะห์จำแนกและแยกแยะหมวดหมู่ข้อมูล จากนั้นนำมาเสนอแนะแนวทางการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok)

7. ผลการวิจัย

ส่วนที่ 1 วิเคราะห์รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) พบว่า รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) มี 4 รูปแบบ คือ 1) เนื้อหาให้ความรู้ (Educate Content) 2) เนื้อหาให้ความบันเทิง (Entertainment Content) 3) เนื้อหาประเภทโน้มน้าวใจ (Convince Content) และ 4) เนื้อหาประเภทสร้างแรงบันดาลใจ (Inspire Content) ซึ่งมีรายละเอียด ดังนี้

รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) เนื้อหาให้ความบันเทิง (Entertainment Content) มากที่สุด จำนวน 50 ชิ้น (ร้อยละ 51.02) รองลงมา คือ เนื้อหาให้ความรู้ (Educate Content) จำนวน 35 ชิ้น (ร้อยละ 35.71) และเนื้อหาประเภทโน้มน้าวใจ (Convince Content) มีจำนวนน้อยที่สุด จำนวน 1 ชิ้น (ร้อยละ 1.03) และไม่มีเนื้อหาขายของ (Sales & Marketing Content) พบว่า จะเป็นลักษณะของการบอกเล่าเรื่องราวเกี่ยวกับการให้ความรู้เกี่ยวกับสถานที่สำคัญในประเทศจีน อัตราค่าที่พัก การเดินทาง การใช้จ่ายเงิน สกุลเงิน ช่วงเวลาที่นิยมไปเที่ยวจีน เป็นต้น โดยใช้เสียงบรรยายเองของเจ้าของช่องแอปพลิเคชันติ๊กต็อก (Application TikTok)

รูปแบบการสร้างเนื้อหาให้ความบันเทิง (Entertainment Content) พบว่า จะเป็นลักษณะของการบอกเล่าเรื่องราวเกี่ยวกับความสวยงามของแหล่งท่องเที่ยวต่างๆ เป็นการทำคลิปในลักษณะการนำคลิปมาต่อๆ กัน หรือทำเนื้อหาในลักษณะชวนผู้คนสนใจในแหล่งท่องเที่ยวต่างๆ ให้น่าติดตาม โดยมีทั้งแบบใช้เพลงประกอบและเสียงบรรยายจากเจ้าของช่อง

รูปแบบการสร้างเนื้อหาประเภทโน้มน้าวใจ (Convince Content) พบว่า จะเป็นลักษณะของการบอกเล่าเรื่องราวให้เกิดความคล้อยตาม เชิญชวนให้ไปเที่ยวประเทศไทย ซึ่งใช้เสียงบรรยายจากเจ้าของช่อง

จากการวิเคราะห์รูปแบบการสร้างเนื้อหาประเภทสร้างแรงบันดาลใจ (Inspire Content) พบว่า จะเป็นลักษณะของการบอกเล่าเรื่องราวถึงความประทับใจ ความชื่นชมชื่นชอบต่อสถานที่ที่ไปเที่ยว หรือร้านอาหารที่แนะนำ หรือบริการที่ได้รับ ผ่านการบรรยายเสียงจากเจ้าของช่อง

ส่วนที่ 2 แนวทางการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) นำมาสู่การเสนอแนวทางการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) อันเป็นความมุ่งหมายส่วนหนึ่งตามวัตถุประสงค์และประเด็นที่ศึกษา ซึ่งผู้วิจัยมีข้อเสนอแนะแนวทางการสร้างเนื้อหา สำหรับใช้ในการพัฒนางาน เพื่อปรับมุมมองในการสร้างเนื้อหาให้มีความใกล้เคียงสอดคล้องกับมุมมองของสื่อมวลชน ดังนี้

1. ควรีรูปแบบการสร้างเนื้อหา 4 รูปแบบ กล่าวคือ 1) เนื้อหาให้ความรู้ (Educate Content) 2) เนื้อหาให้ความบันเทิง (Entertainment Content) 3) เนื้อหาประเภทโน้มน้าวใจ (Convince Content) และ 4) เนื้อหาประเภทสร้างแรงบันดาลใจ (Inspire Content)

2. จากผลการวิเคราะห์ทางการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) หากจะทำเนื้อหาเพื่อเสนอการท่องเที่ยว ให้สอดคล้องกับมุมมองของสื่อมวลชน โดยเฉพาะอย่างยิ่งในแอปพลิเคชันติ๊กต็อก (Application TikTok) เพื่อให้คลิปได้รับความนิยมในการรับชมมากที่สุด และเป็นประโยชน์ในการปฏิบัติงานสำหรับสื่อมวลชนผู้รับผิดชอบข่าว ควรใช้เนื้อหาให้ความบันเทิง (Entertainment Content) มากที่สุด รองลงมาคือ เนื้อหาให้ความรู้ (Educate Content) เนื้อหาประเภทสร้างแรงบันดาลใจ (Inspire Content) และเนื้อหาประเภทโน้มน้าวใจ (Convince Content) ตามลำดับ ซึ่งมีรายละเอียด ดังนี้

1. เนื้อหาให้ความบันเทิง (Entertainment Content) ควรสร้างในลักษณะของการบอกเล่าเรื่องราวที่สร้างขึ้นมาเพื่อชวนให้เกิดการติดตาม หรือความผูกพันกับเจ้าของช่อง ซึ่งจะทำให้ผู้ชมอยู่กับเรามากขึ้น ควรใช้เสียงของเจ้าของช่องบรรยายเอง

2. เนื้อหาให้ความรู้ (Educate Content) ควรสร้างในลักษณะของการบอกเล่าเรื่องราว ให้ความรู้เกี่ยวกับการใช้จ่ายเงิน การจองทริป การคมนาคม วิถีชีวิต การเดินทาง โดยการใช้เสียงของเจ้าของช่องบรรยายเอง

3. เนื้อหาประเภทสร้างแรงบันดาลใจ (Inspire Content) ควรสร้างในลักษณะของการบอกเล่าเรื่องราวเกี่ยวกับความประทับใจ ความชื่นชมขึ้นชอบต่อสถานที่ท่องเที่ยว หรือการเดินทาง

4. เนื้อหาประเภทโน้มน้าวใจ (Convince Content) ควรสร้างในลักษณะของการบอกเล่าเรื่องราวเกี่ยวกับข้อดีของสิ่งนั้น ลักษณะของการโน้มน้าว เชื่อเชิญให้คล้อยตาม

8. อภิปรายผล

จากผลการวิจัย รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบน แอปพลิเคชันติ๊กต็อก (Application TikTok) สามารถอภิปรายผล ได้ดังนี้ ผลการวิเคราะห์รูปแบบการสร้างเนื้อหา (Content) การท่องเที่ยวของชาวจีนที่ปรากฏบนแอปพลิเคชันติ๊กต็อก (Application TikTok) ซึ่งพิจารณาจากการสร้างเนื้อหา ซึ่งมีรูปแบบการสร้างเนื้อหาที่พบ คือ 1) เนื้อหาให้ความรู้ (Educate Content) 2) เนื้อหาให้ความบันเทิง (Entertainment Content) 3) เนื้อหาประเภทโน้มน้าวใจ (Convince Content) และ 4) เนื้อหาประเภทสร้างแรงบันดาลใจ (Inspire Content) ซึ่งสอดคล้องกับงานวิจัยของ กานต์ นวลน้อย (2565) ซึ่งได้ทำการวิจัยเรื่อง การทำการตลาดเชิงเนื้อหา (Content Marketing) บนโซเชียลมีเดียที่มีผลต่อการที่ผู้บริโภคมีความผูกพันซึ่งนำไปสู่ทัศนคติต่อแบรนด์ Mo-Mo-Paradise และงานวิจัยของ ศุภเชษฐ์ เศรษฐโชติ (2560) ศึกษาเรื่อง การนำเสนอการตลาดเชิงเนื้อหาบนสื่อดิจิทัลและความตั้งใจรับประทานอาหารคลีน มีวัตถุประสงค์เพื่อศึกษาการตลาดเชิงเนื้อหาบนสื่อดิจิทัลและผลต่อความตั้งใจรับประทานอาหารคลีน แต่ไม่พบเนื้อหาขายของ (Sales & Marketing Content) ซึ่งเป็นการบอกเล่าเรื่องราวในลักษณะหลักคือทำให้เกิดการซื้อขาย ทั้งนี้อาจเป็นเพราะว่า ในการค้นหาที่เราสืบค้นจากคำสำคัญที่ว่า “ท่องเที่ยวจีน” จึงทำให้ไม่พบเนื้อหา (Content) ในลักษณะดังกล่าว

9. ข้อเสนอแนะ

1. ข้อเสนอแนะสำหรับการนำผลการวิจัยไปประยุกต์ใช้

1. จากข้อค้นพบในการวิจัยนี้ ทำให้ทราบแนวทางการสร้างเนื้อหา (Content) การท่องเที่ยวเกี่ยวกับลักษณะของการสร้างเนื้อหา (Content) ดังนั้น นักประชาสัมพันธ์หรือสื่อมวลชน ควรนำไปประยุกต์ใช้ ปรับปรุง และพัฒนาวิธีการสร้างเนื้อหา (Content) ซึ่งจะช่วยให้อ่านได้รับความนิยมและได้รับการเป็นแพร่อย่างมีประสิทธิภาพ

2. จากข้อค้นพบในการวิจัย พบว่า เนื้อหาให้ความบันเทิง (Entertainment Content) คือเนื้อหาที่นิยมใช้มากที่สุด ดังนั้น นักประชาสัมพันธ์ ฝ่ายข่าว นักสื่อสารมวลชน ควรมีนโยบายและแนวทางการสร้างเนื้อหา (Content) ชนิดนี้ เพื่อให้คลิปได้รับการคัดเลือกหรือเผยแพร่อย่างมีประสิทธิภาพ

2. ข้อเสนอแนะสำหรับการวิจัยครั้งต่อไป

1. ควรศึกษาต่อยอดจากการวิจัยในครั้งนี้ โดยพิจารณาถึงขนาดกลุ่มตัวอย่างที่มากเพียงพอ เพื่อความถูกต้องและความเที่ยงตรง

2. ควรมีการเปรียบเทียบกับแหล่งสื่ออื่นๆ หรือองค์กรอื่นๆ เพื่อจะได้เห็นมุมมองที่หลากหลายในการสร้างเนื้อหา (Content)

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การโปรโมทภาพยนตร์ เรื่อง “แม่น้ำสีแดง” ในตลาดภาพยนตร์จีน PROMOTION OF “FULL RIVER RED” IN CHINA MOVIE MARKET

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บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อสำรวจการโปรโมทภาพยนตร์ เรื่อง “แม่น้ำสีแดง” ในตลาดภาพยนตร์จีน

การวิจัยนี้เป็นการศึกษาเชิงปริมาณ โดยใช้แบบสำรวจความคิดเห็นด้วยแบบสอบถามกับผู้ชมภาพยนตร์ งานวิจัยยังครอบคลุมเรื่องคุณภาพการผลิต ความคิดสร้างสรรค์ เนื้อหาภาพยนตร์กับการส่งเสริมวัฒนธรรมจีน จำนวนจำหน่ายตั๋วหนังหน้าโรงภาพยนตร์ และกระแสตอบรับในหนังกับภาพรวมของตลาดภาพยนตร์จีน

ผลการวิจัยพบว่า จำนวนจำหน่ายตั๋วหนังหน้าโรงภาพยนตร์อย่างถล่มทลาย แสดงถึงความสำเร็จของภาพยนตร์ที่ “แม่น้ำสีแดง” สำคัญเท่านั้น นอกจากนี้ “แม่น้ำสีแดง” สามารถถ่ายทอดวัฒนธรรมจีนสู่ระดับนานาชาติ โดยใช้เทคนิคการเล่าเรื่องที่เป็นเอกลักษณ์ และการเลือกประเด็นทางวัฒนธรรมที่ลึกซึ้ง ทำให้ภาพยนตร์เรื่องนี้ สามารถส่งเสริมความเข้าใจเกี่ยวกับประวัติศาสตร์และวัฒนธรรมจีน รวมทั้ง “แม่น้ำสีแดง” แสดงให้เห็นถึงการพัฒนาเทคโนโลยีและนวัตกรรมของวงการภาพยนตร์จีน ได้แก่ นวัตกรรมด้านเนื้อหา ใช้เทคโนโลยีขั้นสูงในการผลิต กลยุทธ์การตลาดที่มีประสิทธิภาพ และการส่งเสริมค่านิยมทางวัฒนธรรม ซึ่งสิ่งเหล่านี้สามารถเพิ่มความสามารถในการแข่งขันของภาพยนตร์จีนในตลาดโลก ข้อค้นพบในงานวิจัยนี้ ประการสุดท้าย คือการนำเสนอแนวทางใหม่ในการผลิตภาพยนตร์ที่ปรากฏใน “แม่น้ำสีแดง” กลายเป็นแรงบันดาลใจสำหรับการพัฒนาตลาดภาพยนตร์จีน โดยเฉพาะในแง่การส่งเสริมความหลากหลายของแนวภาพยนตร์ และการเสริมสร้างอิทธิพลของภาพยนตร์จีนในระดับนานาชาติ

คำสำคัญ: การโปรโมท แม่น้ำสีแดง ตลาดภาพยนตร์จีน

ABSTRACT

The objective of this research was to evaluate the use of “Full River Red” on promoting Chinese movie market.

The research methodology was quantitative research, used with the questionnaire survey on the movie audiences. The research also encompasses the issues of production quality, creatives on theme and plot of the movie, cultural dissemination, box office performance and market feedback, as well as industry insights.

The research finding was found that: Success of Full River Red is not only reflected in its significant box office figures but also in its innovative presentation of Chinese traditional culture and enhancement of international influence. Through its unique narrative techniques and profound cultural themes, the movie deepened audience understanding of Chinese history and culture, while also promoting technological development and innovation within the Chinese movie industry. Through its content innovation, high-quality production, effective marketing strategies, and dissemination of cultural values, played a key role in enhancing the competitiveness of Chinese cinema in the global market and the movie offers new insights and inspirations for the future development of Chinese movie market, especially in promoting genre diversification and enhancing international dissemination effects.

Keyword: Promotion, China Movie Market, Full River Red

1. Introduction

On December 26, 2022, the National Health Commission issued a notice renaming COVID-19 to Novel Coronavirus Infection. With the approval of the State Council, starting from January 8, 2023, COVID-19 infection was removed from the category managed by the "Law of the People's Republic of China on the Prevention and Control of Infectious Diseases," and the "Frontier Health and Quarantine Law of the People's Republic of China" no longer includes COVID-19 infection in the management of quarantine infectious diseases. The COVID-19 pandemic, as a global disaster, posed a serious threat to human health and had a profound impact on the global economy and cultural industries. The movie industry, as an important part of the cultural industry, was greatly impacted during the pandemic. Many countries took lockdown measures to prevent the spread of the epidemic, leading to the closure of cinemas and the postponement or online release of many long-awaited movie works. Against this backdrop, the global movie market experienced unprecedented downturns.

However, the pandemic also provided opportunities for innovation and transformation in the movie industry. As one of the countries where the epidemic was controlled earlier, China's movie market quickly recovered after a brief stagnation. The most significant change on the supply side of the movie market was the abundance and diversity of movie content. The released movies covered a variety of genres including science fiction, comedy, war, suspense, crime, romance, sports, and animation, continuously meeting the diversified viewing needs of the audience.

The successful release of "Full River Red" during the 2023 Spring Festival not only achieved remarkable box office results but more importantly, symbolized the strong recovery of the Chinese movie market after the pandemic and the embodiment of Chinese cultural confidence.

The story of "Full River Red" is set in the Southern Song Dynasty, narrating a spy war and mystery around a stolen secret letter, which is not only a profound exploration of Chinese history but also a modern interpretation of Chinese traditional culture. Through tense plots, brilliant performances, and high-level production, the movie presents a vivid picture of the Song Dynasty, allowing audiences to deeply understand China's history and culture while enjoying a visual feast. In the creation context of new mainstream movies, we can see a new creative landscape where personal dreams and era values are equally emphasized, and the power of reality is blended with the realm of imagination. New mainstream movies, in practice, closely conspire with grand national themes, striving to achieve a combination of mainstream melody, commercialization, and popular ideology. Their representation and concern for the lives of ordinary people and national welfare reflect China's rising cultural confidence (Chen Xuguang&Liu Yiyi, 2021). "Full River Red" is Zhang Yimou's first attempt to integrate comedy style into a "genre movie" that includes murder, espionage, undercover, and twists. The broadcast of this movie has "warmed up" the Chinese movie market in multiple aspects such as box office, character portrayal, national emotions, derivative products of movie peripheral cultural creativity, and commercial economic value. It has uplifted those who love watching movies and helps to better promote Chinese movies to the international stage, spreading the voice of Chinese culture. Using an international narrative style to tell Chinese stories, promote Chinese culture, and convey Chinese values can make movie works more inclusive and universal. This approach makes it easier for audiences from different cultural backgrounds to accept them, further pushing Chinese movies to the global stage (Rao Shuguang, 2020). "Only by thoroughly understanding the history of Chinese civilization can we more effectively promote the creative transformation and innovative development of excellent traditional Chinese culture." For the sustainable prosperity and development

of the Chinese movie market, it is necessary for moviemakers to persist in a people-centered creative orientation, continuously meet the diverse, multi-level, and multifaceted spiritual and cultural needs of the people with excellent movie works, embrace real life with the spirit of realism and romantic sentiment, fully leverage the deep emotional connection and positive interaction between Chinese movies and local audiences, and strive to achieve the highest level of empathy, resonance, and harmony, further solidifying the audience base and social psychological foundation for the sustainable development of the Chinese movie market. Studying the phenomenon of the rise of the Chinese movie market after the pandemic through "Full River Red" can provide case analysis for how the movie industry can find opportunities in crises. By deeply exploring the success factors of "Full River Red," we can explore how Chinese culture can better go global under the context of globalization, and how to enhance cultural soft power and international influence through the platform of movies, as well as the development paths and innovation strategies of the Chinese movie industry under the new normal.

2. Research Questions

How can "Full River Red" promote china movie market?"

3. Objectives

The purpose of this study is to explore the use of "Full River Red" promoting Chinese movie market.

4. Literature Review

Hou Keming (2023) revealed that since the 1980s, Zhang Yimou has insisted on taking the road of internationalization of our movies, persisted in telling our stories from the angle of foreign communication of our movies, and endeavored to export our culture to the whole world, with clear imprints of our national culture in the expression of our spirit, the portrayal of our characters, and the display of our emotions, forming the unique brand of Zhang's movies, and contributing to the development of a global culture. Zhang's unique movie brand has played a positive role in promoting overseas audiences' understanding of traditional Chinese culture.

Peng Ao & Sumir (2023) through the study of traditional Chinese cultural elements of opera in the movie "Full River Red," discovered that the movie leverages the suspense of "spatial field" instrumental music, the "intertextuality" of classical allusions in spoken narrative, and the "solemn beauty" of the singing to achieve a triple empowerment of opera for movie narrative. Chinese opera, with its profound depth and long-standing tradition, has been a beloved form of art among the populace since ancient times, owing to its narrative nature, comprehensiveness, and folk appeal.

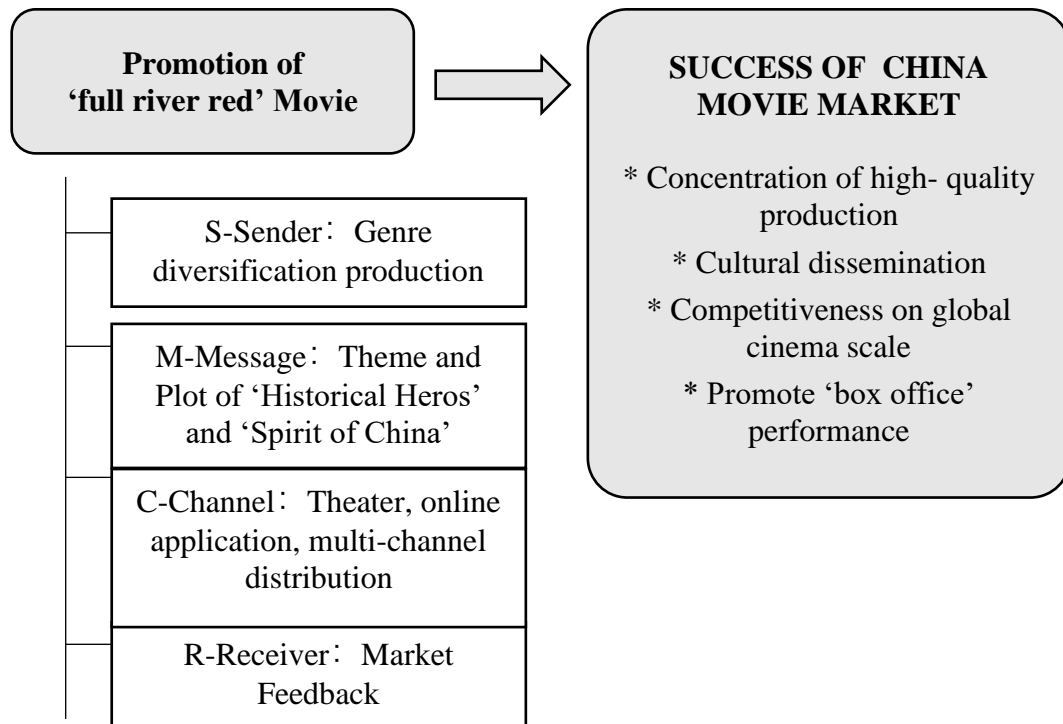
Xun Xiaomeng (2024) revealed that although the genre conventions of domestic suspense movies have become relatively stable and the interpenetration and fusion of genres are increasingly sophisticated, it is undeniable that the development of domestic suspense movies is still hindered by the genre dilemmas that continue to emerge in the evolution of the genre.

Zhao Weifang (2023) stressed that a new mainstream of historical themes employing art to annotate history is a kind of creation and good communication effects.

Dr. Barry M. Stentiford (2022) stated that for the Chinese movie industry, when selecting movie themes and scripts, "securing the interests of foreign audiences is secondary to catering to the interests of domestic loyal fans. At times, both can be achieved.

5. Conceptual Framework

Research is based on promotion and mainly uses quantitative analysis methods to research the movie "Full River Red". The figure comprehensively demonstrates the multidimensional communication impact of the movie Full River Red on China's movie market from four dimensions: the content and production quality of the movie, box office performance and market feedback, cultural dissemination, and social impact, as well as industry revelation and genre exploration.



6. Research Methodology

The research uses quantitative research, with questionnaire survey on the movie audience.

1. Population and Sample

Population: Chinese people who were interested in giving their opinions and statements about the Full River Red movie and the movie's impact on the spread of the Chinese movie market

Sample: According to "Yamane, Taro theory" of sample size calculation, with 5% error, 414 samples as survey respondents were taken for answering the questions distributed via online questionnaire system, which is the open program available for use in China.

2. Scope of Research

The study focuses on the fact that since the release of the movie 'Full River Red' on January 22, 2023, the production and dissemination of this movie has brought a new impetus to the recovery of the Chinese movie market in the aftermath of the epidemic both economically and in terms of traditional Chinese culture, and that more and more Chinese movies have made traditional Chinese culture more accessible to more people. As a result, the Chinese movie market has become more prosperous than it was in the time of the epidemic. Chinese movies and Chinese culture are also spreading frequently all over the world.

3. Research Instrument

The study explored and analyzed the promotion strategies of the "Full River Red", for China movie market, which is finally presented in the form of data, and gives rationalized suggestions for the future development of China's movie market. In terms of raw data, the study used a questionnaire to obtain Chinese people's views and remarks on the influence of the movie "Full River Red" on the spread of Chinese movie market.

4. Data Collection

Production and distribution of questionnaires through an online system for public opinion survey. The 20 questions were derived through a literature research step, selecting the most frequently used and presented statements and information in the mass media from January 22, 2023, until March 2024. The questionnaire is based on a set of 20 questions that were asked by a group of 400 different general audience members, professional movie critics, directors, and actors.

5. Data Analysis

Data calculations and statistical analysis of number, percentage and bar charts are applied for data analysis and reporting the results in narrative form with tables and figures.

7. Conclusion

The impact of the movie Full River Red in the Chinese movie market communication can be concluded as below.

1. Zhang Yimou, the director of the movie Full River Red, successfully presents the story of the little people through the integration of diverse art forms, which touches the emotions of the audience and resonates with them. The movie highlights the characteristics of Chinese culture and successfully demonstrates the unique charm of Chinese culture by showing traditional architecture, folk culture, and music art. At the same time, the movie strikes a balance between art and commerce, with both artistic innovation and breakthrough and commercial success.

2. The movie Full River Red has achieved remarkable results in the Chinese movie market communication. Firstly, the movie attracted the attention and love of the general audience and gained a high viewing rate and word-of-mouth evaluation. Secondly, in terms of box office revenue, the movie achieved impressive box office results in the early stage of its release, even surpassing some blockbusters released at the same time. Finally, the audience's word-of-mouth evaluation of the movie was generally good, believing that it had strong characteristic patriotic feelings and cultural connotations, and made an important contribution to the development and promotion of Chinese cinema.

3. The movie "Full River Red" has achieved remarkable results in the dissemination of Chinese movie market, which provides a wealth of reference and inspiration for other movie producers. In the future, we can learn from the successful experience of "Full River Red", continue to focus on the balance between art and commerce, highlight the characteristics of Chinese culture, strengthen international communication, and promote the further development and growth of China's movie industry. In addition, the success of the movie "Full River Red" has opened a new path for diversity and innovation in the Chinese movie market. Through diverse art forms and deeply emotional expressions, the movie demonstrates the unlimited potential of Chinese movie creators in terms of creativity and expression. This success has also set an example for other moviemakers, inspiring them to experiment and explore in their creative endeavors.

4. The success of the movie "Full River Red" in the Chinese movie market reminds us that apart from commercial considerations, the value and influence of art are equally important. Therefore, in the process of movie production, we should focus on improving the artistic quality of our works and shaping stories with more depth and connotation, to achieve a win-win situation for both art and business.

5. The success of Zhang Yimou, the director of the movie Full River Red, also reflects the development potential and vitality of the Chinese movie market. With the rapid development of China's economy and the improvement of people's living standards, the audience's demand for movies is also getting higher and higher. Therefore, we have reason to believe that the Chinese movie market will continue to flourish in the future, providing a broader stage for the birth of more excellent movies.

6. The success of the movie "Full River Red" in the dissemination of Chinese movie market is the result of a combination of factors, which has injected new impetus and vitality into the development and growth of Chinese movie market. At the same time, it also provides us with valuable experience and inspiration, pointing out the direction and path for the future development of China's movie market.

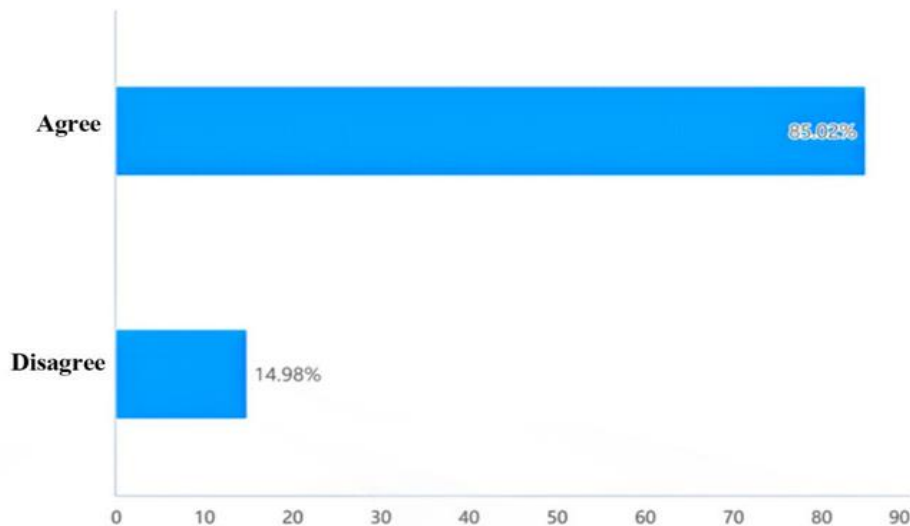


Figure 1: Data on "the success of the movie "Full River Red" will attract more domestic investors to enter the Chinese movie market".

According to the analysis of the questionnaire data, 85.02% of viewers or critics believe that yes, in general, the success of a movie can indeed influence investors' confidence in a particular market.

8. Discussion

The movie "Full River Red" combines a variety of art forms and displays unique creativity. The director Zhang Yimou cleverly uses the composition and colours of the picture to blend the natural landscape with the characters, presenting a unique artistic style. Secondly, in the art of music, music plays a crucial role, adding emotional colour and cultural atmosphere to the movie, and cleverly matching the images. In addition, in the art of photography and architecture, every frame is carefully processed, showing the director's unique understanding of photography and architecture. Finally, in terms of dramatic art, the

movie's plot and characterization are full of dramatic tension, and the plotting and characterizations are very clever, showing a rich and colourful plot line and characterisation.

Movie has always taken art as its essence, with the breadth and depth of real life serving as its means to attract, influence, and realize value. Market revenue and attention are where cinema achieves its mass effect, and its ability to garner broader societal interest beyond box office success and the uniqueness of its artistic expression is the cumulative effect of its dissemination (Zhou Xing, Zhang Meng, 2023). In terms of movie market dissemination, "Full River Red" has achieved remarkable results. Firstly, it has attracted the attention and love of the general audience and gained a high viewing rate and word-of-mouth evaluation. Secondly, the movie achieved remarkable box office results in the early stage of its release, even surpassing some blockbusters released at the same time. Finally, the audience's word-of-mouth evaluation of the movie was generally favorable, believing that it had strong characteristic patriotic feelings and cultural connotations, and made an important contribution to the development and promotion of Chinese cinema.

The success of the movie lies not only in the aesthetic logic of harmony between form and content, but also in the positive energy it conveys, attracting a large audience and achieving commercial success. Chinese scholar Qi Wei suggests that Chinese cinema should not only deeply cultivate and enrich local cultural resources but also look to the world, widely absorbing global cultural resources to enrich the implications and connotations of "Chinese stories". On the narrative level, it should reflect on Hollywood's experiences from genres to series and then to "transmedia storytelling worlds", grounding in Chinese imagination and aesthetics. It aims to explore a Chinese-style global narrative scheme that embodies the consciousness of a "community with a shared future for mankind (Qi Wei, 2022). It has also given Chinese moviemakers valuable inspiration: sticking to the theme of patriotism, seizing the most valuable elements of history and culture, and observing the correctness in innovation. Although the movie still has room for artistic improvement, it is enough to remind us that movie works are not only commodities, but also art, and should respect history, classics, heroes, and audiences to create heirloom works.

9. Recommendation

1. Recommendations for Applying Research Findings

1. Any information disseminated on social media is time-sensitive, and when searching for news before the start of the movie "Full River Red. There will be a disconnect of information and it will be difficult to find more real news from the past.

2. The time and effort required to sift through the vast amount of information to find the useful information you need, sifting through it requires understanding and simplifying the quasi.

3. The dissemination of movies and the integration of all media is the contemporary mainstream approach, as students we can learn about the unknown things in the research through the research literature, articles, past news, and other information published on the Internet.

4. Research requires rigorous data to substantiate the authenticity and reliability of the study, as well as randomness. More countries and cultures need to be considered when choosing how to collect data, what makes more sense, and what kind of questions.

5. The consideration on the autonomous choice can lose some credibility is required.

6. For relatively reliable, in the creation of questionnaire questions, try to analyze the nature of the question from multiple perspectives and be critical of the research.

2. Recommendations for Future Research

The next research shall direct to the different promotion strategy, different role from various types of promoting media.

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ผลกระทบของภาพยนตร์ที่มีความรุนแรงต่อพฤติกรรมของคนรุ่นใหม่ในยุคดิจิทัล
 IMPACT OF VIOLENT MOVIE ON BEHAVIOR OF NEW GENERATION
 IN DIGITAL AGE

จาง ซินหวิ และ ประภาส นวลเนตร
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บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาผลกระทบของภาพยนตร์ที่มีความรุนแรงต่อพฤติกรรมของคนรุ่นใหม่ในยุคดิจิทัล (2) เพื่อสำรวจว่าผู้ชมรุ่นใหม่สัมผัสและตอบสนองอย่างไร เนื้อหาภาพยนตร์ที่มีความรุนแรงในสภาพแวดล้อมดิจิทัลและปฏิสัมพันธ์เหล่านี้ส่งผลต่ออารมณ์ ทัศนคติ และรูปแบบพฤติกรรมอย่างไร และ (3) แนวทางในการให้คำแนะนำทั้งทางทฤษฎีและปฏิบัติสำหรับการผลิตภาพยนตร์ การให้ความรู้ด้านสื่อ และการแนะนำแนวครอบครัว

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน โดยผสมผสานแบบสอบถามเชิงปริมาณและการสัมภาษณ์เชิงลึก เชิงคุณภาพ เพื่อรวบรวมข้อมูล การศึกษาครั้งนี้สำรวจประสบการณ์การเปิดรับ รูปแบบการตอบสนอง และอิทธิพลเชิงพฤติกรรมของผู้ชมรุ่นใหม่ต่อภาพยนตร์ที่มีความรุนแรงผ่านการวิเคราะห์แบบสอบถามและการสัมภาษณ์เชิงลึก เพื่อทำความเข้าใจพฤติกรรมการบริโภคสื่อของคนรุ่นใหม่และเป็นแนวทางในการใช้สื่อเพื่อสุขภาพ ให้ข้อมูลเชิงลึกทั้งทางทฤษฎีและปฏิบัติใหม่ การศึกษานี้ไม่เพียงแต่ให้ข้อมูลและการวิเคราะห์ใหม่ๆ ในการวิจัยทางวิชาการเกี่ยวกับผลกระทบของภาพยนตร์ที่มีความรุนแรงต่อพฤติกรรมของคนรุ่นใหม่เท่านั้น แต่ยังให้ข้อมูลอ้างอิงและข้อเสนอแนะที่มีคุณค่าสำหรับสาขาที่ใช้งานได้จริง เช่น การศึกษาครอบครัว การควบคุมดูแลสื่อ และการผลิตเนื้อหา

ผลการวิจัยพบว่า (1) ผู้ชมรุ่นใหม่เปิดรับภาพยนตร์ที่มีความรุนแรงผ่านช่องทางที่หลากหลายในสภาพแวดล้อมดิจิทัล รวมถึงแพลตฟอร์มสตรีมมิงออนไลน์ เว็บไซต์ดาวนโหลด และการแชร์บนโซเชียลมีเดีย เป็นต้น ซึ่งเพิ่มความกว้างและความเร็วของการแพร่กระจาย ของเนื้อหาที่มีความรุนแรง (2) การเปิดรับเนื้อหาภาพยนตร์ที่มีความรุนแรงในระยะยาวอาจส่งผลกระทบต่ออารมณ์ ทัศนคติ และพฤติกรรมของผู้ชมรุ่นใหม่ได้ในระดับหนึ่งโดยเฉพาะในด้านอัตลักษณ์ของเยาวชน พฤติกรรมสังคม และความอดทนต่อ อย่างไรก็ตามผลกระทบนี้ถูกควบคุมโดยปัจจัยต่าง ๆ เช่นสภาพแวดล้อมทางสังคมส่วนบุคคล ลักษณะบุคลิกภาพภูมิหลังการศึกษาครอบครัว ฯลฯ และ (3) ผู้ชมรุ่นใหม่ในยุคดิจิทัลแสดงให้เห็นถึงความคิดริเริ่มและการคัดเลือกในเนื้อหาสื่อในระดับสูง และพฤติกรรมการบริโภคสื่อก็แตกต่างจากกลุ่มผู้ชมก่อนหน้านี้ ความแตกต่างที่มีนัยสำคัญ กระบวนการคัดกรอง การตีความ และการตอบสนองต่อเนื้อหาภาพยนตร์ที่มีความรุนแรงเผยให้เห็นมุมมองการวิจัยและความท้าทายใหม่ๆ

คำสำคัญ: ภาพยนตร์ที่มีความรุนแรง พฤติกรรม คนรุ่นใหม่ ยุคดิจิทัล

ABSTRACT

The objectives of this research were: (1) to study the impact of violent movies on the behavior of the new generation in the digital era; (2) to explore how new generation audiences are exposed to and respond to violent movie content in the digital environment, and how these interactions shape their Emotions, attitudes and behavioral patterns; and (3) to provide theoretical and practical suggestions for film production, media education and family guidance.

The research methodology was mixed methodology research, combining quantitative questionnaires and qualitative in-depth interviews to collect data. Through the analysis of questionnaires and in-depth interviews, this study deeply explores the exposure experience, response patterns and behavioral influences of new generation audiences to violent movies, to understand the media

consumption behavior of new generations and guide healthy media use. Habits provide new theoretical and practical insights. This study not only contributes new data and analysis to academic research on the impact of violent movies on the behavior of the new generation, but also provides valuable references and suggestions for practical fields such as family education, media supervision, and content production.

The research findings found that: (1) The new generation of audiences are exposed to violent movies in a variety of ways in the digital environment, including online streaming platforms, download websites and social media sharing, etc., which increases the breadth and speed of the spread of violent content; (2) long-term exposure to violent movie content may affect the emotions, attitudes and behaviors of the new generation of viewers to a certain extent, especially in terms of young people's self-identity, social behavior habits and tolerance of violence. However, this impact is regulated by factors such as individual social environment, personality characteristics, and family education background; and (3) The new generation of audiences in the digital era show a high degree of initiative and selectivity in media content, and their media consumption behavior shows differences from previous audience groups. Significant differences, the process of screening, interpreting, and reacting to violent film content reveal new research perspectives and challenges.

Keywords: Violent Movie, Behavior, New Generation, Digital Age

1. Introduction

The digital age marks the rapid development of information technology and the widespread popularity of digital media, which has caused fundamental changes in the traditional media ecology. (Li, 2023). During this period, advances in the Internet, mobile communication technology, and digital storage technology promoted the digitization, networking, and socialization of media content, greatly enriched media forms, broadened communication channels, and changed information consumption patterns.

In the digital age, access to information has never been easier. The popularity of the Internet and mobile devices allows people to access rich and diverse media content at almost any time and anywhere. This change has greatly satisfied the public's information needs, while also improving the immediacy and selectivity of media consumption. (Sun, 2019). The development of digital technology has promoted the diversification of media forms. Traditional media forms such as text, pictures, audio and video have been integrated and innovated on digital platforms, such as virtual reality (VR), augmented reality (AR) and mixed reality (Emerging technologies such as MR (MR) provide users with an immersive media experience.

The rise of Internet platforms, especially social media and video sharing platforms has provided new channels for the dissemination of media content. Compared with traditional media, these digital platforms have lower communication thresholds and higher interactivity, making information dissemination more decentralized, and each user can become a receiver, creator, and disseminator of information. Users in the digital age are no longer passive receivers of information, but actively participate in the production, sharing and commenting of information. The rise of user-generated content (UGC) marks that ordinary users are playing an increasingly important role in media content creation. This increase in participation and creativity reflects a major feature of media consumption in the digital age. Using big data and artificial intelligence technology, digital platforms can provide personalized recommendations based on users' behaviors and preferences to meet users' personalized needs. This trend is not only reflected in content recommendations, but also in many aspects such as advertising and news reporting, further enhancing the attractiveness and effectiveness of media content. (Che, 2019). In such a media environment, the

mechanisms of dissemination and influence of specific types of media content, such as violent movies, have also changed. The popularity of digital platforms and diversified communication channels have made violent content more accessible to the new generation of audiences. The way and degree of impact this may have on their behavior and psychology has become a topic worthy of in-depth discussion.

This study explores the impact of violent movies on the behavior of the new generation in the digital era. It has obvious theoretical significance because it provides a new perspective for understanding the complex relationship between media content and audience behavior in the new media environment. First, by systematically analyzing how new generation groups are exposed to, interpret and react to violent film content, this study helps to enrich and deepen existing theories of media effects. Especially in the digital environment, media communication methods and audience contact patterns have undergone fundamental changes. This requires us to re-examine and explain the applicability and limitations of traditional media theory in the current context. In addition, by exploring how individual differences (such as gender, age, socioeconomic background, etc.) affect the impact of violent movies on the behavior of the new generation, this study provides empirical data for behavioral science theories such as social learning theory and planned behavior theory and supports the theory Refinement and expansion. This theoretical contribution not only increases our understanding of the mechanism of media influence, but also provides a theoretical framework and hypothesis testing basis for subsequent research.

2. Research Questions

1. How do violent movies influence aggressive behavior among the new generation in the digital era?
2. What ways are new generation audiences exposed to violent movie content in the digital environment, and how these interactions shape their Emotions, attitudes and behavioral patterns?
3. What are some theoretical and practical suggestions for film production, media education and family guidance?

3. Research Objectives

1. to study the impact of violent movies on the behavior of the new generation in the digital era.
2. to explore how new generation audiences are exposed to and respond to violent movie content in the digital environment, and how these interactions shape their Emotions, attitudes and behavioral patterns.
3. to provide theoretical and practical suggestions for film production, media education and family guidance.

4. Literature Review

4.1 Theory of Film

Film theory explores the nature, function, and impact of film, and how film as an art and communication medium creates meaning on social, cultural, and personal levels. Film theory covers all aspects from the technical aspects of film production to the analysis of film texts, to the psychological and social processes through which films are received and interpreted by audiences. Within this broad field, films can be classified into a variety of genres based on their content, style, and purpose, including but not limited to drama films, documentaries, comedy films, science fiction films, and violent films. Among other things, this is not a traditional film genre classification but is often mentioned when discussing film content. A violent film generally refers to a film that contains many violent scenes, regardless of the type of film in which these scenes occur. Violent content can be in the form of physical conflicts, gun battles, explosions,

etc. The role and impact of violent films has always been a hot topic in film studies and sociological research, including its impact on audience emotions, attitudes and behaviors. Film theory explores how film as a cultural practice reflects and shapes social values, ideas, and aesthetic preferences by analyzing these different types of films and their constituent elements. The SMCR theory is a communication model that emphasizes that the communication process is

4.2 Theory of Audience Behavior

Audience behavior theory explores how people select, use, and interpret media content and how these activities influence their cognitions, emotions, and behaviors. These needs include access to information, personal identification, social interaction and entertainment. Therefore, audience behavior is proactive behavior driven by personal needs. (Lu Heng, 2011)

Gatekeeping Theory focuses on the process of how information is filtered and disseminated, and how "gatekeepers" (such as news editors, producers, etc.) during this process influence the information that audiences can access. Although this theory focuses more on the media production process, it also affects audience behavior because it determines what information audiences are exposed to. (Tim P. Vos, 2015)

Social Learning Theory emphasizes the role of imitation and observational learning in behavioral development. In media environments, audiences may imitate patterns of behavior they see in movies and television shows, especially when these behaviors are rewarded by characters in the media.

The cultural studies perspective focuses on how media construct and transmit cultural meanings, and how audiences interpret media content based on their own cultural background and social location.

Narrative Engagement Theory explores how audiences become psychologically invested in story narratives and how this investment affects their emotional experience and cognitive processes.

Through the comprehensive study of the above theories, audience behavior theory provides a diversified perspective for understanding how audiences interact with media content and how this interaction affects their cognitive, emotional and social behaviors. In the context of the digital age, these theories are particularly critical for understanding the media usage patterns and reactions of new generation audiences to media content.

4.3 Knowledge of New Generation

The new generation usually refers to a group of young people who grew up in a specific historical period and social and cultural background. Their growth environment, values, behavior patterns and media usage habits are largely affected by the characteristics of the era in which they live. In the context of the current digital age, the new generation mainly includes late members of the Millennial generation and early members of Generation Z (also known as "digital natives") (Fox Alistair, 2017).

The new generation has grown up in an environment with high penetration of the Internet, smartphones and social media, so they have a natural familiarity and dependence on these digital technologies. This background makes their access to information, social interactions, and entertainment choices significantly different from previous generations.

Social media plays a central role in the daily lives of the new generation. It is not only their main source of information and entertainment, but also an important platform for them to build social relationships and express their identity. The use of social media has profoundly affected their social interaction methods, value dissemination and public participation. The values and behavior patterns of the new generation are different from those of the previous generation in many aspects.

4.4 Knowledge of digital age

The digital age refers to the stage of modern society dominated by digital technology, especially the widespread application of the Internet, mobile communications and various smart devices that have

completely changed people's lifestyles, work patterns and communication methods. In this era, information is acquired, processed and disseminated at an unprecedented speed, and people's social interaction and cultural consumption patterns have also undergone fundamental changes.

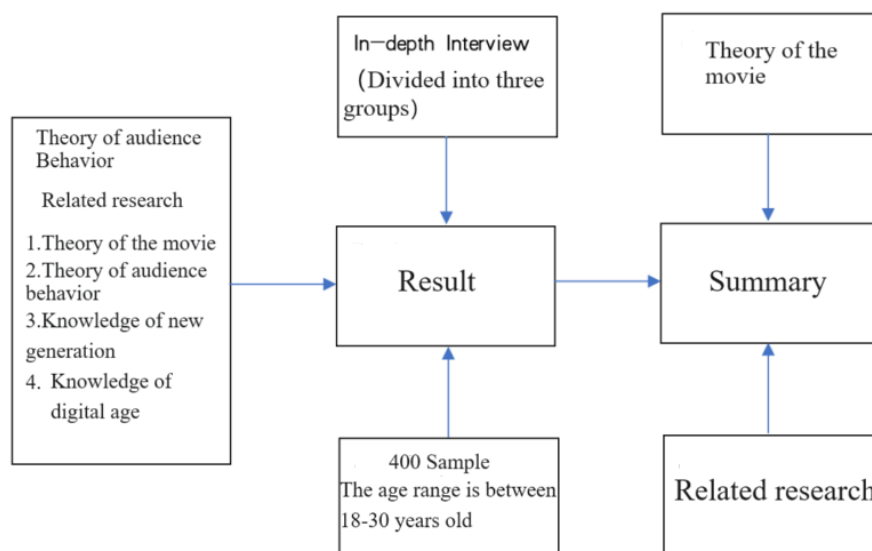
The core of the digital age is the revolution of information technology, including the rapid development of computer technology, network technology and mobile communication technology. Advances in these technologies have greatly enhanced the capabilities and speed of information processing, allowing large amounts of information to be quickly generated, stored, processed and shared.

In the digital age, the application of big data and artificial intelligence technology is redefining many fields such as economy, politics, and culture. Data-driven decision-making processes and personalized services become possible, and it also triggers discussions about privacy protection, data security and algorithm fairness. Although digital technology has provided people with great convenience and opportunities.

4.5 The Impact of Violent Movies on Moral Judgment and Aggressive Behavior in College Students

The discussion centers on two main perspectives regarding the new generation's reaction to violent movies. First, Wang Yibo (2018) examines how the themes of justice versus evil in action films influence audience emotions and moral judgments, suggesting that these films can enhance moral introspection and emotional complexity. Second, Zhang Jing (2018) investigates the psychological effects of violent media on college students, revealing that exposure to such content correlates with increased aggressive behavior, mediated by empathy and moral disengagement. Together, these perspectives highlight the dual influence of violent films on moral development and behavioral outcomes.

5. Conceptual Framework



6. Research Methodology

This study adopted a mixed methods research design, combining quantitative questionnaires and qualitative in-depth interviews. This methodological choice aims to fully capture the new generation of audiences' reactions to violent films, providing a richer and more detailed analysis from different angles and levels. In this chapter, first, we will introduce the overall concept of the research design, including the

research purpose, research questions, and reasons for choosing a mixed methods research design. Subsequently, the specific steps of data collection are elaborated, including the design and distribution of questionnaires, as well as the preparation and execution of in-depth interviews. The introduction of this chapter aims to provide readers with a clear research methodology and show how this study systematically collects and analyzes data to answer the research questions.

6.1 Populations and Sampling

1. Population:

- (1) Five Movie producers
- (2) Five Audience
- (3) Five scholars who study film

2. Sample:

Sample collection involves online questionnaires and interviews. The goal is to gather quantitative data on the new generation's exposure to violent films, content preferences, and reactions. Questionnaires will be distributed via social media, educational institutions, and online forums to ensure diverse and representative data.

6.2 Scope of Research

(1) The area of this study was primarily Chinese residents who visited the Jinsha Site Museum in China, with a population age of adults 18 years and older.

(2) Analyze the construction of the official website of the Jinsha Site Museum on online media, including website design, frequency of content updates, and user experience.

(3) To study the situation of cultural relics and exhibits displayed by Jinsha Site Museum on online media, including the form of display, the way of content presentation, etc.

(4) Explore the way and frequency of Jinsha Site Museum's interactive communication with the public on online media, including responding to comments, participating in topic discussions, and so on. Analyze the Jinsha Site Museum's online media responses to public concerns and suggestions and assess the effectiveness and impact of its communications.

(5). Explore Jinsha Site Museum's operation strategies on online media, including publicity and promotion strategies, content innovation strategies, interactive communication strategies, etc.

6.3 Research Instrument

The interview process will gather qualitative data from filmmakers, audience members, and scholars. Each group will be provided with tailored questions aimed at exploring their perspectives and experiences. The interviews will be semi-structured, allowing for a flexible yet focused discussion on the key themes.

All interviews will be audio-recorded with participants' consent to ensure accurate transcription and data analysis. A thematic analysis approach will be used to analyze interview data, identifying recurring themes, patterns, and insights across the three groups.

The questionnaire is the primary quantitative research instrument, designed to collect data from a large sample of young adults (ages 18-30) on their exposure to and attitudes toward violent films. The questionnaire will be distributed via social media, educational institutions, and online forums. Statistical analysis method will be used to analyze quantitative data, ensuring statistical validity and reliability. Techniques like frequency analysis, cross-tabulation, and correlation analysis will be applied to explore relationships between viewing habits, attitudes, and behavioral reactions.

Data Collection

For data collected through questionnaires, we will perform quantitative analysis to identify statistically significant trends and patterns. Quantitative analysis will be conducted using statistical software such as Statistical Package for the Social Science, including descriptive statistical analysis to reveal the basic attributes of the audience (such as age, gender, educational background, etc.) and an overall overview of key indicators such as their frequency of exposure to violent movies and preferences.

At the same time, qualitative analysis will focus on the data collected from in-depth interviews and process it through content analysis, with the purpose of exploring the new generation's deep understanding of violent movie content, personal feelings and its possible impact on behavior and attitudes. Interview data will be transcribed verbatim and initially analyzed through a process of open coding to identify key concepts and themes in the data. These initial codes will then be further categorized and integrated into broader themes that reflect the complex responses of new generations to violent films.

6.5 Data Analysis

In the quantitative study, we used descriptive method. In the quantitative study, we used the Yamane formula to determine the sampling size based on a total of 400 questionnaires, and then through detailed data processing and analysis steps, we deeply explored the attitudes and reactions of the new generation of people towards violent movies. Through Yamane's formula, $n = N / (1 + N(e)^2)$. where n is the desired sample size, N is the population size, and e is the allowable error margin (for example, 0.05 represents a 5% error margin).

7. Conclusion

The use of elements, whether in action scenes or in plot advances, must be subject to this goal. When considering adding violent scenes, we deliberate and ensure that these elements add the necessary dimensions to the development of the story, the depth of the characters, or the drama of the whole. We are clearly aware that the violent scenes are not for the violence itself, but to deepen the audience's understanding of the story and characters. In the process, the audience's reactions and expectations are factors that we can't ignore. Through market research and feedback from previous works, we can gain insight into the audience's tolerance and expectations of violent scenes. This not only helps us judge what level of violence is appropriate, but also guides us on how to avoid unnecessary over display or beautify violence while keeping the story attractive. The elements of violence must first serve the development of the story, enhance the drama of the film, but also present it responsibly to avoid unnecessary excessive violence. Respondents' feedback revealed a complex relationship with violent films that ranged from personal emotional responses to the film's content to the impact of attitudes to real-life violence.

The interviewed audience generally recognized that there is an essential difference between violent scenes in movies and violence in the real world. They said that while the violent scenes in the film could have been a temporary psychological shock, it did not change their attitudes and perceptions of violent behavior in real life. Many respondents stressed that they had the ability to distinguish artistic expression from realistic situations, and that movies were watched only for entertainment and emotional experience and were not directly translated into realistic behavior patterns.

Regarding the influence of violent content in movies on individual behaviors, audiences generally expressed a self-disciplined view that they do not imitate these behaviors or language in real life by watching violent movies. This view reflects the new generation of the audience's ability to consciously control their own behavior and their mature attitude towards the interpretation of media content.

Scholars generally believe that the violent scenes in movies have a multi-dimensional impact on the new generation of audiences. They note that while film is a powerful form of art and entertainment, the violent content it contains may also have an impact on the emotions, cognition and even behavior of young audiences. However, the extent and nature of this influence largely depends largely on individual background, experience and individual psychological state.

Film scholars emphasize that filmmakers need to take social responsibility when presenting violent scenes. They suggest that violence in movies should not be shown without reason, but should be portrayed in a responsible manner when necessary, ensuring that the consequences of violence are truly reflected. Furthermore, by providing a critical perspective and deep information, films can help audiences understand the complexity of violence and promote meditation about real-world violence.

1. Popularity of Digital Media and Contact with Violent Films

The widespread use of digital technology has made it easier for younger audiences to access violent films. With the rise of internet services, streaming platforms, and social media, audiences can now watch these films anytime and anywhere. The convenience of digital media has led to increased exposure to violent content, allowing audiences to personalize their movie-watching experience. However, this constant exposure can lead to varied effects. Some individuals may become desensitized to violence, while others may develop heightened sensitivity.

2. Impact of Violent Films on the New Generation

The emotional responses to violent films can range from excitement and tension to fear and anxiety. For some, the thrill of these emotions is a driving force behind their consumption of violent content, but for others, the discomfort can lead to negative cognitive associations, prompting reflection on real-life violence.

3. Emotional and Cognitive Effects of Violent Films

The emotional impact of violent films is significant. Audiences who experience discomfort or distress from violent content may become more critical of real-world violence, while those who show little emotional response might develop higher tolerance levels for both film and real-life violence. Cultural and social contexts, as well as personal experiences, also influence these cognitive and emotional responses.

4. Mechanisms of Influence in a Digital Environment

In a digital context, the impact of violent films extends beyond the viewing experience. Emotional reactions can persist after the film has ended, potentially affecting social interactions and behavior. Some viewers reported becoming more alert or aggressive, while others struggled to distinguish between real and fictional violence. Social media further amplifies the effects of violent films by allowing audiences to share and discuss content, influencing their peers' interpretations and attitudes. Cultural background also plays a critical role, as societal norms and values shape how violence is perceived and tolerated.

It finds that as audiences age, their exposure to violent films increases, possibly due to deeper appreciation for film complexity. Cultural context also plays a significant role in shaping audience attitudes, particularly among Chinese respondents influenced by socio-cultural values and censorship. Violent content is widely accepted as an entertainment element, with action and thriller/horror films being particularly favored. While some audiences enjoy the excitement and artistic value of violent films, emotional responses vary, from discomfort to neutrality.

8. Discussion

Characteristics of the new generation of audience

In the context of the digital age, the new generation of the audience shows a very different media literacy and emotional regulation ability from the previous generations. These characteristics not only affect how they receive and interpret violent film content, but also have profound significance for constructing effective media education strategies. Based on questionnaires and interview data, we found that new generation audiences tend to actively screen information, use online resources to gain insight into the film background, and share and discuss their views through social media after viewing.

The new generation of audiences has strong emotional regulation and cognitive ability. In the face of the strong emotional reactions caused by violent films, the new generation of audiences has adopted a series of emotional regulation and cognitive strategies.

The high media literacy and effective emotional regulation strategies demonstrated by new generation audiences in the digital environment provide important support when dealing with violent film content. These abilities not only help them gain satisfaction from entertainment, but also promote a deep understanding and critical thinking about the content of movies. Therefore, when designing media education strategies, attention should be paid to cultivating the media critical ability and emotional regulation skills of the new generation of audiences to enhance their resistance to the potential effects of violent films.

The social impact of violent films

When exploring the social influences of violent films, what cannot be ignored is how they reflect and shape the roles of social and cultural values, as well as the application of media effect theory and its limitations in understanding these effects.

Violent films are not only a source of entertainment, but also an important medium to reflect and shape social and cultural values. The performance and acceptance of violence vary significantly in different cultural settings. For example, in some cultures, violent scenes in movies may be seen as symbols of bravery and heroism, while in others, they may be seen as disruption of social order or degradation of morality.

The depiction of violence in movies can unconsciously strengthen or challenge the audience's perception of specific social behaviors, thus shaping the cultural value of the society to some extent. By presenting violent situations different from real life, the film provides a platform to explore personal and social relationships, moral conflicts, and power dynamics.

Media-effect theory provides a valuable framework for understanding the social impact of violent films. For example, imitation theory (or social learning theory) suggests that audiences may imitate behavior in movies, especially when they seem to bring rewards (e. g., power, respect, or success). The theory of emotional infection emphasizes that the emotional expression in movies can trigger similar emotional reactions of the audience, thus virtually affecting their emotional state and behavior tendency.

However, applications of these theories has limitations. First, they often need to be interpreted and adjusted in specific socio-cultural backgrounds, because cultural factors profoundly influence the audience's interpretation and response. Second, individual differences mean that audiences may respond very differently to violent films even in similar cultural and social settings.

In conclusion, violent films have a profound social impact on audiences by reflecting and shaping social values in different cultural contexts. Meanwhile, the application of the theory of media effects reveals how films influence the audience behavior and attitudes, although this requires meticulous analysis based on considering cultural and individual differences.

9. Recommendation

9.1 Recommendations for Applying Research Findings

In studies that explore the impact of violent movies on the behavior of the new generation, there are significant differences among studies. These differences are mainly reflected in research methods, theoretical frameworks, and sample selection. These differences not only impact the interpretation and application of research results, but also reflect the diversity and complexity within the field.

In terms of sample selection, differences between studies are reflected in the geographical location, age group, and cultural background of the samples. Some studies may focus on new generation populations in specific countries or regions, ignoring the potential impact of cultural differences on study results. At the same time, differences in age groups may also lead to significant differences in responses to violent movies, and differences within groups of young people (such as teenagers vs. college students) are often overlooked.

In summary, understanding the differences between these studies has important implications for this study. It not only helps identify limitations and gaps in existing research, but also provides guidance for designing more comprehensive and in-depth research. By comprehensively considering the advantages of different research methods, integrating multiple theoretical frameworks, and carefully selecting and describing samples, this study aims to make a more comprehensive and profound contribution to the understanding of the impact of violent movies on the behavior of the new generation.

9.2 Recommendations for Future Research

1. Long-Term Effects Research: Conduct longitudinal studies to explore the long-term behavioral impacts of violent films on young audiences, factoring in psychological and social influences.
2. Cross-Cultural Studies: Investigate how different cultural contexts shape audience responses to violent content, aiding in the development of globally relevant media literacy programs.
3. Media Literacy Education: Integrate media literacy programs in schools, focusing on critical thinking, emotional regulation, and understanding the distinction between fiction and reality.
4. Filmmaker-Educator Collaboration: Encourage filmmakers to collaborate with educators to create content that balances artistic expression with social responsibility, contextualizing violence thoughtfully.
5. Parental Guidance: Provide resources to help parents manage and discuss their children's exposure to violent films, promoting healthy media consumption.

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การใช้สื่อออนไลน์เพื่อการประชาสัมพันธ์พิพิธภัณฑ์จินซา USING ONLINE MEDIA TO PROMOTE JINSHA SITE MUSEUM

จาง หลิงหวี และ ประภาส นวลเนตร
Zhang Lingyu and Prapas Nualnetr

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาการใช้สื่อออนไลน์เพื่อส่งเสริมพิพิธภัณฑ์จินซา และ (2) เพื่อศึกษาปัจจัยที่ส่งผลต่อการส่งเสริมพิพิธภัณฑ์จินซา

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน ใช้วิธีการวิจัยเชิงคุณภาพและเชิงปริมาณเข้าด้วยกันมีวัตถุประสงค์เพื่อให้ความเข้าใจในเชิงลึกของคำถามการวิจัย โดยใช้เทคนิคการรวบรวมและวิเคราะห์ข้อมูลทั้งเชิงคุณภาพและเชิงปริมาณ เพื่อให้การค้นพบที่ครอบคลุมและเจาะลึกมากขึ้น

ผลการวิจัย พบว่า (1) การศึกษานี้เสนอโปรแกรมการประชาสัมพันธ์แบบกำหนดเป้าหมาย เช่น การผลิตวิดีโอส่งเสริมการขายที่สวยงาม การดำเนินกิจกรรมเชิงโต้ตอบออนไลน์ และการใช้โซเชียลมีเดียสำหรับการตลาดตามหัวข้อ ในเวลาเดียวกันการศึกษานี้ยังเน้นการผสมผสานระหว่างการประชาสัมพันธ์สื่อออนไลน์และนิทรรศการออฟไลน์ เพื่อเพิ่มผลการประชาสัมพันธ์ และ (2) สรุปความสำคัญและแนวโน้มในอนาคตของการเผยแพร่สื่อออนไลน์สำหรับพิพิธภัณฑ์จินซา โดยเน้นบทบาทที่สำคัญในการส่งเสริมการสื่อสารทางวัฒนธรรมและเสริมสร้างภาพลักษณ์ของแบรนด์ของพิพิธภัณฑ์

คำสำคัญ: สื่อออนไลน์ การประชาสัมพันธ์ พิพิธภัณฑ์จินซา

ABSTRACT

The objectives of this research were: (1) to study the use of online media to promote Jinsha Site Museum; and (2) to study factors that affect promoting Jinsha Site Museum.

The research methodology was mixed methodology research, combines qualitative and quantitative research methods. to provide an in-depth understanding of the research question by applying both qualitative and quantitative data collection and analysis techniques to provide more comprehensive and in-depth findings.

The research findings were found that: (1) this study proposes targeted publicity programs, such as producing exquisite promotional videos, carrying out online interactive activities, and utilizing social media for topic marketing. At the same time, this study also emphasizes the organic combination of online media publicity and offline exhibitions to enhance the publicity effect; and (2) finally, the significance and future outlook of online media publicity for jinsha site museum are summarized, emphasizing its important role in promoting cultural communication and enhancing the brand image of the museum.

Keywords: Online Media, Promote, Jinsha Site Museum

1. Introduction

In contemporary society, new ideas are profoundly changing the way all walks of life operate. Jinsha Site Museum, as an institution of cultural heritage, is also facing the challenges and opportunities of the new era. The rapid development of Internet technology and museums, as an important place for cultural heritage and education, also need to keep pace with the times and actively integrate into the new

development trend. The combination with online media not only provides a wider dissemination platform for Jinsha Site Museum, but also triggers a deep reflection on the traditional operation mode of Jinsha Site Museum. How the Jinsha Site Museum can achieve effective development with online media is an important topic in the current research field.

Chengdu, as a representative of China's new first-tier cities, it is necessary to develop the local museum culture. The Jinsha Site Museum, located in the southwest of Chengdu, is an important cultural site that combines traditional Chinese history and contemporary culture, and is a representative museum of Chengdu and even of Sichuan, during which the preserved culture dates back thousands of years. The museum is the site of the most important archaeological excavations at the Jinsha site, where the earliest artifacts were found. The Jinsha Site Museum is a site-based museum built to protect, study and display the Jinsha culture and ancient Shu civilization.

The enhancement of the Internet has led to a growing interest in online museum exhibitions and digitized collections. However, the online media and Jinsha Site Museum lack effective development methods and operation modes, and there are certain obstacles to the phenomenon. Therefore, the study of how to use online media to promote Jinsha Site Museum and establish a path of close interaction is important to promote the path of Jinsha Site Museum and online media carried out under the Internet, and to provide theoretical support and practical guidance for the in-depth analysis of the current problems and digital preservation, online display and dissemination. (Baidu.cn, 2024)

The need for the Jinsha Site Museum to incorporate online media is reflected in a number of ways. Online media can break through the geographical limitations, so that the exhibits and cultural resources of Jinsha Site Museum can be understood and appreciated by people all over the world, thus expanding the scope of the museum's audience and increasing its cultural influence. At the same time, through the online media platform, Jinsha Site Museum can carry out more accurate and extensive publicity and promotion, enhance the visibility of the museum, attract more tourists and visitors, and increase the social influence of the museum.

Therefore, the significance of this study is to provide useful ideas for promoting the informatization and digital exhibition of Jinsha Site Museum's business, to promote Jinsha Site Museum and online media to better perform its cultural inheritance and educational functions, to meet the needs of the public for culture and art, and also to help expand the influence of Jinsha Site Museum and the dissemination effect.

2. Research Questions

1. How can online media strategies enhance the promotion of the Jinsha Site Museum?
2. What are the factors that affect promoting of Jinsha Site Museum?

3. Research Objectives

1. to study the use of online media to promote Jinsha Site Museum
2. to study factors that affect promoting of Jinsha Site Museum.

4. Literature Review

4.1 Theory of Communication: SMCR Model

The SMCR theory is a communication model that emphasizes that the communication process is determined by a combination of four basic elements - the message, the source, the channel and the receiver - and the relationships between them. Each element is governed by its own factors. Information

refers to the content of communication, including its elements, structure, content, processing and symbols used. Source: is the initiator of the communication process, whose communication skills, attitudes, knowledge, social background and culture are factors that affect the effectiveness of the communication. Channel: refers to the medium of information dissemination, including human sensory channels such as sight, hearing, touch, smell and taste. Receiver: is the receiver of the information, whose background, experience, emotion, etc. will affect the understanding and acceptance of the information.

Overall, SMCR theory provides us with a comprehensive and systematic perspective to understand the communication process, which helps us to conduct communication activities, including educational communication, more effectively.

4.2 Theory of Public Relations

Li Li (2022) discusses several common types of object-oriented public relations in museums today. The definition of museum has been revised many times, but the key element of "public" has always been retained. As a kind of social organization, the challenge for museums is not only to attract the public to come into museums and pay attention to museums through various ways and channels, but also to promote their career development and help them serve the society better. The article observes the changes in the definition of a museum in the successive revisions of ICOM, the latest of which describes a museum as a non-profit institution open to the public that serves society and its development and aims to collect, conserve, study, disseminate, and present the tangible and intangible heritage of human beings and the human environment. This suggests that the focus of the museum is not only on the artifacts in the collection itself, but also emphasizes the care of the artifacts, the level of restoration, the breadth and depth of scholarly research.

The public relations of museums are multifaceted. The existence and development of museums in the service of the "public" is an important area of museological research. Public relations not only includes attracting the public to enter the museum and pay attention to the museum through various forms and channels, but also involves the relationship with external and internal public objects in a broad sense, such as the relationship with the government, public welfare fund organizations, enterprises, cultural counterparts, media organizations, and the internal staff of the museum, etc. The internal staff of the museum is the key to the sustainability of the museum. Internal museum staff relations are one of the most important factors in a museum's ability to engage the public in a lasting way. Museums need the support of their internal staff to develop, and good internal relationships help to build up the museum's own appeal, which in turn influences widespread positive publicity from the public, the media, and social media. In addition to this, museums need to build good relationships with their supporters, including corporations and governments.

4.3 The development of public relations in museums

The development of public relations in museums has many benefits for museums. First, by establishing a mutually beneficial relationship with a broad public audience and becoming part of people's cultural life, museums are able to attract more audience participation, increase the social recognition of museums, and ultimately reap social benefits. Secondly, establishing a good relationship with supporters (government, public welfare fund organizations, enterprises, etc.) helps to obtain continuous support, avoid the risks that may be brought by over-reliance on corporate sponsorship, and maintain the museum's academic status and social image. In addition, well-constructed staff relations within the museum are also necessary to enhance the museum's professional expertise, continue to attract public attention, gain favor with supporters, as well as be widely publicized in the media and social media.

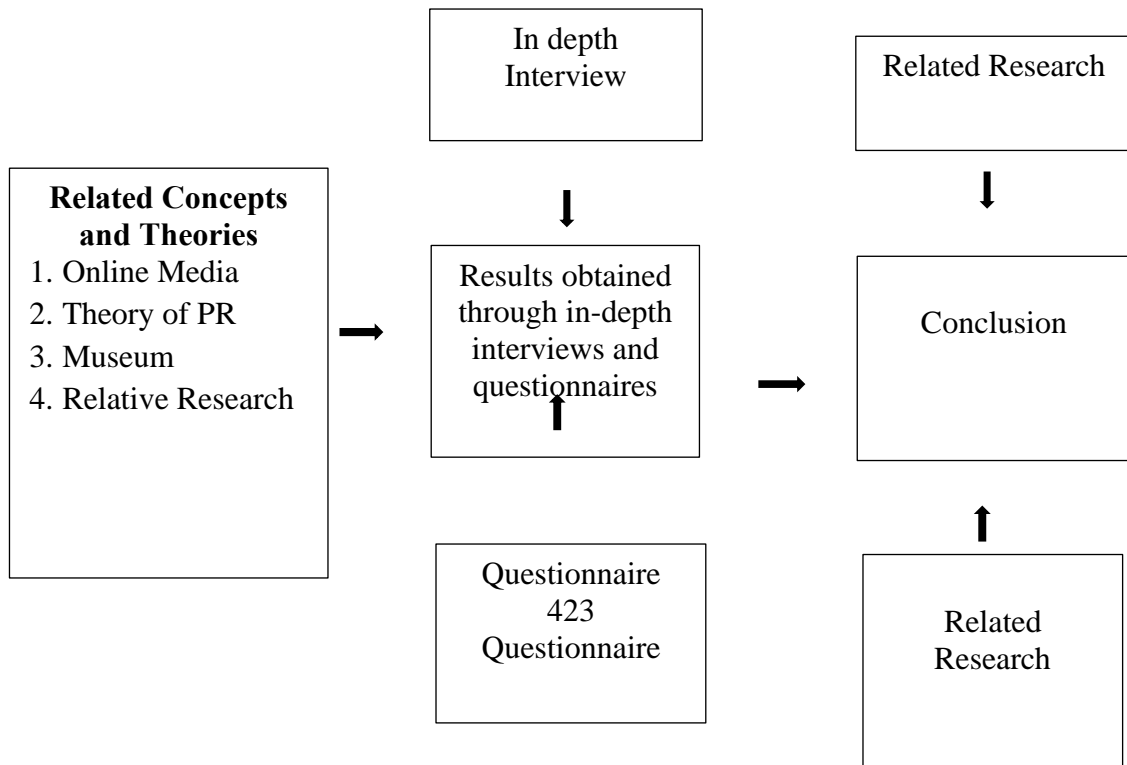
4.4 Knowledge of Online Media: Online Exhibitions and Digital Technology

In recent years, Chinese museums have significantly advanced in digital technology and online exhibitions, especially during the pandemic, which has fostered a closer integration between digital tools and museum experiences. Fu Wanping and Tang Zili emphasize that the Internet has transformed museum exhibitions from confined physical spaces to expansive digital realms, presenting challenges for museum professionals in balancing diversity with shared values. Pioneering initiatives, such as the National Museum of China's digital exhibition "Qianlong's Southern Tour" in 2014 and the Palace Museum's Duanmen Digital Hall in 2015, marked the initial shift towards online formats. However, traditional online exhibitions have primarily replicated physical displays rather than innovating content and engagement. Since 2020, a notable evolution has occurred in the form and content of online exhibitions, driven by enhanced digital infrastructure and innovations like holographic simulations and interactive features. These advancements have led to richer content, improved sensory experiences, and greater interactivity, allowing audiences to engage more comprehensively. As museums continue to adapt, the challenge remains for professionals to extract commonalities from diverse experiences while prioritizing human connection amidst technological advancements. The essence of successful exhibitions lies not only in technological integration but also in understanding audience subjectivity and maintaining a commitment to humanistic values in the digital age (Fu Wanping, Tang Zili, 2023).

4.5 Background of Jinsha Site Museum: Synchronization of Museums With Contemporary Society

Zheng Manli (2014) analyzes the Jinsha Museum in Chengdu, highlighting its successful adaptation to contemporary society through innovative cultural displays and marketing strategies. The study focuses on the museum's role in shaping urban cultural identity, exemplified by the Forbidden City Museum, which presents Chinese history and the ancient Shu culture as a foundation for cultural identity. Museums serve as guardians of cultural heritage and bear the responsibility of collecting, preserving, researching, and exhibiting evidence of human civilization. They are increasingly viewed as cultural centers that unite community spirit, evidenced by varied descriptions such as "spiritual home" and "window of civilization." The Jinsha Museum, awarded the National Museum Top Ten Display and Exhibition Excellence Award for its exhibition "Into Jinsha," effectively integrates historical context with cultural relics through both in situ and virtual displays, enhancing visitor engagement. Additionally, the museum offers diverse cultural presentations, including a 4D film and musical, which promote interaction with contemporary society and strengthen community ties, particularly through events like the "Chengdu Jinsha Sun Festival." Overall, the Jinsha Museum exemplifies how innovative display methods and community engagement can align a museum's development with the evolving cultural landscape, deepening public understanding of its historical significance while reinforcing urban cultural identity (Zheng Manli, 2014).

5. Conceptual Framework



6. Research Methodology

The research uses mixed methods to study. Mixed methods usually refer to a type of research methodology that combines qualitative and quantitative research methods. Specifically, mixed-method research aims to provide an in-depth understanding of the research question by applying both qualitative and quantitative data collection and analysis techniques. This approach can overcome the limitations of a single research method, while fully utilizing the strengths of the different methods to provide more comprehensive and in-depth findings.

6.1 Populations and Sampling

1. Population:

The population for this study includes individuals who have engaged with the Jinsha Site Museum through its online media platforms, as well as experts in relevant fields such as museums, online media, public relations, and visitors.

2. Sample:

Online Media Content: All online media published by the Jinsha Site Museum from January to December 2023 will be analyzed to evaluate its promotional effectiveness.

Survey Participants: A total of 400 individuals who live in China and have visited the Jinsha Site Museum will be surveyed. This group will provide valuable feedback regarding their experiences and perceptions of the museum's online media promotion efforts.

Additionally, interviews will be conducted with experts in the following categories to gather qualitative insights:

Online Media Expert: Zhang Hairui

Museum Expert: Tang Xiaoxi

Tourist: Cai Qiao

Public Relations Specialist: Zeng Suhan

6.2 Scope of Research

(1) The area of this study was primarily Chinese residents who visited the Jinsha Site Museum in China, with a population age of adults 18 years and older.

(2) Analyze the construction of the official website of the Jinsha Site Museum on online media, including website design, frequency of content updates, and user experience. Investigate the development of Jinsha Site Museum's activities on social media platforms, including on which platforms, the form of activities, and fan interaction.

(3) To study the situation of cultural relics and exhibits displayed by Jinsha Site Museum on online media, including the form of display, the way of content presentation, etc. Analyze the Jinsha Site Museum's activities such as virtual tours and online exhibitions using online media and explore their impact on audience engagement.

(4) Explore the way and frequency of Jinsha Site Museum's interactive communication with the public on online media, including responding to comments, participating in topic discussions, and so on. Analyze the Jinsha Site Museum's online media responses to public concerns and suggestions and assess the effectiveness and impact of its communications.

(5). Explore Jinsha Site Museum's operation strategies on online media, including publicity and promotion strategies, content innovation strategies, interactive communication strategies, etc. Analyze the successes and shortcomings of the Jinsha Site Museum's online media operations and put forward suggestions for improvement and optimization.

6.3 Research Instrument

The tools for this study were the content, type of format, and promotional content of the online media used by the Jinsha Site Museum. The interviews in this study were divided into four groups of four experts in museums, online media, public relations and visitors, allowing the Jinsha Site Museum to get better help and advice on how to use online media to promote the museum.

A questionnaire survey of 400 people who live in China and have visited the Jinsha Site Museum allowed this study to get positive feedback and better advice on how to use online media to promote the Jinsha Site Museum.

6.4 Data Collection

(1) In this study, the literature will be studied and analyzed to extract relevant data, and more references will be used to collect relevant Study information. Make more comprehensive and scientific effective statistics, and finally form certain Study conclusions based on the summary and analysis of relevant data.

(2) The Study content will be combined with the comprehensive use of literature analysis, interview Study, case analysis, qualitative data analysis and other methods.

(3) Tiktok background data and existing data of individual cases.

6.5 Data Analysis

Quantitative data will be gathered from the questionnaire survey of 400 museum visitors. This analysis will include calculating means, medians, and percentages to summarize demographic information and respondents' views on online media effectiveness. While qualitative data will come from expert interviews and online media content analysis by systematically evaluating the online media used by the Jinsha Site Museum to assess its types, formats, and effectiveness in communicating cultural significance.

7. Conclusion

The expert interviews revealed diverse insights into the factors influencing the use of online media to promote the Jinsha Site Museum. Expert 1 emphasized the need for real-time interaction through social media, which enhances visitor engagement and helps the museum understand audience needs better. They suggested leveraging multimedia technology for immersive presentations of cultural relics. Expert 2 highlighted the advantages of online media in breaking geographical barriers, promoting real-time updates, and facilitating audience interaction, urging a focus on diverse and innovative content to attract different demographics. Expert 3 pointed out the importance of public relations, recommending proactive communication and collaboration with educational institutions and media to enhance visibility and visitor experience. Lastly, Expert 4 praised the museum's immersive displays and proposed developing cultural products to deepen public appreciation for Jinsha culture. Collectively, these experts underscored the transformative potential of online media for the museum's outreach and cultural preservation efforts.

As for the questionnaire result, the survey results indicate that respondents prioritize "museum collections and culture" during their visits to the Jinsha Site Museum, with 40.43% selecting this focus. Additionally, 27.19% of respondents highlighted "the interior design and facilities of the museum," while 32.39% favored "forms of content presentation," such as digital displays and virtual technology. Regarding historical authenticity, 69.27% of respondents deemed it crucial, compared to 30.73% who appreciated the ornamental aspects. Online media preferences show that platforms like Xiaohongshu (87.23%) and Weibo (56.97%) are popular for learning about the museum. Respondents overwhelmingly preferred displaying cultural and historical collections (92.67%) and intangible cultural heritage (84.16%) online. In terms of online presentation methods, live broadcasting on video platforms (71.87%) and WeChat mini programs (75.65%) were highly favored, indicating a strong inclination toward interactive and digital engagement with the museum's offerings.

The Jinsha Site Museum, a prominent institution in Sichuan Province, showcases a rich collection of ancient Shu culture relics, including gold, jade, stone, and pottery. To stay relevant in today's digital age, the museum recognizes the importance of integrating online media into its outreach and engagement strategies. Online platforms allow for vivid and interactive presentations of cultural artifacts, breaking traditional limitations of time and space while enhancing visitor experience through real-time updates and interactive features like comments and shares. The museum can also leverage online media to promote the inheritance and innovation of Jinsha culture by collaborating with cultural institutions, scholars, and artists to explore its deeper values. Strategic partnerships with tourism organizations can help attract more visitors, while collaborations with media outlets can broaden public awareness of the museum's significance. Additionally, the museum aims to improve its public relations efforts by strengthening visibility through external promotions, media cooperation, and hosting educational activities to foster public interest. Through ongoing digitization efforts and active online engagement, the Jinsha Site Museum is enhancing its cultural impact and community connection.

8. Discussion

Utilizing online media to promote the Jinsha Site Museum opens a fascinating conversation about innovative communication strategies in today's digital age. One major advantage of this approach is its ability to reach a wider audience. As the saying goes, "the medium is the message," and online platforms allow the museum to disseminate its message quickly and effectively. Imagine the impact of sharing captivating

content across social media, educational sites, and video platforms! This not only expands the museum's reach but also enhances its popularity and influence among various demographics.

Speaking of engagement, the interactivity offered by online media is a game changer. How cool would it be for visitors to participate in online quizzes or polls related to their museum experience? This type of interaction not only strengthens the connection between the museum and its audience but also provides valuable feedback that can help improve the museum's offerings.

Another point worth discussing is the synergy between online and offline activities. Online media can promote offline events through live previews and easy ticketing options. This integration could significantly boost participation in museum activities. Moreover, the diverse content that can be showcased through online platforms is intriguing. By using videos and visually engaging graphics, the museum can present its collections and exhibitions in a way that's not only informative but also captivating. This kind of visual storytelling can really enhance brand recognition and trust among the public. Collaborating with other online platforms also presents an exciting opportunity for the Jinsha Site Museum.

9. Recommendation

9.1 Recommendations for Applying Research Findings

The combination of the museum and online media can also consider cooperation with tourism departments, educational institutions, research institutes, etc. to jointly promote Jinsha Site Museum culture. Through the cooperation model of resource sharing and mutual benefit, the coverage and influence of publicity can be expanded, and the brand image of Jinsha Site Museum can be enhanced.

Online media publicity can pay more attention to the diversity and innovation of content. Use the production of short videos, animations, interactive games and other forms of content to attract the attention of different audience groups. At the same time, combined with the unique history and culture of the Jinsha Site, create storytelling and infectious content, so that the audience is more likely to resonate.

9.2 Recommendations for Future Research

The study on using online media to promote the Jinsha Site Museum offers several recommendations for future research. First, it is crucial to conduct an in-depth analysis of the target audience's characteristics and needs, including their age, interests, and usage habits, to develop targeted promotional content that enhances effectiveness. The Jinsha Site Museum should explore innovative formats such as visually appealing short videos, graphic narratives, online live broadcasts, and interactive quizzes to enrich audience engagement. Additionally, effective linkage between online media publicity and offline activities is essential; online previews and live reports can drive traffic to events, while offline activities can generate topics for online promotion. Collaborating with other online media, cultural organizations, and tourism platforms will facilitate resource sharing and improve publicity efficiency. Incorporating advanced technologies like virtual reality (VR) and augmented reality (AR) can enhance interactivity and immersion, allowing users to experience the museum's charm remotely and present cultural relics vividly. Furthermore, tailored online promotion strategies for international markets and participation in global cultural exchange activities will broaden the reach of Jinsha culture. In summary, future research should focus on audience analysis, innovative publicity, online-offline integration, cooperation, and data feedback to effectively utilize online media for promoting the Jinsha Site Museum.

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การเล่าเรื่องในการโฆษณาผลิตภัณฑ์เครื่องประดับ STORYTELLING IN JEWELRY PRODUCTS ADVERTISEMENT

จาน จีอิง และ ประภาส นวลเนตร
Zhan Jiying and Prapas Nualnetr

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อหาแนวทางการเล่าเรื่องในการโฆษณาผลิตภัณฑ์เครื่องประดับ

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน โดยใช้การวิจัยเชิงปริมาณ และการวิจัยเชิงคุณภาพการวิจัยเชิงปริมาณสำหรับการสำรวจแบบสอบถาม มีการส่งแบบสอบถาม 430 รายการ ทางออนไลน์เพื่อให้แน่ใจว่ามีขนาดตัวอย่างเพียงพอมั่นใจได้มากกว่า 400 แบบสอบถามที่ถูกต้อง แบบสอบถามจะคัดเลือกผู้ที่ยังไม่ได้แต่งงานที่อาศัยอยู่ในจีน และมีอายุถึงเกณฑ์ที่สามารถสมรสได้ในประเทศจีนเพื่อทำความเข้าใจทัศนคติและความเข้าใจเกี่ยวกับผลิตภัณฑ์เครื่องประดับและโฆษณา การวิจัยเชิงคุณภาพสำหรับการสัมภาษณ์เชิงลึกจะดำเนินการเพื่อช่วยให้ได้รับผลตอบรับที่ละเอียดและตรงไปตรงมา การสัมภาษณ์เชิงลึกจะแบ่งออกเป็น 5 กลุ่ม ได้แก่ ผู้เชี่ยวชาญด้านการโฆษณา นักการตลาด ผู้เชี่ยวชาญด้านเครื่องประดับ พนักงานของแบรนด์ “CLB” และผู้บริโภค

ผลการวิจัยพบว่า ความสำคัญของการเล่าเรื่องในการโฆษณาผลิตภัณฑ์เครื่องประดับไม่สามารถละเลยได้ ในการเลือกเนื้อหาเรื่องราวสำหรับโฆษณาเครื่องประดับ เรื่องราวเชิงอารมณ์ เป็นที่ต้องการมากที่สุด และคนส่วนใหญ่คิดว่ามิตรภาพในวัยสูงอายุเป็นเรื่องราวความรักที่ซาบซึ้งที่สุด อันเป็นการพิสูจน์ความเป็นเหตุเป็นผลของการสร้าง และเผยแพร่โฆษณาแบรนด์แหวนแต่งงาน “CLB”

คำสำคัญ: การเล่าเรื่อง การโฆษณา ผลิตภัณฑ์เครื่องประดับ

ABSTRACT

The objective of this research was to find out guideline for storytelling in jewelry products advertisement.

The research methodology was mixed methodology research, used quantitative research and qualitative research. Quantitative analysis for the questionnaire survey session, 430 questionnaires were sent online to ensure sufficient sample size, ensuring more than 400 valid questionnaires. The questionnaire will screen out unmarried people who live in China and meet the legal age of marriage in China to understand their attitude and understanding of jewelry products and advertisements. Qualitative analysis for In-depth interviews will be conducted to help obtain more detailed and honest feedback for this research study. The in-depth interviews will be divided into five groups, namely Advertising Professional, Marketer, Expert in jewelry, Employee of the “CLB” brand, and Consumer.

The research finding was found that: The importance of storytelling in jewelry advertisement communication cannot be ignored. In the selection of story content for jewelry advertisements, emotional stories are the most preferred, and most people think that companionship in old age was the most touching love story. This also proves the rationality of the creation and dissemination of the advertisement of the wedding ring brand “CLB”.

Keywords: Storytelling, Advertisement, Jewelry Products

1. Introduction

China has made tremendous economic progress and accomplishments since its reform and opening up, with its GDP reaching nearly 127 trillion RMB in 2023. (National Bureau of Statistics of China, 2023)

Mo Zurong (2020) mentions: Jewelry consumption is also an important part of per capita consumer spending, with about 10 million couples getting married in China every year, and the consumption of purchasing or gifting jewelry will not decrease. China's consumption of gold, platinum, and jade jewelry has been ranked number one in the world; the consumption volume of diamond jewelry is ranked second only after the United States. Consumption volume ranks second only after the United States. It is estimated that the size of China's jewelry market is currently around RMB 700 billion. It can be seen that Chinese consumers in the jewelry consumption demand is relatively strong.

Huang Zhenghui (2021) points out that according to the structure of the market demand in the jewelry industry in China, wedding and festivals occupy the vast majority of the proportion, accounting for 50% and 25% of the jewelry market in China, respectively.

Huang Zhenghui (2021) also affirms the importance of wedding jewelry: Currently in China, in order to cater to the tradition of celebrations, almost every couple buys precious jewelry for the wedding to symbolize the elders' love and good wishes for the couple. With the influx of Western culture into China, De Beers' "Diamonds are Forever, One Forever" has successfully bound diamonds and love, i.e. diamond rings, which can represent the man's eternal love for the woman. It has also gradually become a necessity in wedding jewelry in the last thirty years, and thus has long led the way in China's consumer demand for jewelry for weddings.

As an important medium for delivering information, advertising is ubiquitous in our daily life, delivering information to every corner through diversified communication channels such as TV, Internet and social media. Advertising creativity plays a very important role in the marketing of jewelry products. Nowadays, for jewelry products, consumers are not paying for "pure commodities", but for emotional and cultural values. When advertisements incorporate creativity related to emotions, they will touch people's hearts. This emotional resonance makes people from the emotional level to identify with the goods in the advertisement, and ultimately realize emotional consumption. Therefore, excellent jewelry product advertising is not only a sales tool, but also a piece of artwork full of emotion. It not only conveys information, but also tells a touching story, so that people appreciate at the same time, resonance and emotional connection.

"CLB "is a niche jewelry brand from China. How to use advertising to tell a good image and make CLB's ads stand out from other jewelry brands? How is such an ad produced? How is it disseminated? These are the questions this article will explore.

2. Research Questions

1. What are consumers' attitudes towards jewelry product advertising?
2. What do consumers understand and want from jewelry product advertising, respectively?
3. How to use storytelling in jewelry products advertisement?

3. Objectives

To find out guideline for storytelling in jewelry products advertisement.

4. Literature Review

Liu Ruohua (2020) summarizes the definition of "storytelling": storytelling is a part of the field of narratology, and storytelling is a system of symbols that expresses deep meanings with the help of verbal language or written symbols, which has a thread running through it, and the setting of the characters and the ups and downs of the plot show the beginning, the development, the climax, and the end.

Liu Shuntao (2019) argues that the business model of China's jewelry industry is too traditional, with serious homogenization and slow development, and that the current marketing model of many enterprises does not match with the increasingly changing needs and consumption habits of consumers, and that they need to leverage the Internet and emerging technologies to better reach and satisfy consumers' emotions.

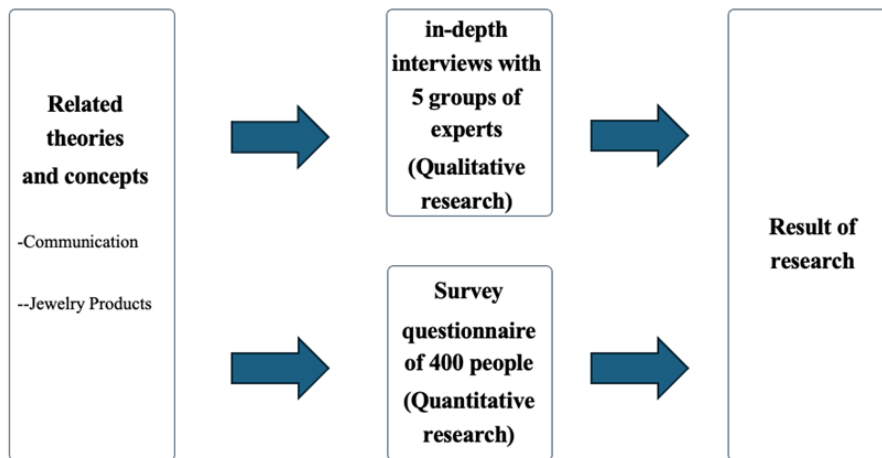
Li Guangdou (2018) in "Advertising Needs to be 'Noticed'" mentions that about seventy percent of digital media advertising investment in China is wasted, and the reason for this loss is: "Failure to capture the effective attention of consumers". The reason for this loss is: "not capturing the effective attention of consumers". In this era of information explosion, users' attention is more important and valuable than the information itself. Therefore, good advertising is actually competing for people's attention. Only when it really attracts consumers' attention, the advertisement will have a spreading effect.

Robert McKee (1997) emphasizes the importance of storytelling in human culture, arguing that storytelling is the fundamental way in which human beings make sense of the world and communicate their emotions and thoughts. McKee provides an in-depth analysis of the intrinsic structure of stories, including core elements such as plot, character, and dialog, and offers many insightful ideas. For example, he emphasizes the importance of plot as the key to moving a story forward, and that a good plot needs to be inherently logical and emotionally charged. It provides a new way of thinking and creating for the majority of creative workers.

Robert McKee (2018), calls stories of drama, novels and other literature as virtual stories, and summarizes advertising stories with marketing purposes as purposeful stories, according to this view, the essence of advertising is purposeful storytelling, and the ultimate goal of purposeful storytelling is to create a process of consumer experience in the minds of consumers, who will be able to experience the plot of the story again every time they see the brand, and ultimately This experience is transformed into profit, in short: the process from feeling to realizing. Purposeful storytelling will bring the missing part of the consumer's heart's desire in life, from the need to achieve fulfillment.

Whyte and Classen (2012) argue that stories are actually constructs of real life. Douglas (2009) argues that stories can be put to imaginative use, helping us to integrate the sensible elements of a picture into a more emotional and meaningful whole. McKinnon (2008) states that stories allow people to try to explore different realities in a safe environment, helping them to understand different perspectives and look to the future.

5. Conceptual Framework



6. Research Methodology

The research design of in-depth interviews should clarify the research objectives and questions, carefully select the interviewees, design effective interview outlines, control the interview process and environment, demonstrate good questioning skills and listening skills, and at the same time ensure complete recording and scientific analysis of the data in order to comprehensively and deeply explore the interviewees' viewpoints and perspectives, and provide reliable support for the research.

1. Population and Sample

These are all Chinese people living in China. In the in-depth interview session, the interviewees were divided into five groups:

- G1: Advertising Professional
- G2: Marketer
- G3: Expert in Jewelry
- G4: Employee of the "CLB" brand
- G5: Consumer

Based on the basic sampling theory of Taro Yamane (1967), 400 samples were taken as respondents through a questionnaire system.

2. Scope of Research

This study placed the scope in China.

3. Research Instrument

In this study, quantitative analysis was used with qualitative research as an aid to make the findings richer and more diverse.

4. Data Collection

Online questionnaire: Creation and distribution of questionnaires through an online system for public opinion surveys to survey and analyze the opinions of 400 social media users.

A closed-ended questionnaire survey was used to collect consumers' perceptions and feelings about storytelling elements in jewelry product advertisements in order to quantitatively analyze the impact and influence of storytelling elements

In-depth interviews: The in-depth interviews will be divided into five groups: Advertising Professional, Marketer, Expert in Jewelry, Employee of the "CLB" brand, and Consumer.

The use of open-ended questions in the in-depth interviews is conducive to obtaining richer and more in-depth information and perspectives, and enhancing the interactivity and quality of the interviews, so as to gain a more comprehensive understanding of the respondents' perceptions, feelings, and experiences about the storytelling elements in the advertisements of jewelry products. This is helpful for jewelry brands to better understand consumer needs and market trends and develop more effective advertising strategies.

5. Data Analysis

Use of “%”+” x”.

“%” to present and interpret the various findings. Not only can it clearly reflect the overall tendencies and preferences of respondents, but it can also reveal differences and commonalities between different groups.

“ x” can be a useful indicator of trends or centrality in a data set, especially when the data set is large or symmetrically distributed, and the mean can provide an intuitive and succinct description of the values.

7. Conclusion

Through in-depth interviews, it can be concluded that the power of storytelling in jewelry advertising cannot be ignored, which gives jewelry a deep commemorative value and triggers consumers' emotional resonance. A good story is not only complete and compatible with the length of the advertisement, but also touches the general emotion of consumers. Although there are a lot of jewelry advertisements in the current market, the contents are the same and lack of innovation. Therefore, we need to inject more cultural and historical significance into jewelry to make it unique in the market. Take the brand "CLB" as an example, its love story as the core, combined with unique design, successfully attracted the attention of consumers. In the current social context, consumers have a growing preference for long-lasting love stories, which provides more creative inspiration for jewelry advertisements. Overall, a good jewelry advertisement should be both creative and emotional, creating a unique memory point for the brand and enhancing the market value of the jewelry.

It can be concluded from the questionnaire that the importance of storytelling in jewelry advertising communication cannot be ignored. According to the survey data, as many as 28.13% of the respondents believe that stories can significantly increase their interest in jewelry, while 21.63% said that stories can enhance their goodwill towards a brand. Even more significantly, 70.19% of respondents pointed out that stories in advertisements are a key factor in their understanding and knowledge of a brand. When it comes to the choice of story content for jewelry ads, emotional stories are the most preferred, taking up 50.48% of the popularity. Specifically for love stories, 59.62% of respondents were impressed by lifelong companionship in old age as the most sincere expression of love, while mutual support in middle age was also supported by 26.2%. However, wedding jewelry advertisements in the current market tend to present similar styles and contents with a single promotion of romantic love stories, which makes viewers feel aesthetically tired and affects the communication effect of the advertisements. In order to break this situation, advertisers can try to tell unusual stories, such as the love story of the elderly, in order to demonstrate the deep and long-lasting wishes for love. Such a differentiation strategy will help enhance the novelty and attractiveness of the advertisement and help the brand communication.

8. Discussion

Understanding Chinese consumers' attitudes and preferences towards jewelry advertisements and jewelry advertisement stories is of great significance to the creative design of "CLB" wedding ring brand advertisements. According to the survey results, these attitudes and preferences coincide with the theories of the "5W" model, the "SMCR" model and the "4P" model, which will be analyzed separately in the following, and further analyzed around the "5W" model:

Discussion about the "5 W": In the "5W" model, "CLB" wedding ring brand specifies the target audience (Who), i.e. unmarried people who meet the legal age of marriage in China; the content of the advertisement (What), i.e. the jewelry advertisement that tells a love story; the channel of advertisement (Which Channel), i.e. the new media platform; the target audience of the advertisement (To Whom), i.e. the young couples and newcomers who are about to enter into marriage; as well as the expected effect of the advertisement (With What Effect), i.e. to touch the heartstrings of the consumers, and to enhance the image of the brand and the recognition of the market.

Who: "CLB" wedding ring brand, originated from China, since its birth in 2015, adhere to the original heart of high quality and unique design. Its wedding ring design is inspired by the bird of fidelity, symbolizing the preciousness and beauty of love. The brand focuses on telling love stories, combining the symbol of fidelity of the peony parrot, and creating unique romantic memories for each couple through exclusive design services. Against the backdrop of a high divorce rate, the "CLB" advertisement focuses on expressing the wish for long-lasting love and telling a unique story, which makes it stand out as the first choice of wedding rings in the minds of consumers.

Say What: The power of storytelling is crucial in jewelry advertising. It gives jewelry a deep commemorative value and touches the emotional depths of consumers. However, although there are many jewelry advertisements on the market, they often fall into the predicament of content convergence and lack of innovation and personality. In order to break this situation, the "CLB" wedding ring advertisement will focus on the eternal theme of "love", and show the deep emotion and long-lasting commitment by telling the love story of the elderly through the test of time. This advertisement not only highlights the emotional attributes of the product, but also triggers the resonance of consumers and conveys the sincere blessing for the longevity of marriage and love.

In Which Channel: "CLB wedding ring brand ads will be precisely placed on new media channels to capture consumers' attention in the digital world. Through new media platforms, we will present the unique charm and depth of "CLB" wedding rings with creative and emotional content. Whether it's short videos, social media platforms or streaming services, we will fully utilize the advantages of new media to build an emotional connection with consumers and convey the love and commitment carried by "CLB" wedding rings. In the world of new media, "CLB" wedding ring will become an eternal testimony of love in the hearts of consumers.

To Whom: "CLB wedding rings are mainly for unmarried people of legal marriageable age in China, who are immersed in the sweetness of love and have a beautiful vision of married life. These young people are full of interest and expectation for wedding rings, which represent love and commitment, and hope to witness their happy moments. In the advertisement, we will also skillfully incorporate the love story of the elderly, using the precipitation of time and the power of commitment to touch the heartstrings of the young audience, to meet their expectations for the longevity of love.

With What Effect: The advertisement of "CLB" wedding ring brand on the new media platform is highly compatible with consumers' daily behavioral habits of watching jewelry advertisements. The

advertisement is unique, not only incorporating the romantic love story that young people are interested in, but also subtly showing the deep love of the elderly over the years, allowing the audience to appreciate the beauty of the jewelry, and at the same time, feel the longevity of the love and the steadfastness of the commitment. Through such creative expression, "CLB" wedding ring advertisement can successfully touch the heartstrings of many consumers and enhance the brand image and market recognition.

Understanding Chinese consumers' attitudes and preferences towards jewelry advertisements and the stories they tell is crucial to the creative design of CLB's wedding ring advertisements. Firstly, it is clear that "CLB" wedding ring brand originates from China, insists on high quality and unique design, and focuses on telling love stories; secondly, the content of the advertisement focuses on the theme of love, especially the love stories of the elderly who have stood the test of time, which gives the jewelry a deep commemorative value; and then, the advertisement is accurately placed in the new media channels to establish an emotional connection with consumers; and then, it is clear that the audience group of the advertisement mainly consists of Chinese consumers, and the story of them. Then, the advertisement was precisely placed in new media channels to establish an emotional connection with consumers; then, it was made clear that the advertisement's audience is mainly unmarried people of legal marriageable age in China, who are full of interest and expectation for wedding rings; finally, the advertisement was highly effective, and highly matched with consumers' behavioral habits of watching jewelry advertisements in their daily life, which successfully enhanced the brand's image and recognition in the market. This comprehensive and in-depth analysis provided strong support and guidance for the creative design of the "CLB" wedding ring advertisement.

Discussion about the "SMCR": From the perspective of SMCR communication model, Stimulus comes from consumers' resonance and interest in the love story in the jewelry advertisement; Message is delivered to consumers through the story and emotional elements in the advertisement; Channel takes advantage of the interactivity and creativity of the new media to deliver the message; and Receiver is the young consumers, who have a positive reaction to the story and moral of the jewelry advertisement. They have a positive reaction to the story and the moral of the jewelry in the advertisement.

9. Recommendation

1. Recommendations for Applying Research Findings

Based on the results of this study, the following recommendations are made for future research on this topic

1. Explore the relevance between jewelry and stories: Analyze the characteristics and design elements of jewelry products to find points that fit with the storyline in order to present a unique and appealing story in the advertisement. It is important to continue to study the history, culture and symbolism of the jewelry and incorporate these elements into the story to give the advertisement more depth and connotation.

2. Innovative storytelling methods and techniques: Try different storytelling methods, such as flashbacks and interludes, to attract consumers' attention and arouse curiosity. Continue to try to utilize visual, auditory and other multi-elements to present the story, such as through animation, short videos and other forms, to make the story more vivid and interesting.

3. Study competitors' advertising strategies: Analyze the story elements and narrative styles used by competitors in jewelry advertisements to understand market trends and consumer preferences. And

learn from competitors' advertisements to avoid repetition and imitation and to form a unique brand story and advertising style.

4. Evaluating the Effectiveness and Feedback of Story Advertising: Through market research and data analysis, evaluate the effectiveness of storytelling ads in enhancing brand image and attracting consumers to buy. Try to collect consumers' feedback and suggestions to continuously optimize and improve the story elements and narratives in the advertisements.

5. Pay attention to industry trends and emerging technologies: Pay close attention to the development trend of the jewelry industry and emerging technologies, such as virtual reality, augmented reality, etc., and explore the possibility of applying these technologies in storytelling advertisements. Follow the changes in social and cultural trends and promptly adjust the story content and narrative in the advertisement to meet the market demand.

Through the above research suggestions, storytelling strategies in jewelry advertisements can be explored in depth to enhance the creativity and attractiveness of storytelling in jewelry advertisements and provide suggestions for the communication of jewelry advertisements.

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การใช้ติ๊กต็อกเพื่อเผยแพร่ความรู้ให้เยาวชนของเมืองเซินเจิ้นในยุคดิจิทัล
TIKTOK APPLICATION TO DISSEMINATE KNOWLEDGE FOR SHENZHEN YOUNG
GENERATION IN DIGITAL AGE

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ABSTRACT

The purpose of this study is to explore the communication model of TikTok knowledge clips in the digital era, analyze its strategies and effects in the communication process, and put forward optimization suggestions. The research background section points out the importance and popularity of short videos, especially knowledge short videos, in the current society, and emphasizes the necessity of understanding their communication mechanism. The significance of the research is reflected in providing guidance for content creators, platform operators and audiences, and optimizing the efficiency and effect of knowledge dissemination. The research question focuses on how to effectively disseminate knowledge in short videos. The goal is to reveal the current situation of communication strategies and conduct empirical analysis, and the scope focuses on TikTok platform.

The research methods include literature research method, content analysis method, empirical analysis method, questionnaire survey method and interview method. The comprehensive application of these methods can ensure the comprehensiveness and depth of the research. Through these methods, this study makes a detailed analysis of the communication strategies of knowledge-type short videos, including the current situation of the communication subject, content, platform and audience.

Finally, based on the conclusions and suggestions, the paper proposes a series of strategies to optimize the short video communication of the knowledge. Suggestions include using SICAS model optimization communication process, improve the communication platform construction to enhance mutual perception, through high quality content to stimulate audience interest and promote interaction, optimize the communication subject to improve the efficiency of connection and communication, through content cash service incentive audience action and purchase, and by perfecting the interactive content and channels to improve experience sharing power. These suggestions are designed to help short knowledge videos to spread more effectively on digital platforms such as TikTok, and thus promote the popularization of knowledge and the realization of educational value.

Keywords: TikTok, Knowledge, Shot Video, Communication

บทคัดย่อ

การศึกษานี้มีวัตถุประสงค์เพื่อสำรวจการใช้ติ๊กต็อกเพื่อเผยแพร่ความรู้ให้เยาวชนของเมืองเซินเจิ้นในยุคดิจิทัล วิเคราะห์กลยุทธ์และผลกระทบในกระบวนการสื่อสาร และเสนอคำแนะนำในการเพิ่มประสิทธิภาพ การวิจัยนี้ชี้ให้เห็นถึงความสำคัญและความนิยมของวิดีโอสั้นโดยเฉพาะวิดีโอสั้นที่ให้ความรู้ในสังคมปัจจุบัน และเน้นย้ำถึงความจำเป็นในการทำความเข้าใจกลไกการสื่อสาร ความสำคัญของการวิจัยสะท้อนให้เห็นการให้คำแนะนำสำหรับผู้สร้างเนื้อหา ผู้ดำเนินการแพลตฟอร์ม ผู้ชม และการเพิ่มประสิทธิภาพและอิทธิพลของการเผยแพร่ความรู้ มุ่งเน้นไปที่วิธีการเผยแพร่ความรู้ในวิดีโอสั้นอย่างมีประสิทธิภาพ เผยสถานการณ์ปัจจุบันของกลยุทธ์การสื่อสารและการวิเคราะห์ โดยขอบเขตมุ่งเน้นไปที่แพลตฟอร์มของติ๊กต็อก

วิธีการวิจัย ได้แก่ การทบทวนวรรณกรรมและการสำรวจแบบสอบถาม การศึกษาครั้งนี้มีการวิเคราะห์เกี่ยวกับกลยุทธ์การสื่อสารของวิดีโอสั้นประเภทความรู้ รวมถึงสถานการณ์ปัจจุบันของหัวข้อการสื่อสาร เนื้อหา แพลตฟอร์ม และผู้ชม

การวิจัยนี้เสนอชุดกลยุทธ์เพื่อเพิ่มประสิทธิภาพการสื่อสารผ่านวิดีโอสั้นเกี่ยวกับความรู้ และข้อเสนอแนะ ได้แก่ การใช้กระบวนการสื่อสารเพื่อเพิ่มประสิทธิภาพ ปรับปรุงการสร้างแพลตฟอร์มการสื่อสารเพื่อเพิ่มการรับรู้ผ่านเนื้อหาคุณภาพสูงกระตุ้นความสนใจของผู้ชมผ่านเนื้อหาที่ดึงดูดใจผู้ชม โดยการปรับปรุงเนื้อหาและช่องทางเชิงโต้ตอบให้สมบูรณ์แบบ เพื่อปรับปรุงการออกแบบที่เพื่อช่วยให้วิดีโอความรู้ขนาดสั้นเผยแพร่ได้อย่างมีประสิทธิภาพมากขึ้นบนแพลตฟอร์มดิจิทัลในยุคดิจิทัล และช่วยส่งเสริมการเผยแพร่ความรู้และการตระหนักถึงคุณค่าทางการศึกษา

คำสำคัญ: ดิจิทัล ความรู้ วิดีโอสั้น การสื่อสาร

1. Introduction

With the advent of the digital age, and the increasing popularity and use of social media platforms, people's way of accessing information has also changed dramatically. In this digital age, the mode of knowledge dissemination has also undergone revolutionary changes. TikTok As a popular short video application, it plays an important role in the field of knowledge communication. TikTok The rise of the knowledge segment video dissemination model in the digital era has brought brand-new opportunities and challenges to the knowledge dissemination and learning methods (Zhang Zhen, 2024)

The traditional way of knowledge dissemination mainly relies on books, newspapers, network articles and other forms of media. However, with the development of digital technology, video media has become one of the mainstream media forms. In particular, short video media compress knowledge into short and refined fragments, which is more in line with the viewing habits of modern people. TikTok The knowledge segment video transmission model is rising based on this trend.

TikTok As a social platform for short videos, users can easily create, upload and share short video content. As an important category, knowledge clips show knowledge to users in a short form. This mode of communication is diversified, entertainment and concise, attracting the attention and participation of a large number of users. Compared with the traditional knowledge transmission mode, TikTok knowledge fragment video transmission model can stimulate users' interest and resonance through intuitive images and dynamic audio (Li Ling, 2023).

In addition, as a social media platform, TikTok has strong social attributes. Users can follow other users, like, comment, and share short video content on TikTok. This mode of social interaction is not only a simple information transmission, but also a kind of community formation and information dissemination. When a knowledge clip video gets enough attention and sharing, its spread range will continue to expand, forming a viral transmission effect. This mode of communication has been well reflected in TikTok, providing a broad stage for knowledge dissemination.(Mhalla M, 2020)

However, the TikTok model of TikTok knowledge clips also faces some challenges in the digital age. First of all, although the form of short videos is concise and clear, there are certain restrictions on the presentation and interpretation of knowledge content. Some knowledge content needs more detailed and complete elaboration, and short videos are difficult to achieve comprehensive and in-depth transmission. In addition, as an entertainment platform, users focus more on entertainment content rather than expertise. Therefore, the effect of disseminating expertise on the TikTok may be relatively limited. In addition, short videos also have certain challenges in content screening and dissemination risks, which may involve problems such as pornography, violence and false information (Yun J, 2020).

Knowledge clip video dissemination is a new and striking phenomenon in the digital age. TikTok With its unique mode and algorithm, the platform has become one of the largest short video platforms in the world, attracting a large number of young users. In this digital age, with the popularization of social media and the continuous progress of technology, the dissemination model of TikTok knowledge fragment videos has become more efficient and intelligent. The significance of studying the TikTok video communication model of knowledge clips is to deeply understand and explore the characteristics, mechanisms and influences of this new form of communication, which will help us to better understand the development of digital social media and user needs, and how to make better use of and respond to this trend (Alhumaid K, 2020).

First, the significance of the TikTok video transmission model is to reveal the new needs of users for knowledge and information acquisition in the digital age. Traditional media and communication methods have been unable to meet the needs of contemporary social media users. In this era of information explosion, users want to acquire knowledge and information quickly, simply and interestingly. TikTok The video communication model is born to the needs of users. Its unique form and content creativity can quickly attract the attention of users and convey effective knowledge information. In-depth study of this model helps us to grasp the changing trend of user needs and learn from their successful experience to optimize the way of knowledge dissemination in other fields.

Secondly, the significance of studying the TikTok knowledge fragment video communication model is to explore the application and effect of the emerging communication algorithms and technologies. TikTok As an intelligent recommended short video platform, its success lies in its unique algorithm and technology. TikTok The personalized recommendation system can accurately push relevant content according to users' interests and behavior, and improve user experience. In addition, TikTok also further strengthens the dissemination and influence of videos through social interaction and user participation. The study of TikTok knowledge fragment video communication model is helpful for us to deeply understand the application and effect of these algorithms and technologies, and has important reference value for the future development of communication mode and recommendation system (Nasiri A, 2021).

In addition, the significance of studying the video communication model of TikTok knowledge fragments is to gain insight into the change of social impact on digital media. The rise of TikTok platforms and the spread of knowledge clips and videos have changed the way people acquire knowledge and information. The form of short videos is simple and clear, easy to digest and easy to share, which breaks the time and space restrictions of traditional media and makes the dissemination of knowledge more global and anytime and anywhere. Through TikTok knowledge clips, people can quickly understand and learn the knowledge in various fields, broaden their horizons, and improve their own literacy. Therefore, the study of TikTok knowledge fragment model of video communication can help us to deeply understand the influence and change of media on society, and provide new ideas and methods for social development and cultural inheritance.

In conclusion, the study of TikTok knowledge fragment video communication model is important for us to understand the characteristics and influence of new forms of communication in the digital era. It helps us to understand the changing trend of user needs, the application and effects of emerging communication algorithms and technologies, and the impact of digital media on society. By studying the TikTok knowledge segment video communication model, we are able to better understand and respond to the challenges and opportunities in the development of digital social media, and provide useful inspiration and guidance for future communication and innovation.

2. Research Questions

1. How to solve the dissemination process of knowledge fragment videos on the TikTok platform.
2. How to evaluate the video communication effect of TikTok's knowledge short videos and why.
3. What to improve the dissemination efficiency of TikTok knowledge snippet videos.

3. Objectives

1. To reveal the transmission mechanism of TikTok knowledge segment videos.
2. To assess the transmission effect and influencing factors of TikTok knowledge fragment videos.
3. To explore strategies to improve the video transmission efficiency of TikTok knowledge clips.

4. Literature Review

In the digital age, the proliferation of social media platforms has revolutionized the dissemination of information and knowledge. Among these platforms, TikTok has emerged as a dominant force in the realm of short video content, offering a unique medium for sharing educational and informative material. This research delves into the dissemination model of knowledge short video content on TikTok, analyzing the factors that influence its spread, the engagement of users, and the impact of such content in the digital landscape. (TikTok official website, 2024)

Previous studies have underscored the importance of social media platforms in spreading knowledge and the significance of engaging content formats like short videos. Research has also explored the role of user engagement, algorithmic recommendations, and virality in shaping the dissemination of content on platforms such as TikTok. Nevertheless, there is a gap in understanding the specific dissemination model of knowledge short video content on TikTok and its implications in the digital era (white paper, 2024).

This study employs a mixed-methods approach, combining qualitative content analysis of knowledge short video content on TikTok with quantitative data analysis of user engagement metrics such as likes, shares, and comments. A sample of knowledge-focused TikTok videos will be carefully selected for detailed analysis to identify patterns and trends in dissemination. (TikTok background data, 2024)

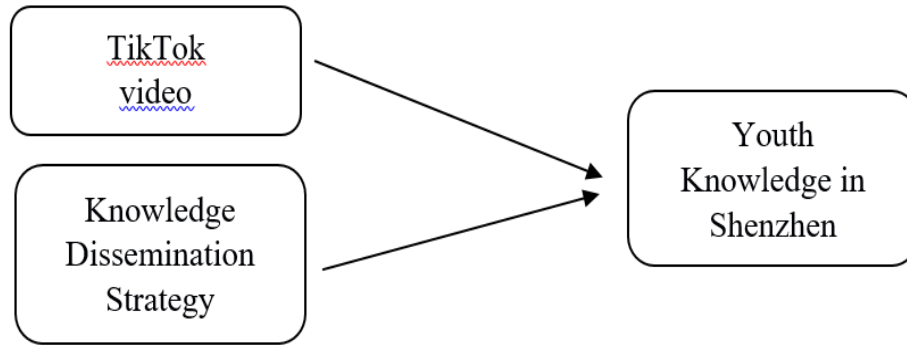
The findings of this research highlight that factors such as creativity, relevance, and visual appeal play pivotal roles in the dissemination of knowledge short video content on TikTok. Videos that present information in an engaging and entertaining manner tend to attract higher levels of user engagement and sharing, expanding their reach and influence within the platform's ecosystem. Furthermore, TikTok's algorithmic recommendation system contributes to the virality of educational content, amplifying its visibility to a diverse audience. (TikTok background data, 2024)

The dissemination model of knowledge short video content on TikTok represents a fusion of creativity, technology, and user participation in the digital age. By leveraging the platform's features and understanding the preferences of its user base, content creators can effectively communicate complex ideas and information in a concise and engaging format. The interactive nature of TikTok fosters a sense of community around educational content, facilitating knowledge sharing and collaborative learning experiences among users (Weaving a web, 2024)

In conclusion, the dissemination model of knowledge short video content on TikTok provides valuable insights into the potential of social media platforms for educational purposes in the digital age. Through innovative dissemination models that harness the power of storytelling, visual communication, and user engagement, content creators can contribute to a culture of lifelong learning and knowledge

exchange on TikTok. This research underscores the importance of leveraging new approaches to make educational content accessible, engaging, and impactful in the ever-evolving landscape of digital communication (Weaving a web.2024)

5. Conceptual Framework



6. Research Methodology

The research focuses on exploring the dissemination model of knowledge short video content on TikTok in the digital age, using Shenzhen as a case study. Shenzhen, a dynamic city known for its innovation and technology advancements, serves as an ideal location to investigate the utilization of short video platforms for educational content dissemination. As a hub of digital transformation and creative industries, Shenzhen offers insights into how content creators, platforms, and audiences interact to disseminate knowledge through short videos. By examining the specific context of Shenzhen, this research aims to provide valuable observations and implications for enhancing the dissemination strategies of knowledge short video content in a digitally thriving environment.

1. Population and Sample

Population: After sorting out the knowledge related to knowledge short videos in the Shenzhen market TikTok platform, the research purpose was established according to the analysis of the current communication strategy of knowledge short videos, and the corresponding questionnaire was designed. According to the needs of empirical research, questionnaires were designed, distributed and recovered to study the communication effect of short knowledge videos and their influencing factors, and reliability and validity analysis was carried out to ensure the effectiveness of follow-up research on questionnaire data.

Samples: The 6 students and colleagues in Shenzhen city who were concerned about the knowledge fragment TikTok were interviewed to deeply understand the relevant situation of the knowledge fragment TikTok and the problems encountered in the interaction. The interviewees were divided into two women and three men according to the gender ratio of fans of TikTok with more men and fewer women; secondly, the fans were divided from 18 to 40 according to the questionnaire survey and the official account.

2. Scope of Research

Research content: To reveal the transmission mechanism of TikTok knowledge segment videos. To assess the transmission effect and influencing factors of TikTok knowledge fragment videos. To explore strategies to improve the video transmission efficiency of TikTok knowledge clips. The research method used is literature research. The purpose of the research is to better understand the current situation of

TikTok short videos and the research on the transmission mechanism. Location: Shenzhen, China. Time period: 18 to 35 years old.

3. Research Instrument

This paper selected knowledge short video representative platform TikTok platform to "up knowledge" as the topic of short video, as the research object, according to the 5W transmission mode from the subject, spread content, transmission platform to spread audience content analysis, summarize and analyze the current TikTok platform knowledge class short video communication strategy situation, tease out the current problems existing in the knowledge short video transmission strategy, according to the existing deficiencies to provide positive demonstration, provide optimization Suggestions for knowledge short video transmission strategy.

4. Data Collection

Research direction short video, choose to sample in Shenzhen, Guangdong, and calculate the number of samples required for the questionnaire survey through the Taro Yamane calculation formula to be 400.

This selects knowledge short videos on the Tiktok platform in Shenzhen City, Guangdong Province as the research object of content analysis for the following reasons: First, according to the "In-depth Research on the Current Situation of China's Short Video Industry and Development Prospects Analysis Report (2022-2029)", as the leading domestic short video platform, as of April 2022, Douyin has 400 million monthly active users and 400 million daily active users, with obvious advantages in user volume compared to other short video platforms. Second, the Douyin platform has launched plans and activities to support the creation of knowledge short videos, such as the Douyin Knowledge Plan and the Douyin Knowledge Plan. According to the "2022 Douyin Knowledge Annual Report", from January to October 2022, Douyin's knowledge content has attracted more than 250 million users, and the number of knowledge experts on the platform has exceeded 500,000. Douyin users have searched for knowledge short videos more than 16 billion times. Douyin actively supports knowledge short video content, and the number of content creators and audiences is also better than other platforms, which is representative. Therefore, this study takes knowledge short videos on the Douyin platform as the research object.

Since the launch of the DOU knowledge plan on the Tiktok platform in 2018, the number of knowledge short videos on the platform has accelerated. As of 2022, it has launched multiple support plans. The Tiktok Wonderful Knowledge Action was launched on April 7, 2022 to encourage creators of knowledge short videos to participate in creation. In order to ensure that the research sample selection is more accurate and in line with the data capture capabilities in actual operations, according to the Douyin platform data, the theme related to knowledge short videos is "Increase Knowledge". As of December 2022, this theme has exceeded 800 billion views, far exceeding The second-ranked theme is "knowledge sharing". Therefore, this article takes the launch date of the 2022 new knowledge short video promotion campaign as the starting point, and selects the "knowledge increase" theme from short videos released from April 8, 2022 to October 8, 2022. To ensure the quality of short video content and sample reference ability, the number of likes exceeds 10,000, the number of comments exceeds 10,000, and the number of shares exceeds 5,000. A total of 335 videos were intercepted, and the videos were screened twice, with video clips of more than 5 minutes, 22 non-knowledge videos, and the final total number of samples was 382. The current classification of knowledge content dissemination is divided differently under different backgrounds and organizations. This study selects several representative categories.

Research variable design and measurement: Variable definition and measurement Based on the research factors of scholars and the characteristics of knowledge short video dissemination, the Likert scale

design is adopted. The options for each research variable are divided into strongly disagree, disagree, not sure, agree, and strongly agree, with scores of 1 point, 2 points, 3 points, 4 points, and 5 points respectively. For the research on the effect of communication, according to the logical order and performance stage of domestic and foreign communication, it is divided into three levels: cognitive level, psychological and attitudinal level, and behavioral level. This paper takes these three levels as the dependent variables of the research and sets measurement items.

5. Data Analysis

By collating the research results of other scholars through relevant literature and materials, combined with the research purpose of this paper on the communication strategy of knowledge short video in Shenzhen City, the empirical research is proposed and verified, and the relationship between the factors affecting the communication effect of knowledge short video is studied, This article analyzes the mean and percentile.

7. Conclusion

Questionnaire design, distribution and recovery: According to the above assumptions and variable setting on the communication effect, the content of the questionnaire is divided into three parts. The first part is the basic information characteristics of the audience and the basic information of the platform use habits, including gender, age, occupation, frequency of use, preference type and use motivation. In the second part, the Likert scale is used to investigate the measurement items of the independent variable factors of the empirical study, including the communication subject, content, platform and audience. In the third part, the survey item uses the communication effect of the dependent variable factors of the empirical study. The questionnaire is affected by the new crown outbreak cannot offline field survey, questionnaire mainly online random survey method, sample area for C city, ensure the sample random dispersion, a total of 441 recovery, remove 34 copies of knowledge class short video questionnaire, recovered to 424 watched knowledge short video effective questionnaire, questionnaire efficiency reached 96.14%, follow-up for the 424 effective questionnaire data analysis.

Questionnaire Summary: The survey conducted aimed to delve into the demographic attributes, usage behavior patterns, content preferences, factors influencing transmission effect, and overall communication effect of knowledge-based short videos among users in Shenzhen City. The findings from the survey provide insightful implications for creators, platforms, and stakeholders involved in the creation and dissemination of such content.

1. Demographic Characteristics: The survey captured a diverse demographic profile, with a significant proportion of both male (45.64%) and female (54.36%) users. The majority of users fell within the age range of 18-30 years old, indicating a young and middle-aged user base. Additionally, the occupation distribution showcased a variety, with private company workers, individual property owners, freelancers, and students forming the major segments.

2. Usage Behavior Patterns: The analysis revealed that a substantial portion of respondents (51.06%) accessed knowledge short videos once a day or more frequently, indicating high user engagement. The primary motivation behind watching these videos was for leisure and recreation (60.97%), followed by personal interest and knowledge acquisition. The platform's system recommendations also played a significant role in driving user engagement.

3. Content Preferences: Life skills and popular science emerged as the most preferred content categories among respondents, highlighting a preference for practical and informative content. However,

humanities and social sciences, despite having a substantial presence, faced challenges in engaging the audience effectively.

4. Factors Influencing Transmission Effect: The average values of factors influencing transmission effect, such as communication subject credibility, content quality, platform convenience, and audience demand satisfaction, were generally satisfactory. However, there is room for improvement in enhancing content quality and addressing audience demand more effectively.

5. Communication Effect: At the cognitive and psychological attitude levels, knowledge short videos demonstrated commendable communication effectiveness, fostering understanding and positive attitudes among viewers. However, there is a need to enhance the behavioral level by encouraging more active participation and social interaction among users.

In conclusion, the survey underscores the significance of knowledge-based short videos as a popular medium for information dissemination and entertainment. Creators and platforms should focus on improving content quality, understanding audience preferences, and enhancing user engagement to maximize the communication effect. Recommendations include creating more high quality content in preferred categories, enhancing platform features for user interaction, and tailoring content to meet diverse audience needs.

Overall, the survey findings provide valuable insights for optimizing the creation, dissemination, and reception of knowledge-based short videos, contributing to a more enriching and engaging user experience.

1. Statistical of short videos: For the statistical analysis of short videos, the present study explored the relationship between influencing factors and communication effects through correlation analysis. By processing the questionnaire data through SPSS software, it was found that in the dimension of communication subject, the popularity of the communication subject were moderately positively correlated with the communication effect. In the communication content dimension, the content quality and content interactivity are also moderately positively correlated with the communication effect. In addition, the convenience of platform use and the uniqueness of the platform in the communication platform dimension show a strong positive correlation with the communication effect. Finally, there is also a positive correlation between the degree of preference and requirement satisfaction and the communication effect, especially in terms of psychology and attitude.

These findings suggest that the influencing factors have significant effects on the transmission effect of short videos in different dimensions. The credibility of the communication subject and the popularity of the communication theme play a positive role in promoting the communication effect, indicating that the design of short video content should pay attention to the credibility of the communication subject and the attraction of the communication theme. At the same time, content quality and content interactivity are also important factors affecting the effect of communication, so when making short videos, we should ensure that the content is professional and interactive. In addition, the convenience and uniqueness of the communication platform also have a significant impact on the communication effect, which suggests that the user experience and the uniqueness of the platform should be taken into account when choosing the communication platform.

Overall, this study found the influencing factors of the effect of short video transmission through statistical analysis, and provided theoretical support and practical guidance for future short video communication strategies.

2. Statistical table of sample subcategories of medical and health short videos: Medical and health short videos are a subcategory of much attention in the current knowledge dissemination, and they are important for promoting the dissemination of health knowledge and improving public health awareness

and behavior. Statistical analysis of medical and health short video samples provides a better understanding of their characteristics in terms of communication effects and influencing factors. First, we processed and analyzed the medical and health short video sample data through SPSS software to explore the relationship between communication effects and influencing factors. It can be seen from the statistical data that medical and health short videos show certain characteristics and rules in the communication effect. In terms of communication subject dimension, the influencing factors mainly include the credibility of communication subject and the popularity of communication topics. The statistics show that the communication effect of the credibility of the communication subject and the short clips of knowledge shows a moderate positive correlation, with the correlation coefficient ranging between 0.30 and 0.60, and the significance is less than 0.01. The prevalence of communication themes and the communication effect also showed a moderate positive correlation. This indicates that the credibility of the communication subject and the prevalence of the communication theme can influence the communication effect in the medical and health short videos. Secondly, in terms of communication content dimension, the influencing factors mainly include content quality and content interactivity. The statistical results showed that content quality and communication effect showed moderate positive correlation, with correlation coefficient between 0.30 and 0.60, and significance less than 0.01. The correlation between content interactivity and communication effect is also significant, indicating that content quality and content interactivity have a certain impact on the communication effect of medical and health short videos. In terms of the communication platform dimension, the influencing factors mainly include the convenience of platform use and the uniqueness of the platform. Statistics show that the convenience of platform use and the communication effect show a moderate positive correlation, with the correlation coefficient ranging between 0.30 and 0.60, and the significance is less than 0.01. The correlation between the uniqueness of the platform and the communication effect is also significant, indicating that the convenience and uniqueness of the communication platform have a certain impact on the communication effect of medical and health short videos. Finally, in terms of the communication audience dimension, the influencing factors mainly include the audience preference degree and meeting the audience needs. The statistical results showed that the degree of audience preference and the communication effect showed a moderate positive correlation, with the correlation coefficient of between 0.30 and 0.60, and the significance of less than 0.01. The correlation between meeting the needs of the audience and the communication effect is also significant, indicating that the audience preference degree and meeting the needs of the audience have a certain impact on the communication effect of medical and health short videos.

In conclusion, through the statistical analysis of the sample subcategories of medical and health short videos, we can conclude that there is a certain correlation between the influencing factors and the communication effects under different communication dimensions, which provides an important reference for further optimizing the communication strategies of medical and health short videos.

8. Discussion

1. Current situation of communication content strategy

Based on the provided text, here's a summary of Chapter "Current situation of communication content strategy": In the discussion of the current situation of communication content strategy, the analysis focuses on the correlation between influencing factors and the transmission effect in the context of knowledge short videos disseminated through TikTok for the young generation in Shenzhen. The study utilizes correlation analysis, employing Pearson's correlation coefficient to measure the relationship between various influencing factors and the communication effect across different dimensions.

The communication subject dimension emphasizes factors such as credibility and popularity of the communication subject, showing a moderate positive correlation with the transmission effect of knowledge. Similarly, the communication content dimension considers aspects like content quality and interactivity, demonstrating a moderate positive correlation with communication effect. The communication platform dimension highlights factors like platform use convenience and uniqueness, which also exhibit significant positive correlations with the transmission effect.

Furthermore, the analysis extends to the communication audience dimension, which examines factors like the degree of audience preference and demand satisfaction. These factors display positive correlations with the communication effect across different levels, with varying degrees of strength based on cognitive, psychological, and behavioral dimensions.

Overall, the discussion underscores the importance of considering multiple dimensions of communication strategy, including subject, content, platform, and audience, in optimizing the transmission effect of knowledge short videos. The findings suggest that addressing factors such as credibility, content quality, platform usability, and audience preferences can enhance the effectiveness of communication strategies targeted at the young generation in Shenzhen, thereby facilitating knowledge dissemination in the digital age.

This discussion integrates theoretical frameworks, empirical findings, and practical implications, providing insights into the current state of communication content strategy and offering recommendations for future research and practice in leveraging TikTok as a platform for knowledge dissemination among the youth demographic in Shenzhen.

2. Problems existing in the dissemination strategy of knowledge-based short videos

2.1 Level of communication subject

1. Lack of credibility of the creators

In today's era of information explosion, knowledge-based video clips have become an important way for the youth in Shenzhen to obtain information and knowledge. However, in this communication strategy, the level of communication topics is a issue that cannot be ignored. First of all, the credibility of the creator is the key factor affecting the communication effect of knowledge-based video clips. In Shenzhen, a vibrant and innovative city, young people's desire and pursuit for knowledge is obvious. However, due to the complexity of the network environment, many creators often ignore their own professional quality and knowledge reserve in order to pursue the click-through rate and attention, resulting in the lack of authority and accuracy of the knowledge content disseminated. This phenomenon not only reduces the transmission effect of knowledge-based video clips, but also may mislead the audience and have a bad impact on the society.

Secondly, creators often pay too much attention to form and ignore content when making knowledge-based video clips. While pursuing the characteristics of short, fast and cool communication, many creators ignore the in-depth excavation and rigorous expression of knowledge content. As a result, some knowledge-based video clips, although seemingly novel and interesting in form, actually lack substantive content and cannot meet the needs of the young people in Shenzhen for knowledge. In addition, this phenomenon may also lead to the audience's aesthetic fatigue of knowledge-based video clips, thus reducing their transmission effect.

Moreover, some creators are too entertaining and interesting when making knowledge-based video clips, which leads to excessive simplification or misinterpretation of knowledge content. Although this approach can attract a part of the audience, but it cannot meet the real needs of Shenzhen young people for knowledge. At the same time, this phenomenon may also lead to the misunderstanding

of knowledge-based video clips, believing that they are only for entertainment, rather than for real knowledge dissemination.

To sum up, the level of communication topics is an urgent problem to be solved in the communication strategy of knowledge-based video clips. In order to improve the communication effect of knowledge-based video clips, the creators should improve their professional quality and knowledge reserve to ensure the authority and accuracy of the knowledge content transmitted; meanwhile, pay attention to the quality of the content, dig deeply and rigorously express the knowledge content to meet the needs of Shenzhen youth for knowledge; moreover, appropriately grasp the entertainment and interest, avoid excessive simplification or distorted knowledge content to ensure the communication effect and social value of knowledge-based video clips.

2. The good and bad of the creators are mixed

In the communication strategy of knowledge-based video clips, the level of communication topics is one of the key factors that determine the quality of content and communication effect. Especially for first-tier cities like Shenzhen, young people are particularly sensitive and urgent to access to knowledge and information. However, in the current short video market, the quality of the creators is uneven, resulting in a mixed quality of the content produced, and this phenomenon is particularly obvious in the creation and dissemination of knowledge-based video short films.

On the one hand, high-quality creators usually have a strong professional background and in-depth knowledge understanding. The video content they produce is not only informative and accurate, but also more attractive in the form of expression, which can effectively attract the attention of young people in Shenzhen and meet their desire for high-quality knowledge content. These creators often pay attention to the originality and innovation of content. Through careful planning and production, knowledge-based video short films not only spread knowledge, but also have high entertainment value and appreciation, so as to stand out in the fierce market competition.

On the other hand, due to the lack of sufficient knowledge reserve and professional training, or for the pursuit of traffic and revenue, some creators may produce videos with simple content, numerous errors or even misleading audiences. These low-quality video clips will not only fail to provide valuable knowledge for the young people in Shenzhen, but also may have a negative impact on their cognition and reduce the credibility of the whole knowledge-based video industry. In addition, the proliferation of such videos may also cause audience distrust and disgust, hindering the spread of quality content.

Moreover, even among excellent creators, there are some problems. For example, some creators may pursue too much professional depth and ignore the understanding ability and acceptance degree of the general audience, resulting in the video content being obscure and difficult to be widely disseminated. Other creators may overemphasize the emphasis on the fun and interactivity of the video, while sacrificing the rigor and depth of knowledge, making the video content frivolous and uneducational.

To sum up, the problems existing in the communication strategy of knowledge-based video clips mainly focus on the level of communication topics, especially the mixture of the quality of the creators. In order to improve the overall quality of knowledge-based video clips, it is necessary to improve the professional level and responsibility consciousness of the creators, and encourage the creation of high-quality, in-depth and easy to understand content. At the same time, platforms and industry regulators should also strengthen the control of content quality, guide creators to a more professional and responsible creative path, so as to better serve the knowledge needs of Shenzhen youth and promote the healthy and orderly development of knowledge dissemination.

3. Fragmentation of knowledge dissemination content

In a modern metropolis such as Shenzhen, young people have diversified ways to acquire knowledge, and knowledge-based video clips have become important communication tools because of their convenience and entertainment. However, in the communication strategy of knowledge-based video clips, the problem of communication content level is particularly prominent, especially the fragmentation of knowledge communication content.

With the popularity of mobile Internet and the rise of social media, information dissemination presents the characteristics of fast and short, which makes knowledge-based videos often appear in the form of fragments. Although this fragmented way of content dissemination is convenient and easy to consume, it also brings a series of problems. First of all, the fragmented knowledge is difficult to form a system, which is not conducive to the construction of a complete knowledge system. While pursuing efficiency, the young people in Shenzhen may ignore the importance of deep learning, which leads to the superficial and scattered nature of their knowledge structure, and the lack of depth and coherence.

Secondly, the fragmented knowledge dissemination is easy to generate information islands, that is, the lack of necessary connection between knowledge points, which makes it difficult for learners to form a networked thinking mode. In this case, even if the youth group is exposed to a large number of knowledge points, it may not be able to effectively integrate and apply this knowledge, thus affecting their ability to innovate and to solve practical problems.

In addition, the rapid consumption nature of fragmented knowledge may lead to distraction, lack of patience, and resistance to learning tasks that require long periods of focus and deep thinking. This phenomenon not only affects the in-depth learning of knowledge, but also may lead to young people's superficial taste of knowledge, and they are unable to form the habit of continuous learning and self-improvement.

In order to deal with the problem of fragmentation of knowledge dissemination content, the creators and platform operators of knowledge-based video clips need to adopt corresponding strategies. On the one hand, creators can try to connect the fragmented knowledge, build a logical relationship between knowledge, and help the audience to establish a more systematic knowledge framework. On the other hand, the platform can launch a series of knowledge content to encourage users to learn continuously, rather than just stay on the scattered information.

At the same time, educators and guides should also strengthen the correct guidance of youth groups, help them realize the limitations of fragmented learning, and encourage them to carry out deep reading and systematic learning, so as to improve their comprehensive quality and ability. Through these measures, the problems caused by the fragmentation of knowledge dissemination content can be alleviated to some extent, and the knowledge acquisition and dissemination of Shenzhen youth can be promoted more efficient, systematic and deep.

In high-tech and innovation-leading cities like Shenzhen, young people pay special attention to knowledge exchange and interactive participation. However, in the communication strategy of knowledge-based video clips, the problem of communication audience level is particularly prominent, especially the interactive needs of the audience have not been effectively met.

First of all, many knowledge-based video platforms lack effective interactive functions, such as comment section, bullet screen, questions and answers, etc., which make it difficult for audiences to participate in content discussion and feedback. This mode of one-way communication limits audience engagement and immersion, preventing them from having in-depth communication and interaction with content creators or other viewers.

Secondly, even if some platforms provide interactive functions, there are often problems of insufficient management and regulation. For example, the comment area may appear meaningless refresh, advertising messages, malicious attacks and other phenomena in the comment area. These negative information not only affect the interactive experience of the audience, but also may interfere with the dissemination and discussion of knowledge.

In addition, the interactive needs of audiences also include their participation and contribution to content creation. However, at present, some platforms set a high threshold for audience's creative participation, such as professional technical ability, copyright issues, which makes it difficult for ordinary audiences to participate in content creation, which limits their creativity and desire for expression.

In short, the interactive needs of audiences have not been effectively met is an important problem affecting the communication strategy of knowledge-based video clips. In order to meet the interactive needs of the youth group in Shenzhen and improve the effect of knowledge dissemination, the knowledge-based video video platform needs to strengthen the construction and management of interactive functions, lower the threshold of creation, and encourage the audience to participate in the creation and discussion of content. Only in this way can we truly build an open, interactive and dynamic environment for knowledge dissemination.

9. Recommendation

1. Application of SICAS Model in Knowledge-class Short Videos

In Shenzhen, a frontier city of innovation and scientific and technological development, young people have a high enthusiasm and urgent need for acquiring new knowledge. With the rise of knowledge-based short video in information dissemination, how to improve its dissemination efficiency and quality has become an important issue. In this case, SICAS model (Situation, Interaction, Content, Audience, Strategy) as a comprehensive communication strategy analysis tool, its application in knowledge-based short video is particularly appropriate and necessary.

First, the SICAS model emphasizes the comprehensive analysis of situations (Situation), including understanding the knowledge needs, preferences trends and technology use habits of young people in Shenzhen. Through in-depth analysis of these situational factors, content creators and platforms can better locate the theme and format of short videos, ensuring that the content is relevant and attractive.

Secondly, interactivity (Interaction) is a key feature that distinguishes knowledge-based short videos from traditional education methods. Using the SICAS model, more interactive elements can be designed to promote audience participation, such as true-time question and answer, audience voting, interactive games, etc., so as to improve audience participation and learning effect.

Audience is the target object of knowledge-based short video transmission. The SICAS model emphasizes the analysis of audience characteristics, including their age, gender, educational background, interests and hobbies, etc. This information helps creators and platforms to customize personalized content recommendations to meet the needs of different audiences.

Finally, the development of strategy (Strategy) is the key to ensure the successful dissemination of knowledge-based short videos. The SICAS model provides a framework to help develop a comprehensive marketing strategy, including the timing of content release, channel selection, promotion methods, and how to adapt to feedback.

In conclusion, the optimization of knowledge-based short video communication strategy based on SICAS model requires comprehensive consideration from multiple aspects, such as situational analysis,

interactive design, content innovation, audience insight, and strategy iteration. Through such comprehensive optimization, the knowledge needs of Shenzhen youth can be more effectively met, and the communication effect and influence of knowledge-based short videos can be improved.

2. Improve the construction of the communication platform to produce "mutual perception"

In Shenzhen, a high-tech and innovative city, young people are extremely passionate about acquiring new knowledge and communicating with others. In order to better meet this demand, improving the construction of communication platform and generating "mutual perception" has become a necessary step. By enhancing the uniqueness of the platform, it can attract more young users and make them willing to share and exchange knowledge on the platform.

First, the platform can attract users by offering unique features. For example, introduce artificial intelligence technology to provide personalized knowledge recommendation for users, or develop unique interactive functions, such as online discussion areas and real-time questions and answers, so that users can communicate and discuss with others in real time. These unique features can not only improve the user experience, but also make the platform stand out among many competitors.

Second, platforms can attract users by providing high-quality content. This includes inviting experts and scholars in the industry to write articles, offer courses, or work with established knowledge institutions to provide authoritative academic resources. By providing high-quality and in-depth content, the platform can attract more young users who pursue knowledge.

In short, enhancing the uniqueness of the platform is an important way to improve the construction of the communication platform and produce "mutual perception". By providing unique features, high-quality content, and a good community culture, the platform can attract more young users and make them willing to share and exchange knowledge on the platform. This is not only conducive to the dissemination and popularization of knowledge, but also provides a platform for the young people in Shenzhen to show themselves and improve their ability.

3. Quality content promotes "interest- interaction"

First, integrating fragmented knowledge means organizing and summarizing knowledge scattered across different platforms and forms. This can be achieved by establishing knowledge bases, thematic collections, etc. For example, for a hot topic or field, relevant articles, videos, data and other resources can be collected, classified and sorted out to form a complete knowledge system. In this way, when users are interested in a topic, they can find all the relevant resources on a unified platform, avoiding the hassle of jumping between different platforms. This integration method can not only improve the efficiency of users' information acquisition, but also help them to better understand and master the relevant knowledge.

Secondly, the in-depth processing refers to the in-depth analysis and interpretation of the knowledge. This includes the screening, sorting, expansion and interpretation of the original knowledge. For example, a complex theory or concept can be deeply interpreted through diagram, case analysis, expert explanation and other ways, so that it is easier to be understood and accepted by users. At the same time, in-depth processing can also be carried out by raising new problems, challenging existing views, and exploring new application fields. This can not only stimulate users' curiosity and thirst for knowledge, but also promote their thinking and innovation.

In addition, integrating fragmented knowledge and in-depth processing can also facilitate user interaction and communication. When users provide their insights, questions or experience, other users can supplement, refute or approve them. This interaction can not only improve user engagement and engagement, but also promote knowledge sharing and dissemination. At the same time, the platform can

also encourage user interaction and communication by setting up question and answer sessions, discussion areas and other functions.

4. Optimize communication subjects to promote "connection-communication"

In Shenzhen, a city full of vitality and innovation, young people have a growing demand for knowledge dissemination. In order to optimize the communication theme and promote "connection-communication", it is particularly important to strengthen the audience's participation in content production management.

First, increasing audience engagement means making the audience a part of content production. This can be done by opening the comment area, soliciting user feedback, and holding online and offline activities. For example, the platform can set up a special discussion area, where users can ask the topics or questions they are interested in, and then make relevant content based on this information. This will not only improve the pertinence and appeal of the content, but also make users feel that their opinions and suggestions are valued and adopted, thus enhancing their sense of belonging and loyalty. Second, strengthening audience participation can also be achieved through social media. The platform can publish content announcements, behind-the-scenes scenes, interactive questions and answers on Weibo, wechat, TikTok and other social media to attract users' attention and participation. At the same time, the platform can also establish a one-to-one interactive relationship with users, regularly send personalized push content, and provide exclusive benefits and services. This will not only increase user engagement and activity, but also enable the platform to better understand the needs and preferences of users, providing a reference for future content production. Finally, strengthening audience engagement requires constant iterations and improvement. As user needs change and technology advances, the platform needs to constantly adjust and improve its strategies and methods. This includes regularly collecting user feedback, analyzing user data, tracking industry trends, etc. Only by constantly learning and making progress, can we remain in an invincible position in the fierce competition.

5. Content realization service generates "action-purchase"

In Shenzhen, an economically developed city with rapid information circulation, the demand of young people for knowledge dissemination is increasing day by day. In order to meet this need, it is particularly important to expand the channels of content realization in the process of "action-purchase" of content realization service generation.

Expanding the channels for content implementation means opening up more ways to deliver knowledge and information. This includes using a variety of media platforms, social networks, mobile apps and other diversified channels to spread content. For example, articles, videos, audio and other content can be published through social media platforms such as WeChat official account, Weibo, TikTok, and knowledge and information can be transmitted through offline activities, lectures, exhibitions and other forms. This will not only expose more people to the content, but also improve the exposure and influence of the content. And the channels to expand content can also be achieved through cooperation with other brands or institutions. For example, it can cooperate with well-known websites, magazines, TV stations and other media to jointly produce and promote content, or cooperate with educational institutions and non-profit organizations to jointly carry out knowledge dissemination activities. This collaboration can not only expand the coverage of content, but also improve the quality and credibility of content. Finally, expanding the channels for content implementation requires continuous iterations and improvement. With the development of science and technology and the change of the market, new channels and forms of communication are constantly emerging. Therefore, it is necessary to pay close attention to the market dynamics and trends, and timely adjust and optimize the communication strategies. At the same time, it

also needs to focus on data analysis and user feedback, and constantly improve the quality of content and services to meet user needs and expectations.

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IMPACT OF MEDIA FOR CHINESE TEA CULTURE PRESERVATION OF YOUNG
GENERATION IN GUANGZHOU CITY, GUANDONG PROVINCE

ผลกระทบของสื่อต่อการอนุรักษ์วัฒนธรรมชาจีนของคนรุ่นใหม่ในเมืองกว่างโจว

มณฑลกว่างต้ง

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ABSTRACT

The objectives of this research were: (1) to study the situation of Chinese tea culture preservation and promotion; (2) to study the demographic data, media selection, use and gratification; (3) to study the Chinese youths' opinion to Chinese tea culture preservation and promotion; and (4) to propose suggestion to develop Chinese tea culture preservation and promotion to the Chinese youths.

The research was mixed methodology research, Population was totalling 413. The sample size was determined by questionnaire, obtained by quantitative. sampling method, totalling 413. The key informants were young people in Guangzhou, obtained by purposive sampling method. The instruments used for data collection were questionnaire stars, and the statistics used for data analysis were the situation of Chinese tea culture preservation and promotion.

The research findings were found that: (1) contemporary young people may lack the qualities and abilities of tea culture knowledge and understanding, identification of traditional values, personal experience and practice, international vision and cross-cultural communication, as well as innovative thinking and creative expression in protecting and promoting Chinese tea culture. In order to make up for these shortcomings, it can be improved and cultivated through education, training, practice, exchange and other ways; (2) in terms of media use and satisfaction, Chinese teenagers need to improve media literacy, rationally arrange media use time, cultivate critical thinking, strengthen social interaction and pay attention to privacy protection. Through these improvement measures, the positive role of the media can be better played to promote the all-round development of young people; (3) combining the traditional culture of tea culture with modern elements can innovate tea drinks, utilize technology applications, integrate fashion elements, promote international development and strengthen cultural education. These measures help attract more young people to participate in and pay attention to tea culture, and promote the inheritance and development of tea culture; and (4) in the era of science and technology, we can use a variety of modern communication means and strategies to promote tea culture. Through digital media, social media, interactive content, VR/AR technology, cross-platform cooperation, story-driven marketing, and data analysis and optimization, we can more effectively attract the attention and participation of young people and promote the inheritance and development of tea culture.

Keywords: Impact of Media, Chinese Tea Culture Preservation, Young Generation

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาสถานการณ์การอนุรักษ์และส่งเสริมวัฒนธรรมชาวจีน (2) เพื่อศึกษาข้อมูลประชากร การเลือกสื่อ การใช้ และความพึงพอใจ (3) เพื่อศึกษาความคิดเห็นของเยาวชนชาวจีนต่อการอนุรักษ์และส่งเสริมวัฒนธรรมชาวจีน และ (4) เพื่อเสนอข้อเสนอแนะเพื่อพัฒนาการอนุรักษ์และส่งเสริมวัฒนธรรมชาวจีนแก่เยาวชนชาวจีน

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน จำนวนประชากรทั้งหมด 413 คน กำหนดขนาดกลุ่มตัวอย่างโดยใช้แบบสอบถามโดยวัดผลเชิงปริมาณ วิธีการสุ่มตัวอย่าง รวม 413 คน ผู้ให้ข้อมูลหลักคือเยาวชนในกว้างโจว โดยสุ่มตัวอย่างแบบเจาะจง เครื่องมือที่ใช้ในการเก็บข้อมูลคือแบบสอบถาม และสถิติที่ใช้ในการวิเคราะห์ข้อมูล คือ สถิติสถานการณ์การอนุรักษ์และส่งเสริมวัฒนธรรมชาวจีน

ผลการวิจัยพบว่า (1) คนหนุ่มสาวร่วมสมัยอาจขาดคุณสมบัติและความสามารถของความรู้และความเข้าใจ วัฒนธรรมชา การระบุคุณค่าดั้งเดิม ประสบการณ์และการปฏิบัติส่วนตัว วิสัยทัศน์ระหว่างประเทศและการสื่อสารข้ามวัฒนธรรม ตลอดจนความคิดสร้างสรรค์และการแสดงออกอย่างสร้างสรรค์ในการปกป้องและส่งเสริมชาวจีน วัฒนธรรมชา เพื่อชดเชยข้อบกพร่องเหล่านี้ สามารถปรับปรุงและปลูกฝังได้ผ่านการศึกษา การฝึกอบรม การปฏิบัติ การแลกเปลี่ยน และวิธีอื่น ๆ (2) ในแง่ของการใช้สื่อและความพึงพอใจ วัยรุ่นชาวจีนจำเป็นต้องพัฒนาความรู้ด้านสื่อ จัดเวลาการใช้สื่ออย่างมีเหตุผล ปลูกฝังการคิดอย่างมีวิจารณญาณ เสริมสร้างปฏิสัมพันธ์ทางสังคม และใส่ใจกับการปกป้องความเป็นส่วนตัว ด้วยมาตรการปรับปรุงเหล่านี้ สื่อสามารถมีบทบาทเชิงบวกได้มากขึ้นในการส่งเสริมการพัฒนารอบด้านของคนหนุ่มสาว (3) การผสมผสานวัฒนธรรมดั้งเดิมของวัฒนธรรมชาเข้ากับองค์ประกอบสมัยใหม่สามารถสร้างสรรค์เครื่องดื่มชา ใช้เทคโนโลยีประยุกต์ผสมผสานองค์ประกอบด้านแฟชั่น ส่งเสริมการพัฒนาระหว่างประเทศ และเสริมสร้างการศึกษาด้านวัฒนธรรม มาตรการเหล่านี้ช่วยดึงดูดคนหนุ่มสาวให้มีส่วนร่วมและให้ความสนใจกับวัฒนธรรมชามากขึ้น และส่งเสริมการสืบทอดและการพัฒนาวัฒนธรรมชา และ (4) ในยุคของวิทยาศาสตร์และเทคโนโลยี เราสามารถใช้วิธีการและกลยุทธ์การสื่อสารสมัยใหม่ที่หลากหลาย เพื่อส่งเสริมวัฒนธรรมชา ผ่านสื่อดิจิทัล โซเชียลมีเดีย เนื้อหาเชิงโต้ตอบ เทคโนโลยีวีอาร์/เออาร์ ความร่วมมือข้ามแพลตฟอร์ม การตลาดที่ขับเคลื่อนด้วยเรื่องราว และการวิเคราะห์และการเพิ่มประสิทธิภาพข้อมูล เราสามารถดึงดูดความสนใจและการมีส่วนร่วมของคนหนุ่มสาวได้อย่างมีประสิทธิภาพมากขึ้น และส่งเสริมการสืบทอดและการพัฒนาของ วัฒนธรรมชา

คำสำคัญ: ผลกระทบของสื่อ การอนุรักษ์วัฒนธรรมชาวจีน คนรุ่นใหม่

1. Introduction

China is the hometown of tea and the birthplace of tea culture. The discovery and utilization of tea has a history of four or five thousand years in China, and it is enduring and spreading all over the world. Tea is the national drink of the Chinese nation, originated in Shennong, smell in Lu Zhou Gong, xing in the Tang Dynasty, prosperous in the Song Dynasty, popular in the Ming and Qing dynasties. Chinese tea culture is a wonderful flower in Chinese culture, combining Buddhism, Confucianism and Taoism. At the same time, tea has become the world's most popular, the most popular, the most beneficial to physical and mental health of green drinks landscape.

Tea culture is the treasure of Chinese civilization, which contains the essence of Chinese excellent culture and is highly compatible with the values of scientific society. But also, for people to leave unlimited creativity.

2. Research Questions

- 1 What is the situation of Chinese tea culture preservation and promotion?
- 2 What is the demographic data, media selection, use and gratification?
- 3 What is the Chinese youths' opinion to Chinese tea culture preservation and promotion?

4 What is the suggestion to develop Chinese tea culture preservation and promotion to the Chinese youths?

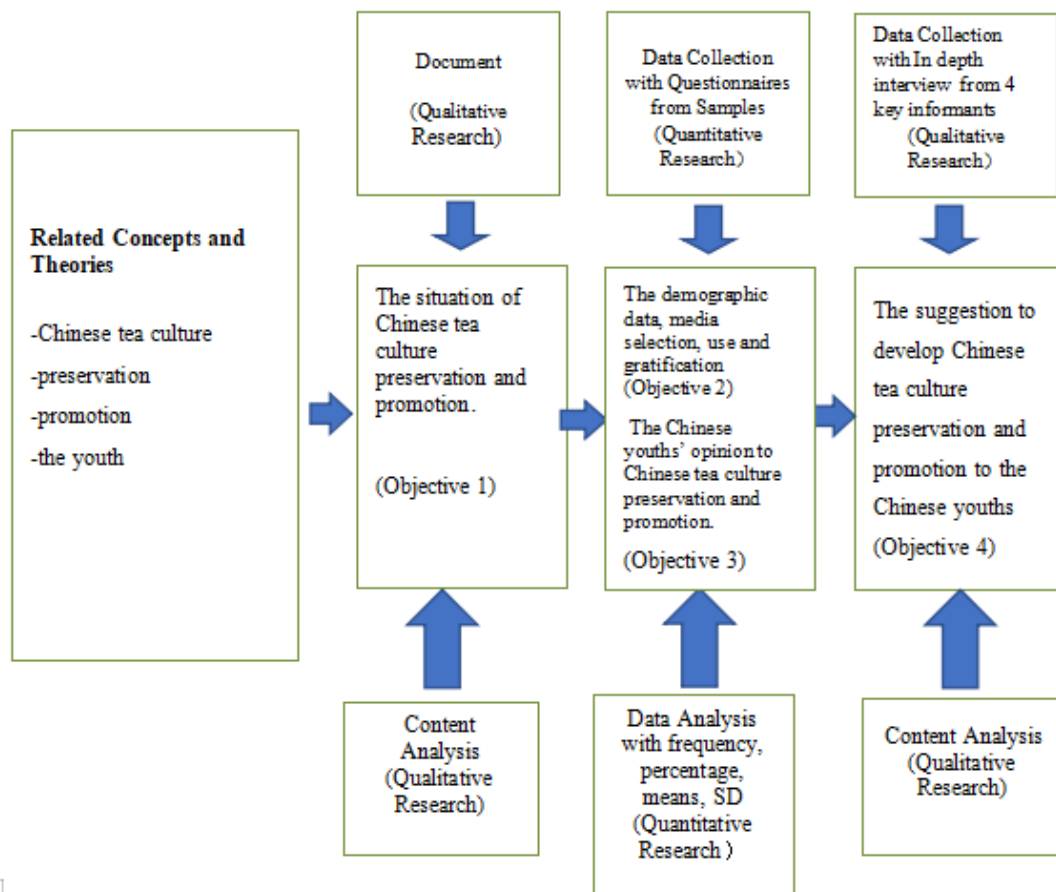
3. Objectives

- 1 To study the situation of Chinese tea culture preservation and promotion.
- 2 To study the demographic data, media selection, use and gratification
- 3 To study the Chinese youths' opinion to Chinese tea culture preservation and promotion.
- 4 To propose suggestion to develop Chinese tea culture preservation and promotion to the Chinese youths.

4. Literature Review

- 1 Communication Process (Berlo: SMCR)
- 2 The Youth
- 3 Chinese Tea Culture
- 4 Preservation
- 5 Promotion
- 6 Media Selection

5. Conceptual Framework



6. Research Methodology

The research objectives were: (1) To study the situation of Chinese tea culture preservation and promotion (2) To study the demographic data, media selection, use and gratification, (3) To study the Chinese youths' opinion to Chinese tea culture preservation and promotion, and (4) To propose suggestion to develop Chinese tea culture preservation and promotion to the Chinese youths. . The research was mixed methodology design which were comprised of quantitative and qualitative research. There were three processes of research which were research proposal preparation, research procedures, and research report. The research procedures consisted of three steps; (1) Determining the situation of Chinese tea culture preservation and promotion; (2) Exploring the demographic data, media selection, use and gratification; (3) Determine the Chinese youths' opinion to Chinese tea culture preservation and promotion; and (4) Propose suggestion to develop Chinese tea culture preservation and promotion to the Chinese youths. Details are as follows:

1. Population and Sample

Population: The youth in Guangzhou is Sample size is 400 (Taro Yamane table, 0.05)

2. Scope of Research

Scope of Content to Study

- 1 Chinese tea culture
- 2 Preservation
- 3 Promotion
- 4 The youth

Scope of Population/Sample

The youth in Guangzhou city population. Sample size is 400 (Taro Yamane table at 0.05)

Scope of duration/ time: 1 months (February)

Scope of areas to study: Guangzhou city, Guangdong province

Research Instruments: Document/ Questionnaire

3. Research Instrument

Questionnaire

4. Data Collection

Via Send questionnaires online and select only young people from to answer the question. Determine the duration of the return. The researchers examined all the completed answers or questionnaires returned and selected only the complete one

5. Data Analysis

Via Send questionnaires online and select only young people from to answer the question. Determine the duration of the return. The researchers examined all the completed answers or questionnaires returned and selected only the complete one

7. Conclusion

Chinese youth's understanding of Chinese tea culture shows a variety of characteristics.

Some Chinese youth have a deep understanding and love of Chinese tea culture. They may come from a family with a traditional tea culture, and have been exposed to the knowledge of tea varieties, production processes, brewing techniques and so on since childhood. In addition, with the promotion and popularization of Chinese tea culture, more and more young people have begun to take the initiative to

learn and understand tea culture, participate in tea art courses, tea tasting activities, tea culture lectures, etc., in order to improve their cultural literacy and quality of life.

However, some Chinese youth have a limited understanding of Chinese tea culture. They may be less exposed to tea culture in daily life, and have less knowledge of tea varieties, production processes, brewing techniques, and so on. In addition, due to the accelerated pace of modern life, many young people are more inclined to drink convenient drinks rather than traditional tea, which also affects their understanding of and interest in tea culture.

In general, there are differences in the cognition degree of Chinese youth to understand Chinese tea culture. However, with the promotion and popularization of tea culture, more and more young people begin to pay attention to and understand tea culture, which is of great significance for the inheritance and development of tea culture. At the same time, it should also be noted that tea culture is not only the inheritance of knowledge and skills, but also the embodiment of life attitude and cultural spirit, which requires young people to understand and experience from various aspects.

Chinese teenagers show diversified and personalized characteristics in media use and satisfaction.

First of all, with the rapid development of science and technology, the Internet and mobile devices have become indispensable media tools in the daily life of Chinese teenagers. They extensively use social media, short video platforms, online games and other forms of media to obtain information, entertainment, social interaction and more. These media platforms not only provide a rich choice of content, but also meet the diverse needs of young people.

Secondly, Chinese teenagers show a certain degree of self-awareness and choice ability in media use. They are more likely to choose content that is in line with their interests and values, and express their views and attitudes through media platforms. At the same time, they also have a certain degree of media literacy, can rationally treat media information, distinguish between true and false, and avoid blindly following the trend and spreading false information.

However, it should also be noted that Chinese teenagers also have some problems in media use. For example, overindulgence in online games and social media may affect their study and life; Some bad information may have a negative impact on their physical and mental health; And excessive reliance on the virtual world may lead to the weakening of real social ability.

On the whole, Chinese youth show diversified needs and choices in media use and satisfaction, but also need to pay attention to the existing problems. In order to promote the healthy development of adolescents, it is necessary for families, schools and society to work together to guide them to use media rationally, enhance media literacy, and cultivate healthy lifestyles and values. At the same time, media platforms should also actively fulfill their social responsibilities, provide healthy and beneficial content, and create a good online environment for young people.

1. Digitalization and social media promotion: The use of modern scientific and technological means, such as social media, short video platforms, etc., can greatly improve the spread speed and breadth of tea culture. We can make short videos about tea culture, live tea art performances, and carry out online tea parties to attract young people's attention and participation.

2. Experiential marketing: The charm of tea culture lies in its unique charm and experience process. By setting up tea art experience courses, setting up tea art exhibition areas, holding tea culture activities and other ways, young people can feel the charm of tea culture, so as to stimulate their interest in tea culture.

3. Integration and innovation: Tea culture can be integrated and innovated with other cultural elements, such as combining tea art performance with music, dance, drama and other art forms to create

more attractive performance forms. At the same time, it is also possible to try to combine tea culture with modern lifestyle, such as developing healthy tea drinks and refreshments suitable for young people.

4. Strengthen international cooperation and exchange: Tea culture, as an important part of world culture, needs to strengthen international cooperation and exchange. They can interact with tea culture lovers from other countries and regions, share their respective tea cultures and experiences, and promote the global spread of tea culture.

5. Cultivate the interest of the young generation: Through tea culture education activities in schools, communities and other places, cultivate the interest of the young generation in tea culture. Activities such as tea culture knowledge competition and tea art competition can be organized to stimulate young people's enthusiasm for learning and creativity.

In short, the innovation and promotion of tea culture needs to keep pace with The Times, combine modern scientific and technological means and young people's interests and hobbies, so that tea culture in the new era with new vitality and vitality. At the same time, it is also necessary to pay attention to the protection and inheritance of the essence of tea culture, so that this traditional culture can continue and develop.

As a master of Communication Studies, I have the following suggestions for the protection and promotion of Chinese tea culture:

1. Story-based communication: Use the power of stories to spread tea culture. By telling the story of tea planting, picking, making and brewing process, or the story of tea and People's Daily life, the audience can have a deeper understanding of the connotation and value of tea culture.

2. Multimedia integration and communication: Use a variety of media forms, such as text, pictures, audio, video, etc., to display tea culture in an all-round and multi-angle way. Through the establishment of tea culture-themed websites, blogs, wechat public accounts, short video platforms, etc., to attract and retain audiences in various forms.

3. Cross-cultural communication: In the context of globalization, attention should be paid to the cross-cultural communication of tea culture. Understand the cultural background of different countries and regions, spread the unique charm of Chinese tea culture in a way that is easy for local audiences to accept, and enhance the international influence of Chinese tea culture.

4. Cooperation and linkage: Cooperate and linkage with other cultures, industries and institutions to jointly promote tea culture. For example, working with the tourism industry to integrate tea culture into tourism products; Cooperate with the catering industry to develop tea-themed catering products; Cooperate with educational institutions to set up tea culture courses.

5. Innovative communication methods: Constantly explore new communication methods and technical means to adapt to the development of The Times and the changes of the audience. For example, the use of virtual reality (VR), augmented reality (AR) and other technologies to provide audiences with a more immersive tea culture experience; Artificial intelligence (AI) technology is used to develop intelligent tea art robots.

6. Cultivate professional talents: Strengthen the cultivation and introduction of tea culture talents, and improve the professionalism and influence of tea culture communication. A group of professionals who understand both tea and communication can be trained by setting up tea culture-related majors or courses; At the same time, excellent talents can also be introduced from other fields to inject new vitality and ideas into the spread of tea culture.

To sum up, the protection and promotion of tea culture requires the comprehensive use of a variety of communication means and strategies, focusing on story-telling, multimedia integration, cross-

cultural communication, cooperation and interaction, innovative communication methods and training of professionals, so as to make Chinese tea culture glow more brilliant in the new era.

8. Discussion

Based on the research objectives, the discussion will be presented as follows:

1 Discussion about major findings of objective 1

1) Knowledge and understanding of tea culture: Many young people's understanding of tea culture is limited to the superficial tea ceremony etiquette and drinking ways, and they lack a deep understanding of the history, types and production processes of tea culture. This lack of in-depth knowledge may limit their full knowledge and appreciation of tea culture.

2) Recognition of traditional values: Tea culture is closely connected with traditional Chinese values, such as the golden mean and the state of etiquette. However, some young people may lack identification with these traditional values, thus affecting their interest and acceptance of tea culture.

3) Hands-on experience and practice: Tea culture emphasizes practice and experience, but many young people may lack the opportunity to make and taste tea in person. The lack of personal experience may make them have insufficient perception of the charm of tea culture, and it is difficult to form a deep interest.

4) International perspective and cross-cultural communication: In the context of globalization, it is essential to understand the tea culture of different countries and regions for the protection and promotion of Chinese tea culture. However, some young people may lack international perspectives and opportunities for cross-cultural communication, limiting their ability to promote tea culture on a global scale.

5) Innovative thinking and creative expression: Protecting and promoting tea culture requires innovative thinking and creative expression. However, some young people may lack exercise and training in this area, and it is difficult to combine tea culture with modern lifestyle to create attractive new products and activities.

To sum up, contemporary young people may lack the qualities and abilities of tea culture knowledge and understanding, identification of traditional values, personal experience and practice, international vision and cross-cultural communication, as well as innovative thinking and creative expression in protecting and promoting Chinese tea culture. In order to make up for these shortcomings, it can be improved and cultivated through education, training, practice, exchange and other ways.

2 Discussion about major findings of objective 2

1) Improve media literacy: Media literacy refers to an individual's ability to select, understand, evaluate, create and disseminate media information. Teenagers should improve their media literacy, learn to treat media information rationally, identify the authenticity and value of information, and avoid being misled by false information and harmful content.

2) Reasonable arrangement of media use time: Teenagers should arrange their media use time reasonably and avoid being excessively addicted to media devices such as the Internet and mobile phones. Excessive use of media not only affects learning and life, but also may have a negative impact on physical and mental health.

3) Develop critical thinking * : Teenagers should develop critical thinking, independent thinking and analysis of media information. In the face of media information, we should not only accept

the information itself, but also consider the source, purpose and influence of the information, so as to avoid blindly following the trend and blindly spreading.

4) Strengthen social interaction: Media use is not only about obtaining information and entertainment, but also about communicating and interacting with others through media platforms. Teenagers should strengthen social interaction, establish good interpersonal relationships with others through online and offline ways, and improve social skills.

5) Pay attention to privacy protection: In the process of media use, teenagers should pay attention to privacy protection and avoid revealing personal information and privacy. At the same time, you should also learn to protect your network security to avoid being subjected to online fraud and attacks.

To sum up, in terms of media use and satisfaction, Chinese teenagers need to improve media literacy, rationally arrange media use time, cultivate critical thinking, strengthen social interaction and pay attention to privacy protection. Through these improvement measures, the positive role of the media can be better played to promote the all-round development of young people.

3 Discussion about major findings of objective 3

1) Innovative tea drinks: Combining modern food culture and health concepts, innovative tea drinks, such as developing low-sugar, low-calorie, decaffeinated tea drinks, or combining the tastes and cultures of different countries, launching fusion tea drinks, such as tea cocktails, tea lattes, etc.

2) Application of science and technology: The use of modern scientific and technological means, such as intelligent tea sets, VR/AR technology, etc., to provide more convenient and intelligent tea culture experience for young people. For example, the development of intelligent tea sets, through the mobile phone APP to control the temperature of the tea set, tea brewing time, etc., to improve the convenience and accuracy of tea brewing.

3) Fashion elements: The combination of tea culture and modern fashion elements, such as the design of fashionable tea sets, tea room decoration, etc., to attract the attention of young people. At the same time, tea culture activities can also be held, such as tea art performances, tea parties, etc., so that young people can feel the charm of tea culture in a fashionable atmosphere.

4) International development: Strengthen the international development of tea culture and promote the international dissemination and exchange of Chinese tea culture. By opening tea rooms in foreign countries and holding tea culture activities, more young people can understand and fall in love with Chinese tea culture.

5) Cultural education: Strengthen tea culture education for young people, and let them understand the history, cultural connotation and tea art skills of tea culture through courses, lectures, exhibitions and other forms. This helps to improve young people's tea culture and promote the inheritance and development of tea culture.

To sum up, combining the traditional culture of tea culture with modern elements can innovate tea drinks, utilize technology applications, integrate fashion elements, promote international development and strengthen cultural education. These measures help attract more young people to participate in and pay attention to tea culture, and promote the inheritance and development of tea culture.

4 Discussion about major findings of objective 4

1) Digital media and social media communication: Use social media platforms (such as Weibo, wechat, Douyin, etc.) to create special tea culture accounts or pages, and regularly publish content related to tea culture, such as tea ceremony demonstration, tea knowledge, tea culture activities, etc. Use short videos, live broadcasts and other forms to attract the attention of young audiences.

2) Interactive content: Design interactive content, such as online tea art courses, tea culture knowledge competitions, tea art experience activities, etc., to encourage users to participate and share, and form a good word-of-mouth communication.

3) Virtual Reality (VR) and augmented reality (AR) technology **: The use of VR and AR technology to create a virtual tea culture experience space, so that users can feel the charm of tea culture. This innovative experience can attract the interest of technology enthusiasts and young people.

4) Cross-platform cooperation: Cooperation with other fields or brands, such as cross-border cooperation with fashion, tourism, health and other fields, to jointly promote tea culture. At the same time, we can cooperate with science and technology companies to develop scientific and technological products of tea culture, such as intelligent tea sets.

5) Story-based marketing: By telling stories related to tea culture, such as the planting and production process of tea, and the growth experience of tea artists, it increases the emotional value of tea culture and enhances the resonance and sense of identity of the audience.

6) Data analysis and optimization: Using data analysis tools to analyze the behavior and interests of the audience, so as to more accurately push the relevant content of tea culture. At the same time, according to the feedback of the audience, the promotion strategy is constantly optimized to improve the promotion effect.

7) Cultivate tea culture ambassadors: Cooperate with well-known personalities or opinion leaders to cultivate a group of tea culture ambassadors and promote tea culture through their influence.

To sum up, in the era of science and technology, we can use a variety of modern communication means and strategies to promote tea culture. Through digital media, social media, interactive content, VR/AR technology, cross-platform cooperation, story-driven marketing, and data analysis and optimization, we can more effectively attract the attention and participation of young people and promote the inheritance and development of tea culture.

9. Recommendation

You may provide itemized recommendations based on your research findings in three aspects:

1 Recommendation for Policies Formulation

1) Strengthen tea culture education and popularization

Tea culture courses are introduced in primary and secondary schools so that students can understand and cultivate their interest in tea culture from an early age.

Universities are encouraged to set up tea culture-related majors or courses to train more talents for the research and promotion of tea culture.

2) Strengthen the combination of tea industry and tourism

Develop tea culture-themed tourism routes and products to attract tourists to experience Guangzhou's tea culture.

Support the cooperation between the tea industry and the tourism industry to jointly promote tea culture and increase the added value of the tea industry.

3) Strengthen tea culture exchanges and cooperation with the international community

Tea culture institutions and enterprises in Guangzhou are encouraged to establish cooperative relations with international tea culture organizations and research institutions to jointly promote tea culture. Support Guangzhou's tea culture products and services to the international market, improve the international influence of Guangzhou's tea culture.

2 Recommendation for Practical Application

1) Innovate the way of promoting tea culture

Combined with modern technological means, such as virtual reality, augmented reality, etc., to provide young people with an immersive tea culture experience.

Make use of social media, short videos and other platforms to produce interesting and understandable content related to tea culture to attract the attention of young people.

2) Hold tea culture festivals

Tea culture festivals, tea art competitions and other activities are held regularly to improve the social influence of tea culture. Enterprises, communities and other organizations are encouraged to participate in tea culture festival activities to expand the coverage and participation of activities.

3 Recommendation for Further Research

1) Encourage young people to participate in the protection and inheritance of tea culture

Scholarships and grants for the protection and inheritance of tea culture have been set up to encourage young people to study and study tea culture in depth.

Build a platform to provide young people with opportunities to participate in the protection and inheritance of tea culture, such as volunteer activities, cultural inheritance projects, etc.

2) Hold tea culture festival activities

Tea culture festivals, tea art competitions and other activities are held regularly to improve the social influence of tea culture.

Enterprises, communities and other organizations are encouraged to participate in tea culture festival activities to expand the coverage and participation of activities.

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USING NEW MEDIA FOR PROMOTING CHINESE MUSICAL THEATER OF MUSICAL
FACULTY, GUIZHOU NORMAL UNIVERSITY

การใช้สื่อใหม่เพื่อส่งเสริมละครเพลงจีนของคณะดนตรี มหาวิทยาลัยกุ้ยโจว

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เจ้า ชือหวี และกนกรัตน์ ยศไกร

ABSTRACT

The objectives of this research were: (1) to study the situation of Guizhou musical theater in the People's Republic of China; (2) to study the role of new media for population data, media exposure, use and satisfaction and opinion of music students' art musical; and (3) to propose the development of musical theater in Guizhou Normal University.

The research methodology was mixed methodology research, including both quantitative and qualitative studies. Regarding the qualitative study, the study tool was the literature data. This literature is derived from the relevant literature on the concepts, principles, theories and related studies of musical theatre. Data collection was conducted by the investigator through the online literature. Analysis of the content of the collected data. The quantitative research object was 400 students from the music department of Guizhou Normal University. The sample size was 400, determined by the attributes and aims of this study and obtained from the basic sampling theory of Mt. The instrument used for data collection was a questionnaire and the statistics used for data analysis

The research findings were found that: (1) through the Internet, literature and other media, I know that there are very few musicals in Guizhou, and there are even fewer award-winning musicals, including only a few so-called local musicals; (2) students of Guizhou Normal University like Tik Tok, a new media platform, which has the richest resources; and (3) suggest some famous people use the new media platform to promote the musical culture.

Keywords: New Media, Promote, Chinese Musical Theater

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาสถานการณ์ของละครเพลงกุ้ยโจว ในสาธารณรัฐประชาชนจีน (2) เพื่อศึกษาบทบาทของสื่อใหม่ต่อข้อมูลประชากร การเปิดรับสื่อ การใช้ความพึงพอใจ และความคิดเห็นต่อศิลปะดนตรีของนักศึกษาดนตรี และ (3) เพื่อเสนอการพัฒนาละครเพลงในมหาวิทยาลัย กุ้ยโจว

การวิจัยนี้เป็นการศึกษาแบบผสมผสาน ใช้การวิจัยเชิงปริมาณและการวิจัยเชิงคุณภาพ ในการศึกษาเชิงคุณภาพ เครื่องมือในการศึกษาคือ ข้อมูลวรรณกรรม วรรณกรรมนี้ได้มาจากรวมกันที่เกี่ยวข้องกับแนวคิด หลักการ ทฤษฎี และการศึกษาที่เกี่ยวข้องกับละครเพลง ผู้วิจัยดำเนินการรวบรวมข้อมูลผ่านวรรณกรรมออนไลน์ การวิเคราะห์เนื้อหาของข้อมูลที่รวบรวม วัตถุประสงค์เชิงปริมาณคือนักศึกษา 400 คน จากคณะดนตรีของมหาวิทยาลัยกุ้ยโจว ขนาดกลุ่มตัวอย่างจำนวน 400 คน กำหนดโดยคุณลักษณะและจุดมุ่งหมายของการศึกษารุ่นนี้ และได้มาจากทฤษฎีการสุ่มตัวอย่างพื้นฐาน เครื่องมือที่ใช้ในการรวบรวมข้อมูล คือ แบบสอบถาม และสถิติที่ใช้ในการวิเคราะห์ข้อมูล

ผลการวิจัยพบว่า (1) ประชาชนรู้ว่ามิใช่ละครเพลงกุ้ยโจว ผ่านอินเทอร์เน็ต วรรณกรรม และสื่ออื่น ๆ น้อยมาก และยังมีละครเพลงที่ได้รับรางวัลน้อยกว่าด้วยซ้ำ ซึ่งรวมถึงละครเพลงท้องถิ่นเพียงไม่กี่เรื่อง (2) นักศึกษาของ มหาวิทยาลัย

гүйโจว เลือกใช้แอปพลิเคชันติ๊กต็อกซึ่งเป็นแพลตฟอร์มสื่อใหม่ที่มีทรัพยากรที่ครบครันที่สุด และ (3) แนะนำให้คนดั่งใช้แพลตฟอร์มสื่อใหม่เพื่อส่งเสริมวัฒนธรรมดนตรี

คำสำคัญ: สื่อใหม่ การส่งเสริม ละครเพลงจีน

1. Introduction

Music and the media are closely linked. Musicians use various media outlets to promote their work. They integrate the visual and auditory media into their everyday lives. The Internet and television are the two most common ways for musicians to promote music, along with radio and television. Music has always been provided through radio, which was a medium from the beginning. Music artists can use content such as music videos, lyric videos, pictures or skits to demonstrate their style and personality. Creating content and distributing content is an important part of any music industry strategy.

2. Research Questions

- 1.What is the situation of Chinese musical theater in Guizhou Province?
- 2.What is the demographic data, media exposure, use and gratification of the Musical faculty?
- 3.What is the opinion of the students to Chinese musical theater promotion?
- 4.What is the suggestion to develop Chinese musical theater promotion at Guizhou Normal University?

3. Objectives

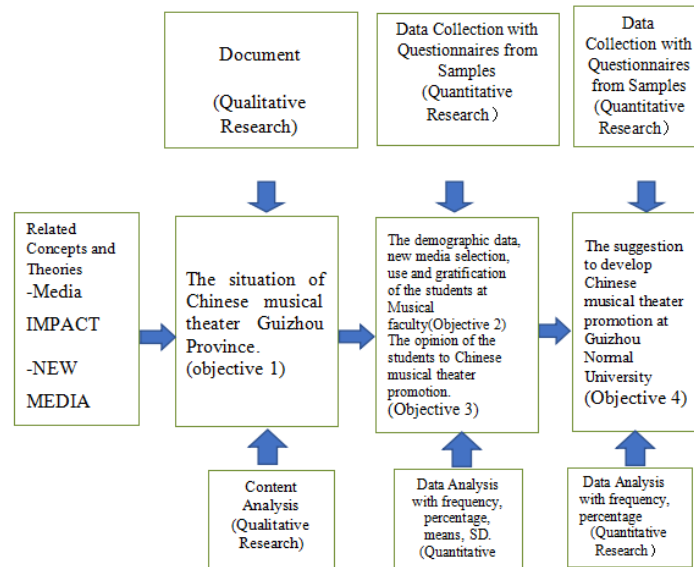
- 1.To study situation of Chinese musical theater in Guizhou Province.
- 2.To study the demographic data, media exposure, use and gratification of the students at Musical faculty.
- 3.To study the opinion of the students to Chinese musical theater promotion.
- 4.To propose the suggestion to develop Chinese musical theater promotion at Guizhou Normal University.

4. Literature Review

New media

Musical theater

5. Conceptual Framework



6. Research Methodology

The research mainly uses the use of quantitative research methods. The research objectives were: (1) To study situation of Chinese musical theater Guizhou Province, (2) To study the demographic data, media exposure, use and gratification (3) to opinion of musical student at Guizhou Normal University to role of new media for artistic musical theater, and (4) To propose the suggestion to develop musical theater at Guizhou Normal University. The research was mixed methodology design which were comprised of quantitative and qualitative research. There were three processes of research which were research proposal preparation, research procedures, and research report. The research procedures consisted of three steps; (1) Determining the situation of Chinese musical theater Guizhou Province; (2) Exploring the demographic data, media selection, use and gratification (3) Determining the opinion of musical student at Guizhou Normal University regarding using new media for promotion Chinese musical theater; and (4) Proposing the suggestion to develop musical theater at Guizhou Normal University.

1. Population and Sample

Population: Students in Musical department of Guizhou Normal University 500 (In 2023, The School of Music, Guizhou Normal University)

2. Scope of Research

Scope of Content to Study

1. The development status of Chinese musicals.
2. The development status of musicals in Guizhou Province.
3. The role of new media in the musical theatre industry.

Scope of Population/Sample

400 students majoring in musical theater at Guizhou Normal University.

The target of this study is mainly 2, including 500 students in the music department of Guizhou Normal University.

Sample size: 400 samples based on the Elementary Sampling Theory of Taro Yamane (Taro Yamane table, 0.05)

3. Research Instrument

Questionnaire

4. Data Collection

Through the Internet, literature and other media to query relevant information, I learned that there are few musicals in Guizhou province, and even fewer musicals have won awards, among which there are no so-called local musicals. First won the award of the musical is in December 2017, by the incumbent of Guizhou university music dean Mu Weiping teacher and other creators and starring the love elder sister under the river to wash clothes, originally in table state including art performance and the first minority art performance, also won the sixth Guizhou minority art play silver award, best music creation, best performance.

In the following years, local musicals were almost silent in Guizhou province. Until 2023, several musical works appeared, but the response was mediocre and few people paid attention to it.

The closest Chinese musical to the public is Hunan TV's Voice into the Heart. Super-Vocal is a reality TV show featuring a music idol boy group launched by Hunan Satellite TV in mainland China in 2018. The word musical has been mentioned in the show, but none of them can be called a musical. The only thing that can be related to the musical is that some of the songs are extracted from the musical. In addition to airing on TV media, Super-Vocal is also broadcast simultaneously on iQiyi and Mango TV platforms, and is broadcast live on Weibo. The multi-level diffusion information transmission mode of Weibo enables users to know the relevant information they want to know anytime and anywhere. The network linkage further expands the publicity channels of the program and promotes the integration of the related resources of the program.(Sun Yifei, 2020, the mass dissemination of opera musicals in the new media environment Take Super-Vocal as an example)

In Guizhou province musical is almost after the reality show began to have a great improvement, with the development of the Internet and new media for the user to become information disseminator and processor provides the conditions, promote the past relatively small opera, musical, to some extent popularized the opera, musical the artistic form, bring more people into the theater?

Take the musical market as an example. According to statistics, in 2018, the size of China's musical market was 448 million yuan, and reached 721 million yuan in 2019, with a year-on-year growth of 60.94% . In 2020, due to the COVID-19 epidemic, the box office revenue of musicals declined, but many musicals, such as the musical Apollonia, still received good word of mouth and box office revenue.(Sun Yifei, 2020, the mass dissemination of opera musicals in the new media environment Take Super-Vocal as an example) With the continuous development of Internet media, the speed of information dissemination is fast, the communication content is rich, and the audience is expanding, so the communication effect shows a superimposed effect. In recent years, with the support of joint government departments and national art Fund, Guizhou province has launched some original large-scale musicals with local ethnic minorities in Guizhou.

5. Data Analysis

Opera, musical, the artistic form in China is still relatively small, for the public, the art form is elegant and have distance, and the voice into the heart to the popularization to the opera, musical, eliminate the part of the audience "misunderstanding" and "prejudice", brought some social influence, promote the development of the opera, musical market and the development of opera, musical education, promote the artistic form.

In the era of new media, more attention should be paid to giving full play to the advantages and functions of new media, integrating and releasing different types of information through various new media

social platforms, to create a communication matrix and improve the communication effect of information related to musicals. In addition, when using new media platforms for communication, we should pay attention to combining the characteristics of different platforms and user preferences. At the same time, we should also combine the advantages of localization to show highlights and attract the attention of the audience.

7. Conclusion

Section 1 Situation of Chinese musical theater at Guizhou Province Section 2: Demographic data, media exposure, use and gratification of the students at Musical faculty Section 3: Result of Data Analysis for Research Objective 3 the opinion of the students to Chinese musical theater promotion Section 4: Result of Data Analysis for Research Objective 4 the suggestion to develop musical theater promotion at Guizhou Normal University

The research procedures consisted of four steps; (1) to study situation of Chinese musical theater at Guizhou province, (2) to study the demographic data, media exposure, use and gratification of the students at Musical faculty (3) to study opinion of musical students to Chinese musical theater promotion, and (4) to propose the suggestion to develop musical theater promotion at Guizhou Normal University.

It uses a mixed method of qualitative and quantitative research. Regarding the qualitative research, the research tool is the literature data. The literature is derived from the relevant literature on the concepts, principles, theories and related studies of musical theatre. Data collection was conducted by the researcher through online literature. Content analysis of the collected data.

Section 4 Result of Data Analysis for Research Objective 4: The Suggestion to develop Musical theatre at Guizhou Normal University

In the quantitative research, the researchers used the non-probability method to determine the student population of the music department of Guizhou Normal University. The sample size is from the Yamane taro (1973) formula and contains 400 samples. The investigators used the questionnaire as a quantitative research tool and consists of 4 parts. Section 1: Situation of Chinese musical theatre at Guizhou province Section 2: Result of Data Analysis for Research Objective 2: Demographic data, media exposure, use of gratification of the students at Musical faculty Section 3: Result of Data Analysis for Research Objective 3: Opinion of musical students to Chinese musical theatre promotion, and Section 4: Result of Data Analysis of Research Objective 4: The Suggestion to develop Musical theatre at Guizhou Normal University.

Conclusion of research results

Section 1: Situation of Chinese musical theatre at Guizhou province

Section 2: Result of Data Analysis for Research Objective 2: Demographic data, media exposure, use of gratification of the students at Musical faculty

In this study, more samples were available than "female", grade is a freshman, learning "music education" mostly, professional accounted for 33.0%.

The sample used the new media "Tik Tok", most of them using "6.1-8 Hours" and "1-2 Hours" using new media to learn. Most people first know the musical in "high school stage", and most of them are known through "TV program". They prefer to watch the musical through "Watch online", and the musical "Performance personnel" is the highest.

In the use of new media can improve the professional, most of the samples think "can" is the highest. From the perspective of more convenient new media learning, the most "Tik Tok" in the

sample. From the most convenient advantages of new media, "abundant resources" is the highest. From the time of use, most of the samples were most often in "before bedtime".

Section 3: Result of Data Analysis for Research Objective 3: Result of Data Analysis for Research Objective 3: Opinion of musical students to Chinese musical theatre promotion.

We can see that the sample has the smallest Mean of 1.0150 about "I think there are a lot of local musicals in Guizhou"(S.D.0.12170), and "New media will greatly promote the spread of traditional Chinese cultural variety shows" The Mean value has a maximum of 3.9550 (S.D.1.20066).

Section 4: Result of Data Analysis of Research Objective 4: The Suggestion to develop Musical theatre at Guizhou Normal University

The researchers compiled and analyzed the data according to the suggestions of the sample answers: (1) most of the samples did not know what the production process of the musical was needed, Only fewer samples know how the whole process is, (2) Most of the samples suggested promoting musicals, Get famous people to join you in interactive publicity, live or perform, It wasn't necessarily like a musical actor, Let them use various new media platforms for publicity, It would work even better, (3) Slightly more people think that, New media platforms can also be used to promote people for specific age groups, Like teenagers from a slightly lower age group, You can cultivate and learn to understand the culture of musicals from an early age.

8. Discussion

Based on the research objectives, the discussion will be presented as follows:-

1 (Major Findings of Objective 1-2)

The training of musical performance talents in China is highly dependent on school education, which is seriously out of touch with the market. In China, the popularity of musicals is narrow, lack of mass base, and there are few mature vocational training systems in the society, mainly within the system of professional art colleges. From the current situation, many students do not choose the musical theater major because of their hobbies and interests. The different art college talent selection standards are different, and the quality of students is uneven. Musical theater should not only learn various kinds of singing methods such as bel canto and pop singing, but also learn jazz dance, ballet dance and tap dance. They also dabble in drama performances, such as blanket work and skills. If students do not have a good foundation in school, learning will be difficult in the later stage. The teaching content of musical theater is complex and changing with each passing day, which puts forward high requirements for teachers' comprehensive ability level and the update of knowledge system.

Musical education in Guizhou province is out disconnect with the market. From the status quo, only a small number of musical graduates to develop abroad, most of the graduates are still facing the Chinese market, but for the so-called "international standards", our musical teaching system almost all western teaching mode for the core, ignored the national preferences in China, not according to the Chinese market demand to cultivate talents, great influence to the students' employment, the development of industry.

There are more than 20 undergraduate colleges and universities in Guizhou province, and only one university will offer musical theater major in 2023. Due to different comprehensive factors such as faculty strength and student source, the university's talent selection and training objectives are very different. Generally speaking, colleges and universities in first-tier cities have strong teachers and wide practical resources, while colleges and universities in Guizhou province are generally faced with problems

such as difficult to guarantee the quality of students and relatively backward teaching conditions. As a result, teaching contents can only be deleted as appropriate, and even graduation dramas can only be staged in the form of drama. Guizhou original musical commercial play less, due to the lack of solid work, lack of on site or tour project, most of the music professional students change after graduation, turn to theatre, dance theater and other fields, or follow the project "group", become "drift" gens, under pressure, difficult to fully into the creation of music.

2 (Major Findings of Objective 3)

Major provinces in China, the musical industry has entered the stage of rapid development, gradually build up the domestic musical unique cultural industry chain, online musical market development time is shorter than traditional offline operation mode, development speed and trend, in the online media from offline theater of information transmission, musical online performance also need to make changes and offline tour show the profound connotation of the musical, such as with more suitable for mobile terminal play watch technique to record the musical theatre. Similarly, the online business model of musical theater also needs to be changed accordingly.

With the help of major new media and platforms born in the era of network communication, creative teams and theaters create accounts on major social networking sites, and relying on big data traffic, they advertise advertisements on the platform for specific age objects. Before the musical, the musical actors can participate in various variety shows and even enter the live programs to promote the musical. These promotion methods that promote the core of the musical through brand, platform and personal image broaden the online market of the musical from multiple angles. In addition, the highly developed network communication and new media enable the musical to break through the traditional overall communication, expand the content to online and diversified secondary creation. In this way, it can greatly enrich the online content of musicals, but also increase the channels to attract potential consumers.

3 (Major Findings of Objective 4)

To explore the suitable local performance talent training mode, teachers should train students according to local conditions, in accordance with their aptitude. For students with weak foundation, we should ensure that their singing, dancing and performance abilities reach the professional level to provide conditions for their employment. For basic good students, to make full use of good four years, the basic skills training, comprehensive skills training, musical practice ability training, from "sound, stage, shape, table" basic training, to the musical fragments, complete drama report performance, practice drama, graduation drama, step by step, stimulate students' subjective initiative. In teaching, students should enhance their understanding, attempt and exploration of Chinese works, be familiar with local humanities, history, ethics, and understand the needs and appreciation of Chinese people.

Colleges and universities should also regard the musical as a serious, improve students overall art and cultural literacy, on the basis of the original course appropriate increase courses, teachers can more complete musical knowledge, students receive more abundant music education, and now every school teachers do not completely match the development of modern musical, so between colleges, colleges and external troupes cooperation and communication to enhance the level of teachers and students. Schools to complementary advantages, joint training methods improve teaching quality, in addition, can invite the international first-class experts, such as Broadway, west practitioners, workshops, master class, and joint teaching and performance practice, open teachers and students, enhance the comprehensive ability of teachers and students and professional level, gradually narrow the gap.

9. Recommendation

1 Recommendation for Policies Formulation

First, the government provides policy support in theater planning and clustering of the musical industry. We can draw lessons from the mature experience of the development of musical market in Japan and South Korea, and at the same time, by referring to the development of musicals in Europe and America, the industrial cluster can be realized. It can be planned and designed in first-tier cities such as Beijing or Shanghai, and mainly built as a landmark cultural industry.

Second, the government should vigorously support musical works from different regions, cultural backgrounds and age levels in China. In terms of content expression, we should inherit and develop excellent cultural thoughts and traditions to reflect Chinese reality; in music expression, it should include national music elements, conform to the Chinese aesthetic habits; in stage creation, we should cooperate with the content, theme and style. Creators are encouraged to study the ontology of musicals, and sort out the uniqueness of musicals from various perspectives, including the differences and connections with Chinese song and dance opera, national opera, and Chinese traditional opera, so as to create classic musical works that not only conform to international rules, but also conform to Chinese regional characteristics and cultural traditions.

Third, we should strengthen the construction of teachers, improve the local art teaching content, and promote the "through" teaching training. The training of all-around musical talents requires a team of all-round teachers. Teachers of vocal music, dance and drama performance should learn relevant skills and knowledge across disciplines. Schools should make overall plans for the teaching materials, and collect the materials of domestic and foreign classical musicals, performance theory works, training courses of dance forms, basic lines and other materials. At the same time, start and improve the lecture construction of vocal music, dance, performance and other courses, improve the relevant content of ethnic vocal music, folk dance and Chinese opera, and improve the teaching level through teaching discussion, open demonstration courses, scientific research topics and teaching competitions. We can establish and improve a comprehensive practice platform for musical performance talents through the cooperation between colleges and theaters, colleges and troupes, and music festival activities, and provide role practice opportunities for teachers and students of professional universities in a planned way. In this way, it can not only train musical reserve talents, but also save the time of recruiting roles for commercial performances, reduce the operating cost, and achieve a win-win situation.

Fourth, cultivate a variety of applied talents centered on musical theater. An excellent musical also needs screenwriters, choreography, director, choreography, stage design, and even the photography and market management urgently needed in the online market. Explore establishing collaborative platform of musical mode, integration of resources, musical market industry chain, combined with the time background considering the spread of the Internet context, using a variety of audio-visual language form and use new technology to change, to make up for the immersion of two-dimensional plane, rich musical online form and content, from multiple angles to promote the development potential of China's musical industry.

2 Recommendation for Practical Application

To explore and cultivate the marketing mechanism suitable for localization, the relevant workers should accurately locate the Chinese market and adopt the "4P marketing combination strategy" in line with the market demand.

In terms of products (Product), it is not only to create excellent musical works, but also to determine the production investment scale according to China's national conditions. The cost of large-produced musicals is high in terms of personnel, stage design, stage and other aspects. In order to make profits as soon as possible, the strategy of high ticket price is often adopted, which is easy to fall into a vicious circle. The precise positioning of small and medium cost production is easy to recover the cost, and can adopt the mode of low ticket price and wide tour to achieve market expansion.

In terms of Pricing (Price), as young white-collar workers and students are the main audiences of musicals, and they are facing multiple pressures from study and life. The low ticket price strategy will help to attract young audiences, cultivate musical audiences and maintain a higher attendance rate. On the contrary, audiences who are not sensitive to the price can share the cost of production and promotion through pricing strategies that meet the market demand, such as gold package, couple package and family set package.

In place (Place), resident performances and tours are the most commonly used forms of musicals. Due to the obvious differences in regional characteristics in China, the "on-site" and "tour" modes can promote the popularization of musicals, strengthen brand building, and bring a sustainable development platform for practitioners. The "on-site" mode cannot be separated from the in-depth cooperation between the institutes and the troupes. Through the accumulation of performances, it realizes product optimization and cost dilution, and finally realizes the expected benefits. At present, the "tour" mode is mainly concentrated in first-tier cities. Other second-and third-tier cities cannot cover the performance cost due to the relatively small market. Therefore, other comprehensive commercial means need to be considered as used to achieve the goal.

In terms of promotion (Promotion), for government fund projects, it is necessary to optimize the project assessment mechanism, combine public welfare with marketization, allocate publicity funds, and put forward requirements for the publicity effect of the products. For the publicity of musical theater, it is necessary to make full use of the advantages of media to combine online and offline publicity with interactive activities to achieve accurate publicity and improve the communication effect. At the same time, the audience base and acceptance environment should be cultivated through long-term research and promotion.

3 Recommendation for Further Research

To explore more possibilities for the combination of new media and music culture. In the current new media environment, the consumer behavior pattern has changed to arouse resonance, confirmation, participation in interaction and shared communication. Only with a thorough understanding and analysis of consumer needs, can we accurately provide the services needed by consumers, and the current consumers have multiple identities and multiple types of needs. On the one hand, consumers will according to their own demand consumption of different products, to different enterprise feedback commodity information, the interaction between buyers and sellers, on the other hand, on the mobile screen, the overlapping of information channels, make the interaction and information sharing spread further expand, the combination of these two aspects can constitute a network diversification, personalized database. How to find the appropriate data node in such a large audience network, to find personal needs has become the key to precision marketing. This requires to collect a variety of information of the audience, analyze their related music needs, and then carry out the corresponding marketing publicity.

Under the background of "new media era", using data acquisition and integration analysis, to explore the target audience of musical content, take in a variety of electronic screen and media platform

combined across screen marketing, deepen the audience's memory and perception, thus arouse the audience interest, can be more effective and truly widely mining musical huge potential online market.

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USING MOVIE MEDIA TO PROVIDE THERAPY AND BOOST MORALE FOR WORKING PEOPLE CASE STUDY: A BEAUTIFUL MIND (2001)

การใช้สื่อภาพยนตร์เพื่อบำบัดและเสริมสร้างกำลังใจสำหรับกลุ่มวัยทำงาน

กรณีศึกษา: ภาพยนตร์เรื่องผู้ชายหลายมิติ (2544)

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ABSTRACT

The objectives of this research were: (1) to study the mental and psychological problems of young and middle-aged people in the workplace; (2) to explore the impact of movies on the mental and psychological state of young and middle-aged people in the workplace; and (3) to propose the movie “A Beautiful Mind” as a movie media to provide spiritual healing and have a positive impact on young and middle-aged working people.

The research methodology was mixed methodology research. Combining quantitative research and qualitative research. The form of the study was a mixed research method, i.e., a combination of questionnaire survey and on-line interviews. The outline of the questionnaire survey and online interviews focused on the results of the impact of the case study movie A Beautiful Mind on the psychological and mental state of the research participants.

The research findings were found that: (1) popularity of movie therapy, Proof that movie therapy will gradually spread to clinical practice in China; (2) movie communication has an impact on the mental state of young and middle-aged working people; and (3) demonstrate that dissemination through the media of movie can alleviate and ameliorate the mental and psychological pressures faced by young and middle-aged workers, as well as the negative factors arising in their lives.

Keywords: Movie Media, Therapy, Morale, Working people, A Beautiful Mind

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาปัญหาสภาพจิตใจของกลุ่มคนวัยทำงาน (2) เพื่อสำรวจอิทธิพลของภาพยนตร์ที่ส่งผลต่อสภาพจิตใจของกลุ่มคนวัยทำงาน และ (3) เพื่อเสนอภาพยนตร์เรื่องผู้ชายหลายมิติ เป็นสื่อภาพยนตร์ในการเยียวยาสภาพจิตใจที่ส่งผลดีต่อกลุ่มคนวัยทำงาน

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน ได้แก่ เชิงปริมาณที่เป็นแบบสอบถามและเชิงคุณภาพที่เป็นการสัมภาษณ์ออนไลน์ โครงร่างของการสำรวจนี้มุ่งเน้นไปที่อิทธิพลการเสริมสร้างสภาพจิตใจของภาพยนตร์กรณีศึกษาเรื่อง “ผู้ชายหลายมิติ”

ผลการวิจัยพบว่า (1) ความนิยมของภาพยนตร์บำบัดนี้ พิสูจน์เห็นว่าภาพยนตร์บำบัดค่อยๆ พัฒนาไปยังคลินิกการบำบัดสภาพจิตใจในประเทศจีน (2) การสื่อสารภาพยนตร์มีอิทธิพลต่อสภาพจิตใจของกลุ่มคนวัยทำงาน และ (3) แสดงให้เห็นว่าภาพยนตร์ที่เผยแพร่สามารถบรรเทาความกดดันทางจิตใจของคนงานอายุน้อยและกลุ่มคนวัยทำงานที่มีปัจจัยด้านลบในชีวิต

คำสำคัญ: สื่อภาพยนตร์ การบำบัด กำลังใจ คนวัยทำงาน ภาพยนตร์เรื่องผู้ชายหลายมิติ

1. Introduction

Nowadays, with the development of the contemporary movie industry, the trend of content diversification and technology digitization continues to emerge. In terms of content diversification, movie production companies are increasingly focusing on creating diversified content, including literary movies, action movies, science fiction movies, romance movies, family ethics movies and other types of movies. Audiences are increasingly interested in the novel diversity and artistry of movie expressions. In terms of technical digitization, the continuous advancement of movie production technology and the widespread application of special effects and digital technology have made contemporary movies more sensory attractive, such as visual and auditory experiences, thus attracting many audiences.

At the same time, as the content and form of movies are constantly changing, social groups will continue to have a continuous curiosity about movies. For example: the strong sensory stimulation shown in science fiction movies makes people's hearts surging; the expression of delicate emotions shown in love movies makes their hearts ripple; the storylines and symbolic symbols with philosophical connotations shown in literary and artistic movies make the audience's emotions and Emotions are brought into it and the philosophy of life is understood. In today's rapidly developing modern society, people's work and life pressures are increasing day by day, and they seek physical and spiritual solace in their spare time.

According to the latest data released by the World Health Organization, there are approximately 450 million people with mental health disorders around the world, three-quarters of whom live in low- and middle-income countries. In most countries, less than 2% of health care funding is spent on mental health, and one-third of people with schizophrenia, more than half of people with depression, and three-quarters of alcohol abuse cause mental disorders every year. who do not have access to simple, affordable treatment or care. Additionally, around the world, someone dies by suicide every 40 seconds. However, most patients with mental disorders suffer from psychological and mental double blows due to excessive work pressure, and ultimately cannot bear the mental torture and suffer from mental illnesses such as depression, anxiety, and bipolar disorder. So, in today's rich and diversified social system, whether it is work needs or life needs, people can always find a "soul harmonizer" that suits them in the surplus value of society, that is, people can make their bodies better through some practical activities. To relax and relieve the mind, for example, using the movie media to communicate to the audience can heal the mind and solve mental and psychological problems (<https://www.who.int/zh>)

Yin Yuqing (2022), Exploring the healing function of animated movies--Taking Robotech as an example. Pointed out that animated movies with healing functions can make people feel happy, inspire people to think about real life, and guide people to pursue inner happiness, which is an urgent need at present. Ge Hongbing (2021) believes that creative writing emphasizes the educational significance, aesthetic significance, industrial value and professional value of writing. On the contrary, therapeutic writing believes that in addition to being an internal psychological comfort to the writer, the meaning of writing to the outside world is "silence" and "negative". On the contrary, therapeutic writing believes that writing, in addition to being an internal psychological comfort to the writer, has a "silent" and "negative" meaning to the outside world. It uses words to "describe" or "express" the relationships between people. There is no preconceived theoretical or practical reference for communication. Everything is placed at the level of life itself that has not yet been reflected and is in a state of "recollection". Everything is placed at the level of life itself, and everything has not yet been selected, and is in a state of "remembering", describing, expressing and creating. This constitutes the "viewing" of writing by healing writing.

2. Research Questions

1. What are the current psychological and spiritual problems among young and middle-aged people in the workplace.
2. What is the spiritual healing content in the movie media.
3. How is the effect of the movie "Beautiful Mind" on the mental health of young and middle-aged people in the workplace.

3. Objectives

1. To study the mental and psychological problems of young and middle-aged people in the workplace
2. To explore the impact of movies on the mental and psychological state of young and middle-aged people in the workplace
3. To propose the movie "A Beautiful Mind" as a movie media to provide spiritual healing and have a positive impact on young and middle-aged working people

4. Literature Review

Theory of Communication

Communication is the compilation of a symbol by an editor who understands the material world, and the transmission of the symbol by a sender through a channel to the receiver of the symbol, who then decodes the symbol and feeds back what he or she understands and realizes to the source that sent the symbol, which is communication. The reason why communication exists in human society is that human beings are made up of eyes, ears, and mouths, and after receiving reactions from things other than themselves through their eyes and ears, they send them out through their mouths and influence their surroundings, society, and even the entire world, which can be seen as the prototype of communication, i.e., the initial form.

From the beginning of the emergence of communication in human society, many scholars have tried to interpret communication and contribute to its development. Beginning with Schramm, the originator of communication, and continuing with the invention of paper printing and electronic technology, he was keenly aware of this new horizon and used it to take communication out of the United States and into the world, especially to large areas of land that were not yet ready for development. At the end of the Second World War, countries were in need of development to quickly recover from the damage caused by the war, and communication studies was one of those development projects. It can be said that the development of communication has continued throughout the ages, especially in economic development, where communication has been instrumental in the development of areas such as product marketing. In the political sphere, too, communication has played a vital role in the unification of the people's consciousness and the revival of the nation.

SMCRE' Model by Lasswell

With the emergence of the S-C-R-M-E model, a large number of communication theories have been produced, especially in marketing communication, each enterprise's advertising model will be used in the model, which is conducive to the enterprise to obtain market feedback, so as to improve and deliver more influential and contagious advertisement content to the product audience, and to promote sales. In addition, the communication model is also used in traditional and digital media, such as television,

magazines, newspapers, social media, and other forms of media with audience inertia, based on the process of encoding and decoding, so that the audience to obtain their own cognitive understanding.

In communication theory, a message is edited and symbolized by the sender and then sent to the receiver, where the original message is collected and integrated and given symbolic characteristics that the receiver can or wants to understand. When the receiver receives the edited and packaged message, it produces the feedback expected by the sender, which includes changes in the receiver's consciousness, cognitive changes, and changes in the receiver's emotional and psychological state.

From the viewpoint of the receiver's feedback in the SMCRE model, the movie content is edited and modified through the construction of the movie language and sent to the receiver, i.e. the audience, and their emotional resonance changes with the rhythm of the movie language in the process of the audience watching the movie.

To sum up, movie is a characteristic existence in the framework system of communication, which enriches the diversity of information dissemination, and also adds that the receiver, i.e. the audience, can produce feedback not only limited to emotional, psychological, spiritual, empathic and resonance elements when accepting the symbolic audio-visual language of the movie. From the perspective of the SMCRE model, the focus of this paper is on the influence of film media communication on the inner psychology and spirit of the audience (viewers), from which the influence of film media on viewers can be analyzed further from the three dimensions of the film's narrative style, lighting and colour, and sound.

Movie Tone - The tone of the colour of the movie screen. Under the design and conception of the director and cinematographer, it is created by the combined efforts of photography, lighting, costume, make-up, scenery and props. It includes hue contrast, saturation contrast, warm and cold contrast, and is a kind of colour impression. It is a powerful means of setting the atmosphere and conveying the theme of the movie. It is also an important expression of the director's personal style. movie tone - the contrast between light and darkness (brightness contrast), high tone, dark tone, grey tone (black and white screen only shadow, colour screen shadow and tone cannot be divided) As we all know, there are colourful movies, there are also black and white, these various movie tones and colour performance is not only the technical level of the movie to grasp, but also the psychology of the director and his style of the composition of a potential form of expression.

There are usually two types of directors who follow the principle of black and white images: either they are the lonely sticklers who are rich in the sentimental and nostalgic qualities of the old times, or they are the adventurers who are brave enough to explore the harsh images in the new times. "Wim Wenders' Under the Dome of Berlin, one of the Four Masters of the New German Cinema, clearly provides evidence of the former. In Park, Wenders uses the contrast between black-and-white and colour images to form a unique concept of cinematic aesthetics, separating the touchstones of two worlds with their severance. The movie adopts the subjective point of view of West Berlin's guardian angels, Daniel and Cassiel, as the camera follows them through the city, listening to people's dreams and worries. The black and white images describe the world of the angels, what they hear and see is completely not their own pallor, is not to feel and touch the illusion, in the post-war ruins Wenders with a cold monochrome tone record full of barren, the scars of war is also eroding this fascist country, no beauty and no colour to speak of in every scene makes people more and more nostalgic for the pre-war beauty, the reconstruction of the German aging and slow pace like the stumbling said Germany's aging and slow pace of reconstruction is like the stumbling storyteller who was abandoned by the world to the corner of history by the former glory, the shadow treatment here is as grey as possible, the lighting is weak. And in the circus female trapeze Danmier saw and listened to her heartfelt voice after falling in love with her, the natural light treatment

gradually soft and vivid, light and full up, especially in the poncho car in the heroine broadclothes nap in the scene, carcass on the luster of the carcass has never had a sense of granularity and magnificence, a certain mood in the flow of the eyes of Danmier began to nourish. When he decides to give up his angelic identity and falls into the mortal world in pursuit of palpable and real love, the cold black and white is immediately converted into bright colours, and even the wanton graffiti on the wall is beautifully mottled with colours, love is the light of salvation, and the source of colours. Wenders has always been seeking spiritual redemption. In his other famous movie "Paris, Texas", the hero who is waiting for forgiveness and confession is searching for his missing family/love, and the dark and depressing tones of the movie represent the unbearable past and a heavy sense of guilt, while the rose-red colour in the scene when he meets his child and his mother testifies to the conversion of the wandering son and his spiritual enlightenment, which in fact completes the emotional return and spiritual demand of Wenders. In fact, it completes Wenders' emotional return and spiritual appeal. After many years of integration into the American culture, Wenders still felt that he could only make American movies with a German flavour, and that the identity of the leader of the road movie was in fact the identity of Wenders, who was always in the process of wandering and searching for his own identity. The personal experience of lack of faith is always expressed in Wenders' movies as the state of being on the road, and the result of wandering and searching is often the beginning of a new period of wandering and searching, which is repeatedly presented in the contrast between light and dark shades and the conversion of obscure and bright colours.

It can be seen that the use of light and colour in a movie will directly or indirectly show the characters' emotions, the background of the plot and other elements, which can also be transmitted to the audience's psychology and perception to get a certain response.

Movie sound mainly includes music, sound, dialogue, monologue, and off-screen sound. The role of movie sound in a movie is mainly to produce different background music, environmental sound, character dialogue, protagonist monologue, and sound outside of a certain frame according to the development of the storyline and the change of the character's emotion towards the production of different background music, environmental sound, character dialogue, protagonist monologue, and sound outside of a certain frame. The sound of the movie can directly reflect the ups and downs of the storyline, the state of the inner emotional changes of the characters, and at the same time, it can also quickly bring the audience into the movie plot, so that the audience and the character story to produce empathy, which in turn affects the audience's experience of watching the movie and the emotional changes, which can be seen that the movie music has a direct impact on the movie ontology performance and the audience's experience of the movie watching process.

Theory of Movie

Genre of movie

movie genres, also known as movie types, refer to categories of movies that are similarly classified based on their narrative elements and emotional responses. Most theories of movie genres are derived from literary criticism. The basic categories of movie include "fiction" and "documentary", from which other subcategories are born, documentary and documentary drama. Other subcategories include the legal movie, a movie that focuses on courtrooms and trials. Other fictional movie genres that may seem unrelated can be combined into new genres, such as the combination of horror and comedy in the Ghostbusters movie series. Other popular subcategories include romantic comedies and action comedies. movies can often be categorized according to scene, theme, emotion, format, target audience and budget. On the basis of scene one can distinguish between war movies, westerns or space opera movies, etc.; on the basis of

theme one can distinguish between science fiction, sports or crime movies, etc.; on the basis of emotion one can distinguish between comedy, horror or tear-jerking movies, etc.; on the basis of format there are two criteria, lenses (e.g., horizontally compressed wide-screen) and movie (e.g., 35 mm, 16 mm movie, 8 mm); on the basis of target audience one can distinguish between children's movies, youth movies and women's movies, etc.; and according to budget size one can distinguish between B-movies, blockbusters or small budget movies, etc. This shows that the film *A Beautiful Mind* is a genre film that combines biography, drama and mystery (<https://baike.baidu.com/editor/draft/draftload?type=draft&draftId=35296741>).

Some of the most common types of movies / film genres include:

Action: This type of movie generally involves a lot of action scenes including violence, like fighting or shoot-outs (with weapons), car chases and often lots of explosions. Some subgenres considered action movies include: disaster films, martial arts films, spy films and superhero films.

Adventure: This is a journey that often takes place in exotic locations and can involve exploration or a quest. While there is often action in this type of movie, it is not the main emphasis.

Animated: Instead of real actors on the screen, drawn images (nowadays computer-generated ones) are used to tell the story. Real actors are used for the voices of the animated characters.

Comedy: The main idea of comedies is to make the audience laugh. The main characters are involved in funny situations.

Drama: These films are serious and focus on the emotions of realistic characters and the conflicts they have.

Fantasy: Situations, places and/or events that don't comply with natural laws or settings. They often involve some form of magic or supernatural elements. There are sometimes magical creatures or beings too.

Historical: These films can be based on real events in the past or sometimes just the time period is used as the setting and all events are fictitious. In both cases, the narrative takes place inside an accurate depiction of a historical setting. Sometimes these are biographical movies, also known as Biopics.

Horror: The objective of a horror movie is to scare the viewer and if possible, make them scream (often done with a jump scare). Horror movies often feature a monster, some type of evil entity or a terrible/frightening situation.

Musical: These are movies where songs are sung by the characters as a part of the narrative and usually help advance the plot or develop the film's characters. Sometimes there are dance routines to accompany the songs.

Romance: Romance films are love stories that focus on the romantic involvement of the main characters and the development of their relationship.

A romantic movie that is also funny is called a Rom-Com (Romantic Comedy)

Science fiction: Also known as Sci-Fi, these are fictional stories based on science. They can be about the future or other worlds, and often include spaceships, extra-terrestrial beings (aliens), and advanced technology we don't currently have.

Thriller: A thriller film evokes excitement and suspense in the audience. A common theme in thrillers involves innocent people dealing with a deranged adversary.

Western: These are fictional events based in the American West (also known as the Wild West) during the 19th century. They feature cowboys, horse riding and gunfights. Commonly these types of film are just called westerns (<https://www.vocabulary.cl/english/types-of-movies-film-genres.html>).

Li fei (2023), Character group presentation and video aesthetics in *The King of the Long Sky*. The movie "The King of the Long Sky" is a melodramatic action-drama directed by Liu Xiaoshi and starring Wang

Yibo and Hu Jun. The film depicts a group of test pilots who are not well known to the audience, and records several thrilling moments of test flights. Lei Yu is the main narrative character of the film, he is a new era of heroes under the genre narrative of "new mainstream cinema", farewell to the template of "high and mighty", the film pays more attention to the presentation of a group of characters with a focus on the performance of the spirit of China's three generations of test pilots between the inheritance. At the same time, the film stresses the importance of time. At the same time, the film stresses the importance of time, and is good at creating suspense and a tense atmosphere under the deformation of time to complete the expression of genre. The film takes a real-life figure as an example for artistic expression, adapting the experiences of a contributing pilot into a cinematic drama and expressing it through a biographical and drama type of film. It can be seen that the film genre is the same as the film under study, *A Beautiful Mind*.

Literary movies have the attributes of niche, social and commercial, and their unique creative perspectives can have an impact on people's mental health. And the healing function of movie has been studied by many researchers. Contemporary literary movies refer to movies produced and distributed in the context of contemporary society, which are more artistic and pursue deep thinking and expression. This kind of movie usually focuses on expressing the director's unique perspective and artistic concepts, and is not only satisfied with entertainment, but also hopes to convey deep emotions, social concepts or ideas through the movie.

Knowledge of Psychotherapy

Therapy and morale-Psychotherapy can also be called "spiritual healing". It is a psychological approach to treating psychological, behavioural and personality disorders in order to help patients adapt to life. It was first developed to eliminate the symptoms of neurosis, but has since evolved to broaden the scope of application and increase the number of methods. Its therapeutic goals can be summarized as follows: to eliminate the various symptoms of psychosomatic disorders; to adjust interpersonal relationships; to change maladaptive behaviours and attitudes; and to form a normal personality. Since each school of thought has different theoretical claims and views on the causes of the disease, the treatment process and the relationship between the therapist and the patient, the treatment process and methods emphasised are also different. According to the nature of the theories and methods, they can be divided into three main categories: (1) psychodynamic approach, based on Freud's psychoanalytic theory. Emphasis is placed on revealing the patient's unconscious conflicts and helping the patient to control anxiety with self-defence mechanisms. It is believed that once the patient is informed of his or her unconscious motives or needs, he or she will be able to deal with and adapt to specific situations in a realistic way. The specific therapy is to overcome the effects of motivational conflicts through free association, empathy, and dream interpretation, venting, and comprehension, so that the patient's unconscious conflicts can be analysed and resolved back in the conscious mind. (2) Experiential and relational therapeutic methods, patient-centred therapy of humanistic psychology. The patient's wishes and needs are at the centre of the treatment, and the patient interprets his or her own behavioural symptoms to gain spontaneous understanding. According to Rogers, the so-called psychological disorder is an incongruity between the individual's perception and interpretation of the environment, and thus the individual avoids the reality of the problem by self-deception. The aim of therapy is not the correction of the patient's dysfunctional behaviour, but the removal of the cloak of self-deception and the acceptance of reality by the person himself. (3) Rational cognitive and motor therapy of behavioural styles, Behaviour therapy, developed in the late 1950s and early 1960s. It is believed that the pathological behaviour of animals or people is the experience of psychological trauma suffered in life experience fixed through

learning and reinforcement. If through re-learning, the use of conditioning and reinforcement, can also eliminate or correct bad behaviour, reconstruction or restore good behaviour. Specific therapies include regression, systematic desensitisation, aversion and reward and punishment. Psychotherapy can be divided into two types according to its form: (1) individual psychotherapy. The way is the therapist and the patient both face to face conversation, the method of relief and comfort, assurance, advice and suggestion and so on. (2) Group psychotherapy. The way is to concentrate patients with common symptoms together for study and guidance. Patients are helped to participate in social welfare activities to improve their incompatibility with the social environment (<https://baike.baidu.com/item/心理治疗/7862039?fromtitle=精神治疗&fromid=4858965&fr=aladdin>).

In the paper by Emilie Hasager Bonde, Eva Gemzøe Mikkelsen, Lone Overby Fjorback and Lise Juul (2023), The impact of an organizational-level mindfulness-based intervention on workplace social capital and psychological safety: A qualitative content analysis. It is believed that when people in the workplace develop psychological and mental disorders due to work problems or interpersonal relationships, active intervention or passive intervention should be sought in a timely manner. Use mindfulness intervention to implement a workplace-adaptive MBSR program for people in the workplace who are psychologically and mentally affected. MBSR is a complex intervention consisting of a variety of activities. Therefore, MBSR includes both the active component of mindfulness practice and a group-based approach. Through continuous mindfulness exercises and group conversations, we can use other people's experiences as a reference and share our own problems mindfully to improve the psychological and spiritual health of employees and managers in the workplace.

The realisation of empathic healing in movie requires a number of factors. First of all, the content and theme of the movie are crucial. Only movies that truly and deeply reflect human emotions and the inner world can trigger the emotional resonance of the audience. Secondly, the performance of actors is also one of the key factors. Actors need to portray the emotions and inner world of their characters so that the audience can truly feel the emotional changes of their characters. In addition, the director's movieing techniques and the use of music and images can also enhance the emotional expression of the movie, so that the audience can feel more deeply the emotions and themes conveyed by the movie.

The impact of empathic healing in movie is far-reaching. Firstly, it can help the audience release their inner emotions and relieve stress and anxiety. Secondly, through emotional resonance, viewers can better understand themselves and others, and improve their self-awareness and social awareness. In addition, the positive energy and positive values conveyed by the movie can also stimulate the viewers' inner motivation and make them face the challenges in life more courageously.

Of course, movie empathy is not a panacea. Over-reliance on movies to heal the soul may have some negative effects. Therefore, we need to look at the role of movie rationally and use it as an auxiliary means of emotional resonance and spiritual healing.

To sum up, movie empathy healing is a way to achieve spiritual healing by triggering emotional resonance. By digging deep into human emotions and inner world, excellent movies can make the audience resonate emotionally, release their inner emotions, and enhance their self-cognition and social cognitive ability.

movie therapy, as an emerging therapeutic modality, has gradually gained attention in recent years. It combines the theories of cinematography, psychology and therapeutics, and provides a new way of spiritual healing for individuals and groups through the unique expression of movie.

The effects of movie therapy are manifested in several ways. Firstly, it helps individuals deal with emotional issues such as sadness, anxiety, and depression. By watching movies with similar emotional experiences, individuals are able to find emotional resonance and thus better understand and deal with their emotional problems. Secondly, movie therapy helps to enhance individuals' self-knowledge and self-growth. Through the interpretation and discussion of movies, individuals are able to know themselves better, understand themselves, and discover their inner needs and potentials. In addition, movie therapy can also enhance individuals' social skills and promote the harmonious development of interpersonal relationships. In the atmosphere of group therapy, individuals can enhance mutual understanding and trust through sharing and communication.

Of course, movie therapy also has some limitations. Firstly, it requires the guidance of a professional therapist to ensure the relevance and safety of the therapy. Secondly, there are large individual differences, and some people may be more sensitive or slow to respond to movies, requiring appropriate adjustments to the treatment programmed. In addition, concerns should be raised about over-reliance on movie therapy, and avoid using it as a panacea for all problems.

To sum up, movie therapy, as an emerging way of spiritual healing, has a broad development prospect. By digging deeper into the healing elements of movie and combining it with psychological theories and methods, we are able to provide more comprehensive and effective healing services for individuals and groups. At the same time, we also need to explore and improve the theory and practice system of movie therapy, in order to promote its more scientific and standardized development.

Background of the Movie “A Beautiful Mind” (2001)

1 Synopsis of “A Beautiful Mind”

John Nash (Russell Crowe) arrives at Princeton University as a new graduate student. He is a recipient of the prestigious Carnegie Prize for mathematics. Though he was promised a single room, his roommate Charles (Paul Bettany), a literature student, greets him as he moves in and soon becomes his best friend. Nash also meets a group of other promising math and science graduate students, Martin Hansen (Josh Lucas), Sol (Adam Goldberg), Ainsley (Jason Gray-Stanford), and Bender (Anthony Rapp), with whom he strikes up an awkward friendship. Nash admits to Charles that he is better with numbers than people, which comes as no surprise to them after watching his largely unsuccessful attempts at conversation with the women at the local bar.

Nash is seeking a truly original idea for his thesis paper, and he is under increasing pressure to develop his thesis so he can begin work. A particularly harsh rejection from a woman at the bar is what ultimately inspires his fruitful work in the concept of governing dynamics, a theory in mathematical economics.

After the conclusion of Nash's studies as a student at Princeton, he accepts a prestigious appointment at the Massachusetts Institute of Technology (MIT), along with his friends Sol and Bender.

Five years later while teaching a class on Calculus at MIT, he places a particularly interesting problem on the chalkboard that he dares his students to solve. When his student Alicia Larde (Jennifer Connelly) comes to his office to discuss the problem, the two fall in love and eventually marry.

On a return visit to Princeton, Nash runs into his former roommate Charles and meets Charles' young niece Marcee (Vivien Cardone), whom he adores. He also encounters a mysterious Department of Defense agent, William Parcher (Ed Harris). Nash is invited to a secret United States Department of Defense facility in the Pentagon to crack a complex encryption of an enemy telecommunication. Nash is able to decipher the code mentally to the astonishment of other codebreakers.

Parcher observes Nash's performance from above, while partially concealed behind a screen. Parcher gives Nash a new assignment, to look for patterns in magazines and newspapers, ostensibly to thwart a Soviet plot. He must write a report of his findings and place them in a specified mailbox. After being chased by the Russians and an exchange of gunfire, Nash becomes increasingly paranoid and begins to behave erratically.

Caught between the intellectual paralysis of the antipsychotic drugs and his delusions, Nash and Alicia decide to try to live with his abnormal condition. Nash consciously says goodbye to the three of them forever in his attempts to ignore his hallucinations and not feed his demons. However, he thanks Charles for being his best friend over the years, and says a tearful goodbye to Marcee, stroking her hair and calling her "baby girl," telling them both he wouldn't speak to them anymore.

Nash grows older and approaches his old friend and intellectual rival Martin Hansen, now head of the Princeton mathematics department, who grants him permission to work out of the library and audit classes, though the university will not provide him with his own office. Though Nash still suffers from hallucinations and mentions taking newer medications, he is ultimately able to live with and largely ignore his psychotic episodes. He takes his situation in stride and humorously checks to ensure that any new acquaintances are in fact real people, not hallucinations.

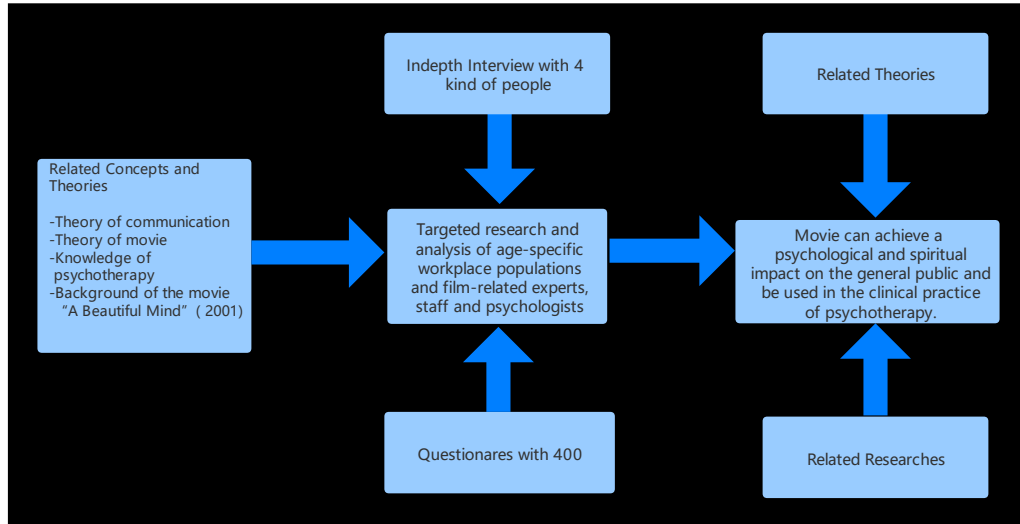
Nash eventually earns the privilege of teaching again. He is honored by his fellow professors for his achievement in mathematics, and goes on to win the Nobel Memorial Prize in Economics for his revolutionary work on game theory. Nash and Alicia are about to leave the auditorium in Stockholm, when John sees Charles, Marcee and Parcher standing and smiling. Alicia asks John, "What's wrong?" John replies, "Nothing." With that, they both leave the auditorium (https://www.imdb.com/title/tt0268978/plotsummary/?ref_=tt_stryp_l#synopsis).

From this, we can see that the main core of the story is about the growth of a maths genius who suffers from schizophrenia and gradually gets better and cured through the help and treatment of his friends, loved ones and doctors.

2. Movie Work Awards

After its release in 2001, the movie *A Beautiful Mind* has won several world movie awards, including the Academy Award for Best Picture, the Academy Award for Best Director, the Academy Award for Best Supporting Actress, the Academy Award for Best Adapted Screenplay, the Golden Globe Award for Best Picture in a Drama, the Golden Globe Award for Best Actor in a Drama movie, the Golden Globe Award for Best Supporting Actress, the Golden Globe Award for Best Screenplay, the Critics' Choice Movie Award for Best movie, Critics' Choice Movie Award for Best Actor, Critics' Choice Movie Award for Best Supporting Actress, Critics' Choice Movie Award for Best Director, BAFTA Award for Best Actor, BAFTA Award for Best Supporting Actress, Screen Actors Guild Award for Best Actor, Directors Guild of America Award for Best Direction of a Motion Picture, Best Adapted Screenplay, Satellite Award for Best Supporting Actress. (<https://www.imdb.com/title/tt0268978/awards>)

5. Conceptual Framework



Figure

6. Research Methodology

The form of the study was a mixed method that it is Qualitative and quantitative research, i.e. a combination of questionnaire survey and on-line interviews. The outline of the questionnaire survey and online interviews focused on the results of the impact of the case study movie A Beautiful Mind on the psychological and mental state of the research participants.

1. Population and Sample

Targets of the questionnaire survey: young people aged 25-35 in China.

Online interviews: Chinese young people aged 25-35, movie makers, movie experts, psychologists.

Sample: According to the basic principle of random sampling, in the east, south, west, north, and centre of China, where the specific study cities are Beijing, China, Shanghai, China, Chengdu, China, Guangzhou, China, and Xi'an, China, of which the total population of Beijing as of 2023 is 21.7 million people, and the number of young and middle-aged people aged 25-35 years old is 8 million people; the total population of Shanghai is 24.2 million people, and the number of young and middle-aged people aged 25-35 years old is 7 million people. The total population of Shanghai is 24.2 million, and the number of young and middle-aged people aged 25-35 is 7 million; the total population of Chengdu is 16.3 million, and the number of young and middle-aged people aged 25-35 is 6 million; the total population of Guangzhou is 15.2 million, and the number of young and middle-aged people aged 25-35 is 5.5 million; and the total population of Xi'an is 7.4 million, and the number of young and middle-aged people aged 25-35 is 1.6 million.

Using Taro Yamane's formula (Figure 1-5), the sample size of 400 questionnaires was calculated to be middle-aged and young workers between the ages of 25-35 who had seen the movie A Beautiful Mind.

2. Scope of Research

Research Scope

The range of movie genres in this paper is the literary genre, and the target group is the young and middle-aged working population in China who watch movies, between the ages of 25 and 35 (those who watch movies on online video platforms), as well as those who make movies, movie experts, and psychologists. Since the 25–35-year-olds were basically born between 1989 and 1999, they were born and

grew up during the early years of China's "opening up" to the outside world, and also because China's national conditions were driven by the passive nature of cultural exchanges that had not yet reached a high level of openness, the movie did not have a cinema release in mainland China, with the exception of Hong Kong, China. As a result, with the exception of Hong Kong, the movie was not released in cinemas in mainland China, and this age group did not see the movie in cinemas, but watched it at home on streaming platforms such as online video. The study sites were located in Eastern, Southern, Western, Northern, and Central China, with the specific study cities being Beijing, China; Shanghai, China; Chengdu, China; Guangzhou, China; and Xi'an, China.

Research Limitations

Considering the time and process of the research, it has been 23 years since this movie *A Beautiful Mind* was released in 2001. In starting to do the research by citing the impact of this movie on the spiritual healing effects on the young and middle-aged population in February 2024, it is expected to take three months to research and write the paper about it. In addition, the limitation of this paper is the limited age range of the study population to explore the spiritual healing effects of the movie on a larger scale.

3. Research Instrument

Online Interview

According to the research needs of this paper, the online interviews were conducted with four types of people, one for each type of person, and a total of four relevant people, including: 1 staff of movie production units, 2 movie experts, 2 young and middle-aged people aged 25-35 in the workplace, and 1 psychologist. According to the different types of people need to develop different interview content outline, based on different targeted interview questions need a total of four interview outline.

Questionnaire Survey

According to the research needs of this paper, the number of questionnaires required was calculated to be 400 based on Taro Yamane's formula.

4. Data Collection

Data collection for online interviews

The interviews were conducted in the form of an online web-based online interview with one staff member of the movie production unit, one middle-aged and young working people, one movie expert, and one psychologist, respectively.

Data Collection of Questionnaire Survey

A questionnaire form was designed according to the needs of this research paper and researched in five cities within China - Beijing, Shanghai, Guangzhou, Chengdu and Xi'an among the research subjects who had watched the movie "*A Beautiful Mind*".

5. Data Analysis

In this paper, the data was analyzed using chart tools and the data obtained from the data analysis carried out through the research methodology was presented in the form of percentile versus mean.

7. Conclusion

Based on the purpose of this study, we found that movie media can effectively provide psychological therapy and emotional support for young and middle-aged individuals in the workplace. Specifically, through the case of the movie "*A Beautiful Mind*," we found that movies not only help audiences alleviate psychological stress and boost morale but also promote positive cognition towards

mental health. Furthermore, as an art form, movies can profoundly influence the psychological and emotional states of audiences through their unique narrative and visual effects, providing them with spiritual comfort and inspiration.

"A Beautiful Mind" is a biographical drama filled with depth and emotion, cleverly blending elements of drama, romance, and suspense. By portraying the life story of mathematical genius John Nash and his struggle with mental illness, it explores the delicate balance between talent and challenges, as well as the power of perseverance and love. The most poignant moment of the movie lies in Nash's speech at the Nobel Prize award ceremony, symbolizing not only his victory over long-term battles with mental illness but also paying tribute to his resilience, conveying a strong sense of hope and praise for the triumph of the human spirit.

Visually, "A Beautiful Mind" creates a serene and scholarly atmosphere through harmonious colors and gentle cinematography, particularly in scenes depicting Nash's strolls within the Princeton campus, providing viewers with great visual comfort. One of the most moving visual elements in the movie is the interaction between Nash and his hallucinations, especially his deep relationship with the fictional roommate Charles and his nephew. This not only reveals Nash's inner struggles but also portrays the complexity of mental illness in an extremely humane manner, enhancing the emotional depth of the story.

Although "A Beautiful Mind" is already a mature and successful work, from a moviemaking perspective, further exploration of Nash's mathematical achievements and their impact on his thoughts and life, as well as strengthening the portrayal of Nash's family relationships, especially his deep connection with his wife, may provide audiences with deeper insights and further enhance the emotional power of the story.

"A Beautiful Mind" is a profound biographical drama that delves into the struggle between genius and mental illness. Based on the true-life story of mathematician John Nash, it portrays the highs and lows of his life, showcasing personal challenges, psychological battles, and the power of love and perseverance. The movie is beloved by audiences not only for its authenticity and emotional resonance but also for its artistic and technical achievements acclaimed by moviemakers.

Through carefully crafted plotlines, moving musical scores, and deep portrayals of the protagonist Nash's complex humanity, the movie successfully strikes a chord with viewers. Nash's intelligence, talent, and struggles, along with his eventual triumph over mental illness to regain the Nobel Prize, not only pay tribute to individual resilience but also inspire those facing life's challenges to seek hope and strength. Furthermore, "A Beautiful Mind" excels in its visual and musical aspects. The movie's score and portrayal of the Princeton campus, as well as its presentation of Nash's interactions with hallucinations, greatly enhance the emotional depth and viewing experience. These uses of audio-visual language not only deepen the immersion into the story but also elevate the movie to higher artistic levels.

Further exploration is warranted on how "A Beautiful Mind" employs narrative techniques, character development, and audio-visual language to address the theme of mental illness and the positive impact of such treatment on society's attitudes towards mental illness. The movie is not only a story about Nash's life but also a powerful social dialogue about understanding and sympathizing with individuals suffering from mental illness. Through further teaching and research, a deeper understanding of how the movie influences societal cognition and attitudes towards mental illness can be achieved, promoting broader social progress and increased awareness of mental health.

For young and middle-aged working individuals, "A Beautiful Mind" is not just a cinematic experience but a profound emotional and cognitive journey that resonates and inspires viewers on multiple levels. Firstly, with the prevalence of streaming services, home has become the preferred venue for people to watch such movies, providing a comfortable and intimate environment that allows viewers to immerse

themselves more deeply in the emotional atmosphere of the movie. Viewers utilize convenient devices such as smart TVs, laptops, tablets, or even smartphones to choose their viewing time and environment according to their own schedule and preferences, greatly increasing the audience base for "A Beautiful Mind."

The themes of facing challenges, perseverance, and family support in the movie particularly resonate with young and middle-aged working individuals who are at a stage of professional and personal development. The relationship between John Nash and his wife, as well as his persistence in mathematical research despite his struggle with mental illness, showcases the importance of personal passion and goals and the role of family as a support system, offering profound insights for many.

By witnessing how Nash struggles with and ultimately manages his mental illness in "A Beautiful Mind," the movie encourages viewers to reflect on their own mental health and coping mechanisms, providing courage and hope for those facing pressure and challenges in life and work. The movie demonstrates that through support, love, and perseverance, solutions can be found even in the most difficult circumstances.

After watching "A Beautiful Mind," viewers may develop further interest in themes such as mental health, family support, and balancing career and passion depicted in the movie. Therefore, it is recommended to organize post-viewing discussions or share viewing experiences and insights through social media and blogs to facilitate open discussions on these important topics, helping to build a more open and supportive social environment.

Movie therapy, as an innovative and complementary treatment method, has been applied and recognized in the field of clinical psychiatry, particularly showing its unique value in treating mental disorders such as depression, anxiety, personality disorders, and schizophrenia. Through carefully selected movies, patients can explore and process their emotions in a safe and comfortable environment, thus gaining psychological inspiration and comfort. "A Beautiful Mind," as a movie that deeply explores the theme of mental illness, has been widely used as a resource in movie therapy, helping patients resonate with the story of John Nash and find insights and comfort in dealing with their own mental health issues.

The importance of matching the content of the movie with the patient's current psychological state cannot be overlooked when implementing movie therapy. Inappropriate movie choices may not only be unhelpful for the patient's recovery but may also cause discomfort or exacerbate negative emotions. Therefore, mental health professionals should conduct careful assessment and selection when using this therapy to ensure that the content of the movie matches the patient's therapeutic needs and psychological state.

Clinical experience has shown that the majority of patients (over 70%) believe that watching movies can have a positive impact on their psychological and mental health. This indicates that movies not only serve as entertainment media but also play an important role in psychological therapy and emotional resonance. The successful implementation of movie therapy relies on accurate movie selection, a deep understanding of the patient's psychological state, and appropriate guidance in the therapy process.

To more effectively utilize movie therapy, specialized education and training for mental health professionals are crucial. This not only ensures that they can more accurately select and use movie resources but also helps them better understand the role and potential of movies in therapy, thus improving treatment outcomes. In summary, movie therapy, as an adjunctive treatment modality, has been recognized and promoted in the field of psychology, and it is expected to play a greater role in the treatment of mental health in the future.

"A Beautiful Mind" is a profound biographical drama that delves into the struggles of mathematical genius John Nash against mental illness. By portraying Nash's life challenges, psychological battles, and the power of love and perseverance, the movie not only captivates audiences but also garners praise from the movie industry. Through harmonious colors, poignant scores, and a profound portrayal of Nash's humanity, the movie successfully strikes a chord with viewers, achieving high artistic and technical accomplishments. The movie also explores the theme of mental illness, positively influencing societal attitudes and encouraging understanding and empathy towards mental health. Moreover, "A Beautiful Mind" serves as a therapeutic resource in cinema, aiding patients in finding insights and solace in dealing with mental health issues, showcasing the significant role of movies in psychological therapy and emotional resonance.

In modern society, the increasing pressures of work and life have made mental health issues among young and middle-aged professionals more prominent. The movie "A Beautiful Mind," as a profound biographical drama revealing the struggles of mathematical genius John Nash with mental illness, has not only achieved artistic success but also provided new therapeutic avenues in the field of mental health—movie therapy. This therapy involves triggering emotional resonance and personal reflection through having patients watch movies on specific themes to achieve therapeutic effects. However, the compatibility between movie content and the patient's current psychological state is crucial to avoid discomfort or exacerbation of negative emotions. The case of "A Beautiful Mind" not only demonstrates the significant role of movie therapy in psychotherapy and emotional resonance but also inspires readers to recognize the importance of finding suitable ways for spiritual healing when facing life challenges. Movies, as diverse forms of media, offer rich emotional experiences and spiritual awakenings, helping individuals better understand their emotions and psychological states, thereby facing difficulties and challenges more positively, which is essential for promoting the mental health and well-being of modern individuals.

8. Discussion

In this study, we explored the impact of movie media on the psychological state and morale of young and middle-aged individuals in the workplace, particularly through a case study of "A Beautiful Mind." In the literature review of Chapter Two, we referenced various theories and studies, including but not limited to psychological therapy theory, movie therapy theory, and movie media theory, which provided a solid theoretical foundation for our research.

Psychological therapy theory emphasizes the importance of psychological interventions in improving individual psychological states. Movies, as a unique art form, possess the ability to influence audience emotions through storytelling and visual effects, thus playing a significant role in psychological therapy. Movie therapy theory further explores how movies serve as a means of psychological therapy by fostering emotional resonance and identification to promote audience mental health. Additionally, movie media theory discusses how movies as a medium of communication influence audience emotions and cognitive processes.

In the research findings of Chapter Four, we particularly focused on the impact of "A Beautiful Mind" on audience psychological states. This movie not only tells an inspiring story about challenges, success, and love but also profoundly addresses understanding and awareness of mental illness. We found that emotional resonance and identification with the movie deepened audience understanding of mental health issues, helping to reduce biases and discrimination against mental illness, thereby enhancing individual morale and mental health.

Combining the literature mentioned in Chapter Two, our research findings are closely related to previous theories and studies. For example, Zou Yang (2023) discussed the importance of mental health among workplace professionals, emphasizing the influence of social interaction and cultural factors on psychological states. The study by Emilie Hasager Bonde et al. (2023) explored the positive effects of mindfulness intervention on the mental health of workplace professionals. These studies all underscore the importance of positive psychological interventions, while our research demonstrates the potential of movie in enhancing mental health and morale through this specific form of psychological intervention. In addition, through the analysis of film aesthetics, it is argued that the composition of film images can have a certain effect on the spirit and psychology of the audience. For example, in relation to the literature mentioned in the second sheet, Zhao Zimo's (2022) research article suggests that cinema is an aesthetics of audition, and that cinema can create a dream in which the audience can be immersed to produce perceptual stimulation, thus causing certain interventions on their psychology and spirituality. By analysing the forms of film narratives, it is argued that the forms in which they are composed can also have an impact on the viewer's mind and psyche. For example, in conjunction with the literature mentioned in the second sheet, Ying Zhang's (2023) research article argues that the innovative and personalised style of film narratives can have a stimulating effect on the audience's cognition and awareness, and that even if a narrative style is unique, it will still have commonality amongst the audience, and it will create a certain amount of mental awareness amongst empathic viewers, which will in turn contribute to their sense of well-being and relaxation.

By analyzing the plot, character development, and movie production techniques of "A Beautiful Mind," we gain a deeper understanding of how movies resonate with audiences' emotions, evoke emotional resonance, and promote awareness of mental health issues. This process not only deepens audience understanding of mental health but also promotes societal attention and discussion on mental health issues.

9. Recommendation

1. In this paper, we primarily focus on the impact of the movie "A Beautiful Mind" on the psychological therapy and emotional support of young and middle-aged individuals (aged 25-35) in the workplace. The research demonstrates that this movie has a significant effect on enhancing the emotional state and mental health of the target audience group. However, it's worth noting that the profound meaning and educational value of the movie should not be limited to this specific age group alone. Therefore, this proposal aims to encourage further and broader research by other scholars on the impact of "A Beautiful Mind" on audiences aged 35 and above.

2. It should be noted that individuals aged 35 and above may have more mature life experiences and psychological qualities at the time of the movie's release, enabling them to understand and resonate with the deeper meanings of the movie from different perspectives. This segment of the audience may hold higher positions in the workplace or be facing midlife challenges, thereby potentially experiencing deeper resonance and understanding of themes such as psychological struggles, interpersonal relationships, and self-actualization depicted in the movie.

3. Research on individuals aged 35 and above can not only expand the application scope of movie in psychological therapy across different age groups but also provide richer research data for the field of mental health. By analyzing the emotional responses and psychological changes of audiences of

different age groups, researchers can better understand the mechanisms of movie media in emotional therapy and psychological support.

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NEW MEDIA FOR PROMOTION AND PRESERVATION YUNNAN INTANGIBLE
CULTURAL HERITAGE OF THE YOUTH OUTLOOK STUDIO,
KUNMING UNIVERSITY

สื่อใหม่สำหรับการส่งเสริมและการอนุรักษ์มรดกทางวัฒนธรรมที่จับต้องไม่ได้ของ
ยูนนานของเยาวชนเอาร์ทูคัสสตูดิโอ มหาวิทยาลัยคุนหมิง

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เจ้า ชือหวี และ กนกรัตน์ ยศไกร

ABSTRACT

The objectives of this research were: (1) to study the situation of Yunnan intangible cultural heritage; (2) to study the relationship between of demographic data, media exposure, use gratification and opinion of the Yunnan youth regarding Yunnan intangible cultural heritage; and (3) to study the influence of new media for promotion and prevention Yunnan intangible cultural heritage.

The research methodology was mixed methodology research, design which were comprised of quantitative and qualitative research. There were three processes of research which were research proposal preparation, research procedures, and research report.

The research findings were found that: (1) determining the variables of study the situation of Yunnan intangible cultural heritage; (2) exploring the components of study the relationship between of demographic data, media exposure, use and gratification and opinion of the Yunnan youth regarding Yunnan intangible cultural heritage; and (3) developing the managerial guidelines on study the influence of new media for promotion and prevention Yunnan intangible cultural heritage.

Keywords: New Media, Promotion and Preservation, Yunnan Intangible Cultural Heritage

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาสถานการณ์มรดกทางวัฒนธรรมที่จับต้องไม่ได้ของยูนนาน (2) เพื่อศึกษาความสัมพันธ์ระหว่างข้อมูลประชากร การเปิดรับสื่อ การใช้ ความพึงพอใจ และความคิดเห็นของเยาวชนยูนนานเกี่ยวกับมรดกทางวัฒนธรรมที่จับต้องไม่ได้ของยูนนาน และ (3) เพื่อศึกษาอิทธิพลของสื่อใหม่ในการส่งเสริมและป้องกันมรดกทางวัฒนธรรมที่จับต้องไม่ได้ของยูนนาน

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน ระเบียบวิธีวิจัยเป็นแบบผสมผสานซึ่งประกอบด้วยการศึกษาเชิงปริมาณและเชิงคุณภาพ กระบวนการวิจัยมี 3 กระบวนการ ได้แก่ การเตรียมข้อเสนอการวิจัย ขั้นตอนการวิจัย และรายงานการวิจัย

ผลการวิจัยพบว่า (1) การกำหนดตัวแปรในการศึกษาสถานการณ์มรดกทางวัฒนธรรมที่จับต้องไม่ได้ของยูนนาน (2) สสำรวจองค์ประกอบของการศึกษาความสัมพันธ์ระหว่างข้อมูลประชากร การเปิดรับสื่อ การใช้และความพึงพอใจ และความคิดเห็นของเยาวชนยูนนานเกี่ยวกับมรดกทางวัฒนธรรมที่จับต้องไม่ได้ของยูนนาน และ (3) การพัฒนาแนวทางการบริหารจัดการในการศึกษาอิทธิพลของสื่อใหม่ในการส่งเสริมและป้องกันมรดกวัฒนธรรมที่จับต้องไม่ได้ของมณฑลยูนนาน

คำสำคัญ: สื่อใหม่ การส่งเสริมและการอนุรักษ์ มรดกทางวัฒนธรรมที่จับต้องไม่ได้ของยูนนาน

1. Introduction

Intangible cultural heritage is an important symbol of the historical and cultural achievements of the country and the nation, and also a unique regional cultural resource. In the process of continuous social development, the recognition of intangible cultural heritage from all walks of life is getting higher and higher. Yunnan's intangible cultural heritage is facing the aging of its inheritors, the development of young people's intangible cultural heritage is weak, and the talents of intangible cultural heritage are insufficient.

2. Research Questions

1. What is the situation of new media for promotion and preservation Yunnan intangible cultural heritage of the Youth Outlook Studio, Kunming University?
2. What is the demographic data, media selection, use and gratification?
3. What is the opinion of the Youth regarding new media for promotion and preservation Yunnan Intangible cultural Heritage of the Youth outlook studio, Kuuming University?
4. What is the suggestion for developing new media for promotion and and preservation Yunnan Intangible Cultural Heritage of the Youth Outlook Studio, Kunming University?

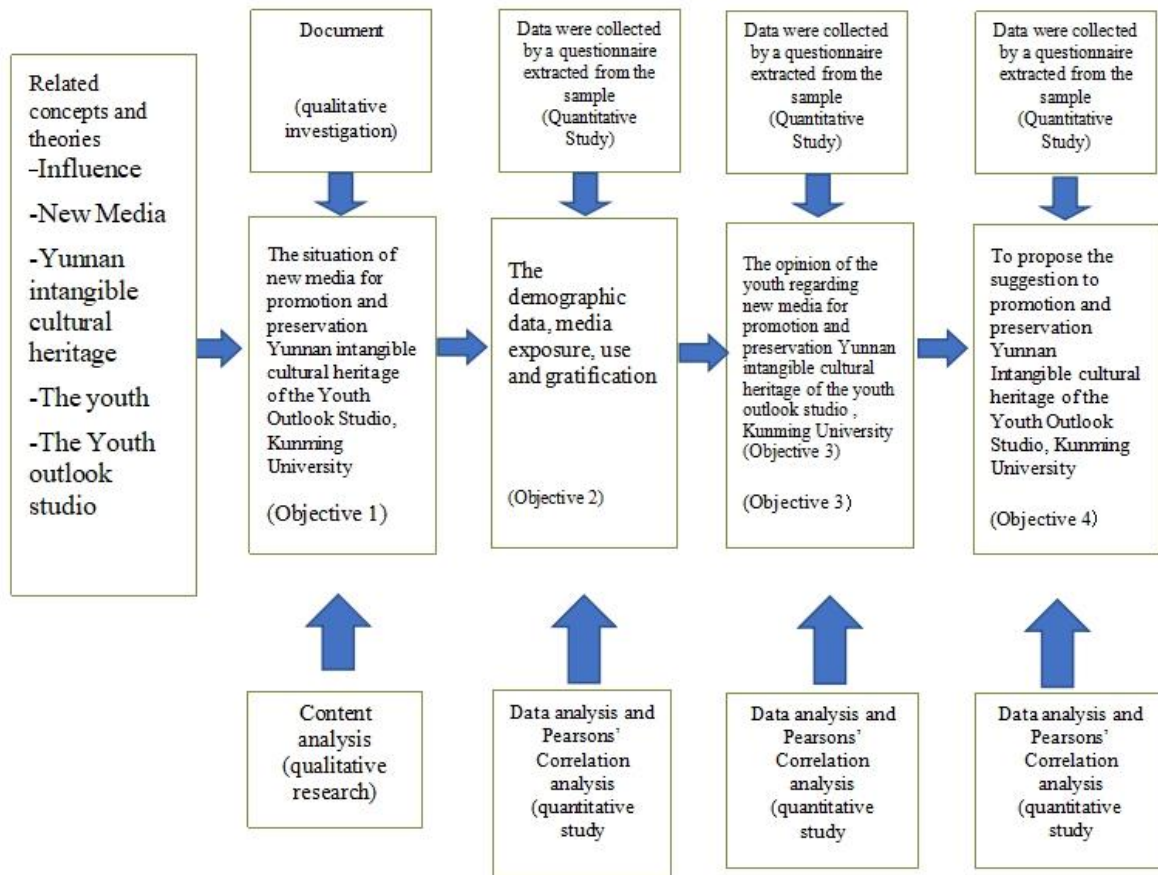
3. Objectives

1. To study the situation of new media for promotion and preservation Yunnan Intangible Cultural Heritage of the Youth Outlook Studio, Kunming University.
2. To study demographic data, media exposure, use and gratification
3. To study the opinion of the Youth regarding new media for promotion and preservation Yunnan Intangible cultural Heritage of the Youth outlook studio, Kuuming University
4. To propose the suggestion for developing new media for promotion and and preservation Yunnan Intangible Cultural Heritage of the Youth Outlook Studio, Kunming University

4. Literature Review

- 1 Communication Process of Lasswel : SMCRE
Concept of Communication Process of Lasswel : SMCRE
- 2 New Media
- 3 Intangible cultural heritage
- 4 Impact theory
- 5 The youth
- 6 The Youth outlook studio
- 7 Media selection
- 8 Use and Gratification

5. Conceptual Framework



6. Research Methodology

The research objectives were: (1) To study the situation of Yunnan intangible cultural heritage. (2) To study the relationship between of demographic data, media exposure, use and gratification and opinion of the Yunnan youth regarding Yunnan intangible cultural heritage, (3) To study the influence of new media for promotion and prevention Yunnan intangible cultural heritage. The research was mixed methodology design which were comprised of quantitative and qualitative research. There were three processes of research which were research proposal preparation, research procedures, and research report. The research procedures consisted of three steps; (1) Determining the variables of study the situation of Yunnan intangible cultural heritage; (2) Exploring the components of study the relationship between of demographic data, media exposure, use and gratification and opinion of the Yunnan youth regarding Yunnan intangible cultural heritage; and (3) Developing the managerial guidelines on study the influence of new media for promotion and prevention Yunnan intangible cultural heritage. Details are as follows

1. Population and Sample

The Yunnan youth population is As of 2024, there will be approximately 200,000 young people aged 18-25 in Yunnan. Sample size is 400 (Taro Yamane table, at 0.05)

2. Scope of Research

1. New Media
2. Promotion
3. Preservation

4. Yunnan intangible cultural heritage
5. The youth
6. The Youth outlook studio

4. Data Collection

Content analysis with typology method

5. Data Analysis

Description and table

7. Conclusion

The research procedures consisted of three steps; (1) Studying variables of The situation of Yunnan intangible cultural heritage;It was a qualitative research. The researcher has studied related literatures about the concept, principles, and theories, related research on Last name of researcher (Year, page) Research Title, Research findings Penner.L.A,(2012),Paul Jay Ilsley,(2013),Steve Mc Curey Rick Lynch,(1996),Suandi,(2011).Juan Ma,(2013),Xingzhong Chen,Liuqing Zheng(2007),Sijing Feng,(2011)

as well as in-depth interview from A university teacher, an intangible cultural heritage inheritor and a student organization key informants who were Data were collected by a questionnaire extracted from the sample and Document with more than 3 years' experience from Data analysis and Pearsons' Correlation analysisPurposive sampling method was employed. Semi-structured interview form was used. Data collection was performed by the researcher. The collected data was analyzed by Content Analysis; step (2) Examining Questionnaire survey of INFLUENCE OF NEW MEDIA FOR PROMOTION AND PREVENTION YUNNAN INTANGIBLE CULTURAL HERITAGE TO THE YOUTH: CASE OF THE YOUTH OUTLOOK STUDIO, KUNMING UNIVERSITY, and (3) Developing the managerial guidelines

Section 1: General demographic information about the respondents.

Section 2 Media Selection

Section 3 Use and Gratification

Section 4 Opinion of the Yunnan youth regarding Yunnan intangible cultural heritage

Section 5 the influence of new media for promotion and prevention Yunnan

intangible cultural heritage

Section 6 Propose suggestion to promotion and prevention Yunnan It was a quantitative research.

The researcher used the variables of 400 young college students in Kunming, Yunnan Province from step (1) to prepare an instrument as a questionnaire as to collect data from samples in order to examine components of Questionnaire data Population consisted of Whether it meets the requirements who were Yunnan Province, Kunming City, and teenager They came to 20 colleges and universities of Kunming in Yunnan Province, which are classified according to General demographic information about the respondents The researcher determined sample size with Krejcie and Morgan's Table (1970). The sample size was approximate Yunnan ProvinceKunming City, 217 males 183 females, and 18-23 years old, with a stratified sampling technique. In order to make accuracy in Exploratory Factor Analysis, the researcher has increased the sample size to be approximate 400 samples. The researcher employed a questionnaire which composed of three parts; Part I: Demographic variables (Checklist), Part II: Variables of Opinion of the Yunnan youth regarding Yunnan intangible cultural heritage the influence of new media for promotion and prevention Yunnan intangible cultural heritage (five-level rating scale), and Part III: Recommendation (Opened End). Instrument was developed from step (1) as a questionnaire. The quality of questionnaires were assessed by content validity and reliability. For the content validity, it was checked by five experts

and analyzed by Item-Objective Congruence (IOC). The item value was ≥ 0.60 . For the reliability, it was analyzed by Cronbach alpha at .80. The questionnaires were sent by online, mail, and researcher. The data of demographic variables were analyzed by descriptive statistics; frequency, and percentage. The variables of the influence of new media for promotion and prevention Yunnan intangible cultural heritage were analyzed by descriptive statistics; mean, Standard Deviation (S.D.). The components of Propose suggestion to promotion and prevention Yunnan It was a quantitative research. were analyzed by Exploratory Factor Analysis (EFA) to reduce irrelevant variables; step (3) Developing the managerial guidelines Propose suggestion to promotion and prevention Yunnan It was a quantitative research. It was a qualitative research. The researcher used each component of Media Selection. from step (2) to develop the managerial guidelines of Use and Gratification by using Focus Group Discussion; 9 key informants (Xueying Sun, XiuhongHe, and YingdeYuan) from different outstanding Professor Key informants consisted of 9 key informants (Xueying Sun, XiuhongHe, and YingdeYuan) from different outstanding entrepreneurship education colleges with more than 5 years' experience under Yunnan Province. They are professionals with Senior professor title or using relevant management experience to carry out work. They have reasonable experience or certain achievements in Individual skill, and their success in Teaching case has been widely recognized. The key informants without relevant mature ability or experience are from ordinary instructors. Key informants were selected by purposive sampling technique with the above criteria. Note taking, diagram "Components of In your opinion, what methods can be more effectively utilized through new media to promote and publicize Yunnan's intangible cultural heritage? ". By Focus Group Discussion, the researcher was as a facilitator. The data from Focus Group Discussion was analyzed by Content Analysis. After the completion of data collection, content analysis was used to analyze the collected data, From the research objectives, major findings were revealed as follows:

Component 1: There were six components of General demographic information about the respondents managerial guidelines which were Age, Gender and City or region. it was summarized that The subjects surveyed are 100% from Kunming City, Yunnan Province. There are many young people aged 18 to 20, and the ratio of men to women is relatively even.

Component 2: There were Media Selection managerial guidelines which were How often do you use new media and What new media platforms do you use to obtain information about Yunnan's intangible cultural heritage?(Can be selected more) it was summarized that The objects of the survey are all based on traditional new media apps such as TikTok, WeChat, Weibo and other media for viewing. The viewing time is relatively long. For example, YouTube foreign apps cannot be viewed in the country.

Component 3: There were Use and Gratification managerial guidelines which were it was summarized that From the survey, it can be found that most of the respondents learned about Yunnan's material cultural heritage through new media video dissemination. And the respondents all like to participate in new media video communication.

Component 4: There were Opinion of the Yunnan youth regarding Yunnan intangible cultural heritage managerial guidelines which were it was According to the survey, most young people are interested in and like the waste-hosting cultural heritage in their area. And hope to inherit and protect South Africa's cultural material heritage through new media.

Component 5: There were the influence of new media for promotion and prevention Yunnan intangible cultural heritage managerial guidelines which were it was According to the survey questionnaire, it was found that among the young people surveyed, everyone hopes to spread intangible cultural heritage through new media, and strongly believes that intangible cultural heritage can be passed on and protected

more effectively through new media. And through new media, it can drive local economic income and increase youth jobs.

Component 6: There were Propose suggestion to promotion and prevention Yunnan managerial guidelines which were In your opinion, what methods can be more effectively utilized through new media to promote and publicize Yunnan's intangible cultural heritage? and For the youth demographic, what do you consider the key motivating factors that drive their engagement in the protection of Yunnan's intangible cultural heritage?

Please note that major research findings or research results are different from the results of data analysis in Chapter 4. You have to make use of the results of data analysis to derive the research findings based on the objectives, research questions, and hypothesis and bring forth the dependent variables. Major Findings provide the answers to the objectives, research questions or, if any, research hypotheses. Write the major findings briefly based on the main ideas not in details.

8. Discussion

1.Utilizing New Media for Promoting Yunnan's Intangible Cultural Heritage: New media offers a dynamic platform to enhance the communication and promotion of Yunnan's cultural heritage. By leveraging interactive and digital communication tools such as TikTok, live streaming, VR, and AR technologies, Yunnan's intangible heritage can reach a wider and more diverse audience. New media also allows for more targeted and engaging content, such as short videos, documentaries, and social media posts, creating a stronger connection with younger audiences. The use of big data and algorithms ensures that the right content is delivered to users who are most likely to engage, which enhances the effectiveness of heritage promotion.

2. Motivating Youth Engagement: The key motivators for young people to engage in the protection of Yunnan's intangible cultural heritage include cultural pride, personal interest, and a sense of responsibility. Experiential activities, interactive platforms, and creative competitions can encourage deeper participation. The integration of education, hands-on experience, and social responsibility fosters a sense of cultural identity and mission among the youth. Social practice and innovative platforms provide avenues for them to express creativity while connecting with their heritage, thus ensuring its preservation and development.

This discussion reflects on how the findings align with existing literature and other research, underscoring the importance of cultural identity, modern technology, and interactive experiences in fostering cultural preservation among younger generations.

9. Recommendation

You may provide itemized recommendations based on your research findings in three aspects:

1 Recommendation for Policies Formulation

Formulate policies that encourage and support new media platforms to engage in content creation and dissemination related to Yunnan's intangible cultural heritage. Provide economic support, technical training, and legal protection for relevant projects to encourage active participation by the youth. Develop educational policies that incorporate Yunnan's intangible cultural heritage into school and community education systems. Offer training courses to cultivate youth interest and awareness in non-material culture, providing instruction in relevant protection and inheritance skills.

Promote policies that facilitate international cooperation and exchange, drawing on the experiences of other countries and regions in protecting non-material cultural heritage. Through international collaboration, provide youth with broader platforms and opportunities.

2 Recommendation for Practical Application

Recommendations Inspired by the Kunming University Youth Outlook Studio Paradigm:

Establishment of an Intangible Cultural Heritage Experience Center: Propose the creation of a center dedicated to providing hands-on experiences with Yunnan's intangible cultural heritage. The center could offer activities such as craft making and traditional skills demonstrations, aiming to attract increased participation from the younger generation.

Implementation of Recognition and Incentive Programs: Institute reward mechanisms, including scholarships and honorary titles, to acknowledge and honor the exceptional contributions of young individuals in protecting Yunnan's intangible cultural heritage.

Promotion of Collaboration between Youth and Cultural Institutions: Encourage collaboration between young individuals and cultural institutions such as museums, libraries, and cultural research organizations. Through these collaborations, the youth can gain deeper insights into intangible cultural heritage and access additional resources and support.

Formation of Yunnan Cultural Heritage Preservation Alliance: Establish an alliance focused on cultural heritage preservation in Yunnan, attracting the participation of youth organizations. This alliance can serve as a platform for promoting cooperation, sharing resources, and exchanging experiences, fostering greater involvement of young people in the protection of intangible cultural heritage.

3 Recommendation for Further Research

Longitudinal Study on Youth Engagement:

Conduct a longitudinal study to observe and analyze the sustained engagement of youth in the protection and inheritance of Yunnan's intangible cultural heritage through new media. Explore how their participation evolves over an extended period.

Impact Assessment of New Media Platforms:

Evaluate the specific impact of different new media platforms (social media, online forums, video-sharing platforms) on youth engagement. Investigate which platforms are more effective in reaching and involving young individuals.

Comparative Analysis with Other Regions:

Conduct a comparative analysis with youth initiatives in protecting intangible cultural heritage in other regions. Identify successful strategies and lessons that could be applied to the Yunnan context.

Ethical Considerations in Digital Preservation:

Examine ethical considerations related to digital preservation of intangible cultural heritage. Explore how youth-led initiatives can balance innovation with respect for cultural sensitivity and authenticity.

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อิทธิพลของแอปพลิเคชันติ๊กต็อกต่อพฤติกรรมการช้อปปิ้งออนไลน์ของนักศึกษามหาวิทยาลัย

INLUENCE OF TIKTOK APPLICATION ON COLLEGE STUDENTS' ONLINE SHOPPING BEHAVIOR

เฉิน ซินหวี่ และ ทักษิณา ชัยอิทธิพรวงศ์

Chen Xinyu and Taksina Chai-ittipornwong

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อสำรวจอิทธิพลของแอปพลิเคชันติ๊กต็อกต่อพฤติกรรมการช้อปปิ้งออนไลน์ของนักศึกษามหาวิทยาลัย

การวิจัยนี้เป็นการศึกษาเชิงปริมาณ โดยใช้แบบสอบถามเพื่อสำรวจอิทธิพลของแอปพลิเคชัน ติ๊กต็อกต่อพฤติกรรมการช้อปปิ้งสินค้าออนไลน์ของนักศึกษามหาวิทยาลัย ซึ่งจำแนกเป็น 3 ด้าน คือความสนใจในการช้อปปิ้งสินค้าทางออนไลน์ การตัดสินใจ และการซื้อสินค้า

ผลการวิจัยพบว่า แอปพลิเคชันติ๊กต็อกมีอิทธิพลต่อพฤติกรรมการช้อปปิ้งออนไลน์ของนักศึกษามหาวิทยาลัยอย่างมาก แอปพลิเคชันติ๊กต็อกไม่เพียงแต่ทำให้กระบวนการตัดสินใจซื้อสินค้าง่ายขึ้น แต่ทำให้เกิดการรับรู้ในแบรนด์สินค้าด้วยการช้อปปิ้งออนไลน์สามารถตอบสนองความชอบส่วนบุคคลได้ดี ทำให้มีโอกาสพบเจอสินค้าและบริการที่ตรงกับความต้องการและความต้องการอย่างรวดเร็ว แอปพลิเคชันติ๊กต็อกทำให้ลูกค้าสามารถนำเสนอความพึงพอใจในสินค้าได้ทันทีผ่านกระบวนการ “รีวิว” สินค้า และเนื้อหาที่สร้างขึ้นโดยผู้ใช้งานสามารถสร้างภาพลักษณ์ที่ดีเป็นธรรมชาติแก่สินค้า สุดท้ายนี้การช้อปปิ้งออนไลน์ของนักศึกษามหาวิทยาลัยโดยเฉพาะผ่านแอปพลิเคชันติ๊กต็อกเป็นพฤติกรรมทั่วไปของคนรุ่นใหม่ในการซื้อสินค้า

คำสำคัญ: อิทธิพล แอปพลิเคชันติ๊กต็อก ช้อปปิ้งออนไลน์

ABSTRACT

The objective of this research was to explore the influence of TikTok application on behavior of college students in online shopping.

The research methodology was quantitative research was used with questionnaire survey to collect data about the relations between TikTok application and 3 behaviors of online shopping, including the interest to online shopping, the decision making, and the purchase performance.

The research finding was found that: TikTok has become a powerful force influencing college student's online shopping. TikTok application not only simplifies college student's decision-making and purchasing processes but also plays an important role in their cognition to the brand. it can cater to user's personal preferences, making college students more likely to encounter products and services that match their interests and needs. The immediacy of content consumption on TikTok helps foster a culture of instant gratification among college students, who are often influenced by trending content and viral marketing campaigns to make quick purchasing decisions; and user-generated Content (UGC) can provide a more organic and authentic brand image, and increase brand loyalty by endorsing a product by leveraging its credibility and relevance. Finally, the behavior of college students in online shopping, especially through TikTok application is normal practice in the new generation's life.

Keywords: Influence, TikTok Application, Online Shopping

1. Introduction

In today's society, short videos have rapidly become a mainstream culture and an essential element in the daily life of contemporary college students. On the surface, short videos give college students more ways to relieve study pressure and bring more entertainment to their dull lives. However, the prevalence of short videos and their "viral" way of dissemination has caused many negative influences on college students, reconfiguring the consumption habits of college students in a "violent" way, stimulating the purchasing behavior of the college student group, and inducing college students to purchase and consume online unquestioningly. The precise algorithm of short video big data, pushing related products according to college students' preferences, and the marketing mode of short videos all induce college students to consume. At the same time, college students, through the short video window in the TikTok mall to buy goods there are inferior products, fake, the futures, and other related issues cannot be well resolved, the relevant application system is not perfect, and college students' rights and interests of online consumption cannot be well protected (Yu Shujing, 2021).

While TikTok drives short videos to become a mainstream culture, it also breeds the emergence of "Netflix culture." The "Netroots phenomenon" will cause college students to unthinkingly follow the herd mentality in the consumption process on the network application. Some net celebrities sell products on the Internet; college students, out of the herd mentality or attracted by the net celebrities, often do not consider whether the product meets their actual needs and cannot understand the quality and safety of the product, see most people to buy and then follow the purchase. Netizens then take advantage of the trust of their fans to subconsciously influence their consumption behavior. Contemporary college students pursue freshness and fashion trends and strongly desire to buy; netizens often sell products at relatively low prices, which, to a certain extent, eases the contradiction between the spiritual and material college students. According to relevant data, more than half of contemporary college students claim that there are students around them whom Internet celebrities have influenced to make purchases. Many college students who participated in the survey said that Internet celebrities had affected their buying goods (Yang Ying, 2020).

To seize market share, many merchants continue to improve the means of promoting their products on TikTok, from the initial "hard advertisement" to the current "soft advertisement," which is more readily accepted by consumers. From the initial "hard advertising" to the more readily accepted by consumers nowadays, "soft advertising" (a more hidden form of advertising that may appear in the form of news reports or story narratives) and Netflix with goods and college students are a relatively particular group, they are socially inexperienced, new to the society, ignorant of many new things but highly fond of exploring new things, which leads to their high acceptance of the short videos. This has led to their high recognition of short videos. However, because of the lack of awareness of their consumption ability and curiosity about things, the rapid development of new media short videos, in the eyes of college students, become "fashionable" things at the same time, but also led to them "unthinkingly follow the trend, lose themselves, easy to impulse buying" and many other adverse effects (Liu Yulian, 2021).

This study contributes to an in-depth understanding of the influence of new media and concise video applications led by TIKTOK on the current social culture, especially the consumer culture of the younger generation, which is of great value in revealing the evolution of consumer behavior of favorite youth groups in the digital age. Likewise, the research results can improve a more comprehensive understanding of the risks and challenges that young people may face in the process of growing up in the

new media environment, break the information cocoon, and help parents, educators, and social workers to guide young people better to grow up healthily.

Help college students establish a correct view of online consumption, improve critical thinking and information screening ability for new media content, and encourage college students to form a more mature and rational consumption rationality (Li Aiyue, 2020).

Provide e-commerce applications and online merchants with insights on how to market effectively while protecting consumer rights and interests, and help merchants develop more rational and socially responsible marketing strategies to minimize negative influences on college students while enhancing brand image and customer loyalty (Tian Tian, 2019).

While reviewing the literature, the author found a few papers and journals related to "the influence of short videos on college students' online shopping behaviors in the new media era." This study will enrich the current academic research on the theoretical and practical value of short videos, especially TikTok, in various disciplines such as media, college students' consumer psychology analysis, marketing, and consumer behavior. This study will enrich the current academic research on the theoretical and practical value of short videos, especially TikTok, in media, consumer psychology, marketing, and consumer behavior.

Given the profound implications of TikTok and short video applications on college students' online shopping behavior, this research aims to delve deeper into the dynamics at play, offering comprehensive strategies for stakeholders across the digital ecosystem. This continuation will focus on formulating solutions to mitigate negative influences, enhance the positive influences of TikTok, and outline the broader societal and educational roles in shaping a more informed and conscious consumer culture among college students.

Educational institutions should integrate digital literacy into their curriculum to empower college students with the skills needed to navigate the digital world critically. This includes understanding the mechanisms behind algorithms, recognizing the persuasive techniques used in digital marketing, and discerning credible information from misleading content. Content creators and influencers should be encouraged to adopt ethical standards in content production. This includes transparency about sponsorships, honesty about product reviews, and a commitment to not exploit their influence for misleading or harmful promotion practices. Policymakers should work towards creating robust regulatory frameworks that ensure transparency and accountability on digital applications. This includes regulations around data privacy, advertisement disclosure, and measures to protect consumers from fraudulent practices (Cheung, M.L, 2021).

Educators and content creators can harness the power of TikTok to produce and disseminate educational content. By making learning materials engaging and accessible, TikTok can become a tool for educational enrichment, providing value beyond entertainment.

TikTok can serve as a application for building positive communities that support healthy lifestyles, mental health awareness, and social causes. By promoting content that fosters positivity, TikTok can contribute to the well-being of its users. TikTok provides a unique opportunity for small businesses and creatives to reach a wider audience. Encouraging content that showcases the diversity of products and creativity can help support economic growth and innovation.

There is a need for a societal shift towards valuing mindful consumption over impulsive buying. This involves collective efforts from educators, parents, and community leaders to instill values of sustainability, financial responsibility, and ethical consumerism. Encouraging open discussions about the influences of social media on lifestyles and consumption habits can help demystify the influences of applications like TikTok. Workshops, seminars, and family discussions can be effective forums for sharing experiences and strategies for responsible digital engagement (Zhang Qian, 2021).

In conclusion, as TikTok and similar applications continue to shape the cultural and consumer landscapes, a multifaceted approach is required to harness their potential for positive influence while mitigating risks. This involves not only adapting marketing strategies and content creation practices but also fostering an environment where digital literacy and mindful consumption are prioritized. Through collaborative efforts among educational institutions, policymakers, digital applications, and the community at large, it is possible to cultivate a digital ecosystem that supports the healthy development and empowerment of college students as informed consumers and active participants in the digital age.

2. Research Questions

How does TikTok application influence college students' online shopping behavior?

3. Objectives

To explore the influence of TIKTOK application on college students' online shopping behavior.

4. Literature Review

Guo Lifu (2022) pointed out that, with the rapid development of China's economic hunger in recent years, people's living standards have further improved, and people's consumption patterns have also changed. Some of these families get rich first, resulting in a relatively large gap between the rich and the poor, and this factor affects the consumption values of college students. This group of college students does not have sound values, coupled with the new media, "hedonism" and "gold-digging" are prevalent, contributing to the college students' psychology of comparison and irrational habits of blind consumption.

He Shuhui (2020) referred to the rise of the self-media era and the rapid development of social media has given birth to the "netroots economy." However, the netroots economy marketing model led by the live broadcast of goods still has a lot of problems, and it is not uncommon to find mixed commodities. The application supervision is also full of loopholes. At the same time, in the case of the continuous improvement of the material standard of living, college students in a relatively free environment due to the lack of self-control, mental immaturity, and vanity, the concept of reasonable consumption is weak, easy to be influenced by the "Netflix effect" to produce irrational consumer behavior and consumer ideas, and gradually form a bad consumer culture.

Wang Qingyi (2021) mentioned that in daily life, when college students browse online purchases on their cell phones and computers, they often see celebrities endorsing luxury goods, and everyone can grasp this kind of endorsement information through various channels such as WeChat, QQ, and Weibo. In the student group, some college students want to deliberately show off their wealth to show their sense of existence and superiority to attract the attention of others through online shopping for luxury goods, high-priced online game recharge and purchase of game coins, etc., thus forming an undesirable social trend of prevalent hedonism and competitive comparison among students. Among these students who flaunt their wealth, some of them do have rich family environments. In contrast, the economic situation of other families cannot afford the students' high consumption expenditures, and this kind of consumer psychology of comparing and flaunting their wealth undoubtedly creates excellent economic and psychological pressure for families and students.

Yang Ying (2021) mentioned that based on the interactive communication strategy of the virtual community, the TikTok application takes music as the entry point and focus point; with different styles of music and brilliant images, users are quickly attracted to the video content. Compared with pictures and

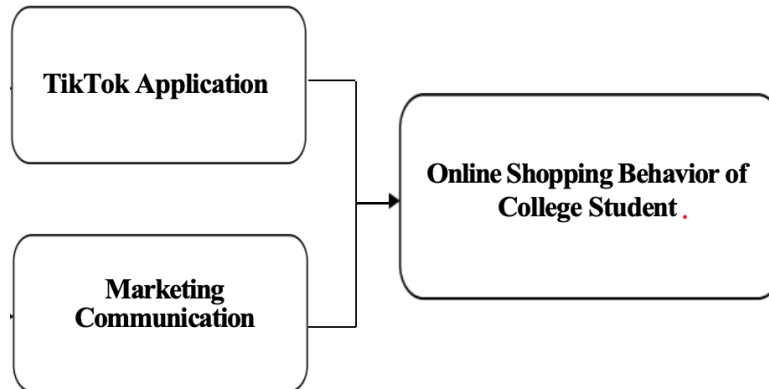
text, video can make people concentrate more, and the perfect visual and auditory experience makes users "addicted" to it. At the same time, with big data, artificial intelligence, and other technologies, TikTok accurately locates the interests and concerns of different users through browsing time, browsing records, likes, comments, retweets, etc., and accurately pushes the video content that meets their preferences. Without realizing it, users fall into a well-crafted information cocoon crowned with artificial intelligence and high-tech technology.

Zhang Feng (2021) confirmed that in the era of media for all, social media has realized the "decentralized" "peer-to-peer" communication. Each user is a node in the communication field, and each node can produce content independently. From the passer's point of view, "decentralization" can be described as the basic principle of Jieyin's algorithmic recommendation. It encourages ordinary users to produce content; even if it is a short video sent by a typical user with zero fan base, it will be assigned a few dozen or hundreds of essential traffic. The traffic distribution of new videos is based on "people nearby" and "people to follow." With the user's personality tag and short video content tag, the video released by the user is recommended to the home page of other users with the same attributes. From the recipient's point of view, the intelligent and accurate recommendation is based on "decentralization." The system recognizes the video content and digs out the user's interests according to the user's habits of liking, commenting, forwarding, etc., and distributes all kinds of short videos to the homepages of all types of users to satisfy the viewing needs of different users, thus enhancing the viscosity of users.

Azpeitia J (2021) revealed that within the context of online self-making research, the "networked self" model examines how social media spaces constitute sites of self-presentation and identity management. Writes that the "appeal" of social media sites is their provision of a "stage for self-presentation and social connection": through their multimedia capabilities, they provide props (in the form of text, photo, video, etc.) that facilitate self-presentation. In such an environment, the self is performed through public displays of social connections; thus, the self is created through the "reflexive process of fluid association with social circles." In this school of thought, social media sites are ultimately projects in managing sociality and negotiating self-expression through these social ties: one self-represents by engaging with one's network within the context of the social media sites. This understanding of a "networked self" posits that social media sites—apart from the influence they may have on social practice through their design and affordances—are relatively neutral stages, or tools, for individuals to engage in these processes of identity management and representation.

Kaye, D.B.V (2021) pointed out that there was insufficient empirical evidence to confirm what factors influence consumer purchase intention based on taking online social media marketing as the research background. In existing studies on consumer purchase intention, some scholars use the Pleasure-Arousal-Dominance (PAD) model to investigate consumer purchase intention and behavior. The PAD model is deemed a mature dimensional space emotion description model to project human emotions to three-dimensional space to effectively describe and explain the composition of human emotions and distinguish different emotional states.

5. Conceptual Framework



6. Research Methodology

The study was designed using quantitative research, with a questionnaire survey to collect data about the TikTok's influences on college students' online shopping behavior.

1. Population and Sample

The research places the scope on 2 areas. First is the area of research population where covers only the students at the educational institutes for bachelor's degree located in the province of Hu Nan, People's Republic of China. The other scope is about the data collection period taken in the first quarter of year 2024.

2. Scope of Research

The research places the scope on 2 areas. First is the area of research population where covers only the students at the educational institutes for bachelor's degree located in the province of Hu Nan, People's Republic of China. The other scope is about the data collection period taken in the first quarter of year 2024.

3. Research Instrument

The questionnaire contains about 30 questions in total, and the questions are in a semi-structured format. To ensure the order and logical relationship of the questions that they are easier for the interviewees to understand and answer the questions, the questionnaire is divided into 4 parts, including general information, TikTok behavior, college students' online shopping behavior, and TikTok's influence on college students' online shopping behavior. These questions help organize the problem and provide a clear framework.

4. Data Collection

This study used a questionnaire survey through an online application with closed-ended questions. The questions include multiple choice questions, two-choice questions (agree, disagree), and a five-point rating scale.

5. Data Analysis

Statistical analysis was used to interpret the values calculated based on frequency and percentage values. Table and bar charts were used to visually represent the distribution of responses to

different questions. The analysis results are presented in a narrative format and combined with tables and figures, accordingly.

7. Conclusion

The study, "Influence of TikTok on College Student's Online Shopping Behavior" said the digital age characterized by the rise of TikTok marks a major shift in the way young consumers interact with brands, make purchasing decisions, and ultimately participate in global markets. Combined with the survey results in Chapter 4, three key aspects of TikTok's influence are clarified, namely: interest, decision-making and purchase behaviors.

Regarding college students' interest in online shopping, let's take the simplest example. Two classmates mentioned a certain product during their daily chat. However, this product has no purchase demand for them, but in the next period of time, will appear in their short video content. TikTok inspires their interest in the product through engaging content. The short, concise and highly visual nature of video content makes information delivery more intuitive and attractive, thereby effectively increasing users' curiosity and desire to explore new products.

In terms of "decision-making process", TikTok has become a powerful force influencing college students' purchasing decisions. The application, with its unique fusion of short video content, has proven to be an effective tool for capturing the short attention span of young people. TikTok's algorithm is designed to cater to users' personal preferences, personalizing the consumer journey so that college students are more likely to encounter products and services that match their interests and needs. This personalization not only simplifies the decision-making process, but also plays an important role in branding and content creation. Driven by compelling visual and narrative content presented by readers, college students are more likely to make impulse purchases.

As the digital landscape continues to evolve, TikTok's role in shaping the online shopping behavior of college students offers both opportunities and challenges for marketers aiming to tap into this vibrant demographic. Building on the insights provided in the study, future directions for digital marketing strategies should consider the following key aspects to effectively engage with the college student demographic on TikTok and similar applications.

Enhanced Personalization and AI Integration: To keep pace with TikTok's powerful algorithm, brands must invest in advanced personalization techniques and AI-driven content creation tools. These technologies can help tailor marketing messages and product recommendations more accurately to individual preferences, further streamlining the decision-making process for college students.

As the demand for authenticity in online spaces grows, brands need to focus on creating genuine connections with their audience. This involves showcasing real-life uses of products, behind-the-scenes content, and transparent communication about brand values and practices. Authenticity not only enhances brand image but also fosters trust, a crucial element in building long-term customer relationships. While influencer partnerships remain a potent strategy, there is a rising trend towards collaborating with micro-influencers. These individuals often boast a highly engaged and niche audience. By partnering with micro-influencers, brands can achieve more targeted and effective reach, resonating deeply with specific segments of the college student population.

Table 1: Factors influencing purchasing decision

Options	Frequency	Percentage (%)
Recommended by internet celebrities/experts	82	18.85
Recommended by friends	133	30.69
Price	98	22.69
Product evaluation	113	26.16
Shipping options	7	1.61
Total	434	100

According to Table 1, factors influencing purchase decisions mainly include friend recommendations, price, and product reviews, with these three factors accounting for 30.69%, 22.69% and 26.16% respectively. This finding highlights the powerful influence of social proof in the digital age, especially in influencing the purchasing decisions of younger consumers.

Table 2: Satisfaction with products on short video recommendation

Options	Frequency	Percentage (%)
Most	149	34.43
A lot	156	36.07
Average	85	19.62
Less	26	6.01
Not at all	18	3.87
Total	434	100

In terms of product recommendation satisfaction on short video application, 34.43% of college students said they were very satisfied, and 36.07% of college students said they were very satisfied. This shows that algorithm-driven recommendations are actively welcomed. The total support rate of 70.5% highlights the importance of these application in planning products that are in line with users. Validity in terms of content of interest. These data just reveal the reason for the high degree of satisfaction with product recommendations on the short video application, which can be attributed to its complex algorithm. The algorithm mechanism of the short video application can effectively analyze the behavior, preferences and participation of college students. These applications excel at showcasing products closely related to personal interests and needs, enhancing the user experience, and making discovery fun and relevant. This personalization fosters a sense of connection and trust with the application, encouraging continued use and exploration of recommended products.

Table 3: Influencing factor to online shopping

Options	Frequency	Percentage (%)
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Price	140	32.23
Uniqueness	39	9.06
Brand reputation	38	8.67
Reviews and Ratings	48	11.00
Recommended by friends	169	39.04
Total	434	100

Data shows that 32.23% of online shopping consumers are mainly interested in products because of their price. College student consumers are highly price-sensitive and look for deals, discounts and overall value when purchasing online. Brands can use this insight to strategically price products or highlight their value proposition to appeal to cost-conscious shoppers. Competitive pricing combined with clear communication of product benefits can significantly influence college students' interest and drive purchasing decisions in the online marketplace.

8. Discussion

The findings reveal TikTok's significant influence on college students' online shopping behavior, providing important insights for marketers, content creators, and educators. TikTok's unique characteristics, including its highly personalized algorithm and short, engaging content format, not only provide new opportunities to engage this demographic, but also present specific challenges that require strategic navigation.

TikTok provides marketers with a powerful application to connect with college students. The application's algorithms promote content virality beyond a user's immediate network, providing brands with the opportunity to reach a wider audience with minimal effort. The challenge, however, is to create content that is authentic and engaging enough to stand out in a saturated environment. Additionally, the trend-driven nature of TikTok requires marketers to be nimble and quickly adjust their strategies to capitalize on emerging trends. This agility must be balanced with consistent brand messaging and values to avoid inconsistencies in brand perception.

Content creators play a key role in shaping the TikTok experience for college students. The opportunity to influence and entertain is huge, but it comes with the responsibility of ethical content creation. The challenge here is to create content that is not only engaging but also authentic and responsible, especially when endorsing a product or brand. The influence is significant, and with it comes the need to raise awareness of the influence such endorsements have on the purchasing behavior of impressionable college students.

The multifaceted influence of TikTok on college students' online shopping behavior underscores the need for a multidimensional approach that encompasses ethical marketing, digital literacy, responsible content creation, and mindful consumption. As TikTok's ecosystem continues to evolve, all stakeholders must collaborate to ensure that the application remains a space for positive engagement, creativity, and genuine connection, without compromising users' privacy, well-being, or financial security. The journey ahead involves navigating complex challenges, but also presents opportunities to foster a more informed, ethical, and resilient digital culture among college students and beyond.

9. Recommendation

1. Recommendations for Applying Research Findings

1. Develop a Customized TikTok Marketing Strategy

2. Produce High-quality Creative Content

3. Integrating Digital Literacy into the Curriculum

2. Recommendations for Future Research

The next research should concentrate on the specific characters of the youth, and the other popular media among the youth in comparison.

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PROMOTION OF CHINESE TRADITIONAL CULTURAL VARIETY SHOWS: CASE OF
“THE MOUNT TAI SHAN POETRY CONFERENCE”

การส่งเสริมการแสดงหลากหลายวัฒนธรรมดั้งเดิมของคนจีน:

กรณีของ “การประชุมกวีนิพนธ์ภูเขาไท่ซาน”

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ซู เหว่ย และ ทักษิณา ชัยอิทธิพรวงศ์

ABSTRACT

The objectives of this research were: (1) to study the situation of Chinese traditional culture variety shows regarding Taishan Poetry Conference; (2) to Study the demographic data, media selection, use and satisfaction; (3) to study Taishan people's views on the promotion of Chinese traditional cultural variety shows regarding China Taishan Poetry Conference; and (4) to propose the suggestions for promoting traditional Chinese cultural variety shows regarding China Taishan Poetry Conference.

The research methodology was mixed methodology research, including quantitative and qualitative research. There were three processes in research, namely research proposal preparation, research procedures and research reporting. The research procedure includes three steps: (1) determine the variables of audience characteristics and types of traditional culture variety shows; (2) explore the components of the promotion of Chinese traditional culture variety shows; and (3) formulate guidelines on how to promote Chinese traditional culture variety shows Model and management guide for cultural variety shows. “Questionnaire Survey”.

The research findings were found that: (1) The extensive spread of the fine traditional Chinese culture is an important link to enhance the cultural confidence, and provides an internal driving force for the comprehensive deepening of the reform in the current Chinese society; (2) In the era of new media, the society presents the characteristics of diversified values and multi-polar worldview, etc; (3) The excellent traditional Chinese culture has been greatly impacted, and the inheritance and promotion of the excellent traditional Chinese culture faces many challenges; and (4) effectively grasp the Chinese excellent traditional culture transmission mode, transmission channels, transmission characteristics of change, the new media to expand the positive influence of Chinese excellent traditional culture spread, constantly optimize the Chinese excellent traditional culture transmission path, build new media era of Chinese excellent traditional culture spread ecology, was the new media era to promote the transformation of Chinese excellent traditional culture, creativity, the key to the development of innovation.

Keyword: Promotion, Chinese traditional culture, The Mount Taishan Poetry Conference

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาสถานการณ์รายการวาไรตี้วัฒนธรรมจีนดั้งเดิมที่เกี่ยวข้องกับการประชุมบทกวีไท่ซาน (2) เพื่อศึกษาข้อมูลประชากร การเลือกสื่อ การใช้ และความพึงพอใจ (3) เพื่อศึกษาความคิดเห็นของชาวไท่ซานเกี่ยวกับการส่งเสริมรายการวาไรตี้วัฒนธรรมดั้งเดิมของจีนเกี่ยวกับการประชุมบทกวีจีนไท่ซาน (4) เสนอข้อเสนอแนะเพื่อส่งเสริมการแสดงวาไรตี้วัฒนธรรมจีนดั้งเดิมเกี่ยวกับการประชุมกวีนิพนธ์ภูเขาไท่ซาน

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน ทั้งการวิจัยเชิงปริมาณและการวิจัยเชิงคุณภาพกระบวนการวิจัยมี 3 กระบวนการ ได้แก่ การเตรียมข้อเสนอการวิจัย ขั้นตอนการวิจัย และการรายงานผลการวิจัย ขั้นตอนการวิจัยประกอบด้วย สามขั้นตอน: (1) กำหนดตัวแปรลักษณะผู้ชมและประเภทของรายการวาไรตี้วัฒนธรรมดั้งเดิม; (2) สสำรวจองค์ประกอบของการส่งเสริมรายการวาไรตี้วัฒนธรรมดั้งเดิมของจีน และ (3) กำหนดแนวทางการส่งเสริมรายการวาไรตี้วัฒนธรรมดั้งเดิมของจีน รูปแบบและแนวทางการจัดการรายการวาไรตี้วัฒนธรรม “แบบสำรวจแบบสอบถาม”

ผลการวิจัยพบว่า (1) การเผยแพร่วัฒนธรรมจีนดั้งเดิมอันวิจิตรอย่างกว้างขวางอย่างกว้างขวางเป็นส่วนเชื่อมโยงที่สำคัญในการเพิ่มความมั่นใจทางวัฒนธรรม และเป็นแรงผลักดันภายในสำหรับการปฏิรูปอย่างลึกซึ้งในสังคมจีนในปัจจุบัน (2) ในยุคของสื่อใหม่ สังคมนำเสนอลักษณะของค่านิยมที่หลากหลายและโลกทัศน์แบบหลายขั้ว เป็นต้น (3) วัฒนธรรมจีนดั้งเดิมที่ยอดเยียมได้รับผลกระทบอย่างมาก และการสืบทอดและส่งเสริมวัฒนธรรมจีนดั้งเดิมที่ยอดเยียมต้องเผชิญกับความท้าทายมากมาย และ (4) เข้าใจโหมดการถ่ายทอดวัฒนธรรมดั้งเดิมที่ยอดเยียมของจีนอย่างมีประสิทธิภาพ ช่องทางการถ่ายทอดลักษณะการถ่ายทอดการเปลี่ยนแปลง สื่อใหม่เพื่อขยายอิทธิพลเชิงบวกของการแพร่กระจายวัฒนธรรมดั้งเดิมที่ยอดเยียมของจีน ปรับเส้นทางการถ่ายทอดวัฒนธรรมดั้งเดิมที่ยอดเยียมของจีนอย่างต่อเนื่อง สร้างสื่อใหม่ ยุคของนิเวศวิทยาการแพร่กระจายวัฒนธรรมดั้งเดิมที่ยอดเยียมของจีนเป็นยุคสื่อใหม่เพื่อส่งเสริมการเปลี่ยนแปลงของวัฒนธรรมดั้งเดิมที่ยอดเยียมของจีนความคิดสร้างสรรค์เป็นกุญแจสำคัญในการพัฒนาวัฒนธรรม

คำสำคัญ: การส่งเสริม วัฒนธรรมดั้งเดิมของจีน การประชุมกีวีนิพนธ์ภูเขาไท่ซาน

1. Introduction

Beauty should be a specific social image and a natural image, which can be directly perceived by the audio-visual senses. It can stimulate people's interest and emotion, and arouse people's pleasant aesthetic feelings. It is a value that can be appreciated, and can meet people's spiritual aesthetic requirements. Marx's philosophical theory of "human nature" in "1844 economic philosophy manuscript" and his revelation of the essence of beauty, beauty, the characteristics of beauty and art constitute the soul of marxist aesthetics, only understand aesthetics through philosophical epistemology rather than actual understanding will not truly reveal the essence of beauty and the purpose of the existence of the law. The traditional Chinese culture variety shows studied in this paper are rooted in the rich history of the Chinese nation for more than 5,000 years. From planning to shooting, production and broadcasting, they all reflect the traditional Chinese aesthetics.

With the rise of the country and the improvement of national confidence, the inheritance and promotion of Chinese culture has become the focus of the whole society. By exploring and displaying the depth and breadth of Chinese culture, the traditional cultural variety shows provide a platform for the audience to understand and get close to the traditional culture, and help to improve the national cultural identity and cultural confidence.

2. Research Questions

1. What is the situation of Chinese traditional culture variety shows regarding Thishan Poetry Conference?
2. What is the demographic data, media selection, use and satisfaction
3. What is the Tai 'an people's views on the promotion of Chinese traditional cultural variety shows regarding China Thishan Poetry Conference?
4. What are the suggestions for promoting traditional Chinese cultural variety shows regarding China Thishan Poetry Conference?

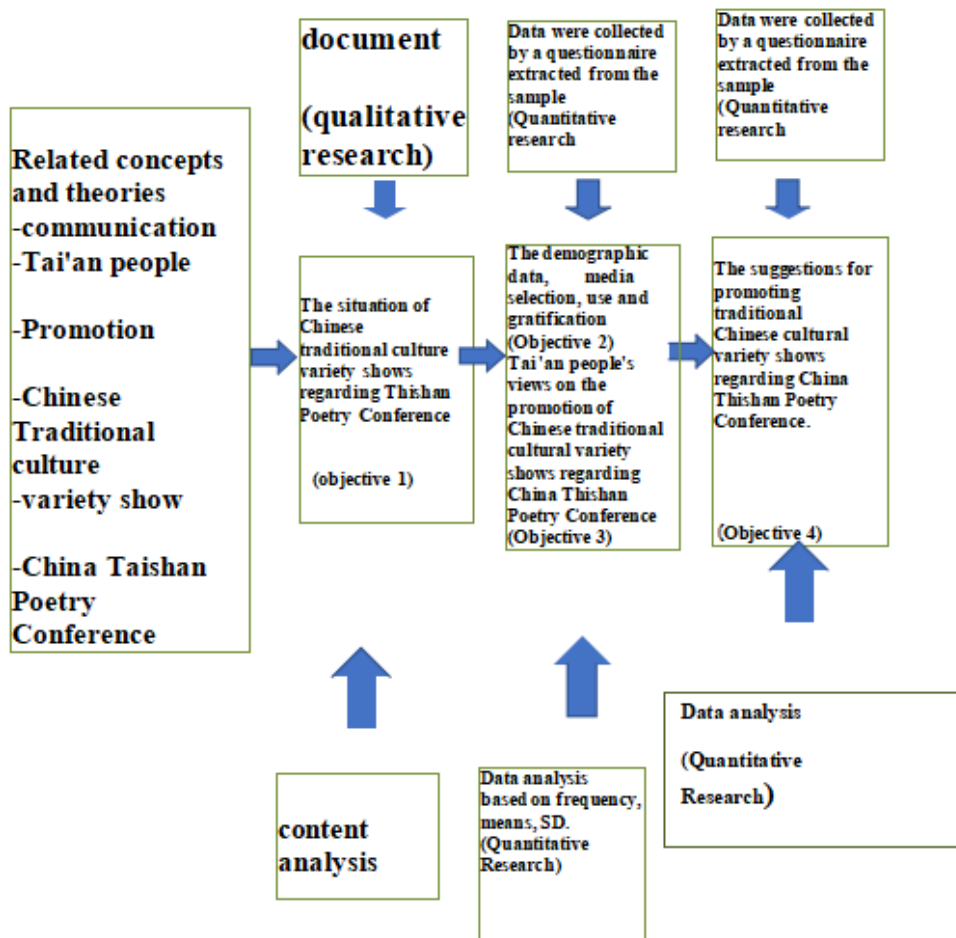
3. Objectives

1. To study the situation of Chinese traditional culture variety shows regarding Thishan Poetry Conference
2. To Study the demographic data, media selection, use and satisfaction,
3. To study Tai'an people's views on the promotion of Chinese traditional cultural variety shows regarding China Thishan Poetry Conference
4. To propose the suggestions for promoting traditional Chinese cultural variety shows regarding China Thishan Poetry Conference.

4. Literature Review

- 1 Communication Process (Berlo: SMCR)
- 2 Tai'an people
- 3 Promotion
- 4 Chinese Traditional culture
- 5 Variety shows
- 6 Media selection
- 7 China Taishan Poetry Conference

5. Conceptual Framework



6. Research Methodology

The research objectives are: (1) To study the situation of Chinese traditional culture variety shows from this Chinese Poetry Conference (2) To Study the demographic data, media selection, use and satisfaction, (3) To study Tai 'an people's views on the promotion of Chinese traditional cultural variety shows regarding China Thishan Poetry Conference, and (4) To propose the suggestions for promoting traditional Chinese cultural variety shows regarding China Thishan Poetry Conference.

This study adopted a mixed methods design, including quantitative and qualitative research. There are three processes in research, namely research proposal preparation, research procedures and research reporting. The research procedure includes three steps: (1) determine the variables of audience characteristics and types of traditional culture variety shows; (2) explore the components of the promotion of Chinese traditional culture variety shows; and (3) formulate guidelines on how to promote Chinese traditional culture variety shows Model and management guide for cultural variety shows. "Questionnaire Survey". Details are as follows:

- 1 Survey on Tai'an People's Traditional Chinese Culture Variety Shows.
- 2 Explore the key components of traditional Chinese cultural variety shows.
- 3 It is recommended to produce traditional cultural variety shows.

1. Population and Sample

The population studied in this study is the active traditional culture loving group in Tai'an City. According to the Tai'an Municipal Education Bureau, there are 634,149 students in ordinary primary and secondary schools in the city, and there are 9 ordinary colleges and universities, including 5 undergraduate colleges and 4 junior college (higher vocational) colleges. There are 146,773 students on campus, including: 23,401 general undergraduate students, 82,889 current students, and 21,771 graduates; 22,059 general junior college students, 54,993 current students, and 19,252 graduate students; 213 doctoral students, 696 current students, There are 146 graduated students; 3,336 master's degree students are enrolled, 8,195 current students, and 2,239 graduated students. There are 10,660 faculty and staff, including 7,323 full-time teachers. There are 50,796 teaching staff in ordinary primary and secondary schools in the city.

The sample group is active Internet users in Tai'an City, and the survey is conducted in the form of a questionnaire survey. In this study, purposive sampling refers to selecting a sample group that meets the researcher's criteria or objectives. This time, the condition is an active group in the network. First calculate the total population to be studied. The error is 5% and the reliability is 95%. The calculation formula refers to the formula of TaraYamane (1973). The sample group included 400 people.

2. Research Instrument

The tool used in the study is an online questionnaire because it is low-cost, not subject to regional restrictions, collects the influencing factors of Tai'an people on traditional cultural variety shows, has a wider range of respondents, and allows faster recovery, etc. After the online survey, screening will be carried out according to the same principles as the paper questionnaire. The questionnaire includes three parts: the first part is demographic characteristics, the second part is the audience's views on traditional cultural

variety shows, and the third part is suggestions.

Section 3.1 of this questionnaire is the first section of demographic characteristics, including nominal scale data such as gender, age, educational background, time spent watching traditional cultural variety shows, occupation, etc. Each question

format features multiple choice questions. (check list).

3. Data Collection

The data sources for this study are secondary data such as field data obtained from questionnaires. This study sent and received questionnaires through the WeChat project. A total of 400 online questionnaires from Internet active groups in Tai'an City were collected within two weeks. After the online survey, we screened and sorted according to the same principles as the paper questionnaire.

4. Data Analysis

Statistical analysis is

- frequency
- percentage

Step (2) Exploring The demographic data,, media selection, use and gratification

(Objective 2)

(Objective 3)

Step (3) Exploring

Tai 'an people's

views on the

promotion of

Chinese traditional cultural variety

shows regarding

China Thishan

Poetry Conference

(Objective 3)

Step (4) Exploring The suggestions for promoting traditional

Chinese cultural variety shows

regarding China Thishan Poetry Conference.

7. Conclusion

The research process includes two steps: study the basic situation variables of Tai'an City and in-depth interview communication strategies in Shandong Province, China. This is a qualitative study. Researchers studied the concept of relevant literature, principle and theory, demographic, media selection, etc., and in-depth interview three respondents in different areas of key information provider, director, producer and traditional culture variety show student actors, related workers and years of experience in Chinese traditional culture variety show director. Purposive sampling method was used. A semi-structured interview form was used. Data collection was performed by the investigator. The collected data are analyzed by content analysis; inspected to assess the satisfaction with the promotion of traditional cultural variety shows. Tai'an citizens, China Taishan Poetry conference as the background. This is a qualitative study. Through focus group discussion, the researchers developed a plan to promote Tai'an City traditional culture variety shows.; 3 The people are from variety show directors and producers of traditional culture programs, as well as students who participated in traditional culture variety shows at the China Taishan Poetry Conference. They are professionals in the industry, or have relevant management experience. They have reasonable experience or achievements in the field of traditional cultural variety shows, and their success in related fields has been widely recognized. Key informants were selected using the positive objective sampling technique. Interview with "Chinese traditional culture variety shows promotion suggestions".

Through the focus group discussions, the researcher acted as a facilitator. Content analysis of the data discussed in the focus groups. After data collection, the collected data were subjected to content analysis.

From the perspective of the study objectives, the main findings are as follows:

Tai'an city has rich natural and cultural property, and Tai'an people have this innate love for traditional culture. Mount Tai, located in Tai'an City, is the world's natural and cultural heritage, with the traditional poetry culture of more than 2,000 years. Strengthen the authority of the traditional media. New media gives people more say, but at the same time, it also makes it easier for all kinds of information that do not conform to the truth to spread. In contrast, the advantages of the authority and rigor of the traditional media themselves are very valuable. Tai'an people should give full play to their advantages in this field, make themselves more active in promoting the Chinese traditional culture, and more innovative in the content production of variety shows. And should have a certain depth, in order to attract more people to love Chinese traditional culture.

8. Discussion

1. In the comprehensive survey conducted, we observed a remarkable participation among different age groups, with a significant portion of the responses coming from the younger demographic. Specifically, within the age range of 16-25 years, an impressive total of 312 individuals participated in the survey. Meanwhile, the age group of 26-40 years saw a turnout of 74 respondents. This data compellingly suggests that there is a heightened interest in traditional culture among the younger generation, overshadowing the older demographic's engagement. Furthermore, a slight predominance of female participants over male participants was noted, indicating a marginally greater interest among women in traditional cultural aspects.

2. The survey questionnaire targeted a diverse cohort within Tai'an city, encompassing the broad spectrum of its citizenry alongside experts, scholars, and practitioners immersed in the field of traditional culture. This population, having been nurtured amidst the scenic beauty and cultural heritage of Tai'an, possesses a deep-seated reverence for Taishan culture and the broader tapestry of Chinese tradition. The daily vista of Mount Tai, intermingled with the urban expanse — where nature and civilization blend seamlessly — has shaped their cultural consciousness and identity. Recognizing this unique context is pivotal for researchers aiming to foster and propagate the essence of Chinese traditional culture, particularly through the active participation of Tai'an's residents.

3. According to the in-depth interviews with three key people, we got the suggestions of Tai'an people for the promotion of traditional Chinese traditional culture variety shows: As residents of Tai'an, you can actively promote the preservation and development of Chinese traditional culture through variety shows.

By employing these approaches, residents of Tai'an can actively engage in promoting the transmission of Chinese traditional culture through variety shows, showcasing the charm of Tai Shan culture and advancing the preservation and development of local culture.

9. Recommendation

1 Recommendation for Policies Formulation

Recommendation Plan for Promoting and Cultivating Chinese Traditional Cultural Variety Shows:

1. Diverse Content Creation The key to captivating a diverse audience lies in the creation of multifaceted program content. Designing a spectrum of segments that delve into various facets of Chinese

traditional culture, including poetry, painting, music, and opera, ensures a holistic representation that appeals to different demographic segments.

2. **Emphasis on Regional Characteristics** Celebrating the unique cultural tapestry found across different regions is essential. By integrating and showcasing traditional cultural features specific to various locales, such as the enchanting Taishan poetry or regional opera performances, the program can convey the distinctive essence and charm of each locality, enriching the overall viewing experience.

3. **Utilization of New Media Platforms** The expansive reach of modern media platforms presents an opportunity for wider dissemination. Leveraging the power of platforms like social media and video-sharing websites can expand the program's audience base, attract younger viewers, and enhance the program's visibility and impact on a global scale.

4. **Enhancement of Interactive Experience** Engaging the audience through interactive elements is paramount. Introducing innovative interactive segments using cutting-edge technological advancements not only heightens viewer engagement but also personalizes the viewing experience, fostering a deeper connection with the traditional cultural content being presented.

5. **Collaboration with Prominent Figures** Partnering with esteemed cultural personalities, artists, and experts can elevate the program's prestige and credibility. By featuring collaborations with well-known figures within the cultural landscape, the program gains additional allure and authority, further enhancing the quality and influence of the traditional cultural variety shows.

6. **Diversification through Offline Events** Complementing the digital sphere with tangible experiences is pivotal. Organizing a series of offline cultural events, including exhibitions, live performances, and educational lectures that align with the program's thematic essence, offers audiences a chance for immersive cultural encounters and knowledge enrichment, fostering a deeper appreciation for tradition.

7. **Integrated Promotion Strategy** A harmonized and dynamic promotional strategy is essential for sustaining audience interest and engagement. Crafted with precision, this holistic approach encompasses targeted advertising, strategic media partnerships, and a blend of online and offline activities, ensuring continuous promotion, boosting audience awareness, and nurturing a lasting affinity for traditional cultural variety shows.

8. **Community-Centric Engagement** Building bridges with the local community fosters collective cultural stewardship. Encouraging active participation and involvement from community members in the planning and production process establishes a symbiotic relationship, reinforcing the program's resonance with the local populace, and fostering a sense of cultural pride and ownership within the community.

By adhering to this meticulously crafted recommendation plan, traditional cultural variety shows can not only flourish but also serve as a vibrant tapestry showcasing the cultural richness and heritage of China to a global audience, anchoring a legacy of tradition and innovation for generations to come.

2 Recommendation for Practical Application

Report: Promoting Chinese Traditional Culture Through a Variety Show: Implementation Strategy
Executive Summary:

In a bid to promote and preserve the diverse heritage of Chinese traditional culture, a groundbreaking initiative has been undertaken to develop and broadcast a captivating variety show. This report outlines a comprehensive implementation strategy that leverages the power of entertainment to deepen cultural appreciation, engage audiences, and foster a legacy of tradition and innovation.

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COMPARATION OF ARTISTIC PRESENTATION OF CULT FILMS BETWEEN SNAKE KILLER AND MAN BEHIND THE SUN

การใช้สื่อใหม่เพื่อส่งเสริมละครเพลงจีนของคณะดนตรี มหาวิทยาลัยกุ้ยโจว

Dai Pengcheng and Prapas Nualnetr

ไต้ เฟิงเฉิง และ ประภาส นวลเนตร

ABSTRACT

The objectives of this research were: (1) to study producer's ideas analysis of Snake Killer and the Man behind the Sun, the author analyzes the director's creative intention and summarizes the general rules; (2) to study the intention and audio-visual language techniques of the director are analyzed in terms of composition and scenes; and (3) to compare the artistic presentation of cult film between Snake Killer and Man Behind the Sun.

The research methodology was quantitative research. Analyze the case studies of films to analyze the strengths and weaknesses of language, images and sound in cult films through administration, surveys, questionnaires. A questionnaire survey was conducted to examine and analyze the techniques of displaying language, images and sounds of cult films in various social strata. The collected data is processed. It uses measures such as frequency, percentage, mean, and standard deviation.

The research findings were found that: (1) The characteristic skills of Snake Killers and Man Behind the Sun on props, scenes and so on; (2) The unique aspect producers nowadays could learn from it; and (3) find the new way of producing films and express ideas presentation and express.

Keywords: Comparation, Artistic Presentation, Cult Film, Snake Killer, Man Behind the Sun

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาการวิเคราะห์แนวคิดของผู้ผลิตภาพยนตร์เรื่อง “เขี้ยวเพชรฆาต” และ “จับคนมาทำเชื้อโรค” โดยวิเคราะห์ความตั้งใจในการสร้างสรรค์ของผู้กำกับและสรุปหลักเกณฑ์ทั่วไป (2) เพื่อศึกษาเจตนาและเทคนิคภาษาภาพและเสียงของผู้กำกับ โดยวิเคราะห์ทั้งองค์ประกอบและฉาก และ (3) เพื่อเปรียบเทียบการนำเสนอทางศิลปะของภาพยนตร์ระหว่าง “เขี้ยวเพชรฆาต” และ “จับคนมาทำเชื้อโรค”

การวิจัยนี้เป็นการวิจัยเชิงปริมาณ วิเคราะห์กรณีตัวอย่างภาพยนตร์เพื่อวิเคราะห์จุดแข็งและจุดอ่อนของภาษาภาพ และเสียงในภาพยนตร์ลัทธิผ่านการบริหาร แบบสำรวจ แบบสอบถาม การสำรวจแบบสอบถามดำเนินการเพื่อตรวจสอบและวิเคราะห์เทคนิคการแสดงภาษา ภาพ และเสียงของภาพยนตร์ลัทธิในชั้นทางสังคมต่างๆ ข้อมูลที่รวบรวมได้รับการประมวลผล โดยใช้มาตรการต่างๆ เช่น ความถี่ เปอร์เซนต์ ค่าเฉลี่ย และส่วนเบี่ยงเบนมาตรฐาน

ผลการวิจัยพบว่า (1) เป็นเทคนิคพิเศษของผู้ผลิตภาพยนตร์เรื่อง “เขี้ยวเพชรฆาต” และ “จับคนมาทำเชื้อโรค” สำหรับอุปกรณ์ประกอบฉากและอื่น ๆ (2) โปรดิวเซอร์ในปัจจุบันสามารถเรียนรู้ด้านที่ไม่เหมือนใครได้ และ (3) ค้นพบวิธีการผลิตภาพยนตร์และวิธีใหม่ในการแสดงความคิด

คำสำคัญ: การเปรียบเทียบ ศิลปะการนำเสนอ ภาพยนตร์ลัทธิ จับคนมาทำเชื้อโรค เขี้ยวเพชรฆาต

1. Introduction

In recent years, the name of "cult film" has been seen more and more in film magazines, books, researching paper and the Internet. Because of the standardized style, dedicated fans and scholars have repeatedly mentioned it. What are we talking about when we speak of barren situation of movies nowadays? We are probably talking about the film has become the noblest and elegant fine art, the film is actually becoming a vassal of the distorted aesthetic orientation and attempts its best to servile the audience and the solidification of the form of expression and the conservative creation of the film. That is the reason why people take the cult films as the final straw before sinking into the pool.

Yan Peng, (2003) Cult film exists in another world, which is outside of the orthodox world. It is not belonging to a certain type from the established identification system, but the greatest charm of it is that it gives both the so-called fringe and non-mainstream respect, because the producers of cult films believe that, only by breaking the conquer of the established rules can new meanings shine through the stale ideas. However, there are different opinions on what is cult film and what kind of film could be seen as the type of cult film. Most researchers and critical use the term with a great deal of subjectivity, without considering the precise meaning of the word and the precise orientation of this kind of film, not to mention its historical and cultural origins. "Cult film" in many people's minds is only a trademark related to special and roughness, as for how cult films come from, why some films become cult films is unknown to them. More people blindly argue about which films belong to cult films, or whether a particular film is a cult film, which undoubtedly leads people into a vicious circle of ambiguity.

Jankovich and Lepoli, (2001) Above this, it is a necessity for the researchers to figure out the identification of cult film. For achieving this, it is necessary to trace back to the source, and then follow the historical context to clarify its development and changes in different periods, so as to examine its face macroscopically, and then dig out the internal reasons for its existence. Only by this way, the body of the iceberg could be shown in front of the researchers 'eyes. Luckily, nowadays some of the cult films have gradually come out of the circle of self-isolation and self-entertainment. In the weird but attractive coat, it appeals directly points to the beautiful illusion woven by various cultural systems by its own unique way. It's trying to record those who have never been recorded in the official history of the hidden in the periphery of the human soul of the voice could be discovery and expression. There is a rebellious desire to vent and the emotional integration of superiority and exclusion between individuals. The popularity of subcultures in a society also reflects the tolerance and openness of a society, which is a sign of social progress. Only when the mainstream culture develops to a relatively mature stage, it will show an inclusive attitude, and then the subculture will appear by step. It awakens the fringe consciousness hidden in the traditional ideology in the mainstream culture and presents it unreservedly.

Following this line of thought, blindly arguing what film is a cult film is meaningless. To extend the eye-sight, analyze how those classic cult films were named as such title and what's the different of them from the other films and how, in the film history, establish their cult status. On this purpose, could we find out the differences and what the directors and producers could learn from it. To establish the definition of cult film, is not to provide a golden rule for determining what cult films are. It is better to trace back to the root and recognize the layers, development and expression of cult films in the historical evolution and above this to reveal their essence.

The realistic portrayal of extreme scenes in their films is a prominent characteristic of Kui Chih Hung and Mo Tun Fei. Despite not being their first attempt at presenting such scenes with genuine reactions, they demonstrate their audacity and obsession by disregarding the safety of actors and even enticing them

to perform in this manner. This artistic approach is influenced by the zeitgeist while also reflecting the directors' personal choices and interests. In Kui Chih Hung's *The Snake Killer*, venomous snakes are employed by the protagonist to vent his frustration from bullying and sexual impotence. Numerous scenes depicting abuse and rape involving actual snakes are featured, eliciting genuine fear-induced expressions and screams from the actress. Similarly, Mo Tun Fei's *Lost Souls* includes numerous instances of female abuse and rape, many of which were filmed using real-life scenarios that pushed performers to experience mental breakdowns. Despite both directors tackling similar themes, their artistic expression methods diverge significantly. In *The Snake Killer*, Kui utilizes an abundance of close-up shots to portray the actor's ferocity while employing fast editing techniques to diminish exploitative elements within the film, instead emphasizing the satisfaction derived from revenge for its male lead character. Conversely, Mo's scene lacks finesse in shot composition as it predominantly employs plain long mid-range shots akin to documentary-style filming, capturing raw displays of human animality with a pronounced emphasis on sexual exploitation characteristics typical of such films. Analyzing these depictions sheds light on future cinematic works' personalized portrayal of extreme scenes as well as strategies for presenting sensitive content.

2. Research Questions

What are the difference in comparison the artistic presentation of cult film between *Snake Killer* and *Man Behind the Sun*

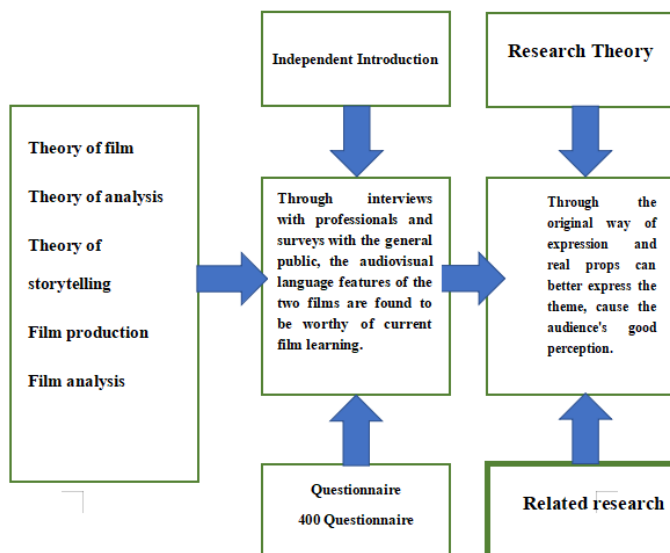
3. Objectives

To compare the artistic presentation of cult films between *Snake Killer* and *Man Behind the Sun*.

4. Literature Review

- Theory of Artistic
- Theory of Storytelling
- Knowledge of Film Production
- Knowledge of Film Analysis
- Background of *Snake killer* and *Man Behind the Sun*

5. Conceptual Framework



6. Research Methodology

1. Population and Sample

The respondents of this questionnaire consist of individuals who are connected with the researchers through social media networks and have personal relationships with them, including relatives and friends. They represent a diverse range of backgrounds, encompassing various educational levels from high school to university, as well as income levels ranging from 2,000 RMB to 20,000 RMB per month. This ensures that the sample covers a wide spectrum of society, enabling comprehensive insights into the advantages and disadvantages of audiovisual expression techniques employed in cult films. The questionnaire is structured into three sections: demographic information about the respondents, general awareness regarding cult films, and evaluations on the merits and drawbacks associated with their audiovisual techniques. Closed-ended questions employing a five-point scale are utilized.

The interviewees involved in this article can be categorized into two groups. The first group comprises individuals directly engaged in the production of relevant films, most of whom are experienced film creators capable of examining and analyzing films from their unique perspectives. Consequently, the conclusions and insights they derive hold significant value. The second group consists of film research enthusiasts and professional scholars who possess a comprehensive understanding of films and can evaluate them from various angles with a relatively specialized perspective. While these evaluations carry substantial academic merit, at times they may be constrained by knowledge limitations and lack emotional depth. Therefore, the author also interviewed some film research enthusiasts who possess a certain level of expertise but are not practitioners or researchers themselves. This particular group is able to provide a relatively objective experience and represent the sentiments of the general audience.

2. Scope of Research

Comparison of Audio-Visual language

Although Kui Chih Hung and Mo Tun Fei's films differ in subject matter, they share similarities in scene presentation. The themes of mutilation, murder, erotica, personality alienation, and torture frequently found in cult films showcase distinct presentation styles by the two directors. As previously mentioned, their artistic expression techniques diverge significantly when depicting torture scenes in *The Snake Killer* and *Man Behind the Sun*, which effectively reflect their perspectives on sex and sexual exploitation. Furthermore, the portrayal methods employed for milder erotic content also vary between *The Snake Killer* and *Man Behind the Sun*. Sex depiction often intertwines with personality representation as the alienation of personality serves as an essential element within cult films. While both Kui's works such as *The Snake Killer* along with Mo's creations *Men behind the Sun* incorporate stump imagery and murder into their narratives—highlighting some commonalities—the two directors exhibit distinctive artistic expression features. As the most famous cult film producers in Hong Kong before the beginning of the film rating system, the two directors have extremely distinct personal characteristics. In terms of screen color, Kui prefers to use high contrast color, high screen color saturation, and the costume of the main character often shows dark tones. In Mo's films, the screen is often brighter, with cold tones and bright colors, but with low color saturation and low color contrast. In terms of screen texture, Kui prefers to use film with strong particle sense to create a coarse impression, while Mo prefers to use film with fine particles. In terms of the use of special effects, both directors love to use real objects as props. In presenting extreme scenes, both directors also like to use large zoom pull-zoom lens and close-up to assist mid-range narrative shots to enhance the suspense of the story and the stimulation of the senses. In terms of music, neither director is very exquisite, and often chooses to use the howl of the characters to foil the scene rather than BGM.

Population and Samples

The population sample of this study primarily originates from Shandong Province. There are 402 people involved into this questionnaire. In terms of age distribution, the majority of respondents fall within the 19–25-year age range, constituting 53% of the total. Despite the films under investigation being predominantly released in the 1970s and 1980s, individuals born between 1995 and 2005 emerge as key catalysts and consumers for the resurgence of these cult films. Furthermore, individuals aged between 30 and 45 years also represent a significant proportion at approximately 26%. For them, watching these films often evokes nostalgic memories from their childhood. Respondents over the age of 45 account for approximately 21% of the overall sample size. It is important to note that due to film content restrictions, participants below the age of eighteen were excluded from this survey. Regarding educational background, around eighty percent possess a high school diploma or higher qualification while those with a college degree constitute sixty-eight percent of the total respondents. Additionally, three percent have completed primary education or above while seventeen percent have attained junior high school education or above. To summarize, it can be stated that this survey encompasses a relatively extensive scope.

Time of Research

The films studied in this paper mainly focus on the films and film authors from the 1970s to the 1980s. The purpose is to avoid the limitations imposed by the Hong Kong film rating system on the creation of Hong Kong films, and to study the artistic techniques and artistic expressions of the two films more naturally. At the same time, in the era when homogenization has not yet taken shape, these films serve as the basis for the innovation of the expression techniques of Hong Kong films, which have strong innovative significance and research value.

3. Research Instrument

In depth Interview

This is also confirmed in the interviews with the actors. Kan, the actor who played Snake Killer, said in the interview that all the snakes used in the film were real venomous snakes, and the venom was removed for the safety of the actors. The actors at that time had a very professional attitude, and even though they were bitten during the shooting, they did not give up and finally completed the film. In the interview with Chang, the cameraman of *Man Behind the Sun*, the author learned that all the corpses in the film were actually real corpses borrowed by the director from the institute, and the dissection scene in the film was also the real dissection of real doctors. The actors were not informed of this when performing, so the whole performance was very natural.

The content of the interview varies with the interviewees. In the interview with the participants of the film, the questions mainly focus on the recall of historical details. Therefore, the choice of questions is mainly guided and descriptive. In the interview with researchers and enthusiasts, the author focuses more on the theoretical level, trying to guide the audience's most real feelings and understanding through the questions.

Questionnaire

The questionnaire was sampled in the form of network questionnaire. This includes different levels of education, income registration and age groups, and more comprehensively includes all levels of society. The questionnaire was sampled in the form of network questionnaire. This includes different levels of education, income registration and age groups, and more comprehensively includes all levels of society. According to the calculation formula of Taro Yamane, the collected data can be calculated that the number

of samples required for questionnaire survey is 402, and the research objects of the questionnaire survey are all

4. Data Analysis

Table of Survey

The questionnaire is mainly aimed at the audience's intuitive feelings and acceptance of the two films, so the questions are mostly set in a straightforward form. The purpose of the first part is to clarify the basic information of the respondents. The purpose of the second part is to understand the respondents' understanding of the two films. The purpose of the third part is to understand the respondents' true feelings towards the two films.

Based on the table, 64% of the respondents said they had seen the works of the two directors, among whom 72% were aged 30 or above, but only 17.8% were under the age of 20. This indicates that this part of the film is not widely spread among the new generation of youth. Among the 64% of the audience, only 25.7% of the respondents said they could accept or like this work, and the remaining respondents said they could not accept it. This also reflects the impact of the expression method on the dissemination of this type of film in the process of dissemination. In addition, the proportion of male fans reached 99%, far higher than that of females. The acceptance of female friends to this kind of theme is generally lower than that of males.

Table of Interview

To Actor	To Photographer	To audients	To Researchers
1. Which film were you participated?	1. Which film were you participated?	1. What's the feeling when you see the film?	1. What films of Kui and Mo's do you like most ?
2. What's your role?	2. What's your role?	1. What films did you see before?	2. Where did you see those films ?
3. How's you feeling of working with the director?	3. How's you feeling of working with the director?	2. Which part impress you a lot?	3. What's your first impression?
4. Which film impress you the most?	4. Which film impress you the most?	3. Why do you think you will like this film ?	4. Why do the film leave you such impression?
5. What's the feeling when you at the field?	5. How long did it take?	4. Anything that makes you offensive?	5. Which one do you like/ dislike most?
6. What behavior did director do impress you most?	6. What feelings do you have once knowing those props are real?	5. Which part do you like/ dislike most?	6. Why do you like or dislike such film?

7. Anything interesting you want to share?	7. What feelings do you have once in the field?	6. What can you learn from this film ?	7. Anything that makes you offensive?
8. What's the feeling when you see the film?	8. Anything funny or impressive?	7. Any other feelings ? What are they?	8. Any other feelings ? What are they?

7. Conclusion

The respondents of this questionnaire consist of individuals who are connected with the researchers through social media networks and have personal relationships with them, including relatives and friends. They represent a diverse range of backgrounds, encompassing various educational levels from high school to university, as well as income levels ranging from 2,000 RMB to 20,000 RMB per month. This ensures that the sample covers a wide spectrum of society, enabling comprehensive insights into the advantages and disadvantages of audiovisual expression techniques employed in cult films. The questionnaire is structured into three sections: demographic information about the respondents, general awareness regarding cult films, and evaluations on the merits and drawbacks associated with their audiovisual techniques. Closed-ended questions employing a five-point scale are utilized.

The questionnaire was sampled in the form of network questionnaire. This includes different levels of education, income registration and age groups, and more comprehensively includes all levels of society. The questionnaire was sampled in the form of network questionnaire. This includes different levels of education, income registration and age groups, and more comprehensively includes all levels of society. According to the calculation formula of Taro Yamane, the collected data can be calculated that the number of samples required for questionnaire survey is 402, and the research objects of the questionnaire survey are all Chinese mainland residents who have watched the two films studied in this paper.

Among those aged 15-30, 50 percent said they had seen the two films, and 80 percent of those said they liked them. Such statistics show that the two films are still very popular among young people. But 90 percent of those aged 30 to 50 said they had not seen a Snake Killer, while 70 percent said they had seen a Man Behind the Sun. It has to do with the way the film is distributed. The first film has never been shown or publicly shown in the area under investigation, while the second film has been shown repeatedly on television, although it is bloodier and more violent. In addition, 99 percent of respondents who said they liked the films were male, suggesting that women are not the primary audience for such films. Meanwhile, 65 percent of those surveyed said they would recommend it to a friend. This suggests that intra-niche circulation will become the main mode of circulation for such films.

8. Discussion

Sadomasochism and Exploitation

Sadomasochism emerged early in literary works as a part of the underground culture, and can be traced back to erotic novels from China's Ming Dynasty. However, it only evolved into a distinct cultural phenomenon within the past century. Influential works such as Marquis de Sade's SALO during the French Revolution and Mats Ohlsson's Venus in Fur from Sweden have played significant roles in shaping this culture. Over time, sadomasochism has also assimilated with other cultures; on one hand, actively aligning

itself with mainstream cognition as depicted by the protagonists in *The Matrix*, while on the other hand, manifesting extreme forms through film portrayals that encompass its entire embodiment.

The dynamics of command and obedience within the sadism and bondage culture inherently establish hierarchical roles of oppression in the specific process of expression. Within this thematic context, individuals with masochistic tendencies become susceptible to exploitation and subjugation. This theme aligns closely with the motifs found in exploitation films, where characters are often trapped, confined, and compelled to comply. However, there exists a substantial disparity between cult films and theatrical productions in terms of their modes of representation.

The scenes about extorting confessions by torture are reflected in the films of various cultures in the world, and their presentation ways are often very similar. Therefore, in the choice of scenes and themes, this scene fully reflects the director's personal taste. And different from the general film and television works that describe the cruel scenes from the side by avoiding direct lens, green smoke, the sound of torture tools, the scream of the victim and the laughter of the abuser, Takashi Miike seems to deliberately defy convention by depicting the long slow-motion close-up scene for this "exquisite work of art", forcing the audience to appreciate his masterpiece through the delicate lens language and wonderful diagonal composition, and directing their attention to these hooks without reservation. Such evil taste actually forms a subordinate relationship through the screen, and the audience is forced to become the witness of this behaviour from the bystander, and is forced to become a member of the exploited. As a plot, this performance also plays an extremely important role. Through a series of sadistic behaviours such as pricking and pouring hot oil, as the abuser, Hajime does not show any excitement, but shows a trace of disappointment when he sees the plea for mercy. This not only positively shows Hajime's cruel character, but also laterally shows his acceptance as a victim. Ordinary, even this level of sadism is not enough to satisfy his desire, which actually lays a solid foundation for his persistent search for Ichi.

Love and death have consistently served as recurring themes within Kui's films, and the narratives of *Hex*, *Bewitched*, *The Boxer's Omen* can be succinctly encapsulated by the overarching motif of 'a scorned woman seeking retribution against an unfaithful man.' However, Kui does not exhibit a particular inclination towards sadomasochistic elements; even the erotic sequences are relatively sparse throughout his *Hex* trilogy, save for an enigmatic and alluring nude dance sequence at its conclusion. Nevertheless, when it comes to sexual exploitation and depictions of deviant sexuality, Kui's 1974 masterpiece *The Snake Killer* can undoubtedly be regarded as one of Hong Kong cinema's rare gems. In *The Snake Killer*, the male protagonist Chen Zhihong, who comes from a slum, uses a poisonous snake to revenge the prostitute who bullied him. In this process, the male protagonist's anger and abnormal sexual desire are vented out in the form of sadism. The most famous is that Chen Zhihong takes the prostitute who bullied him back to his apartment, and uses a long snake as the symbol of his male sexuality to have coitus with her. The strong contrast of light and shadow effects, close-up shots, push-pull cameras and fast editing in this scene remind us of the Japanese film *Joshu 701-go*. But compared with the Japanese film, Kui adds a parallel montage of childhood sadism memories, which highlights the psychological analysis connotation of the film and gives the behaviour a rationality. Different from Takashi Miike, Kui's *Snake Killer* pays more attention to the performance of the male protagonist's "incompetence" and "anger". In terms of expression, Kui does not, or is disdainful of, to show off eroticism with a big fanfare, but through a series of tense, fast and short close-ups which are very specific to the snake, the prostitute's twisted face, struggling hands and feet, and the male protagonist's lewd smile, and combines the montage with the scream of the abused, rendering the pleasure of anger and vent. Despite being set in a small room, *Snake Eyes* lacks the delicate composition of wide-angle shots that created sweeping panoramas in *Akira*, instead opting for the compression of a

telephoto lens to create close-ups that emphasize the discomfort of the actor's contorted limbs. The use of environment, lighting and snakes in Snake Eyes' sadistic scenes is an expressionist technique that is essentially a way of externalizing the actor's dark and twisted personality.

It can be argued that the sadism depicted in *Koroshiya ichi* is an integral part of the cultural expression within the film, rather than merely a tool. However, in reality, the sadistic elements in *Koroshiya ichi* serve as a means to portray the protagonist's sexual impotence and anger. The depiction in *Koroshiya ichi* may be considered excessively direct and extreme, making it difficult to find similar representations in mainstream films. Nevertheless, its innovative techniques such as close-up shots, lighting effects, parallel editing, and background music have significantly influenced subsequent works. This creative approach primarily relies on close-up shots which require fewer actors and scenes while effectively conveying a tense and horrifying atmosphere. Moreover, this technique helps circumvent potential censorship issues associated with eroticism and has become a prominent method employed by later filmmakers. Evidence of this influence can be observed in mutilation scenes from Hong Kong's *The Untold Story* or interrogation sequences from mainland China's film *The Message*. Additionally, *The Snake Killer* may have indirectly inspired 1988 Chinese mainland film *The Case of Silver Snakes* due to their shared focus on marginalized youth seeking revenge within society's underbelly; notably featuring Jia Hongsheng—a familiar face within mainland literature and cult films.

Since then, such elements have been rare under mainland films' *Switch: FU CHUN SHAN JU TU* released in 2013. The villain, Yamamoto Jr. (Tong Dawei), is influenced by his childhood experiences to develop a sadistic plot, which leads him to engage in a foot fetish and flogging drama with Lisa (Lin Chiling), who resembles his mother. Still, such a scale is rare for theatrical films on the mainland. This completely large-scale performance of actors to please the audience has a very strong sense of exploitation, although it can be used as an example of the audio-visual techniques of cult films to penetrate into the cinema, but it is far from the scene created by Takashi Miike, both in the intention and in the scene.

The elderly woman in *Only the River Flows*, released in 2023, symbolizes the suppressed romantic relationship of older individuals, which is overtly depicted through a foreground shot featuring a dark blue whip and a background scene portraying an elderly woman kneeling while holding her hips. Similarly, in *Creation of God I*, released in 2023, actors are compelled to wear intricate knots as a means to showcase their masculinity. However, this represents a significant regression compared to practices observed a decade ago.

Walter Benjamin *Art in the Age of Mechanical Reproduction*,(1933) mentioned in his book that "even the most perfect copy is always missing one thing: the 'here and now' of the work of art -- uniquely present in the place where it is -- is the unique existence, and only this unique existence determines its entire history." He believes that mechanical reproduction will make artistic works lose their "spirit". The production mode of calligraphy works is handwriting, which leads to the change of the aesthetic meaning of the original after reproduction and the loss of the authenticity of the text medium. This determines that as a visual art, calligraphy naturally has the characteristics of rejecting technical reproduction. Calligraphy works have always had the value tradition of worshipping the original. There is an undoubted natural difference between the copy and the original, and this difference is an unbridgeable gulf. Therefore, in the current "age of mechanical reproduction", the communication of calligraphy art mainly has the following two characteristics:

Firstly, the forms of reproduction in calligraphy are diverse, with electronic and virtualization techniques becoming increasingly prevalent. In contemporary society, the majority of calligraphy art is showcased through new media platforms such as printing, television or the Internet, resulting in a

predominantly copied form. Additionally, advancements in technology have led to the constant invention and utilization of new electronic fonts, posing a challenge for calligraphy artworks as even their originality is compromised. These works are now created by humans using machinery, thus giving rise to reproduction. Lastly, traditional simulation tools like pen, ink, paper and inkstone no longer solely dominate calligraphy art; they are gradually being replaced by advanced touch pens and electronic screens. Consequently, these works are ultimately presented as electronic images which diminishes the complexity of reproduction. While this series of current conditions greatly facilitates the dissemination of calligraphy works, it also simplifies its artistic level and cultural heritage as an art form akin to fast food.

Secondly, the practical significance of calligraphy is diminishing while its aesthetic and economic values are becoming increasingly prominent. Calligraphy originated as an artistic form rooted in the practicality of writing and has always served the purpose of conveying written communication. However, with the abolition of the imperial examination system during the late Qing Dynasty, the introduction of Western-style penmanship, and advancements in electronic technology, calligraphy art is gradually losing its social context for survival, leading to a decline in its practical and political functions. Nevertheless, this decline does not imply that calligraphy is disappearing from today's social environment. Instead, greater attention is being paid to its artistic value for decoration, exhibition purposes, collection endeavors, aesthetics appreciation as well as personal cultivation and development. Simultaneously, both aesthetic and economic values associated with calligraphy are further emphasized; aesthetics has become one of the essential aspects within calligraphic artistry alongside its role in nurturing emotions and self-cultivation.

Limbs and Blood

Due to the nature of mass communication, the use of limbs and blood in films has always been cautious, as it is related to the censorship and rating of films, which directly affects the box office revenue. But with the increasing shortage of creative means, more and more theatrical films have begun to break out of the fixed routine of creation and start to expand the scale of images in order to impress audiences with strong visual impact, including the depiction of limbs and blood. Of course, the use of limbs and blood is not just in horror films. For example, the anti-superhero film *Deadpool* series, which has been a hit in recent years, has a lot of stump scenes and amputated limbs. Even though the action and parody film (and sequels) were rated R in the United States, it still couldn't stop its momentum of box office success. In the action genre, the 2008 *First Blood IV* and its 2019 sequel *First Blood V: The Last Blood*, which serve as the concluding works of *First Blood*, have their own blood and limbs in the thorough killing scenes. In the fourth part, when the rescue team enters the village slaughtered by Myanmar rebels, the panning slow-motion shows us a picture of swollen, maggot-covered and charred bodies and limbs, showing the cruelty of the rebels. Besides, the exploding limbs and mutilated bodies caused by various large-caliber weapons are ubiquitous throughout the film, bringing extraordinary visual shock. In the fifth film, *Rambo* dissects the heart of his enemy with his bare hands, which pushes the plot to the climax and completes the final revenge under the setting sun. From this we can see the profound influence of cult films, especially snuff films.

The depiction of such cruel scenes in theatrical films is essentially a patch on the formulaic mediocre depiction, and such stunts are even dispensable, which is intolerable for both underground and surface cult films. Stumps and blood in cult films are an integral part of the film, which cannot be separated from the whole film and is a part of film creation. In underground cult films, a large number of producers express their inner worries and fantasies through stump and blood. For example, in the series of *White Book of World Crime*, the producer shows the audience a cruel and dark world different from the mainstream media reports through the splicing of a large number of real corpses and stump records at the scene of

accidents, and expresses the intuitive death and physical nihility through death. Such works are very close to the theme of "Nine-Phase Diagram" that began to be popular in Japan around the ninth century, which essentially promotes the Buddhist concept of "caused emptiness". In snuff films such as *Tumbling Doll of Flesh* and *Women's Flesh*, the producer expresses his fantasies and thinking of "meta-eroticism" proposition to the world through the dismemberment and death of two ugly heroines. In the first two Gini Piggis films, we can also see the stimulation of senseless torture, dismemberment and killing, and such a documentary perspective forces the audience into the ranks of "co-conspirators", breaking the already agreed relationship between the audience and the film works. And such a perspective and idea are transplanted into Takashi Miike's *Koroshiya ichi* without reservation, even becoming more provocative and offensive.

This multi-directional promotion of film is the consistent way of Hong Kong films to show cruel scenes. This way has been greatly developed from Zhang Che's *Masked Avengers* and *Crippled Avengers*, and gradually used by film practitioners. The rating system of Hong Kong films has broken this form of expression to a certain extent. In Hong Kong's first film *Man Behind the Sun*, which was rated as Level III due to its bloodiness, the scene where Japanese invaders tortured Chinese soldiers and civilians also adopted a fixed camera to show the stump and abuse scene, but the production of props was not very elaborate. Using such scenes to achieve the effect of making the audience away, which is probably one of the original intentions of director Mou Dun-fu. This way of expression has a more profound impact on the film language of both sides of the Taiwan Strait, and even in the mainland films of the 1980s, such as *The Secret of Treasury* it can be seen. With the development of CG technology, it is difficult to see the Japanese way of expression.

Such "anti-audience" expression techniques are not commonly employed by mainstream commercial films, although there is an example that stands out. In the final scene of Ridley Scott's movie *Hannibal*, featuring Anthony Hopkins as Doctor Hannibal, a disturbing brain-cutting feast is presented to Agent Starling. During this sequence, Anthony Hopkins breaks the fourth wall multiple times, compelling the audience to join in this horrifying dinner and become active participants. Firstly, the dismembered individual is portrayed as a villain within the film's narrative context; thus, their gruesome fate can be easily interpreted as justified revenge since Agent Starling is unable to seek retribution herself. This interpretation significantly mitigates any potential sense of offense experienced by audiences. Additionally, through the use of melodious symphony music and slow circular close-up shots combined with Anthony Hopkins' captivating performance skills, Director Ridley Scott effectively enhances the elegance associated with Doctor Hannibal's behaviour throughout this scene. Consequently, instead of feeling repulsed or nauseated by what unfolds on screen during this sequence, viewers find themselves engrossed and even entertained by it. It is precisely through such artistic expressions that prevent the *Hannibal* series from descending into mere cannibalistic shock value-seeking cinema.

This form of expression is not commonly seen in Hong Kong films, not because filmmakers lack the ability to create props. Firstly, it goes against mainstream conventions and cannot guarantee box office success; instead, it may even repel audiences. Secondly, during the 1970s and 1980s when Hong Kong films were produced at a rapid pace, special effects had to be designed and implemented efficiently. In summary, the use of stumps in Hong Kong films adds a unique flavour.

In the film *Bewitched* by Kui Chih Hung, the scene where a Chinese monk and a Thai Buddhist priest engage in a remote competition becomes the climax of the film. In this scene, the director creatively combines the Thai Buddhist priest's Buddhist rite of prostration to show the audience a bizarre experience of demons. In this scene, the Buddhist priest separates his head from his body, and numerous tentacles grow from his neck to entangle the monk, which still makes the audience marvel. The special effect of the

head separated from the body is not realistic, even somewhat rough, but it is this kind of rough special effect that shocks the audience as much as the delicate props. In the picture, Kui boldly uses high saturation of red and yellow, with intense sound effect, rendering the tense atmosphere. In the language of the shot, the fast-moving shot and the switch of different scenes further enhance the sense of unease.

Commercial Eroticism or Critical Eroticism

Naked scenes have always been an integral component of cult films. In Japan, the aftermath of World War II brought about a profound spiritual dilemma for the Japanese people. However, as the post-war economy and entertainment industry developed, this dilemma found expression through eroticism, leading to the rise of custom industries and popularization of pink films. The film *Kakujitsumu*, directed by Tetsuji Takechi and released in 1964, is widely acknowledged as a pioneering work in the pink film genre that reflects this state of mind. It portrays a series of fantastical stories involving young male and female protagonists who visit a dental clinic and experience various effects under anesthesia. Even by today's standards, many explicit erotic scenes depicted in this film remain daring; needless to say, they caused significant controversy at that time.

Prior to this groundbreaking work, Tetsuji Takechi – then only a second-class director at Shochiku Studio – ventured further into the realm of pink films with productions like *Kuroi Yuki* (Black Snow), expressing his dissatisfaction with post-war Japanese society and government through extreme means. These films were characterized by their generous depiction of female genitals and body hair which ultimately led to the establishment of Eiga Rinri Kitei Kanri Linkai (commonly known as EIRIN) by the Japanese government in 1965 for screening and censoring such content.

However, these measures did not hinder the production output of pink films which accounted for nearly half of all Japanese films during the 1960s; Nikkatsu Studio emerged as one of its largest production companies alongside Shochiku Studio. Of course, there were also purely exploitative erotic films aimed solely at satisfying desires; their audacious content included depictions of rape, abuse, humiliation towards women - mirroring traditional notions rooted in male superiority within Japanese society.

Pink film came to its heyday in Japan in the 1960s and 1970s, but declined rapidly in the mid-late 1980s. With the popularity of VHS tapes and television, people were more likely to watch such intimate films at home. Moreover, people often pursued simple sensory stimulation when watching these works, and were not interested in the profound philosophy and criticism. Pink film began to die out as a film genre, and eventually split into Adult Video with video tapes and CDs as the transmission medium and erotic films with cinemas as the distribution channel. The former completely abandoned the plot and took purely satisfying sensory stimulation as the ultimate goal, while the latter took eroticism as the channel to express ideas through extreme ways. In areas with imperfect film classification systems or underdeveloped customs, erotic films often serve to satisfy the audience's sensory stimulation. In fact, directors' choice and use of naked scenes are not completely driven by artistic and aesthetic needs, but more by market control.

In the 1970s, influenced by Japanese pink film, Hong Kong film industry also set off a wave of erotic film. But compared with the Japanese trend, Hong Kong erotic film has similarities, such as female exploitation, but has the following characteristics. First, it can be said that the scale is very tight, without the bloody and wild posture of Japanese films, and mostly learned the characteristics of Japanese romantic erotic films in form and picture; secondly, the degree of social criticism is low, mostly to meet the audience's sensory stimulation; third, the style is mixed, Hong Kong erotic film is often mixed with crime film, horror film or costume film, and the way is also used to combine narration and discussion; finally, it lasts for a long time. Japanese erotic film completed the basic differentiation in the mid-1980s, but Hong Kong erotic film has been extended from the 1970s to the millennium. The erotic film in Hong Kong film has not

differentiated into a form similar to Adult Video, but gradually tends to die out with the arrival of the Internet era.

However, upon revisiting the erotic films of Hong Kong cinema, it becomes evident that they encompass more than just explicit content. As previously mentioned, these films often blend various genres together. It can be argued that eroticism in Hong Kong cinema is not a distinct category but rather an element or gimmick utilized within the narrative. Nevertheless, traces of Japanese erotic films are discernible throughout the realm of Hong Kong cinema. In fact, during the 1970s, it was customary for Hong Kong directors to seek exchange and study opportunities in Japan. Kui was entrusted by Shaw Brothers Pictures to study at Japan's Shochiku Studio in 1965 and did not direct another Hong Kong film until 1970. Subsequently, Kui embarked on a series of successive erotic films such as *Intrigue in Nylon* (1972), *The Bamboo House of Dolls* (1973), and *Virgins of Seven Seas* (1974). Although he did not exclusively focus on producing explicit content thereafter, his crime and horror films consistently incorporated elements of erotica. Notably, Kui's depiction of eroticism diverges from other Hong Kong filmmakers as it tends to be characterized by cruelty and extreme violence rather than romance.

In the *Hex Trilogy*, which was released successively from 1980 to 1983, there are also instances of eroticism; however, in comparison to the aforementioned works, they exhibit a more subdued and rigid portrayal. During an interview with Mr. Yuan Read Movies, a video producer specializing in Hong Kong films, it was revealed that the original script did not include any nudity in these films. The inclusion of such scenes was solely driven by the production's desire to add sensational elements to the movie. Consequently, towards the end of *Hex*, after inscribing scriptures on servant girl Qihua, the witch unexpectedly summons her female apprentice for a seductive dance routine. This particular plot development appears somewhat abrupt within the overall film narrative; nevertheless, the director diligently strives to evoke an eerie ambiance throughout this sequence. Firstly, through skillful lighting techniques employing high saturation magenta hues along with hints of yellow and green seeping through windowsills imbue a religiously blurred atmosphere onto each frame. Additionally, top lighting casts an unsettling glow upon characters' heads while simultaneously enveloping them in a layer of ethereal mistiness - effectively evoking sensations of emptiness and unease for viewers.

In the films *Bewitched* and *The Boxer's Omen*, directed by, the inclusion of nude scenes is more aligned with the narrative as a result of his expanded directorial authority. For instance, in *The Boxer's Omen*, when the three brothers of the head-lowering master place a female corpse inside a crocodile's body, although nudity is depicted, it lacks any erotic undertones. It can be argued that Kui Chih Hung employs eroticism merely as a cinematic device rather than for gratuitous purposes, thus contributing to the film's thematic composition.

However, under the lens of Takashi Miike, the subject of eroticism has changed. Every corner of *Koroshiya ichi* reveals erotic elements, but the subject of exploitation in traditional Japanese erotic films has shifted. The protagonists, Hajime and Ichi, are the subjects of erotic exploitation, or the subjects of exploitation. At the beginning of the film, Ichi's masturbation while peeping at the boss of the safety group highlights the conflict in sexual desire. While Hajime, who is running around in order to find the murderer, no longer has the ultimate goal of simple loyalty, but seeks the satisfaction of self-desire. There are two scenes about the female character Karen in the film. One is when Hajime attempts to satisfy his erotic desire on Karen, and the other is when Karen seduces Ichi. These two seemingly erotic scenes do not have direct naked scenes. The passive and exploited objects are both men. More importantly, both scenes end in disappointment. In *Oodishon*, the dominant relationship between the male protagonist with evil

intentions and the female protagonist with revenge is also dominated by women, which is actually a revolt against pink film.

In summary, it is not difficult to see that the two directors' understanding of erotic content has a new meaning different from pink film. Due to the different production years, in Kui Chih Hung's film, erotic content is not only a gimmick to attract audiences' attention, but also a fuel to create a weird atmosphere through the director's self-consciousness and the means of audio-visual. While Takashi Miike completely reversed the core of pink film, turning it into a mirror to examine the relationship between men and women in society. In other cult films, eroticism is often used as a means of expression or structure rather than eroticism itself. For example, in SALO, nudity and eroticism become the symbol of domination and being dominated.

Eroticism has always been widely present in theatrical films, but few of them can reach such a deep level. For example, there are large scenes of erotic display in *Polar*, a film released in 2019 starring Mads Mikkelsen. These erotic contents are essentially the westernization of pink film. Erotic films in Hong Kong films are mostly presented with such a spiritual core, such as the *Sex and Zen* series. Although the pictures are beautiful, they are inevitably turned into a display of eroticism. Erotic content in mainland films cannot exist due to the strict censorship system, but there are also cases of erotic content in Chinese films, which are represented by Lou Ye's *Summer Palace*, Ang Lee's *Lust Caution* and Li Yu's *Apple*. In these films, eroticism is mostly used as a tool to express the hero's loss and depravity, and eroticism is abstracted as a symbol of taboos, which actually reflects traditional Chinese moral thoughts.

Dirty Stuff and Needle

Before delving into the discussion of this issue, it is imperative to establish a precise definition for exploitation films. Exploitation, in its essence, pertains to an economic behavior that can be comprehended within the framework of Marxist economics as an imbalanced relationship where capitalists possess complete control over the means of production and appropriate all surplus value generated by workers. The concept of exploitation films is derived from this understanding. In the context of cinema, exploitation primarily refers to endeavors aimed at enhancing film appeal through sexual objectification. Female exploitation predominantly characterizes these films due to historical factors such as male-oriented audiences and their inclination towards movies featuring naked female bodies as a marketing strategy. Consequently, women often assume positions of being exploited in these works due to societal biases against them following their exposure on screen. It should be noted that pink films are essentially a genre reliant on exploiting women for commercial purposes; however, instances exploring male exploitation do exist throughout cinematic history, such like *Riki-Oh: The story of Ricky*, albeit being relatively scarce.

As a commodity, popularization serves as the primary prerequisite for a film's success, thus the cinematic experience predominantly caters to our psychological thresholds. Even within horror films, creators often exploit humanity's fear of the unknown. However, one of the expressive techniques employed in cult films is anti-popularization, which involves transcending conventional boundaries and delving into uncharted territories. In cult films, filmmakers do not take pride in utilizing stereotypical jump scares or instilling fear through unfamiliar depictions; instead, they find satisfaction in surpassing audience limitations by presenting unconventional perspectives.

Above all, this method significantly diverges from the approach employed in *The Godfather*, where real dead horse heads were used to elicit screams from the actors. While the former confronts the audience directly with ugliness and horror, the latter merely serves as a cinematic device. Moreover, this method differs from the portrayal of mutilated bodies discussed in the previous article. Depictions of stumps and killing scenes capitalize on humans' innate fear of death; however, they often fall short of fully

conveying a sense of horror. For instance, Kill Bill's depiction of severed limbs and blood possesses a rather comedic undertone.

This portrayal of extremes primarily encompasses physiological and psychological aspects, some of which carry symbolic meaning while most aim to evoke negative resonance in the audience. This technique was initially showcased in *Un Chien Andalou* in 1929, where the sudden emergence of ants from an open hand induces a tingling sensation on the viewers' scalps. Subsequently, such depictions became scarce in films due to their inherent repulsiveness to audiences; no filmmaker desires to alienate their viewership. Even if such scenes are depicted, they are often presented subtly. For instance, in *Ebola Syndrome*, the protagonist's act of self-gratification with pork is conveyed through close-ups of both the pork itself and the actor's facial expressions. Although this mode of expression finds acceptance among the public, it diminishes the impact of the scene.

The same plot is presented in another way in the film *Koroshiya ichi*. At the beginning of the film, Ichi peep at the Boss of the security team being violent, and cannot help masturbating and finally ejaculating on the balcony plants. The director's close-up of the thick semen shooting made many audiences nauseated, and the title emerged from the semen dripping on the ground. Such a presentation is extremely crazy, and even caused many audiences to leave the seats when the film premiered in Cannes. But such a presentation has a practical help to the director's expression, which is not entirely to make the audience sick. First of all, such a way that the erotic content is expressed without any depiction of naked body, which makes people think a lot. Secondly, such an expression highlights the film's rebellion against the social status of men and women. As mentioned above, in erotic films, the subjects that are exploited are often women, and the audiences off screen are often men. Such a depiction of the male lens is actually a reflection on the exploited status of women, which runs through all of the film. Finally, it has to be said that such a creative also highlights the director's unrestrained imagination.

The depiction of filth is not only about bodily fluids. In *Bewitched* and *The Boxer's Omen* by Kui Chih Hung, the director's camera not only points to the putrid and fermented animal viscera and carrion, but also vomit. For example, in *Bewitched*, the scenes of the lowering headmaster raising a charm in the decaying viscera and getting the charm worms with his hand into the viscera are disgusting. In *Boxer's Omen*, when the lowering headmasters work together to cast a charm, the director uses a long panning shot to show the lowering headmaster putting the decaying banana skin into his mouth to chew, spitting it out with saliva and then giving it to the next lowering headmaster with another kind of filth in his mouth to chew and then spitting it out. Such scenes make the audience's scalp numb. Although they can comfort themselves with special effects, such long shots cannot be faked at that time. The reason why Kui shows such scenes is actually to render the evil charm of witchcraft on the one hand, and to add drama to the display of witchcraft on the other hand. Such expression cannot be raised to the height of ideology, but he essentially expresses the director's thoughts and creativity. However, Kui's representation of filth is rarely showing the scenes of female exploitation, which can be said to be an innovation.

The same form of content expression was also used by many filmmakers, but it was far behind in terms of shot language or creativity. Tsui Hark's *First Type of Danger* has a shot of the decomposition process of a dead cat, although there are only three shots. As mentioned above, such a shot is only an unnecessary symbol in the plot. The 1988 West German film *Nekromantik* is a film about necrophilia. There are a lot of disgusting scenes such as decomposition and defecation in the film. Although Rob and Betty are the two people suffering from necrophilia in the film, most of the scenes are about Betty and the corpse. In essence, it is still a work with strong female exploitation. The Dutch film *The Human Centipede* released in 2009 describes the story of an evil scientist who creates the Human Centipede by seducing and

kidnapping tourists. In the story, the scientist realizes the survival of the Human Centipede by connecting the anus of the first person with the anus of the second person. Although this way of eating filth sounds disgusting, the film does not show this scene directly, but through a close-up of the worm of the body after connection, which is actually a compromised expression. Other films, such as *Pink Flamingos*, released in 1972, also depicted filth, but its method was very superficial compared with the above film, and it was not worth analyzing.

The portrayal of filth is a recurring motif in cult films, capitalizing on human instinctual aversion towards such objects, while the depiction of needles effectively exploits the innate fear humans have towards sharp objects. Numerous examples can be found in films where sharp objects are employed to induce panic among audiences. For instance, in the 2009 film *Sherlock Holmes* starring Robert Downey Jr., Lord Black, the antagonist, wields a transparent needle as his weapon. Although this presentation may not significantly impact the plot, it serves as a tool to showcase the villain's treacherous nature.

The Audio-visual Expression of Anti-Audience

The 1960s to 1980s, when Kui was active, was an era of rapid economic development of Hong Kong, an era of unprecedented prosperity of Hong Kong culture, and an era of rapid development of Hong Kong films. Hong Kong films reflect the cultural trend of diverse integration in Hong Kong, which is not only the integration of mainstream culture, but also the integration of subcultures. Diverse populations bring about a mix of cultures, and this mix of cultures is reflected in the film. Hong Kong filmmakers were originally made up of leftists who moved south, and most of their films reflected progressive ideas against oppression. Later, with the tightening of colonial cultural policies and the needs of people's entertainment life after World War II, they began to turn to entertainment movies, and the production method also turned to the large studio system. The golden age of Hong Kong films began in the 1970s. In the golden Age, a large number of Hong Kong films began to consciously learn the film production techniques of Japan, Europe and the United States, and reflected different cultures in their films.

Kui began his film creation under such a background. In Kui 's films, we can see the blend of various cultural types. In *The Bamboo House of Dolls* and *Virgins of Seven Seas*, the audience sees blond West German stars, but as a story frame of exploitation film, it is fitted into an anti-Japanese structure. In *The Teahouse*, *Big Brother Cheng* and *The Delinquent*, we see social criticism films under the cover of kung fu films. *Ten Thousand Swords* is a costume film. The two *Hong Kong Mysteries* are crime films made to cater to crime films. There are even such comedy and myth film as *Mr. Funny Bone* and *Princess Iron Fan*. Kui's creation can be said to be messy, in which we can see his helplessness. If we want to comb out a main line, we can see from *The Teahouse*, *Big Brother Cheng* and *The Delinquent*, and then to *The Snake Killer* and *Hex Trilogy*. Kui uses various means to criticize society in such a clue.

The counter-cultural elements in Kui 's films are predominantly conveyed through the portrayal of subcultures, which exhibit distinctive Chinese implicitness. Unlike other directors, Kui 's films contain minimal instances of sexual exploitation but abound with social criticism. The cult techniques employed primarily serve to depict subcultures. Notably, Kui places great emphasis on the depiction of light and color. In eerie plotlines, a plethora of highly saturated reds, greens, and yellows dominate the visual composition. This heightened saturation is projected onto actors' faces through large flat lighting setups, evoking an uncanny and somber ambiance. Conversely, shot compositions tend to be more monotonous. In his early works such as *The Snake Killer*, rapid editing comprising multiple short close-ups creates a sense of tension; however, in later films, Kui willingly employs medium-distance long shots to portray various repulsive and absurd scenes in detail. On one hand, this approach benefits from meticulous prop design; on the other hand, it aims to expose intricate aspects of head-down techniques to viewers.

After completing his final film in 1984, Kui retired to the United States, while Takashi Miike was still a student at film school. It wasn't until the 1990s that Takashi Miike emerged as a filmmaker, during a time when Japan's film industry was teeming with diverse underground productions and various forms of artistic expression. This era witnessed the rise and decline of pink films, the birth of the renowned Gini Pigu series, and the sweeping impact of Nakahira Takashi and Moriyama Michimichi's post-modern photography movement.

Takashi Miike was deeply influenced by the nourishment of his upbringing, which is evident in his works. However, it is important to note that Miike's creations are not mere tributes or imitations of others, nor do they fall short compared to those of his contemporary Yu Nagumo. Firstly, Miike's works transcend the established tradition of male dominance prevalent in traditional Japanese culture. Whether it be exemplified in films like *Koroshiya ichi* and *Oodishon* or action-packed productions such as *ZERO* and *Jusan-nin no Shikaku*, this tradition is consciously or unconsciously subverted. In *ZERO*, we witness a thug with overtly feminine characteristics sporting double ponytails; while in *Jusan-nin no Shikaku*, the enemy princess appears mutilated but portrayed peacefully within the genre.

In general, beneath the diverse forms of expression lies a counter-cultural approach that unveils aspects which audiences find difficult to accept. This counter-cultural approach is manifested through the passive act of compelling viewers to remain seated while watching movies. Consequently, the subjective lens becomes particularly provocative, representing an inherently radical form of expression, whereas the objective lens tends to enhance audience detachment and somewhat diminishes the impact of counter-cultural expression. From a historical perspective, it must be acknowledged that employing an objective lens and medium/close-up shots has become clichéd in contemporary cinema and television industry; thus, necessitating more audacious modes of expression to stimulate audiences

9. Recommendation

1. Encourage other scholars to conduct more in-depth and extensive research on the theory of cult films.
2. Expand the research scope to include audiences from different cultural and social backgrounds, and explore how cultural differences affect audience attitudes towards cult movies.
3. It is recommended that researchers strengthen cooperation with cult films in future work to develop film production and shooting skills, and carry out promotional activities targeting audiences of different age groups. This not only enhances public awareness and understanding of cult movies, but also helps to unleash the true power of movies and elevate them to a new level of expression.

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ผลกระทบของผู้ประกาศข่าวปัญญาประดิษฐ์ต่อโอกาสด้านวิชาชีพ
และการปรับตัวของผู้ประกาศข่าวโทรทัศน์

IMPACTS OF AI ANCHOR ON CAREER OPPORTUNITY
AND ADAPTATION OF TV ANCHOR

เฟิง เฟิง และ พนม วรณศิริ

Feng Peng and Panom Wannasiri

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาผลกระทบของผู้ประกาศข่าวปัญญาประดิษฐ์ต่อโอกาสด้านวิชาชีพ และการปรับตัวของผู้ประกาศข่าวโทรทัศน์

การวิจัยนี้เป็นการวิจัยเชิงคุณภาพ โดยใช้วิธีการสัมภาษณ์ผู้เชี่ยวชาญ 3 สาขา คือ ผู้ประกาศข่าวโทรทัศน์ ผู้เชี่ยวชาญด้านเทคโนโลยีปัญญาประดิษฐ์ และนักวิชาการด้านการสื่อสาร และ/หรือด้านข่าวโทรทัศน์ จำนวนทั้งสิ้น 15 ราย แบ่งเป็นสาขาละ 5 รายเท่า ๆ กันเพื่อเก็บข้อมูลเกี่ยวกับการยอมรับและความน่าเชื่อถือของผู้ประกาศข่าวปัญญาประดิษฐ์ และผลกระทบในแง่โอกาสทางวิชาชีพและการปรับตัวของผู้ประกาศข่าวโทรทัศน์

ผลการวิจัยพบว่า ผู้ประกาศข่าวปัญญาประดิษฐ์ทำให้อุปสรรคทางวิชาชีพของผู้ประกาศข่าวโทรทัศน์ลดลง และทำให้เกิดการเปลี่ยนแปลงบทบาทของผู้ประกาศข่าวโทรทัศน์ การใช้ผู้ประกาศข่าวปัญญาประดิษฐ์เพิ่มมากขึ้นอย่างเห็นได้ชัดในรายการข่าวในสาธารณรัฐประชาชนจีน สะท้อนถึงการยอมรับ และความเชื่อที่มีต่อผู้ประกาศข่าวปัญญาประดิษฐ์ ซึ่งสิ่งเหล่านี้กำลังกลายเป็นสิ่งท้าทายสำหรับผู้ประกาศข่าวโทรทัศน์ และอุตสาหกรรมสื่อมวลชน การปรับตัวต่อเทคโนโลยีและการเปลี่ยนแปลงอย่างรวดเร็ว กลายเป็นเรื่องจำเป็นสำหรับการอยู่รอดของผู้ประกาศข่าวโทรทัศน์ ประสิทธิภาพของผู้ประกาศข่าวปัญญาประดิษฐ์สำหรับความพร้อมในการใช้งานได้ทันที ไม่มีข้อผิดพลาด และมีความแม่นยำ แตกต่างจากผู้ประกาศข่าวโทรทัศน์ที่ต้องการระยะเวลาการฝึกฝนให้เชี่ยวชาญ เพื่อลดการแสดงข้อผิดพลาด รวมถึงความคลาดเคลื่อนในการให้ข้อมูลในข่าว แม้ว่าปัจจุบันผู้ประกาศข่าวโทรทัศน์ จะมีข้อได้เปรียบในเรื่องความน่าเชื่อถือ และมีท่าทางการอ่านข่าวที่เป็นไปตามธรรมชาติของมนุษย์ แต่มีความเป็นไปได้ที่จะทำให้ผู้ประกาศข่าวปัญญาประดิษฐ์สามารถจำลองอารมณ์ และนำเสนอประสบการณ์ที่คล้ายกับเหตุการณ์ในข่าว หรือตามแง่มุมความสนใจของผู้ชมข่าวได้ดีกว่าผู้ประกาศข่าวโทรทัศน์

คำสำคัญ: ผู้ประกาศข่าวปัญญาประดิษฐ์ การปรับตัว ผู้ประกาศข่าวโทรทัศน์

ABSTRACT

The objective of this research was to study the impact on career opportunity and adaptation of TV anchor to the popularity of AI anchor.

The research methodology was qualitative research, used with an in-dept interview focusing on the information about the acceptance and credibility of AI anchor, and the impacts and adaptation of TV anchor. Three groups of professionals in TV news anchor, AI technology, and TV broadcasting and communication were focused as the informants.

The research finding was found that: AI anchor cause the profound impacts on the reduction of job opportunities and role changes. The increase in demand for the AI anchor representing the acceptance and credibility is challengeable for both TV anchors and media industry. Technology adaptation and dynamic changes become necessary for survival of TV anchors and media person. AI anchor performs well in certain aspects, especially in terms of precise personalized recommendation availability. Even traditional

anchors have advantages in emotional expression and authenticity, but in some cases, AI anchors can also simulate emotions and bring similar experiences to users.

Keywords: AI Anchor, Adaptation, TV Anchor

1. Introduction

Technological disruptions are, of course, not new. What makes this latest technological revolution different than others is that generative AI is trained on massive amounts of human-generated content to emulate human creativity. Because these systems wouldn't exist without harvesting vast amounts of human-created data, this potential disruption to labor markets is qualitatively different than, for example, the disruption to bank tellers brought about by online banking and ATMs or the disruption to travel agencies brought about by online search and booking.

With the further maturity and strong drive of mobile Internet, 5G, cloud computing, big data, artificial intelligence, Internet of Things (IOT) and other technologies, as well as the in-depth exploration of the media industry in intelligent information gathering and editing, artificial intelligence anchors and other directions, intelligent media applications are effectively expanding the content productivity and communication influence of mainstream media. In recent years, 'artificial intelligence (AI) anchors have been "on duty" and rapidly "iteratively upgraded", which has become a new trend in the practice of China's national media, head Internet platforms and even local media in promoting all media technology reform and building an all-media communication system.

At present, the virtual digital human industry is in the incubation and cultivation stage. As an important part of the future metaverse interactive ecosystem, the social cognition and market demand dimensions of virtual digital humans are showing a rapid growth trend. In recent years, the number of virtual human related enterprises has gradually shown a rapid growth trend. As of November 24, 2022, the total number of digital human related enterprises in China has exceeded 4500. The number of digital human related enterprises increased annually in 2011-2021, with the number of newly registered enterprises exceeding 1200 in 2022, a record high. In terms of market size, in 2021, the market size of China's virtual human driven industry and core market were 107.49 billion yuan and 6.22 billion yuan, respectively. It is predicted that by 2027, the market size and core market size driven by virtual humans will reach 982.6 billion yuan and 80.04 billion yuan respectively.

AI anchors have gradually become a competitive force in the television media market through personalized experiences, real-time interaction, and innovative content. Consequently, traditional anchors need to adapt to the new media environment, seek their own innovative abilities, and improve their job competitiveness.

In 2018, the birth of the world's first AI composite anchor, jointly launched by Sogou and Xinhua News Agency, unveiled the mysterious veil of "AI + virtual anchor". All parties in the audio-visual media began to flock in. The 2019 CCTV Online Spring Festival Gala launched an AI virtual hosting team. In December 2021.

Anhui Radio and Television Station announced that it would jointly build the first digital virtual anchor of Anhui Radio and Television Station. On November 3, 2020, AI anchor; Shen Xiaoya from Oriental TV made her debut as an intern anchor in the live broadcast of the 3rd China International Import Expo.

Looking back at this market frenzy, it always gives people an illusion, as if they have returned to the dance of the world's first virtual host. However, compared to the initially weaker virtual anchors, the

addition of "AI anchors" has brought new elements and many changes to the broadcasting and media market. In the TV media industry where artificial intelligence anchors are rapidly becoming popular, traditional anchors are facing new challenges and opportunities. Radio and television hosts should have insight into cutting-edge innovation and industry changes under the new trend of intelligent media.

In 2023, many digital anchors flooded into live streaming rooms to promote products, which has become one of the hot phenomena in the live streaming industry. Especially in the current situation of high live streaming e-commerce traffic and labor costs, digital live streaming has become a direction for many enterprises to explore and has also led to new changes in the live streaming industry. According to the report "Analysis of the Current Situation and Opportunities of China's AI Digital Human Market in 2022", it is expected that the scale of China's AI digital human market will reach 10.24 billion yuan by 2023.

In other words, to fully adapt to the new expectations of radio and television hosts in the era of all media, how can traditional hosts actively strengthen the core advantages that AI anchors find difficult to possess? How can they continuously create value increments for creating new mainstream media? How can AI technology experts continue to develop AI anchors? Do traditional anchors need to enhance their composite capabilities, and cultivate the sentiment of serving the audience? And how do the host of new media amplify the volume, increase traffic, and contribute energy to the high-quality dissemination of mainstream values of AI anchors? These significances require more and more research to provide profound understanding and inspiration for television media decision-makers, keep their role and position in the media market, and promote the development of traditional anchors, including the attempts in innovation and development of the entire media industry CCTN news , 2023).

2. Research Questions

How can traditional anchors find a breakthrough with the popularity of AI anchors?

3. Objectives

To study the impact on career opportunity and adaptation of TV anchor to the popularity of AI anchor.

4. Literature Review

Ma Xu (2022) Internet celebrity anchors occupy an important node of online information in the era of all media with high attention. Their opinions and behaviors have a significant impact, forming a certain exemplary role for netizens and subtly influencing their thinking patterns, language styles, and ideological orientations.

Dai Chuan (2022) The producers and audiences of new media content are both "people", but people are not good at handling these large-scale and complex data. Therefore, artificial intelligence is entrusted to help people quickly process and adapt to various related tasks. Here, data is the key and most important aspect of artificial intelligence

Zhong Yixin (2017). The core factors, quantity, and quality of data, determine the development of artificial intelligence. The more data one has, the more efficient the new media neural network will be. Artificial intelligence helps new media professionals process data, and the massive amount of data generated by new media leads to further development of artificial intelligence. The two complement each other, thereby driving the continuous development of new media itself.

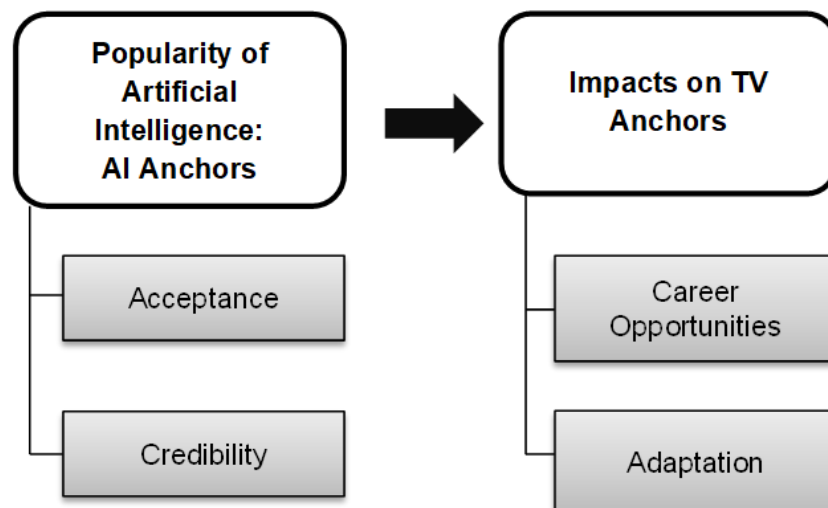
Peter Norvig (2024). By using intelligent tools in the editing process, it is easy to analyze videos, integrate and filter scene elements, and with the help of intelligent tools, quickly complete program production, greatly improving editing efficiency. Intelligent processing of video content. With the assistance of intelligent recognition technology, scene and object content can be quickly recognized, and automatic slicing of video content can be implemented, greatly improving work efficiency and accuracy.

Geoffrey Hinton (2023) Intelligence has been achieved in media asset management and usage. With the assistance of artificial intelligence, it is easy to add subtitles and label audio and video content, greatly reducing manual workload, improving editing efficiency, and making content retrieval faster and more accurate.

Juergen Schmidhuber (2024) Artificial intelligence has accelerated and strengthened the trend of new media communities. In this era of information overload, users are most concerned about the quality of information.

5. Conceptual Framework

The research was framed on the variables of AI anchor and traditional anchor that are the impact on career opportunities and the adaptation of TV anchor to the popularity of AI anchor in terms of acceptance and credibility.



6. Research Methodology

The research used qualitative research, with an in-depth interview method for collecting primary data, while using literature review on related research and relevant sources for gathering secondary data of current situation and development of AI technology, qualification of TV anchor, and AI anchor development.

1. Population and Sample

The population of this research was separated into 3 groups. First were the Chinese TV news anchors who work in news report on TV media broadcasting in People's Republic of China, mainly in Shanghai region. Second were AI creators in terms of AI model production or content designer for AI TV anchors. The last group was the professionals in communication; TV Broadcasting or News report.

The samples were purposively taken by the proportion of 5 representatives for each group; TV anchors, AI technology experts, and media and communication.

2. Scope of Research

This research placed the scope on 2 areas those were the media of TV and online TV only, and the version of Chat-GPT 4.0+ for completing the research objective.

3. Research Instrument

The research tools of a transcript of interview questions, social media platforms for video call, and the AI applications for creating AI anchor were applied for data collection and analysis.

4. Data Collection

Through interviews with three groups: traditional hosts, AI technology experts and media and communication professionals, these academics are very interested in the questions proving that this field is emerging and has the value of the research.

5. Data Analysis

As the research placed the conceptual framework on the variables of the popularities of AI anchors and the breakthrough of traditional AI, the collected data were analyzed on the views of acceptance and credibility of AI anchors in relation to the impacts on career opportunity of traditional anchor, adaptation strategy, bottlenecks and status of AI anchors, and suggestions for future path of both traditional and AI anchors. The findings were reported in narration per expert group subject to 4 areas, including acceptance and credibility to AI anchor, and career opportunities and adaptation of TV anchors, with the key statements in summary.

7. Conclusion

In summary, in various interviews and literature studies, researchers have found that artificial intelligence anchors perform well in certain aspects, especially in terms of precise personalized recommendation availability. Traditional anchors have advantages in emotional expression and authenticity, but in some cases, artificial intelligence anchors can also simulate emotions and bring similar experiences to users.

Artificial intelligence anchors will become an important component of the media industry, and their application scope will be further expanded. With the continuous advancement of technology and the improvement of user acceptance, artificial intelligence anchors may replace traditional anchors in certain fields, but traditional anchors still have irreplaceable value in specific contexts.

With the improvement and progress of technology and technology, artificial intelligence anchor technology has made tremendous progress. However, artificial intelligence anchors face many technical challenges, such as the naturalness of speech synthesis and the accuracy of emotion recognition. To overcome these challenges, it is necessary to continuously improve algorithms and models, and enhance the quality and diversity of data to enhance the performance and user experience of artificial intelligence anchors.

The emergence of artificial intelligence anchors has had a profound impact on society and culture, including its impact on the job market and changes in the channels of information dissemination. The government, enterprises, and all sectors of society should attach importance to the development of artificial intelligence anchors and strengthen the supervision and guidance of their applications to promote their healthy development and maximize their potential.

AI news anchors are reshaping the media landscape with their potential to improve efficiency, reduce costs, and address biases. In terms of future trends and challenges, the analysis shows that although artificial intelligence anchor technology will continue to develop, its widespread application still

faces multiple challenges such as technical, legal, ethical, and social acceptance. Scholars generally believe that only through interdisciplinary cooperation and the establishment of a comprehensive framework and guiding principles can the potential of artificial intelligence anchors be fully explored while minimizing its possible negative impacts.

8. Discussion

With the popularity of artificial intelligence broadcasters, user privacy and data security issues are increasingly receiving attention. Artificial intelligence anchors require a large amount of user data to support their learning and optimization, but they also face risks such as user privacy leakage and data abuse. Therefore, strengthening user data protection and privacy management, establishing standardized data usage, and sharing mechanisms, are important measures to safeguard user rights and social security. The development of artificial intelligence anchors also brings about a demand for talent and challenges in education and training. The new generation of media practitioners need to possess interdisciplinary knowledge and skills, not only to understand the operation mode of traditional media, but also to master the application methods of artificial intelligence technology. Therefore, establishing an education and training system related to artificial intelligence anchors, cultivating talents with innovative spirit.

9. Recommendation

1. Recommendations for Applying Research Findings

1. Conduct more in-depth technical research, explore innovative applications of artificial intelligence anchors in speech synthesis, natural language processing, image recognition, and other fields, and improve their performance and effectiveness in news reporting, entertainment programs, and other fields.

2. Conduct in-depth research on the impact of artificial intelligence anchors on society and culture, including their impact on the media industry landscape, user habits, and values, and explore their mechanisms for social and cultural transformation and adaptation.

3. Conduct research on user privacy protection and data security related to artificial intelligence anchors, exploring how to ensure the normal operation and development of artificial intelligence anchors while ensuring user data security. Conduct a survey and research on the education and training needs related to artificial intelligence anchors, explore the needs of media practitioners for interdisciplinary knowledge and skills, and provide scientific basis and practical guidance for talent cultivation. Conduct in-depth research on the social acceptance and ethical standards of artificial intelligence anchors, explore public attitudes and expectations towards them, and propose corresponding policy recommendations and management measures.

4. Encourage interdisciplinary research and collaboration, including experts in computer science, media science, sociology, psychology, and other fields, to jointly explore the development, application, and impact of artificial intelligence anchors. Through interdisciplinary cooperation, we can delve deeper into the multifaceted issues of the artificial intelligence anchor industry and provide more comprehensive solutions.

5. Establish a long-term monitoring and evaluation mechanism to track the development dynamics and social impact of the artificial intelligence anchor industry. Through regular investigations and evaluations, problems and risks are identified in a timely manner, and measures are taken to solve them, ensuring the healthy development of industry and the stable progress of society. Strengthen international

exchanges and cooperation and draw on the experiences and practices of other countries in the development of artificial intelligence broadcasting industry. Through international exchanges, one can broaden one's horizons, broaden their thinking, promote the internationalization of industries, and enhance their competitiveness.

6. Actively promote public participation and communication, and establish an interactive mechanism between the government, enterprises, experts, and users. By conducting public education, organizing social discussions, and other activities, we aim to enhance the public's understanding and identification with artificial intelligence anchors, promote the healthy development of the industry, and promote social harmony and progress.

2. Recommendations for Future Research

The next research should go through the encouragement on policy innovation and the improvement of laws and regulations about AI impacts on media persons and media industry.

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อิทธิพลของวิดีโอสั้นต่อการรับรู้ของเยาวชนเกี่ยวกับการแพทย์แผนจีน

ROLE OF SHORT VIDEO IN PROMOTING TRADITIONAL CHINESE MEDICINE

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บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อสำรวจอิทธิพลของวิดีโอสั้นต่อการรับรู้ของเยาวชนชาวจีนเกี่ยวกับการแพทย์แผนจีน การวิจัยนี้เป็นการวิจัยเชิงปริมาณ ในการเก็บรวบรวมข้อมูลและวิเคราะห์ข้อมูลทางสถิติ โดยใช้แบบสอบถามกับกลุ่มตัวอย่างที่เป็นเยาวชนชาวจีน อายุระหว่าง 16 - 34 ปี ผลการวิจัยพบว่า วิดีโอสั้นเป็นเครื่องมือที่มีประสิทธิภาพในการส่งเสริมความรู้ของเยาวชนชาวจีนเกี่ยวกับการแพทย์แผนจีน เพศหญิง สนใจเรียนรู้เกี่ยวกับการแพทย์แผนจีน ผ่านแพลตฟอร์มวิดีโอสั้นมากกว่าเพศชาย และ วิดีโอสั้นเกี่ยวกับการแพทย์แผนจีนสามารถสร้างความสนใจ และการเปลี่ยนแปลงทัศนคติของเยาวชนเกี่ยวกับการรักษาสุขภาพ

คำสำคัญ: อิทธิพล วิดีโอสั้น การแพทย์แผนจีน

ABSTRACT

The objective of this research was to explore the influence of short videos on Chinese youths' perception to traditional Chinese medicine (TCM).

The research methodology was quantitative research method to collect data with a questionnaire survey and statistically analyses the data to have the research results.

The research finding was found that: short videos are an effective tool to enhance Chinese youth's knowledge about TCM. Female respondents are more likely to learn about TCM through short video platforms. and short videos on TCM positively influenced the youth's interest and attitude change in health treatment.

Keywords: Influence, Short videos, Traditional Chinese Medicine

1. Introduction

Traditional Chinese medicine (TCM) can be regarded as medical and humanistic attributes as it is currently one of the best-preserved traditional medical systems in the world. Either is a Chinese outstanding traditional culture. Clinical treatment data show that the therapeutic efficiency of TCM in the Xinguang epidemic reached more than 90% (Han Yan Zhen, 2022). The "three medicines and three prescriptions", such as Jinhua Qinggan granules, Lianhua Qingdian capsule, Haibijie injection, Qinglong detoxification soup, Dampness-absorbing formula, Xuanlong-absorbing formula, etc. have become the main representatives of TCM for combating epidemics. These epidemics have demonstrated the characteristics and advantages of TCM locally and abroad. TCM has played an important role in promoting human health and the development of civilization throughout Chinese history.

For more than a century, there have been discussions about the survival of TCM. In the 20th century, Zhang Gongyao, a professor at Central South University argued that medical system in new era should bid farewell to TCM. This statement triggered a major discussion about the science and safety of

TCM. With the deepening of scientific logic, the western biomedical market is in a central, hegemonic, dominant, and linear one-way propagation. The hegemony of western medical sciences has TCM oppressed and struggled to seek scientific and empirical recognition (Zhang Wei ,2023). The controversies facing the topic of TCM are influenced by social and cultural environments.

With disease testing and interpretation of writings over the past several thousand years, TCM leads to a great deal of doctrinal and empirical support for its efficacy. Nevertheless, the invention of western medicine and the disruption of TCM market have Chinese people account for less trust and a subsequent decline in acceptance. The development of TCM has stagnated and has even been forgotten.

Media is an important channel for the public to obtain information about TCM and disseminates a mixed bag of relevant content. The proliferation of entertainment and emotional information in various media has the dissemination of TCM values deviated from the path of medicine and become mystified and exaggerated. Because of the lack of professional communication, the false information about TCM causes biased prescriptions and miraculous doctors and medicines appearing in an endless stream. The mixed quality of information on TCM and the advance of media technology confuse the public's judgment of whether the content is true or false. Public's attitude towards TCM is very complicated and contradictory, questioning on scientific and safety guarantee of TCM (Jingyi Lin, Shanghai Journal of Acupuncture and Moxibustion). Such voices, inside and outside the professional field, have never ceased. There are a lot of people who do not support TCM and even have become "TCM blacks", while some people support it from the bottom of their hearts becoming its "hardcore fans", with the belief in its effectiveness and principles.

Against this background, the communication environment and content of TCM have changed dramatically, and domestic and international perceptions and attitudes towards TCM have also undergone positive changes. To understand the views and suggestions of domestic netizens on TCM, Xinhua Client launched a questionnaire entitled "After this epidemic, look at TCM again" in 2020, which showed that most of the respondents indicated that they had a stronger sense of identification with TCM and recognized the key role played by TCM in the process of combating the epidemic, and indicated that they would continue to support TCM. The results show that most of the respondents indicated that they had a stronger sense of identification with TCM, recognized the key role played by TCM in combating the "epidemic" and indicated that they would continue to support the development of TCM. However, it should be noted that more than 67% of the public who participated in this survey were middle-aged and elderly, while the proportion of the youth group was relatively low.

TCM is not only a medical practice, but also a cultural heritage that incorporates the Chinese people's deep understanding of nature, the universe, and life. The concepts and practical approaches of TCM, such as the balance of yin and yang, the doctrine of the five elements, and the theory of meridians and collaterals, are an integral part of the treasure trove of Chinese culture. These concepts not only guide TCM diagnosis and treatment, but also influence Chinese lifestyles and health concepts.

In the context of globalization, TCM is faced with the collision and fusion of tradition and modernity, East and West. On the one hand, the theories and methods of TCM have gained more and more attention and recognition in the international arena, and the World Health Organization (WHO) has included TCM in the framework of global medicine. On the other hand, the rapid development and wide application of modern medicine have made TCM appear relatively marginalized in some respects, especially among the younger generation, whose understanding and acceptance of TCM need to be improved.

With the development of information technology, especially the popularity of the Internet and new media, people's access to information and knowledge has undergone fundamental changes. As an emerging form of media, the short video platform has become an important channel for young people to

obtain information with its fast, intuitive and easy-to-spread characteristics. This provides new opportunities for TCM's dissemination, enabling TCM's knowledge and culture to be presented to the public in a more vivid and visual way, especially to the younger generation who are highly sensitive to new media.

Therefore, this study selected Chinese youth group who are real netizens in digital age as the research object to explore this issue in depth. Despite the long history and wide application of TCM globally, adolescents' knowledge of this TCM system is still limited. With the rise of digital media, especially the popularity of short video platforms, we are faced with a new challenge and opportunity to effectively utilize these emerging mediums to enhance adolescents' knowledge and interest in TCM.

2. Research Questions

This study focuses on the questions “what are the youth’s perception to TCM” and “how can short videos in social media platforms enhance the awareness of the youth in TCM”?

3. Objectives

1. Explore the influence of short video on the youth’s perception to traditional Chinese medicine (TCM).
2. Explore the influence of short video on the youth’s awareness to traditional Chinese medicine (TCM).

4. Literature Review

Jing Qichen (2023) believed that TCM culture is an important part of China's traditional culture, which integrates the medical concepts and practical experience of the Chinese people over thousands of years, and still plays an important role in modern medicine today.

Zhang Yinyu (2023) revealed that knowledge communication has always been an important issue in the development of human society, and the realization of universal knowledge has been the focus of the state and society, and the emergence of short videos has also provided a new way of communication for social knowledge communication. National support, platform promotion and user demand and other factors have promoted the development of knowledge-based short video, short video platform short video now shows a trend of pan-knowledge, knowledge-based short video as the current development of the faster short video type, which plays a certain role in promoting the communication of knowledge

Wang Yushang (2023) found that health has always been a hot topic for citizens, and in recent years, chronic diseases caused by unhealthy behaviors have surpassed other diseases and become the main form of threat to human health. 2020 New Crown Epidemic is a serious threat to the lives of citizens, and citizens have higher demands for health knowledge and have begun to take the initiative to learn about health management, disease prevention, and scientific epidemic prevention to cope with health threats. ", "disease prevention", "scientific epidemic prevention" and other aspects of scientific knowledge to deal with health threats. In the Internet era, changes in media forms have subverted the communication of health science knowledge, and short video platforms

Tong He (2023) believed that people's attention to health issues continues increasing. Weight loss has become one of the most important and hot topics in society, whether for external aesthetic considerations or for the concern that obesity is a cause of disease. Accompanied by the iterative updating and verticalization of the content in the short video field, based on the public's demand for self-

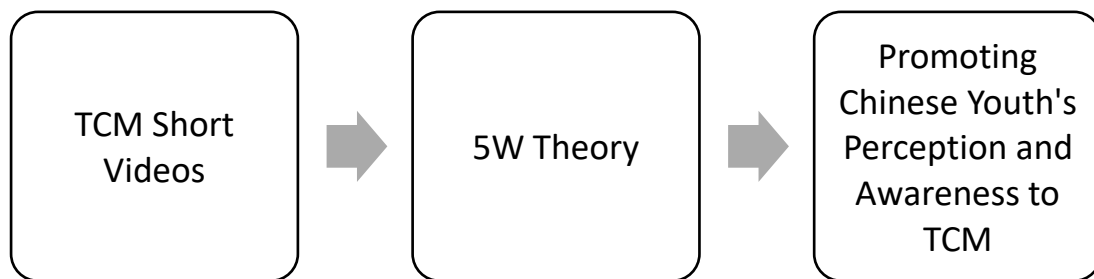
management of body image, the public has gradually become an important way of weight loss information communication by obtaining weight loss information on short video platforms

Shi Qingwen's (2023) focused on the role and importance of film and television media in disseminating traditional Chinese medicine (TCM) culture in the context of the new media era, especially the Internet era. The study pointed out that film and television media can quickly attract viewers and stimulate their emotions by virtue of its contextualization and visualization

Chen Hao's (2023) searched for the role of the media in the construction of TCM cultural identity. By constructing an analytical framework based on the exhaustion model, the study explored the impact of media exposure on public TCM cultural identity and designed the Media Exposure and TCM Cultural Identity Scale.

5. Conceptual Framework

The research was conceptualized on the possible effect of TCM short videos through the strategy of 5W theory on the perception of Chinese youth to the value of TCM.



The Impact of Short Videos on Youth's Perception and Awareness to TCM

6. Research Methodology

This study is quantitative research, with questionnaire survey to explore Chinese adolescents' knowledge and acceptance of traditional Chinese medicine (TCM) and the role of short videos in shaping their attitudes towards TCM.

1. Population and Sample

The population of this study refers to the group of adolescents between the ages of 16 and 34 in China. Adolescents in this age group are in a critical period of forming health concepts and lifestyle habits, and their perceptions and attitudes towards traditional

By studying this specific age group, we can better understand the current status of TCM communication among the younger generation and how to promote the transmission and development of TCM culture through effective communication strategies.

2. Scope of Research

This study placed the scope on the youth population those are 16-34 years old and reside in province of Shan Dong.

3. Research Instrument

The research tools include many literatures, e.g. books, research papers, documentary website and videos on TCM information, a transcript of questions, and open source of questionnaire distribution.

4. การเก็บรวบรวมข้อมูล / Data Collection

Data collection was conducted through an online questionnaire. The questionnaire was designed in a format that was easy to understand and fill in to ensure that respondents can provide the required

information quickly and accurately. The questionnaire contains basic information, perception of TCM, impact of short videos, behavioral intentions, and predictions of behaviors that respondents may adopt in future, such as trying TCM treatments and participating in TCM cultural activities. The questionnaires were distributed through online platforms, such as school forums and youth activity centers.

5. Data Analysis

Data analysis is used to interpret and understand the patterns of Chinese adolescents' knowledge, attitudes towards traditional Chinese medicine (TCM) and the influence of short TCM videos on them. In order to present and interpret the data clearly, charts and graphical representations are used, such as Bar Chart for showing the frequency distribution of different categories, e.g., the distribution of respondents' level of knowledge of TCM or the comparison of the frequency of use of the short videos by different age groups or Pie Chart for representing the compositional proportions of the data, e.g., the respondents' attitudes towards TCM in Positive, Neutral and Negative Proportions.

7. Conclusion

With the rapid development of new media technology, short video platforms have gained widespread attention and use among the younger generation, becoming a new channel for information dissemination. In this context, it is particularly crucial to explore the potential of short videos in the popularization of knowledge and cultural dissemination of Traditional Chinese medicine. The research questions focus on how short videos shape the cognitive framework of TCM among young people and how this media form influences their future intention to try TCM treatments or participate in related cultural activities.

Short videos are effective in enhancing adolescents' knowledge of TCM and stimulating their interest in TCM culture to a certain extent. However, limitations in the depth and accuracy of the short video content were also found, which may affect its effectiveness as a long-term educational tool. This chapter will be organized around a detailed discussion of the findings, a clear presentation of the study's conclusions, and an outlook on future research directions.

Short videos have a significant role in improving the knowledge of Traditional Chinese medicine among adolescents as it is an information dissemination tool, have achieved significant results in conveying the basic concepts of TCM to adolescents. By watching short videos related to TCM, respondents could understand complex TCM theories more easily and reduced the difficulty in understanding TCM concepts. This played a positive role in adolescents' initial understanding of Traditional Chinese medicine and laid a foundation for their in-depth study of Traditional Chinese medicine in the future.

The short videos had a positive impact on the behavioral intention of the adolescents. After watching short videos related to TCM, the interviewed adolescents showed higher intention to try TCM treatments or participate in TCM cultural activities. This finding highlights the fact that short videos are not only a means of transferring knowledge, but can also inspire practical actions from the viewers, thus promoting the practice and dissemination of TCM culture to a certain extent.

Some gender and age differences. Female respondents are more inclined to learn about TCM through short video platforms, while the younger group of 21-25 years old has the highest interest in short videos on TCM. This difference suggests that the characteristics of different audiences need to be considered when developing communication strategies for TCM in order to improve the effectiveness of communication.

The problem of uneven content quality. Respondents expressed concerns about the accuracy and depth of TCM knowledge in short videos, suggesting that more attention needs to be paid to the professionalism and authority of content when producing and promoting short video content on TCM. This issue reminds us that in future research and practice, there is a need to better balance the entertaining and communicative aspects of short videos to ensure that accuracy and depth are not lost while conveying information.

Table 1: Effectiveness of short videos in increasing young people's interest in TCM

Options	Frequency	Percentage (%)
Mostly	72	18.00
A lot	201	50.25
Average	98	24.50
Less	23	5.75
Not at all	6	1.50
Total	400	100

18% thought that short videos were more effective in increasing young people's interest in TCM, while 50.25% thought that they were more effective.

Table 2: Impact of short videos on your interest in using Traditional Chinese medicine for health care

Options	Frequency	Percentage (%)
Options	73	18.25
Mostly	164	41.00
A lot	123	30.75
General	37	9.25
Less	3	0.75
Total	400	100

Therefore, it can be concluded that short videos have a positive impact on the interest in using TCM for health maintenance.

Table 3: Survey on the Influence of Short Video on Trying Traditional Chinese medicine Products or Therapies

Options	Frequency	Percentage (%)
Of course	130	32.50
About the same	179	44.75
I am not sure	76	19.00
Not at all	15	3.75
Total	400	100

In summary, the influence of short films on respondents' attempts to try TCM products or therapies is diversified, with most of them believing that short films have some influence, but the degree of influence varies. In order to promote TCM products or therapies more effectively, it may be necessary to develop more targeted promotional strategies for different audience groups.

8. Discussion

Roles and Responsibilities of the Communicator (Who). This finding emphasizes the importance of professional communicators in the dissemination of TCM knowledge. However, some non-professional individuals and organizations are also involved in the creation of TCM content, which may result in the accuracy and professionalism of the information being compromised. (Liu Shuai, 2021). Therefore, enhancing the professionalism and responsibility of communicators is the key to ensuring the correct dissemination of TCM knowledge.

Optimization of Information Content (Says What). According to the questionnaire survey, adolescents' knowledge of TCM mostly comes from the introduction of basic theories and treatment cases in short videos

Characteristics of the Communication Media (In Which Channel). In this study, short video platforms have become the preferred channel for adolescents to obtain information because of their convenience, interactivity and entertainment. The platform's algorithmic recommendation and social sharing mechanism enable quality short videos on TCM to spread rapidly and reach a wider audience.

Characteristics and Needs of Audience (To Whom). In this study, the audience is mainly Chinese teenagers aged 16 to 34. This group has a high acceptance and frequency of using new media technologies, but there are also significant differences in their cognitive levels, interests, and cultural backgrounds.

Evaluation and Enhancement of Communication Effect (With What Effect). In this study, the communication effect is reflected in the enhancement of adolescents' cognitive level of TCM knowledge, the stimulation of their interest, and the change of their behavioural intention. The results of the questionnaire survey show that short videos play a positive role in increasing adolescents' knowledge and interest in TCM, but at the same time there are problems of uneven content quality and insufficient depth.

9. Recommendation

1.Recommendations for Applying Research Findings

1. Establish a professional evaluation system: short video platforms should set up an evaluation team composed of TCM experts who are responsible for formulating and enforcing professional standards

for TCM content. These standards should cover core knowledge points such as basic TCM theories and evidence-based treatment and combine them with modern communication features to ensure that the content is both professional and easy to understand. At the same time, artificial intelligence and other technical means should be introduced to assist content auditing and improve auditing efficiency and quality.

2. Provide professional training: Cooperate with Traditional Chinese medicine colleges and universities to provide short video creators with systematic training on Traditional Chinese medicine knowledge, including basic theories and clinical practice. The practicality and interest of the courses are enhanced through actual case studies and interactive discussions. Establish a professional certification system to incentivise creators to improve their professionalism and ensure the authority and accuracy of the disseminated content.

3. Establishment of co-operation: Short video platforms should establish co-operation with Internet medical platforms, inviting licensed Traditional Chinese medicine practitioners to participate in content creation and online Q&A to provide professional support. Through live broadcasting and online Q&A, the authority and interactivity of the video content can be enhanced.

4. Promote professional exchanges: Establish a creative community that focuses on disseminating knowledge about Traditional Chinese medicine, provide a professional exchange forum and a mentorship system, and encourage creators to share their experiences and learn from each other. Through regular seminars and symposiums, the professional level and creative quality of community members will be enhanced.

2. Recommendations for Future Research

Meet different needs: Develop differentiated content strategies based on gender, age and other characteristics. For example, produce videos on Traditional Chinese medicine for female viewers, use animation and other forms to simplify knowledge delivery for teenagers, and provide cases of chronic disease prevention and treatment for middle-aged and elderly people. Through precise positioning, the attractiveness and educational effect of the content can be improved.

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การสื่อสารการตลาดที่เกี่ยวข้องกับพฤติกรรมการซื้อเครื่องดื่ม ซี-วิท
ของผู้บริโภคในกรุงเทพมหานคร

MARKETING COMMUNICATIONS RELATED TO C-Vitt BEVERAGE PURCHASING
BEHAVIOR OF CONSUMERS IN BANGKOK

ภามธาม โกราช และ สุกัญญา บุรณเดชาชัย
Pharmtharm Gorach and Sukanya Buranadechachai

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาถึงปัจจัยด้านการสื่อสารทางการตลาดของเครื่องดื่มซี-วิท ในเขตกรุงเทพมหานคร และ (2) เพื่อศึกษาพฤติกรรมการซื้อเครื่องดื่มซี-วิท ในเขตกรุงเทพมหานคร

การวิจัยนี้เป็นการศึกษาเชิงปริมาณ ประชากรคือ ผู้ที่เคยบริโภคเครื่องดื่มซี-วิท และอาศัยอยู่ในกรุงเทพมหานคร จำนวน 387 คน โดยใช้แบบสอบถามเป็นเครื่องมือในการเก็บรวบรวมข้อมูล สถิติที่ใช้ในการวิเคราะห์ ได้แก่ ค่าร้อยละ ค่าเฉลี่ย และส่วนเบี่ยงเบนมาตรฐาน

ผลการวิจัยพบว่า (1) ปัจจัยด้านการสื่อสารการตลาด โดยรวมและรายด้าน อยู่ในระดับมาก เมื่อพิจารณารายด้าน พบว่า มีค่าเฉลี่ยอยู่ในระดับมากทุกด้าน เรียงลำดับจากมากไปหาน้อย ได้แก่ ด้านโฆษณา รองลงมา คือ ด้านการประชาสัมพันธ์ และค่าเฉลี่ยน้อยที่สุด ได้แก่ ด้านส่งเสริมการขาย ตามลำดับ และ (2) พฤติกรรมการซื้อเครื่องดื่ม ซี-วิท ในเขตกรุงเทพมหานคร เมื่อพิจารณาเป็นรายด้าน ดังนี้ เหตุผลที่ทำให้ท่านอยู่ในระดับมากที่สุด พบว่า ภาพลักษณ์ทางสังคมของตนเองอยากให้คนอื่นยกย่อง ส่วนด้านบุคคลที่มีผลต่อการซื้อของผู้บริโภค คือ ครอบครัว/คนรัก/เพื่อน มากที่สุด และด้านพฤติกรรมการซื้อ พบว่า เมื่อนึกถึงท่านจะนึกถึงเป็นอันดับแรก

คำสำคัญ: การสื่อสารการตลาด พฤติกรรมการซื้อ เครื่องดื่ม ซี-วิท

ABSTRACT

The objectives of this research were: (1) to study the marketing communication factors of C-Vitt drinks in Bangkok; and (2) to study the purchasing behavior of C-Vitt drinks in Bangkok.

The research methodology was quantitative research. The population consisted of 387 people who had previously consumed C-Vitt drinks and lived in Bangkok. A questionnaire was used as a tool to collect data. Statistics used in the analysis include percentage, mean, and standard deviation.

The research findings were found that: (1) marketing communication factors Overall and each aspect at a high level When considering each aspect, it was found that the average was at a high level in every aspect. Arranged from greatest to least: advertising, followed by public relations. and the least average were sales promotions, respectively; and (2) buying behavior of C-vitt drinks in Bangkok When considering each aspect as follows, the reason that puts you at the highest level is found to be your own social image that you want others to praise. As for the people who have the most impact on consumers' purchases, namely family/lovers/friends the most, and for purchasing behavior, it was found that when thinking of people, they think of them first.

Keywords: Marketing communications, Purchasing Behavior, Vitamin C drink

1. บทนำ

ตลาดเครื่องดื่มเพื่อสุขภาพ (Functional Drink) ในประเทศไทยนั้น ผู้บริโภคเริ่มมองหาเครื่องดื่มที่มีรสชาติอร่อย ควบคู่ทางเลือกเพื่อสุขภาพ (Healthier choice) มากขึ้น โดยเครื่องดื่มที่ได้รับความนิยมจะเป็นประเภทเครื่องดื่มที่น้ำตาลน้อยไปจนถึงไม่มีน้ำตาล ในปี 2019 ตลาดเครื่องดื่มโดยรวมมูลค่ากว่า 2.3 แสนล้านบาท และปี 2020 คาดว่าจะมีอัตราการเติบโต 2-3% ซึ่งการเติบโตนี้ส่วนหนึ่งมาจากเครื่องดื่มเพื่อสุขภาพ (ธนาคารกรุงเทพ, 2563)

โดยปัจจัยความสำเร็จของเครื่องดื่ม ซี-วิท มีด้วยกันหลายองค์ประกอบ เริ่มต้นที่ผลิตภัณฑ์ที่มีคุณภาพรสชาติอร่อยเห็นผลลัพธ์จริง อีกทั้งมีราคาที่จับต้องได้ รวมถึงภาพลักษณ์ของสินค้าที่มีความชัดเจนในการสื่อสารถึงจุดแข็งของผลิตภัณฑ์ จนทำให้แบรนด์เป็นที่รู้จักและจดจำในเวลาไม่นาน อีกทั้งคนไทยมีพื้นฐานความเข้าใจในประโยชน์ของวิตามินซีอยู่เป็นทุนเดิมอยู่แล้ว จึงทำให้ผลิตภัณฑ์สามารถเข้าถึงได้ไม่ยาก เพราะเป็นผลิตภัณฑ์ประเภท “วิตามินซี ดื่มได้” ที่สามารถดื่มได้ทุกคนในทุกๆวัน และอีกปัจจัยสำคัญ คือ ศักยภาพของช่องทางการจัดจำหน่าย ที่ทำให้ผู้ซื้อสามารถเข้าถึงกลุ่มเป้าหมายได้อย่างสะดวก ผ่านทั้งช่องทางโมเดิร์นเทรด และเทรดดิชั่นนอลเทรด”

การสื่อสารการตลาดแบบบูรณาการ จึงถือเป็นองค์ประกอบส่วนหนึ่งสำหรับกลยุทธ์การสื่อสารทางการตลาด ที่จะทำการเผยแพร่ผ่านช่องทางการสื่อสารที่หลากหลาย เพื่อให้เข้าถึงผู้บริโภคที่เป็นกลุ่มเป้าหมายได้มากที่สุด เพื่อเป็นการกระตุ้นให้ผู้บริโภครับรู้ถึงข้อความที่บริษัทเจ้าของผลิตภัณฑ์หรือบริการ พยายามที่จะทำการสื่อสารเกี่ยวข้องกับตราสินค้า คุณลักษณะ และคุณประโยชน์ของผลิตภัณฑ์ ผ่านเครื่องมือการตลาดแบบบูรณาการ ได้แก่ การโฆษณา การประชาสัมพันธ์ การขายโดยใช้พนักงาน การตลาดทางตรง และ การส่งเสริมการขายที่มีผู้สนใจอย่างมากนั้น จะทำให้ผู้บริโภคก็ได้รับประโยชน์จากการโฆษณา โดยได้รับข้อมูล ข่าวสาร และรายละเอียดต่าง ๆ ที่เกี่ยวกับสินค้าและบริการ เพื่อใช้ประโยชน์ในการตัดสินใจเลือกซื้อสินค้า (โสภณ พิมพิสิริพานิชย์, 2562)

ในการทำการตลาดเครื่องดื่มเพื่อสุขภาพให้ประสบความสำเร็จได้นั้น ผู้ประกอบการต้องพิจารณาในเรื่อง การสร้างความแตกต่าง เพื่อเป็นกลยุทธ์ในการสร้างความได้เปรียบทางการแข่งขันที่เหนือกว่าคู่แข่งในตลาด ทำให้ผู้บริโภครับรู้ถึงคุณประโยชน์ และตอบสนองความต้องการของผู้บริโภคได้ อย่างมีประสิทธิภาพ ดังนั้นได้ผู้วิจัยจึงมีความสนใจที่จะศึกษาถึงการสื่อสารการตลาดที่เกี่ยวข้องกับพฤติกรรมซื้อเครื่องดื่ม ซี-วิท ของผู้บริโภค ในจังหวัดกรุงเทพมหานคร ข้อมูลที่ได้จากการศึกษาในครั้งนี้จะเป็นประโยชน์แก่ผู้ผลิตและจัดจำหน่ายเครื่องดื่มวิตามินซี ซี-วิท ในการปรับปรุง แก้ไข รวมถึงพัฒนาผลิตภัณฑ์ เพื่อตอบสนองต่อความต้องการและสร้างการรับรู้ของผู้บริโภค อันจะส่งผลต่อการตัดสินใจซื้อในอนาคต รวมทั้งผู้ประกอบการสามารถนำผลการศึกษาไปสร้างความได้เปรียบทางการแข่งขัน รวมถึงพัฒนากลยุทธ์การสื่อสารการตลาดแบบบูรณาการให้ครอบคลุมกลุ่มเป้าหมายให้มากขึ้น

2. สมมุติฐานการวิจัย

1. ปัจจัยด้านการสื่อสารทางการตลาดของเครื่องดื่ม ซี-วิท ของผู้บริโภค ในกรุงเทพมหานคร เป็นอย่างไร
2. พฤติกรรมซื้อเครื่องดื่ม ซี-วิท ในกรุงเทพมหานคร เป็นอย่างไร

3. วัตถุประสงค์ของการวิจัย

1. เพื่อศึกษาถึงปัจจัยด้านการสื่อสารทางการตลาดของเครื่องดื่ม ซี-วิท ของผู้บริโภค ในจังหวัดกรุงเทพมหานคร
2. เพื่อศึกษาการพฤติกรรมซื้อเครื่องดื่ม ซี-วิท ในเขตกรุงเทพมหานคร

4. การทบทวนวรรณกรรม

แนวคิดและทฤษฎีการสื่อสารการตลาด

ฉัตรชนก ศิริโสภากิจสกุล (2558) การสื่อสารเป็นการรวบรวมข้อมูล สื่อ และข่าวสาร เพื่อส่งไปยังผู้รับสารเพื่อทำให้เกิดการรับรู้และความเข้าใจที่ตรงกัน ผู้รับสารอาจมีการต่อต้านหรือ ยอมรับเพื่อนำไปสู่การปรับเปลี่ยนความคิดต่อไป การสื่อสารการตลาดจึงมุ่งเน้นที่จะสื่อไปในเรื่องของ สินค้าและบริการ ที่หวังให้ผู้รับสาร เกิดแรงกระตุ้นให้เกิดการตัดสินใจ คล้อยตามในสิ่งที่ผู้ส่งสาร ต้องการจะสื่อ

ศรีสุภา สหชัยเสรี (2564) การที่องค์กรใช้ความพยายามทั้งสิ้นเพื่อสร้างความพึงพอใจให้ ลูกค้าโดยมุ่งหวังกำไร ฉะนั้น แนวความคิดทางการตลาดสร้างขึ้นจากหลักเกณฑ์พื้นฐาน 3 ประการ คือ

1. การมุ่งความสำคัญที่ลูกค้าหรือตลาด (customer oriented or market oriented) กล่าวคือ ในการวางแผนและการดำเนินงานทางการตลาดของบริษัท จะมุ่งความสำคัญที่ลูกค้า หรือ ตลาด

2. ยอดขายที่มีกำไร (profitable sales volume) กล่าวคือ จุดมุ่งหมายของธุรกิจ คือ ยอดขายที่สามารถสร้างกำไรให้ธุรกิจ ไม่ใช่มุ่งที่ยอดขายอย่างเดียว

3. การประสานงานระหว่างกิจกรรมทางการตลาด (co-ordination of marketing activities) หมายความว่า ทุกกิจกรรมการตลาดและทุกส่วนประสมการตลาดในทุกธุรกิจต้องมีการ ประสานงานกัน

ดังที่กล่าวมาข้างต้นได้ข้อสรุปได้ว่า กิจกรรมต่าง ๆ ที่ดำเนินการสื่อสารการตลาด เพื่อนำเสนอข้อมูลให้สาธารณชนได้รับรู้ รับผิดชอบต่อ ส่งข้อมูล ไปยังกลุ่มเป้าหมายที่ต้องการมุ่งเน้นไปใน ทางการนำเสนอเนื้อหาเกี่ยวกับสินค้าและบริการ หรือ ข่าวสารที่เกี่ยวกับองค์กร

เครื่องมือการสื่อสารการตลาด

1. การโฆษณา (Advertising) สิ่งที่ทำให้ผู้พบเห็นหรือสัมผัสรับรู้ถึงภาพลักษณ์ของสินค้าในระยะยาวและยังเป็นวิธีที่ทำให้การเสนอขายสินค้าและบริการเป็นไปได้อย่างรวดเร็ว และ แพร่หลาย แต่การโฆษณาอาจจะเป็นการสื่อสารที่มีค่าใช้จ่ายสูง และไม่เจาะจงกลุ่มผู้รับสาร เพื่อกระตุ้น ยอดขาย สร้างการรับรู้สินค้าและบริการ เชิญชวนให้เกิดความต้องการซื้อโฆษณาจึงเป็นเครื่องมือสำคัญของธุรกิจ (ฉัตรชนก ศิริโสภาคกิจสกุล, 2558)

สิทธิ์ อิศรธรรม (2559) การสื่อสารทางการตลาดที่ได้รับความนิยมมากที่สุดในปัจจุบันนี้คือการใช้สื่ออินเทอร์เน็ต (Internet) ผู้บริโภคสามารถเข้าถึงได้โดยไม่จำกัดสถานที่ไม่จำกัดเวลา การ โฆษณาทางนี้เป็นวิธีที่ดึงดูดใจแก่ผู้บริโภค สามารถใส่ลูกเล่น ได้หลากหลาย และสามารถประเมินผล จากการตรวจสอบจำนวนผู้เข้าชม

วัตถุประสงค์ของการโฆษณา

ไพศาล กาญจนวงศ์ (2561) การโฆษณาที่มีการเจาะจงวัตถุประสงค์ เหมือนกันกับการ เจาะจงเป้าหมายของภารกิจ โดยทั่วไปจะมีวัตถุประสงค์ คือ การแจ้งข่าว การสร้างแรงจูงใจ การย้ำ เตือน เป็นการส่งเสริมให้กิจกรรมมีการเจริญเติบโต

บทบาทของการโฆษณา

ไพศาล กาญจนวงศ์ (2561) การโฆษณามีกระบวนการทำเพื่อสื่อสารติดต่อไปยัง กลุ่มเป้าหมาย ซึ่งการโฆษณาอาจจะดึงผู้รับสารอื่นๆ ทั่วไปมาเป็นกลุ่มเป้าหมายของการโฆษณาด้วยแรงดึงดูด และแรงจูงใจในโฆษณา ซึ่งบริษัทใหญ่ ๆ หลายแห่งลงทุนมากกับการโฆษณา เพื่อกระจายสื่อไปอย่างแพร่หลาย ทั่วไป ซึ่งผู้พบเห็นโฆษณาอาจจะคิดว่าการโฆษณเป็นส่วนหนึ่งของการใช้ชีวิตประจำวัน

ธัญรัตน์ รัตนกุล (2558) ได้กล่าวไว้ว่า การประชาสัมพันธ์เป็นการสื่อสารจากองค์กร เพื่อสร้างความสัมพันธ์กับผู้บริโภค ผู้ขาย ผู้ถือหุ้นสาธารณชน ในการประชาสัมพันธ์นี้ได้หลายโอกาส เช่น การสร้างภาพลักษณ์ขององค์กร ต้องการให้ความรู้กับผู้บริโภค การแจ้งข้อมูลที่มีมากกว่า จะใส่ในโฆษณาได้

วัตถุประสงค์การส่งเสริมการขาย

เป็นเครื่องมือที่นักการตลาด มุ่งเน้นให้ผู้บริโภคและคนกลาง ที่ทำงานควบคู่กัน โดย สองสิ่งนี้สนับสนุนซึ่งกันและกันเพื่อการขายที่มากขึ้นและรวดเร็ว วัตถุประสงค์ของการส่งเสริมการขายแต่ละประเภทมีความแตกต่างกันแยกได้ดังนี้

วัตถุประสงค์ที่เน้นผู้บริโภค (consumer promotion objectives)

1) เพื่อสร้างแรงจูงใจ ให้ลูกค้าทดลองใช้หรือลูกค้าเก่าเกิดการซื้อซ้ำเป็นวิธีที่นิยมมากที่สุดในกลุ่มสินค้าที่ออกใหม่ สร้างความสนใจให้กับลูกค้าที่กำลังสนใจให้เปิดใจทดลองใช้

2) เพื่อสร้างแรงจูงใจผู้บริโภคให้เกิดการภักดี ในตราสินค้าการซื้อของลูกค้าหนึ่งครั้งความหวังขององค์กรคือการกลับ มาซื้อซ้ำของลูกค้าเพราะคู่แข่งสามารถแย่งลูกค้าเราได้ตลอดเวลา

3) เพื่อเพิ่มการซื้อสินค้าให้มากขึ้น เพื่อปิดกั้นลูกค้าไม่ให้เปลี่ยนใจไปซื้อสินค้าจากคู่แข่ง เพื่อรักษฐานลูกค้าเก่าไว้ เช่นการเปลี่ยนกล่องบรรจุภัณฑ์ให้ใหญ่ขึ้นมีจำนวนสินค้ามากขึ้น

4) เพื่อกระตุ้นให้ผู้บริโภคซื้อสินค้าอื่น เป็นการส่งเสริมการขายในสินค้าประเภท ใกล้เคียงกัน ในรูปแบบการแถม

5) เพื่อส่งเสริมแรงงานการโฆษณา การส่งเสริมการตลาดสามารถทำ ให้ช่วยส่งเสริมสนับสนุนข่าวสารการโฆษณา กระตุ้นความต้องการของลูกค้า

แนวคิดเกี่ยวกับการใช้สื่อ

Szilagyi & Wakkace (1990: 502-504. อ้างถึงใน วันชัย มีชาติ 2548: 152-154) กล่าวว่าว่าการสื่อสารจำเป็นจะต้องเข้าใจถึงความแตกต่าง ระหว่างบุคคล เมื่อบุคคลมีความแตกต่างกันการสื่อสารที่ดีจะต้องใช้ความมีมนุษยสัมพันธ์ที่ดีควบคู่กันไปด้วย จึงจะทำให้การสื่อสารนั้นประสบผลสำเร็จ อนึ่ง การสื่อสารที่ผิดพลาดจะส่งผลกระทบต่อกระบวนการบรรลุประสิทธิผลขององค์กรเสมอ การสร้างระบบการสื่อสารภายในองค์กรที่ดีจึงเป็นสิ่งจำเป็นอย่างมาก หน้าที่สำคัญประการหนึ่งของผู้บริหารทุกองค์กร คือ การจัดระบบการสื่อสารตลอดจนการไหล ของข้อมูลข่าวสารในองค์กรและลดความผิดพลาดหรืออุปสรรคในการสื่อสารซึ่งสามารถทำได้หลาย วิธีสรุปได้ดังนี้

1. การติดตามผลและให้ข้อมูลย้อนกลับ (Follow-up and Feedback) วิธีการนี้จะทำให้ กระบวนการสื่อสารเป็นแบบ two-way หากเป็นการใช้เอกสารติดตามผลข้อมูลย้อนกลับอาจตรวจสอบได้จากการโต้ตอบ การแสดงออกของผู้รับสารจะทำให้เราทราบว่าการสื่อสารมีความถูกต้อง เพียงไร

2. การใช้การสื่อสารหลายวิธี (Parallel Channels and Repetition) การใช้วิธีการสื่อสาร และช่องทางการสื่อสารหลายวิธีทำให้การติดต่อสื่อสารมีความถูกต้องยิ่งขึ้น เช่น มีการส่งการด้วย เอกสารเป็นลายลักษณ์อักษรแล้ว และยังมี การประชุมและสั่งการด้วยวาจาและใช้โอกาสพูดคุยอย่าง ไม่เป็นทางการด้วย ก็จะทำให้การสื่อสารถูกต้องมากยิ่งขึ้น

3. ระยะเวลา (Timing) ปัญหาด้านระยะเวลาเป็นสาเหตุหนึ่งของการสื่อสารที่เบี่ยงเบนไป ทั้งในแง่ของ ความกดดันด้านเวลาและความไม่เหมาะสม ในการสื่อสารเวลาหนึ่ง ๆ องค์กรและกลุ่ม อาจกำหนดมาตรฐานด้านเวลาเพื่อแก้ปัญหา ดังกล่าวได้ เช่น ระบุไว้ล่วงหน้าว่าจะทำงานหนึ่งให้เสร็จ เมื่อใดเพื่อเป็นเกณฑ์ในการจัดแบ่งเวลาและติดต่อระหว่างกันในการ รายงานและสั่งการในองค์กร นอกจากนี้ ยังต้องแยกแยะระหว่างงานประจำกับงานจรซึ่งจะช่วยลดแรงกดดันด้านเวลาอันจะทำให้ การสื่อสารมีความถูกต้องมากยิ่งขึ้น

4. ให้ความสนใจกับภาษา (Attention to Language) ในการสื่อสารนั้น การเลือกใช้คำเป็นวิธีการหนึ่งที่จะลด ความผิดพลาดในการสื่อสารได้ ซึ่งการเลือกใช้คำนี้จะมีเกี่ยวข้องกับการทำความเข้าใจกับผู้ที่เราจะสื่อสารด้วยว่าควรจะใช้ ภาษาในระดับใด

5. ศูนย์กลางข้อมูล (Information Communication and Information Centers) การสื่อสารโดยวิธีการนี้จะ เป็นการสื่อสารที่รวดเร็วและยืดหยุ่น และมีความถูกต้องของข้อมูลมาก ซึ่งองค์กรอาจใช้ศูนย์กลางข้อมูลเป็นแหล่งกระจายข่าว โดยไม่ผ่านช่องทางที่เป็นทางการขององค์กรก็อาจจะทำให้การสื่อสารมีความถูกต้องและรวดเร็วมากยิ่งขึ้น

6. การให้รู้เท่าที่จำเป็น (The Exception Principle and the Need to Know) เป็นการวางระบบในการสื่อสาร ในองค์กรให้มีการสื่อสารในกรณีพิเศษและให้มีการรับข้อมูลเฉพาะที่จำเป็น โดยการเสนอข้อมูลไปยังฝ่ายบริหารเฉพาะที่ฝ่าย บริหารต้องการ ในขณะที่เดียวกัน ฝ่ายบริหารก็ให้ข้อมูลหรือสื่อสารกับพนักงานเฉพาะสิ่งที่พนักงานจำเป็นต้องรู้เท่านั้น ซึ่ง จะทำให้การสื่อสารไม่มี ข้อมูลมากเกินไป วิธีการนี้จะเหมาะกับองค์กรที่มีสายการบังคับบัญชาสูง

7. การใช้ธรรมเนียมปฏิบัติในการสื่อสาร (Communication Etiquette) เป็นความพยายามที่จะวางระบบในการ สื่อสาร เช่น โทรสาร ให้ใช้สื่อสารเฉพาะในเรื่องที่จำเป็น และเร่งด่วน ซึ่งการใช้เครื่องมือโดยไม่จำเป็นอาจจะทำให้การสื่อสาร ผิดพลาด หรือมีมากเกินไปจนความจำเป็น การสร้างธรรมเนียมปฏิบัติที่เหมาะสมจึงเป็นการเพิ่มประสิทธิภาพและประสิทธิผลใน การสื่อสารได้

8) การฟังอย่างตั้งใจ (Listen Actively) เป็นการลดความผิดพลาดจากการสื่อสาร การตั้งใจฟังจะทำให้ข้อมูลจากผู้ ส่งสารต้องการจะส่งถึงผู้รับสารครบถ้วน ในขณะที่เดียวกันการฟังอย่างตั้งใจ นั้น ผู้รับสารสามารถคิดต่อและไตร่ตรองสิ่งที่ได้ฟัง และอาจมีการสอบถามหรือทาคความเข้าใจข้อมูล ข่าวสารได้มากขึ้น

นอกจากนี้ การฟังอย่างตั้งใจจะทำให้เกิดความรู้สึกที่ดีระหว่างผู้ที่สื่อสารและเกิด การยอมรับกัน ซึ่งจะเป็นการพัฒนา ระบบ ความสัมพันธ์ที่ดีระหว่างบุคลากรภายในองค์กรตามมาด้วย

องค์ประกอบของการสื่อสาร

กระบวนการสื่อสารประกอบไปด้วยส่วนสำคัญ 4 ส่วน ประกอบด้วย

1. ผู้ส่งสาร หรือแหล่งสาร (Sender or Source) หมายถึง บุคคล หรือกลุ่มคนที่มีความ ต้องการ หรือมีความตั้ง ในที่จะส่งข่าวสาร อารมณ์ ความรู้ สึก ความคิดเห็นรวมถึงทัศนคติไปยัง ผู้รับสาร เพื่อก่อให้เกิดผลอย่างใดอย่างหนึ่งตามความ ต้องการ

2. สาร (Message) หมายถึง เนื้อหาของสารหรือเรื่องราวที่มีความหมาย ที่ถูกแสดงผ่าน ภาษา หรือสัญลักษณ์ ใดๆออกมา เพื่อทำให้เกิดการรับรู้ร่วมกันระหว่างผู้ส่งสารและผู้รับสาร

3. ช่องทางการสื่อสาร (Channel) หมายถึง ตัวกลางที่นำพาข่าวสารจากผู้ส่งสารไปยัง ผู้รับสาร
4. ผู้รับสาร (Receiver) หมายถึง ผู้รับเนื้อหาหรือเรื่องราวจากผู้ส่งสาร โดยผู้รับนี้อาจเป็น บุคคลหรือสถาบันก็ได้ นอกจากนี้องค์ประกอบที่สำคัญทั้ง 4 ส่วน ตามที่ได้กล่าวมาแล้วนั้น ปฏิบัติการตอบกลับ ถือเป็นส่วนสำคัญของกระบวนการสื่อสารที่ทำให้เห็นว่า การสื่อสารนั้นประสบความสำเร็จมากน้อยเพียงใด โดยการตอบกลับผู้รับสารอาจแสดงออกทางการพูดได้ตอบ แสดงความคิดเห็น หรือ อากักรใด ๆ ที่ทำให้ทั้งสองฝ่ายเข้าใจความหมายของการแสดงออกนั้นๆ

แนวคิดเกี่ยวกับพฤติกรรมของผู้บริโภค

ความหมายของพฤติกรรมของผู้บริโภค

พฤติกรรมผู้บริโภค (Consumer behavior defined) ได้มีการให้ความหมายไว้หลากหลายที่คล้ายคลึงกัน ดังนี้ Kotler (2021) นิยามความหมายของพฤติกรรมผู้บริโภค คือ พฤติกรรมของบุคคลใดบุคคลหนึ่งซึ่งแสดงออกถึงความต้องการซื้อสินค้า หรือบริการ ผ่านกระบวนการในการตัดสินใจ โดยจะแสดงออกผ่านการกระทำของบุคคลนั้น ๆ

Schiffman and Kanuk (1994) นิยามความหมายของพฤติกรรมผู้บริโภค คือ การกระทำของผู้บริโภคที่แสดงออกถึงความสนใจในการค้นหาสินค้า บริการ และทำการประเมินความคุ้มค่าในการใช้จ่ายสำหรับสินค้า และบริการที่คาดว่าจะตอบสนองต่อความต้องการของผู้บริโภค

Solomon et al. (2006) นิยามความหมายของพฤติกรรมผู้บริโภค คือ การศึกษาการกระทำหรือพฤติกรรมของผู้บริโภค รวมถึงกระบวนการต่าง ๆ ที่ใช้ในการตัดสินใจซื้อสินค้าหรือบริการ เพื่อให้ได้รับมาซึ่งประสบการณ์และความพึงพอใจที่ผู้บริโภคต้องการ

พิรานันท์ แก่งกล้า (2562) นิยามความหมายของพฤติกรรมผู้บริโภค คือ พฤติกรรมหรือการกระทำของผู้บริโภค กลุ่มบุคคล หรือครัวเรือน ในการเลือกซื้อสินค้าและบริการขั้นสุดท้ายเพื่อกินเพื่อใช้เพื่อบริโภคส่วนตัว หรือเพื่อกินหรือใช้ภายในครัวเรือน เพื่อให้ได้รับความพึงพอใจของตัวผู้บริโภคเรียกว่าตลาดผู้บริโภค ผู้บริโภคมีความแตกต่างกันในลักษณะประชากรอยู่หลายประเด็น เช่น อายุ รายได้ การศึกษา ศาสนา วัฒนธรรม เป็นต้น ทำให้พฤติกรรมการกิน การใช้ การซื้อ และความรู้สึกนึกคิดของผู้บริโภคต่อผลิตภัณฑ์แตกต่างกันออกไป

ณัฐรุจา พงศ์สุพัฒน์ (2561, หน้า 12) นิยามความหมายของพฤติกรรมผู้บริโภค คือ การศึกษาพฤติกรรมในการตัดสินใจเลือกซื้อสินค้าและบริการของผู้บริโภค โดยนับตั้งแต่เริ่มสนใจในสินค้าและบริการ จนถึงการตัดสินใจที่จะซื้อสินค้าหรือบริการของผู้บริโภค รวมทั้งการประเมินความพึงพอใจหลังจากได้รับสินค้าหรือบริการว่าสามารถตอบสนองต่อตัวผู้บริโภคได้มากน้อยเพียงใด

ชเนศ ลักษณะพันธ์ักดิ์ (2560, หน้า 9) นิยามความหมายของพฤติกรรมผู้บริโภค คือ การศึกษาการตัดสินใจของผู้บริโภคในการซื้อสินค้าหรือบริการ โดยศึกษาว่าผู้บริโภคต้องการซื้ออะไร ต้องการซื้อจากใคร ทำไมถึงต้องการซื้อ ความถี่ในการซื้อสินค้าหรือบริการ รวมทั้งศึกษาว่าบุคคลใดที่ส่งผลต่อการตัดสินใจซื้อของผู้บริโภค

วรารภรณ์ เลหาหะสัมพันธพร (2563, หน้า 17) นิยามความหมายของพฤติกรรมผู้บริโภค คือการกระทำของบุคคลหรือกลุ่มบุคคลที่แสดงให้เห็นถึงพฤติกรรมในการเลือกซื้อสินค้า บริการ เพื่อตอบสนองความต้องการของผู้บริโภค รวมทั้งการศึกษาทัศนคติ ความคิดและประสบการณ์ หรืออิทธิพลต่าง ๆ ทั้งภายนอกและภายในที่ส่งผลต่อการความรู้สึกนึกคิดของผู้บริโภคที่มีต่อสินค้าและบริการ

วริชฐา เขียนเอี่ยม (2561) นิยามความหมายของพฤติกรรมผู้บริโภค คือ การกระทำต่าง ๆ ของบุคคลที่แสดงออกมาในการแสวงหาซื้อสินค้าและบริการที่คาดหวังว่าจะสามารถตอบสนองความต้องการของตนและความพึงพอใจของตนเองภายใต้กระบวนการตัดสินใจ ที่มีมาก่อนการซื้อ

พฤติกรรมผู้บริโภค หมายถึง การกระทำต่าง ๆ ที่เกี่ยวข้องโดยตรงกับการจัดหาให้ได้มาซึ่งการบริโภคและการใช้จ่ายใช้สอย ซึ่งสินค้าและบริการ รวมทั้งกระบวนการตัดสินใจที่เกิดขึ้นทั้งก่อนและหลังการกระทำ ดังกล่าวด้วย (Jam F. Engle, Blackwell, and Paul Miniard. 1990, น. 3 อ้างอิงใน ศุภร เสรีรัตน์. 2550, น.5)

พฤติกรรมผู้บริโภค หมายถึง พฤติกรรมที่ผู้บริโภคแสดงออกในการแสวงหาสำหรับการซื้อการใช้ การประเมินและการใช้จ่ายใช้สอย ซึ่งสินค้าและบริการที่เขาคาดหวังว่าจะทำให้ความต้องการของเขาได้รับความพอใจ (Schiffman and Kanuk. 1991, น.5 อ้างอิงใน ศุภร เสรีรัตน์. 2550, น.5)

พฤติกรรมผู้บริโภค หมายถึง การกระทำของบุคคลหนึ่งที่เกี่ยวข้องโดยตรงกับการจัดหาให้ได้มา และการใช้ซึ่งสินค้าและบริการ ทั้งนี้หมายความรวมถึง กระบวนการตัดสินใจซึ่งมีมาอยู่ก่อนแล้ว และเป็นสิ่งที่มีส่วนในการกำหนดให้เกิดการกระทำดังกล่าว (ธงชัย สันติวงษ์. 2535 อ้างถึงในชัยณรงค์ ทราญคำ. 2552, น.8)

จากแนวคิดที่ผู้วิจัยได้รวบรวมมาจากผู้เชี่ยวชาญและผู้วัย ทำให้ผู้วิจัยได้สรุปความหมายของพฤติกรรมผู้บริโภคคือ การศึกษา การกระทำ พฤติกรรม ของบุคคลหรือกลุ่มบุคคล ที่ใช้ในการตัดสินใจเลือกซื้อสินค้าหรือบริการ โดยมุ่งศึกษาอิทธิพลต่าง ๆ ที่มีผลต่อการตัดสินใจซื้อ เช่น เศรษฐกิจ สังคม วัฒนธรรมทัศนคติความคิดในการใช้ชีวิต เพื่อประเมินความต้องการของผู้บริโภคได้อย่างถูกต้องและแม่นยำ เพื่อให้สามารถตอบสนองต่อความต้องการของผู้บริโภคได้อย่างสูงสุด

การวิเคราะห์พฤติกรรมผู้บริโภค (Analyzing consumer behavior)

ธงชัย สันติวงษ์ (2554, น.17) กล่าวว่า การวิเคราะห์พฤติกรรมผู้บริโภค หมายถึง การวิเคราะห์เพื่อให้ทราบถึงสาเหตุทั้งปวงที่มีอิทธิพลทำให้ผู้บริโภคตัดสินใจซื้อสินค้าและบริการ ซึ่งโดยการเข้าใจถึงสาเหตุต่างๆ ที่มีผลจงใจ หรือกำกวม การตัดสินใจซื้อของผู้บริโภคลักษณะนี้เองที่จะ ทำให้นักการตลาดสามารถตอบสนองผู้บริโภคได้สำเร็จผลด้วยการชักนำและหวานล่อมให้ลูกค้าซื้อสินค้าและมีความจงรักภักดีที่จะซื้อซ้ำครั้งต่อไปเรื่อย ๆ ดังนั้นการวิเคราะห์พฤติกรรมผู้บริโภคจึงเป็นเรื่องของการศึกษาการตัดสินใจของผู้บริโภคว่าเกิดจากปัจจัยอิทธิพลอะไรเป็นตัวกำหนดหรือเป็นสาเหตุที่ทำให้มีการตัดสินใจซื้อดังกล่าวพฤติกรรมในขณะที่ทำการซื้อจึงเป็นขั้นตอนสุดท้ายของกระบวนการตัดสินใจซื้อและในการตัดสินใจซื้อจะประกอบไปด้วยปัจจัยต่าง ๆ เช่น ความต้องการ การเรียนรู้ความเข้าใจ ฯลฯ ปัจจัยต่าง ๆ นี้มีอยู่ในความนึกคิดและจิตใจของทุกคนซึ่งต่างก็ได้มี การสร้างสมและขัดเกลาตามความนึกคิดและจิตวิทยาของตนตามสังคมและวัฒนธรรมที่ต่างกันจากอดีตถึงปัจจุบัน ซึ่งทำให้คุณลักษณะที่แท้จริงภายในของผู้บริโภคแตกต่างกัน

การวิเคราะห์พฤติกรรมผู้บริโภค Philip Kotler เริ่มต้นจากการศึกษาสิ่งกระตุ้นของผู้บริโภคที่มีผลต่อกล่องดำหรือความรู้สึกนึกคิดของผู้บริโภค โดยการตั้งคำถามด้วย 6 Ws และ 1H ประกอบด้วย

1. ใครอยู่ในตลาดเป้าหมาย (Who is in the target market ?) เป็นคำถามเพื่อทราบลักษณะของกลุ่มเป้าหมายซึ่งเกี่ยวกับด้านประชากรศาสตร์และพฤติกรรมซื้อ
2. ผู้บริโภคซื้ออะไร (What does the consumer buy ?) เกี่ยวกับสิ่งที่ผู้บริโภคต้องการซื้อต้องการได้จากผลิตภัณฑ์ซึ่งเกี่ยวกับคุณสมบัติหรือประโยชน์
3. ทำไมผู้บริโภคจึงซื้อ (Why does the consumer buy ?) วัตถุประสงค์ในการซื้อของผู้บริโภคว่าจะซื้อเพื่ออะไร
4. ใครมีส่วนร่วมในการตัดสินใจซื้อ (Who participates in the buying ?) บทบาทของกลุ่มต่าง ๆ ที่มีอิทธิพลในการตัดสินใจซื้อ ประกอบด้วยผู้ริเริ่ม ผู้มีอิทธิพล ผู้ตัดสินใจซื้อ ผู้ซื้อผู้ใช้
5. ผู้บริโภคซื้อเมื่อใด (When does the consumer buy ?) โอกาสในการซื้อ เช่น ช่วงวันใดของเดือน ช่วงเวลาใดของวัน
6. ผู้บริโภคซื้อที่ไหน (Where does the consumer buy ?) ช่องทางหรือแหล่งที่ผู้บริโภคไปทำการซื้อ เช่น ร้านสะดวกซื้อ
7. ผู้บริโภคซื้ออย่างไร (How does the consumer buy ?) ขั้นตอนในการตัดสินใจซื้อประกอบด้วยการรับรู้ปัญหา การค้นหาข้อมูล การประเมินทางเลือก ตัดสินใจซื้อความรู้สึกภายหลังการซื้อ

จากคำถามเพื่อหาคำตอบ 7 ประการข้างต้น หรือ 7Os ประกอบด้วย ลักษณะกลุ่มเป้าหมาย (Occupants) สิ่งที่ผู้บริโภคต้องการซื้อ (Objects) วัตถุประสงค์ในการซื้อ (Objectives) บทบาทของกลุ่ม (Organizations) โอกาสในการซื้อ (Occasions) ช่องทางจัดจำหน่าย (Outlets) ขั้นตอนในการตัดสินใจซื้อ (Operations)

แนวคิดและทฤษฎีเกี่ยวกับพฤติกรรมซื้อ

สุภาวรรณ ชัยทวีวุฒิกุล (2555) กล่าวว่า วัฏจักรพฤติกรรมซื้อหมายถึง พฤติกรรมผู้บริโภค ซึ่งเป็นผลสะท้อนของการตัดสินใจซื้อของผู้บริโภคทั้งหมดที่เกี่ยวข้องสัมพันธ์กับการได้มา (Acquisition) การบริโภค (Consumption) และการกำจัด (Disposition) อันที่เกี่ยวกับสินค้า บริการ เวลา และความคิด โดยหน่วย ตัดสินใจซื้อ (คน) ในช่วงเวลาใดเวลาหนึ่งเกี่ยวข้องกับการซื้อสินค้าและบริการ เช่น ความถี่ในการซื้อสินค้าและบริการต่อเดือน ปริมาณ (หน่วย) ที่ซื้อในแต่ละครั้ง

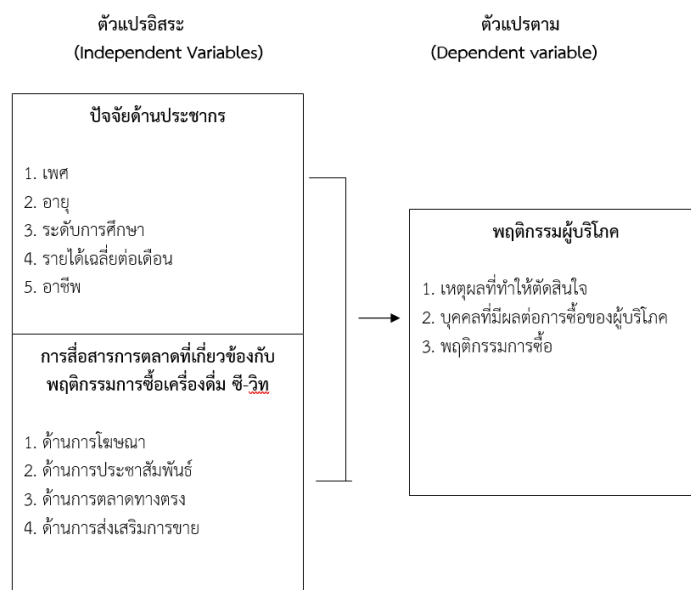
ค่าใช้จ่ายในการซื้อสินค้าและบริการต่อเดือน ระยะเวลาเฉลี่ย ในการซื้อสินค้าและบริการ และบุคคลที่มีอิทธิพลต่อการซื้อสินค้าและบริการ

บริบทเกี่ยวกับเครื่องดื่ม ซี-วิท

ในปีพ.ศ. 2555 บริษัท เฮ้าส์ โอเอสเอส ฟู้ดส์ จำกัด ได้ริเริ่มนวัตกรรมใหม่ ทำให้คนไทยได้รู้จักกับ “ซี-วิท” ครั้งแรกของวิตามินซี 200% ในรูปแบบเครื่องดื่ม ที่ทำให้คนไทยได้รับวิตามินซีอย่างเพียงพอในแต่ละวันได้ง่ายขึ้นจากวันนั้นถึงวันนี้ เราไม่เคยหยุดสร้างสรรค์ผลิตภัณฑ์คุณภาพอย่างต่อเนื่อง เป็นเวลากว่า 10 ปี และยังคงมุ่งมั่นสร้างอนาคตสุขภาพดีให้คนไทยอย่างยั่งยืนมุ่งมั่นในการคิดค้นและพัฒนาผลิตภัณฑ์เครื่องดื่มวิตามินซีที่ ดื่มง่าย แต่คงคุณประโยชน์ไว้ได้อย่างมีประสิทธิภาพ เพื่อดูแลสุขภาพของผู้บริโภค เราไม่เคยหยุดยั้งในการค้นหาสิ่งที่เหมาะสม และลงตัวที่สุด เพื่อให้คนไทยได้รับวิตามินซีอย่างเพียงพอและสามารถเข้าถึงง่าย ตลอดจากความตั้งใจเพื่อมอบความพึงพอใจ สูงสุดให้กับทุกท่านตลอดระยะเวลาที่ผ่านมา

“ซี-วิท” เล็งเห็นความสำคัญของการได้รับ “วิตามินซี” อย่างเพียงพอของคนไทย จึงนำแนวคิดในข้างต้นมาปรับให้เหมาะกับไลฟ์สไตล์ของคนไทย ผนวกกับองค์ความรู้และเทคโนโลยีการผลิตจากประเทศญี่ปุ่น จนได้มาเป็น “ซี-วิท เครื่องดื่มวิตามินซี 200%”

5. กรอบแนวคิดการวิจัย



รูปภาพกรอบแนวคิดการวิจัย

6. ระเบียบวิธีวิจัย

1. ประชากรและกลุ่มตัวอย่าง

ประชากรที่ใช้ในการวิจัยในครั้งนี้ คือ ผู้ที่เคยบริโภคเครื่องดื่มวิตามินซี ซี-วิท และอาศัยอยู่ในกรุงเทพมหานคร จำนวน 400 คน ซึ่งไม่ทราบจำนวนที่แน่นอน ดังนั้นผู้วิจัยจึงใช้วิธีการ กำหนดกลุ่มตัวอย่างจากการประมาณค่าร้อยละ กรณีไม่ทราบประชากร โดยใช้สูตรของ Cochran (1977) กำหนดสัดส่วนของประชากรเท่ากับ 0.40 และต้องการระดับความเชื่อมั่น 95% และยอมให้มีความคลาดเคลื่อนได้ 5% และเพื่อลดอัตราความคลาดเคลื่อนของ กลุ่มตัวอย่าง ผู้วิจัยจึงทำการเก็บเพิ่มเป็น 400 คน

2. ขอบเขตการวิจัย

ขอบเขตด้านเนื้อหา

การวิจัยครั้งนี้เป็นการศึกษาความสนใจที่จะศึกษาถึงการสื่อสารการตลาดที่เกี่ยวข้องกับพฤติกรรมการซื้อเครื่องดื่ม ซี-วิท ของผู้บริโภค ในกรุงเทพมหานครคือ มีการสื่อสารทางการตลาด ในหลายช่องทาง/แพลตฟอร์ม (Platform) เป็นต้น

ขอบเขตด้านพื้นที่

ผู้วิจัยดำเนินการวิจัยในพื้นที่ในกรุงเทพมหานคร

ขอบเขตด้านเวลา

ระยะเวลาในการเก็บรวบรวมข้อมูล ตั้งแต่เดือน มีนาคม 2567 ถึง มิถุนายน 2567 เป็น ระยะเวลา 4 เดือน

3. เครื่องมือที่ใช้ในการวิจัย

เครื่องมือที่ใช้ในการวิจัยครั้งนี้ เป็นแบบสอบถามที่ผู้วิจัยได้สร้างขึ้นเองเพื่อใช้สอบถาม (Questionnaires) แบ่งออกเป็น 2 ส่วน ดังนี้

ส่วนที่ 1 แบบสอบถามเกี่ยวกับปัจจัยด้านประชากรของผู้ตอบแบบสอบถาม ได้แก่ เพศ อายุ ระดับการศึกษา รายได้เฉลี่ยต่อเดือน และอาชีพ มีลักษณะเป็นแบบตรวจสอบรายการ (Check List)

ส่วนที่ 2 การวิเคราะห์การสื่อสารการตลาดที่เกี่ยวข้องกับพฤติกรรมการซื้อเครื่องดื่ม ซี-วิท ของผู้บริโภค ในกรุงเทพมหานคร มีลักษณะเป็นแบบมาตราส่วนประมาณค่า (Rating Scales) ตามวิธีของลิเคิร์ต (Likert) มี 5 ระดับ คือ มากที่สุด มาก ปานกลาง น้อย น้อยที่สุด และเกณฑ์การแปลค่าเฉลี่ยในการแปลผลโดยใช้สูตรการคำนวณความกว้างของอันตรภาคชั้นเท่ากัน (บุญชม ศรีสะอาด 2545: 102 - 103)

4. การเก็บรวบรวมข้อมูล

1. ผู้วิจัยได้ขอความร่วมมือและประสานงานในการเก็บรวบรวมข้อมูลไปยังที่เคยบริโภคเครื่องดื่มวิตามินซี C-vitt และอาศัยอยู่ในเขตกรุงเทพมหานคร จำนวน 400 คน เพื่อขออนุญาตเก็บข้อมูล

2. เมื่อได้รับการอนุญาตให้เก็บข้อมูล ผู้วิจัยดำเนินการเก็บข้อมูล โดยวิธีแจกแบบสอบถามให้กับผู้ที่เคยบริโภคเครื่องดื่ม ซี-วิท ของผู้บริโภค ในจังหวัดกรุงเทพมหานคร และอาศัยอยู่ในเขตกรุงเทพมหานครและนำแบบสอบถามกลับมา

3. ติดตามและเก็บรวบรวมแบบสอบถามทั้งหมดมาตรวจสอบความสมบูรณ์ของแบบสอบถาม จำนวน 400 ฉบับ คิดเป็นร้อยละ 100

4. นำแบบสอบถามที่รวบรวมได้อย่างสมบูรณ์ มาวิเคราะห์ข้อมูลทางสถิติ โดยใช้โปรแกรมคอมพิวเตอร์สำเร็จรูป

5. การวิเคราะห์ข้อมูลและสถิติที่ใช้

ผู้วิจัยดำเนินการวิเคราะห์ข้อมูลทางสถิติพื้นฐาน โดยใช้คอมพิวเตอร์โปรแกรมสำเร็จรูป สำหรับสถิติที่ใช้มีดังต่อไปนี้

1. ค่าร้อยละ (Percentage)

2. ค่าเฉลี่ย (Mean) เขียนแทนด้วยสัญลักษณ์ \bar{X}

3. ส่วนเบี่ยงเบนมาตรฐาน (Standard Deviation) เขียนแทนด้วยสัญลักษณ์ S.D.

7. ผลการวิจัย

1. ความคิดเห็นเกี่ยวกับปัจจัยด้านการสื่อสารการตลาด โดยรวมและรายด้าน อยู่ในระดับมาก เมื่อพิจารณารายด้าน พบว่า มีค่าเฉลี่ยอยู่ในระดับมากทุกด้าน เรียงลำดับจากมากไปหาน้อย ได้แก่ ด้านโฆษณา รองลงมา คือ ด้านการประชาสัมพันธ์ และค่าเฉลี่ยน้อยที่สุด ได้แก่ ด้านส่งเสริมการขาย เมื่อพิจารณาเป็นรายด้าน ดังนี้

1.1 ด้านโฆษณา โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ การโฆษณาสินค้าผ่านทางรายการโทรทัศน์ ทีวี ต่าง ๆ รองลงมาคือ การโฆษณาสินค้าทางสื่อ Social Network ต่าง ๆ เช่น Facebook, Twitter, Instagram และค่าเฉลี่ยน้อยที่สุด ได้แก่ การโฆษณาสินค้าผ่านทางนิตยสาร

1.2 ด้านการประชาสัมพันธ์ โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ การเป็นสปอนเซอร์ในรายการทีวี ซีรี่ส์ละคร) รองลงมาคือ การให้ข้อมูลข่าวสารโดยบริษัทนำเข้าสู่สินค้า และค่าเฉลี่ยน้อยที่สุด ได้แก่ การกล่าวถึงแบรนด์สินค้าโดยศิลปินดารานักร้อง

1.3 ด้านการตลาดทางตรง โดยรวมอยู่ในระดับมาก) เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ ข้อมูลแคตตาล็อกสินค้าออนไลน์ของบริษัทนำเข้าในไทย รองลงมา คือ การให้ข้อมูลและบริการซื้อขายผ่านทางเว็บไซต์ และค่าเฉลี่ยน้อยที่สุด ได้แก่ ข้อมูลแคตตาล็อกสินค้าจากนิตยสาร

1.4 ปัจจัยส่วนประสมทางการตลาด ด้านส่งเสริมการขาย โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ พนักงานขายเสนอให้ทดลองใช้สินค้าตัวอย่าง รองลงมาคือ พนักงานขายเสนอขายสินค้า และค่าเฉลี่ยน้อยที่สุด ได้แก่ พนักงานขายแนะนำให้ข้อมูลเกี่ยวกับสินค้า

2. ความคิดเห็นเกี่ยวกับการพฤติกรรมกรซื้อเครื่องดื่มวิตามินซี ซี-วิท ในเขตกรุงเทพมหานคร เมื่อพิจารณาเป็นรายด้าน ดังนี้

2.1 เหตุผลที่ทำให้ท่านตัดสินใจ มีระดับความคิดเห็นในระดับสำคัญมากที่สุด เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก พบว่าข้อ ใช้เพื่อภาพลักษณ์ทางสังคมของตนเองอยากให้คนอื่นยกย่อง รองลงมา คือ สินค้าของเครื่องดื่มวิตามินซี (C-vitt) มีคุณภาพดี และต้องการความทันสมัยตามกระแสนิยม

2.2 ด้านบุคคลที่มีผลต่อการซื้อของผู้บริโภค โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ ครอบครัว/คนรัก/เพื่อน รองลงมาคือ ตนเอง และค่าเฉลี่ยน้อยที่สุด ได้แก่ พนักงานขาย

2.3 ด้านพฤติกรรมการซื้อโดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ เมื่อนึกถึงท่านจะนึกถึงเป็นอันดับแรก รองลงมาคือ ในการซื้อสินค้าในแต่ละครั้งท่านตั้งใจจะซื้อสินค้าเสมอ และค่าเฉลี่ยน้อยที่สุด ได้แก่ ท่านจะบอกต่อ และแนะนำผู้อื่นให้มาซื้อ/ใช้สินค้าเมื่อมีโอกาส

8. อภิปรายผล

ความคิดเห็นเกี่ยวกับปัจจัยด้านการสื่อสารการตลาด โดยรวมและรายด้าน อยู่ในระดับมาก เมื่อพิจารณารายด้านพบว่า มีค่าเฉลี่ยอยู่ในระดับมากทุกด้าน เรียงลำดับจากมากไปหาน้อย ได้แก่ ด้านโฆษณา รองลงมา คือ ด้านการประชาสัมพันธ์ และค่าเฉลี่ยน้อยที่สุด ได้แก่ ด้านส่งเสริมการขาย ตามลำดับ ซึ่งสอดคล้องกับงานวิจัยของ วิจารณ์ท์ ตุ่มสูงเนิน (2564) ได้ทำการศึกษาเรื่อง การสื่อสารการตลาดแบบบูรณาการและภาพลักษณ์ตราสินค้าที่มีผลต่อการตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภคในจังหวัดกรุงเทพมหานคร พบว่า (1) ปัจจัยลักษณะประชากรศาสตร์ รายได้ต่อเดือนที่แตกต่างกัน ส่งผลต่อการตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภค ในเขตกรุงเทพมหานคร ที่แตกต่างกัน อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05 (2) ปัจจัยด้านการสื่อสารทางการตลาดแบบบูรณาการ ได้แก่ ด้านการขายโดยใช้พนักงานและด้านการตลาดทางตรง ส่งผลต่อการตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภค ในเขตกรุงเทพมหานคร อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05 (3) ปัจจัยด้านภาพลักษณ์ตราสินค้า ได้แก่ ด้านคุณค่า และด้านบุคลิกภาพของตราสินค้า ส่งผลต่อการตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภคในเขตกรุงเทพมหานคร อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05 เมื่อพิจารณาเป็นรายด้าน ดังนี้

1. ด้านโฆษณา โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ การโฆษณาสินค้าผ่านทางรายการโทรทัศน์ ทีวีต่าง ๆ รองลงมาคือ การโฆษณาสินค้าทางสื่อ Social Network ต่าง ๆ เช่น Facebook, Twitter, Instagram และค่าเฉลี่ยน้อยที่สุด ได้แก่ การโฆษณาสินค้าผ่านทางนิตยสาร ซึ่งสอดคล้องกับงานวิจัยของลภัสวัฒน์ ศุภผลกุลนันท์ (2563) ได้ทำการศึกษาเรื่องปัจจัยส่วนประสมทางการตลาดของน้ำดื่มผสมวิตามินที่มีอิทธิพลต่อพฤติกรรมการดื่มของวัยรุ่นในเขตเทศบาลนครหาดใหญ่ จังหวัดสงขลา พบว่า สนับสนุนสิ่งที่ได้นำเสนอเกี่ยวกับพฤติกรรมด้านความถี่ครั้งต่อสัปดาห์ในการดื่มน้ำดื่มผสมวิตามิน โดยปัจจัยส่วนประสมทางการตลาดประกอบด้วย 4 ปัจจัย ได้แก่ ด้านผลิตภัณฑ์ ด้านราคา ด้านช่องทางการจัดจำหน่าย และด้านการส่งเสริมการตลาด แต่อย่างไรก็ตามมีเพียงสองปัจจัย ได้แก่ ราคา และการส่งเสริมการตลาด ที่มีอิทธิพลเชิงบวกต่อพฤติกรรมการดื่มน้ำดื่มผสมวิตามินของวัยรุ่นในเขตเทศบาลนครหาดใหญ่ จังหวัดสงขลา สำหรับผลการศึกษาและข้อเสนอแนะเกี่ยวกับพฤติกรรมการดื่มน้ำดื่มผสมวิตามิน ได้ถูกแสดงในบทความเพื่อนำไปประยุกต์ใช้ในธุรกิจต่อไป

2. ด้านการประชาสัมพันธ์ โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ การเป็นสปอนเซอร์ในรายการทีวี (ซีรี่ส์ละคร) รองลงมาคือ การให้ข้อมูลข่าวสารโดยบริษัทนำเข้าสินค้า และค่าเฉลี่ยน้อยที่สุด ได้แก่ การกล่าวถึงแบรนด์สินค้าโดยศิลปินดารานักร้อง ซึ่งสอดคล้องกับ

งานวิจัยนันทน์ขิง สิงขรณ์ (2564) ได้ทำการศึกษาเรื่องการสื่อสารทางการตลาดแบบบูรณาการที่ส่งผลต่อการตัดสินใจซื้อเครื่องดื่ม ผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา พบว่า การสื่อสารทางการตลาดแบบบูรณาการด้านการโฆษณา ด้านการส่งเสริมการขาย และด้านการตลาดเชิงกิจกรรม ส่งผลทางบวกต่อการตัดสินใจซื้อเครื่องดื่มผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา ในทางตรงกันข้ามการสื่อสารทางการตลาดแบบบูรณาการด้านการประชาสัมพันธ์และด้านการตลาดทางตรง ส่งผลทางลบต่อการตัดสินใจซื้อเครื่องดื่มผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05 ทั้งนี้การสื่อสารทางการตลาดแบบบูรณาการสามารถพยากรณ์การตัดสินใจซื้อเครื่องดื่มผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา ได้ร้อยละ 61.5

3. ด้านการตลาดทางตรง โดยรวมอยู่ในระดับมาก) เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ ข้อมูลแคตตาล็อกสินค้าออนไลน์ของบริษัทนำเข้าในไทย รองลงมา คือ การให้ข้อมูลและบริการซื้อขายผ่านทางเว็บไซต์ และค่าเฉลี่ยน้อยที่สุด ได้แก่ ข้อมูลแคตตาล็อกสินค้าจากนิตยสาร ซึ่งสอดคล้องกับงานวิจัยของพรพิมล ปาละสุข (2564) ได้ทำการศึกษาเรื่อง ปัจจัยที่มีผลต่อการตัดสินใจซื้อเครื่องดื่มจากตู้กดอัตโนมัติเตาบินของคณทำงานในเขตกรุงเทพมหานคร พบว่า ปัจจัยส่วนประสมทางการตลาดที่มีผลต่อการตัดสินใจซื้อเครื่องดื่มจากตู้กดอัตโนมัติเตาบินของคณทำงานในเขตกรุงเทพมหานคร โดยรวมอยู่ในระดับมากที่สุด เมื่อพิจารณาเป็นรายด้าน พบว่าด้านที่มีระดับความคิดเห็นมากที่สุด คือ ด้านช่องทางการจัดจำหน่าย ด้านลักษณะทางกายภาพ ด้านกระบวนการ ด้านผลิตภัณฑ์ ด้านการส่งเสริมการตลาด ด้านราคา และด้านที่มีระดับความคิดเห็นมาก คือ ด้านบุคลากร ตามลำดับ

4. ปัจจัยส่วนประสมทางการตลาด ด้านส่งเสริมการขาย โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ พนักงานขายเสนอให้ทดลองใช้สินค้าตัวอย่าง รองลงมาคือ พนักงานขายเสนอขายสินค้า และค่าเฉลี่ยน้อยที่สุด ได้แก่ พนักงานขายแนะนำให้ข้อมูลเกี่ยวกับสินค้า ซึ่งสอดคล้องกับงานวิจัยของวิราชนันท์ ตุ่มสูงเนิน (2564) ได้ทำการศึกษาเรื่อง การสื่อสารการตลาดแบบบูรณาการและภาพลักษณ์ตราสินค้าที่มีผลต่อ การตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภคในจังหวัดกรุงเทพมหานคร พบว่า (1) ปัจจัยลักษณะประชากรศาสตร์ รายได้ต่อเดือนที่แตกต่างกัน ส่งผลต่อการตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภคในเขตกรุงเทพมหานคร ที่แตกต่างกัน อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05 (2) ปัจจัยด้านการสื่อสารทางการตลาดแบบบูรณาการ ได้แก่ ด้านการขายโดยใช้พนักงาน และด้านการตลาดทางตรง ส่งผลต่อการตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภคในเขตกรุงเทพมหานคร อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05 (3) ปัจจัยด้านภาพลักษณ์ตราสินค้า ได้แก่ ด้านคุณค่า และด้านบุคลิกภาพของตราสินค้า ส่งผลต่อการตัดสินใจซื้อเครื่องดื่มวิตามินซี C-vitt ของผู้บริโภคในเขตกรุงเทพมหานคร อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05

ความคิดเห็นเกี่ยวกับการพฤติกรรมการซื้อเครื่องดื่มวิตามินซี ซี-วิท ในเขตกรุงเทพมหานคร เมื่อพิจารณาเป็นรายด้าน ดังนี้

1. เหตุผลที่ทำให้ท่านตัดสินใจ มีระดับความคิดเห็นในระดับสำคัญมากที่สุด เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก พบว่าข้อ ใช้เพื่อภาพลักษณ์ทางสังคมของตนเองอยากให้คนอื่นยกย่อง รองลงมา คือ สินค้าของเครื่องดื่มวิตามินซี (C-vitt) มีคุณภาพดี และต้องการความทันสมัยตามกระแสนิยม ซึ่งสอดคล้องกับงานวิจัยของนันทน์ขิง สิงขรณ์ (2564) ได้ทำการศึกษาเรื่อง การสื่อสารทางการตลาดแบบบูรณาการที่ส่งผลต่อการตัดสินใจซื้อเครื่องดื่ม ผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา พบว่า การสื่อสารทางการตลาดแบบบูรณาการ ด้านการโฆษณา ด้านการส่งเสริมการขาย และด้านการตลาดเชิงกิจกรรม ส่งผลทางบวกต่อการตัดสินใจซื้อเครื่องดื่มผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา ในทางตรงกันข้ามการสื่อสารทางการตลาดแบบบูรณาการ ด้านการประชาสัมพันธ์และด้านการตลาดทางตรง ส่งผลทางลบต่อการตัดสินใจซื้อเครื่องดื่มผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา อย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05 ทั้งนี้การสื่อสารทางการตลาดแบบบูรณาการสามารถพยากรณ์การตัดสินใจซื้อเครื่องดื่มผสมวิตามินของผู้บริโภค ในเขตอำเภอเมือง จังหวัดนครราชสีมา ได้ร้อยละ 61.5

2. ด้านบุคคลที่มีผลต่อการซื้อของผู้บริโภค โดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ ครอบครัว/คนรัก/เพื่อน รองลงมาคือ ตนเอง และค่าเฉลี่ยน้อยที่สุด ได้แก่ พนักงานขาย ซึ่งสอดคล้องกับงานวิจัยของเสริมศักดิ์ขุนพล (2560) ได้ทำการศึกษาเรื่อง การสื่อสารการตลาดแบบเช็ทซีเอ็มของธุรกิจเครื่องดื่มแอลกอฮอล์ในประเทศไทย พบว่า เครื่องดื่มแอลกอฮอล์ที่ใช้กลยุทธ์การสื่อสารการตลาดแบบเช็ทซีเอ็มทั้งหมด 11 ตราสินค้า และมีเครื่องมือการสื่อสารการตลาด 5 รูปแบบ ได้แก่การประกวดสาวเช็ทซี ปฏิทินเช็ทซี การเข้าร่วมกิจกรรมปาร์ตี้ในช่วงเทศกาลต่างๆ การสนับสนุนพรีตี้ในงานแฟร์หรือกิจกรรมพิเศษต่างๆ และสาวเช็ทซีเบียร์หรือออกบูธ

ซึ่งทุกแบรนด์มีการสร้างสรรค์กิจกรรมการสื่อสารการตลาดแบบเชิงชี้ แตกต่างกันไป ขึ้นอยู่กับแผนการตลาด ภาพลักษณ์ของสินค้า งบประมาณของบริษัท และนโยบายของรัฐใน ช่วงเวลานั้น ทุกเครื่องมือจะถูกคัดกรองด้วยเหตุผลในระดับที่สูงขึ้นไป หากเครื่องมือใดมีเงื่อนไขที่ไม่เหมาะสม ทางผู้ประกอบการจะยุติการใช้งานทันที ทั้งนี้การสื่อสารการตลาดจำเป็นต้องสร้างสรรค์ บนพื้นฐานของบริษัททางสังคมที่เหมาะสมกับสินค้า และก่อให้เกิดประสิทธิภาพในการสื่อสารการตลาด มากที่สุด

3. ด้านพฤติกรรมการซื้อโดยรวมอยู่ในระดับมาก เมื่อพิจารณาเป็นรายข้อพบว่าทุกข้อมีความคิดเห็นในระดับมาก และสามารถเรียงลำดับค่าเฉลี่ยได้ดังนี้ เมื่อนึกถึงท่านจะนึกถึงเป็นอันดับแรก รองลงมาคือ ในการซื้อสินค้าในแต่ละครั้งท่านตั้งใจจะซื้อสินค้าเสมอ และค่าเฉลี่ยน้อยที่สุด ได้แก่ ท่านจะบอกต่อ และแนะนำผู้อื่นให้มาซื้อ/ใช้สินค้าเมื่อมีโอกาส ซึ่งสอดคล้องกับงานวิจัยของจิรพัชร หนูกาเหน็ด (2562) ได้ทำการศึกษาเรื่อง ปัจจัยที่ส่งผลต่อความตั้งใจซื้อผลิตภัณฑ์เครื่องดื่มวิตามินซีตรา C-Vitt ของผู้บริโภคในกรุงเทพมหานคร พบว่า ทิศนคติ ภาพลักษณ์ของแบรนด์ และการรับรู้ประโยชน์ส่งผลต่อพฤติกรรมการตั้งใจซื้อผลิตภัณฑ์เครื่องดื่มวิตามินซีตรา C-Vitt ของผู้บริโภคในเขตกรุงเทพมหานครอย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05

9. ข้อเสนอแนะ

1. ข้อเสนอแนะในการนำผลการวิจัยไปใช้ประโยชน์

1. จากการวิจัย พบว่า การสื่อสารการตลาดที่มีผลต่อการตัดสินใจซื้อเครื่องดื่ม C-vitt (ซี-วิท) ของผู้บริโภคในกรุงเทพมหานคร ดังนั้นผู้ประกอบการธุรกิจควรเพิ่มช่องทางให้ผู้บริโภคได้รู้จักชื่อเสียงของผลิตภัณฑ์ให้มากขึ้น อาจมีการประชาสัมพันธ์ โปรโมทผ่านสื่อต่าง ๆ ให้มากขึ้น เพื่อให้ผู้บริโภคเกิดความต้องการอยากซื้อเครื่องดื่มวิตามินซีตรา C-vitt เพื่อให้ผู้บริโภคได้เห็นสินค้าที่ชัดเจนมากขึ้น

2. จากการวิจัย พบว่า ความตั้งใจซื้อผลิตภัณฑ์เครื่องดื่มวิตามินซีตรา C-vitt ของผู้บริโภค ผู้ประกอบการธุรกิจควรมีกิจกรรมช่วยเหลือแก่สังคม เพื่อเพิ่มการรับรู้และสร้างภาพลักษณ์ที่ดีให้แก่ผลิตภัณฑ์ และก่อให้เกิดทัศนคติที่ดีต่อสินค้า ผู้บริโภคก็จะซื้อสินค้าและเกิดความภักดีในสินค้า เป็นต้น

3. จากการวิจัย พบว่า การรับรู้ประโยชน์ส่งผลต่อความตั้งใจซื้อผลิตภัณฑ์เครื่องดื่มวิตามินซีตรา C-vitt ของผู้บริโภคผู้ประกอบการธุรกิจควรให้ความสำคัญของประโยชน์ของวิตามินซีที่เหมาะสม เพื่อให้ผู้บริโภคซื้อสินค้ามากขึ้น

2. ข้อเสนอแนะในการทำวิจัยครั้งต่อไป

1. ทราบถึงข้อมูลที่หลากหลาย ซึ่งจะทำให้ข้อมูลไปใช้ได้อย่างมีประสิทธิภาพ

2. ศึกษาปัจจัยอื่นที่อาจมีความสัมพันธ์กับหัวข้อการศึกษานี้ อาทิเช่น การรับรู้คุณภาพ ความสะดวกในการซื้อ อิทธิพลทางสังคม ฯลฯ

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ADVANTAGES OF CHAT-GPT APPLICATION FOR SHORT VIDEO EDITING

ประโยชน์ของแอปพลิเคชันแชตจีพีทีสำหรับการตัดต่อวิดีโอสั้น

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ABSTRACT

The objective of this research was to explore the advantages of chat-GPT application for short video editing.

The research methodology was qualitative research. In-depth interviews were used to collect data from 15 interviewees, including 5 experts in short video editing and production, 5 experts in producing Chat-GPT and AI, and 5 users of Chat-GPT or AI, to understand the advantages of Chat-GPT application in short video editing

The research finding was found that chat-GPT application plays increasing role and significances in video content creations by AIGC (Artificial Intelligence - Generated Content). using Chat-GPT in the short video editing process can greatly improve efficiency and creative quality by providing more convenient and accurate in frame combination and image restoration. chat-GPT can provide strong support for video clip management and future trend of AI on chat-GPT application comes closer to surpass human cognitive abilities in all tasks.

Keywords: Chat-GPT Application, Short video, Video editing

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาประโยชน์ของการใช้แอปพลิเคชันแชตจีพีทีสำหรับการตัดต่อวิดีโอสั้น

การวิจัยนี้เป็นการวิจัยเชิงคุณภาพ โดยใช้การสัมภาษณ์เพื่อเก็บข้อมูลจากผู้เชี่ยวชาญจำนวน 15 ราย จำแนกตามความเชี่ยวชาญเป็นด้านละ 5 ราย คือ ผู้เชี่ยวชาญด้านการผลิตและการตัดต่อวิดีโอ ผู้เชี่ยวชาญด้านแชตจีพีทีและปัญญาประดิษฐ์ และผู้ใช้แชตจีพีทีและปัญญาประดิษฐ์ ส่วนชุดคำถามในการสัมภาษณ์ ประกอบด้วยคำถามเกี่ยวกับประโยชน์ที่เกิดจากกระบวนการตัดต่อวิดีโอสั้น ใน 4 ลักษณะ คือ การเชื่อมภาพ การตัดภาพ การแก้ไขและกู้คืนภาพ และการเลือกเทคนิคการใส่ภาพ

ผลการวิจัยพบว่า แอปพลิเคชันแชตจีพีทีที่มีบทบาทและความสำคัญต่อการใส่และแก้ไขข้อความเนื้อหาให้สอดคล้องกับภาพ วิดีโอที่ถูกตัดต่อ แอปพลิเคชันแชตจีพีทีที่ช่วยให้การเชื่อมภาพ การตัดภาพและการแก้ไขกู้คืนภาพ มีความสะดวกและแม่นยำมากขึ้น แอปพลิเคชันแชตจีพีทีที่ให้ความสะดวก ง่ายตายและรวดเร็วในการเลือกและจัดการกับเทคนิคต่าง ๆ ของการใส่ภาพ และ แนวโน้มในอนาคตของแอปพลิเคชันแชตจีพีที คือ ความสามารถในการรับรู้คำสั่งที่ละเอียดและเชื่อมโยงกับอารมณ์ ความรู้สึกของมนุษย์ได้ดียิ่งขึ้นอย่างแน่นอน

คำสำคัญ: แอปพลิเคชันแชตจีพีที วิดีโอสั้น การตัดต่อวิดีโอ

1. Introduction

Compared with the traditional search engine, the generative Chat-GPT model is characterized by anthropomorphism and autonomy. The use of transformer neural network architecture, which is a model for processing sequence data, with language understanding and text generation capabilities, it will train the model through a large number of language libraries, these language libraries contain real-world

conversations, so that it has the ability to know astronomy and geography, but also according to the chat on the line for the ability to interact, to achieve with real humans almost no difference in the chat communication in chatting scenarios. In the upstream of information retrieval, based on the powerful language comprehension capability, it captures the real intention of user input query and dynamically adjusts and rewrites the query with the help of the contextual semantic understanding function of conversational search; in the downstream of information retrieval, the big language model utilizes its internal and external data resources to help the user integrate the information, and gives direct and easy-to-understand answers through the content summary and text generation capability to better achieve the human-computer interaction. Currently, generative Chat-GPT models and search engines are continuously being integrated, and new information retrieval technology paradigms and products have been widely applied to a variety of scenarios in people's daily lives and learning and work. Among them, Microsoft combines GPT4 with the Bing search engine and launches New Bing, which can integrate information from the Internet and provide search services for users in the form of questions and answers and is widely praised (He Lian, 2022).

2. Research Questions

What are the advantages of Chat-GPT application for short video editing ?

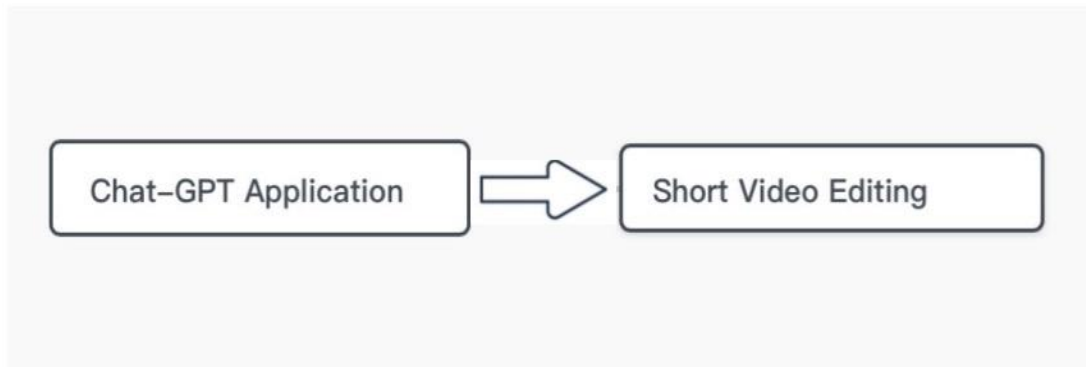
3. Objectives

To explore the advantages of Chat-GPT application for short video editing

4. Literature Review

Chat-GPT Application
Development of Chat-GPT
The Future of Chat-GPT
Short Video
Development of Short Videos
The Current Situation of Short Video in China
Chat-GPT for Short Video
Application of Generative Chat-GPT in Short Video
The Future of Short Video in China
Principles of Short Video Editing
Short Video Editing
Image Composition on Short Video Editing

5. Conceptual Framework



6. Research Methodology

Qualitative research using in-depth interviews and documentary analysis was used to study the advantages of Chat-GPT in short video editing. A series of research tools were used to assist the interview process, ensuring that the collected data is comprehensive and accurate.

Adopting semi-structured interviews, this method combines the flexibility of structured interviews with the depth of unstructured interviews. The interviewer will conduct the interview based on a pre-set series of questions, and conduct in-depth follow-up based on the interviewee's answers. To gain a deeper understanding of the application and advantages of Chat-GPT in short video editing among people from different fields.

The in-depth interview includes 15 questions, covering the prospects of the short video industry, the specific impact, and advantages of Chat-GPT in short video editing, and the future of Chat-GPT application in short video editing. This helps to clearly understand the advantages of Chat-GPT in short video editing.

Population and Sample

Population

The population are the experts in 3 areas: short video production and editing, AI for Chat-GPT applications, and users of Chat-GPT for producing and/or editing short videos.

Sample

The samples are purposively targeted in this research on 3 different areas.

- 1) For interviewing 5 experts in short video production and editing
- 2) For interviewing 5 experts in creating AI for Chat-GPT applications
- 3) For interviewing 5 users of Chat-GPT for producing and/or editing short videos

The samples correspond to different types of video editing

1) Features: Choose three distinctive majors, themes, different types, and different scales of editing work methods to ensure that the research results have a certain degree of universality.

2) Degree of transformation: Select editorial studios that have been or are undergoing changes to make research easier to conduct.

3) Data availability: Consider the time and resource constraints of the study and select editors who can provide the necessary data and participate in the study.

Data Collection

1) Interviewee Selection: Select short video creators, editors, producers, and industry experts as interviewees to ensure that they have experience in using Chat-GPT in short video editing.

2) Interview Preparation: Design an interview outline to clarify the research purpose, questions, and expected results. Prepare recording equipment, interview guides, interview notes and other tools.

3) Interview Implementation: Through semi-structured interviews, guide respondents to share their experiences and feelings when using Chat-GPT for short video editing. Encourage respondents to provide specific cases and practical operational details.

4) Data Organization: Convert interview recordings into written materials and combine them with interview notes to organize the responses, viewpoints, and suggestions of the interviewees.

Data Analysis

Conduct thematic analysis to identify the themes and keywords in the interview data regarding the advantages of Chat-GPT in short video editing. Classify and organize these themes to form a preliminary analytical framework. Viewpoint extraction, extracting respondents' specific advantages and values of Chat-GPT in short video editing from interview data. Encode and categorize these viewpoints for subsequent data interpretation. Case analysis: Analyze the specific cases provided by the respondents to understand the practical application scenarios and effects of Chat-GPT in short video editing. Through case analysis, reveal the advantages and practical value of Chat-GPT in short video editing. Data validation involves verifying and comparing the collected data to ensure its accuracy and reliability. Provide feedback and discussion with the respondents, and revise and improve the data analysis results.

7. Conclusion

This study explores the advantages and application potential of Chat-GPT in short video editing. Validation through in-depth interviews led to the following conclusions:

Automation and Intelligent Editing

1) Chat-GPT can automate and intelligentise short video editing through advanced machine learning and natural language processing technologies. Its ability to analyse and understand makes it able to quickly and accurately process huge amounts of audio and video material, providing efficient and accurate editing support for editors.

2) Content Creativity and Optimisation Suggestions, Chat-GPT can not only process audio and video materials, but also provide editors with creativity and optimisation suggestions. It can generate targeted creative content, such as scripts, lines and editing suggestions, based on video content, audience preferences and market demand. This feature provides broader creative space for editors and also helps to improve the quality and appeal of short videos.

3) Personalised recommendations and customised services, Chat-GPT supports multiple languages and dialects, and can meet the needs of audiences from different languages and cultural backgrounds. Its personalised recommendations and customised services provide editors with more accurate target audience analysis and market positioning, making short videos more easily accepted and enjoyed by viewers. Co-editing and Remote Collaboration, Chat-GPT's multiplayer online editing and real-time collaboration features enhance communication and cooperation among team members. It makes it easier for editors to collaborate and share editing results remotely, improving the efficiency and convenience of teamwork. Chat-GPT shows significant advantages and application potential in short video editing. Its automation, intelligence, creative optimisation, personalised recommendation and collaborative

editing make short video editing more efficient, precise and interesting. With the continuous development and improvement of the technology, we expect Chat-GPT to play a greater role in the field of short video editing and promote the continuous innovation and development of the short video industry.

Improve editing efficiency

The study found that editors can greatly improve editing efficiency through Chat-GPT, which can automate the processing of massive audio and video clips, interact with editors in a dialogue, help editors quickly locate the required clips, and perform some simple editing operations, thus greatly reducing the workload of editors.

Provide accurate creative suggestions

The paper also found that Chat-GPT can provide editors with accurate creative suggestions through its powerful text generation and analysis capabilities. When editors are not inspired or confused, Chat-GPT can be a helpful creative partner, helping editors to conceptualize plots, create lines or provide editing suggestions, thus enriching the content and quality of short videos.

Personalized editing experience

The study also found that Chat-GPT can provide a personalized editing experience according to users' preferences and needs. Whether it is the processing of language or the selection of video style, Chat-GPT can make intelligent recommendations and adjustments according to the needs of users, so that the short videos are more in line with their tastes.

Enhanced Team Collaboration

In addition, the paper also points out that Chat-GPT's multi-person online editing and real-time collaboration features strengthen collaboration between teams. Editors can communicate, edit, and share results in real time through Chat-GPT, making teamwork more efficient and convenient.

Firstly, Chat-GPT technology can significantly improve the efficiency and personalization of short video editing. Through interaction with editors, Chat-GPT can provide intelligent advice and guidance, helping editors complete editing tasks faster and more accurately. This not only lowers the technical threshold, but also allows editors to devote more energy to creativity and aesthetics, thereby improving the quality and uniqueness of short videos.

Secondly, Chat-GPT technology can quickly generate multiple different style editing schemes. Through deep learning and natural language processing techniques, Chat-GPT can understand and analyze the needs and goals of editors, and quickly generate multiple editing schemes that meet the requirements. This provides editors with more choices and possibilities, making it easier for them to find the most suitable editing style.

In addition, Chat-GPT technology can also help editors better grasp the rhythm and atmosphere of short videos. By analyzing a large amount of video and audio materials, Chat-GPT can accurately capture the audience's preferences and emotional needs, providing targeted advice and guidance for editors. This makes short videos more impressive in terms of rhythm, atmosphere, and emotional expression, making it easier to attract and retain viewers.

Automated processes

1) Intelligent Editing:

Through Natural Language Processing (NLP) technology, Chat-GPT can understand the user's editing needs (such as short descriptions or specific instructions), automatically perform video editing tasks, including cropping, splicing, and adjusting the order of video segments. This intelligent editing greatly reduces the time and effort of manual editing, especially for a large amount of short video content that needs to be processed quickly, the efficiency improvement is particularly significant.

2) Content summary and highlight moment extraction:

Chat-GPT can analyze video content, automatically identify, extract key moments or exciting segments, and generate video summaries. This is extremely useful for creating short video collections, social media updates, and other content, helping users quickly capture the audience's attention.

3) Automatic title and metadata generation:

Based on video content, Chat-GPT can generate attractive titles, descriptions, and related tags. This not only improves the searchability of the video, but also increases the audience's click through rate and interaction, which has a direct positive impact on the promotion and dissemination of the video.

Efficiency improvement

Shorten project cycle:

The automated video editing process significantly reduces the time from creativity to release, enabling content creators to respond more quickly to market trends and audience needs, maintaining the timeliness and competitiveness of content.

Lowering technical barriers:

The application of Chat-GPT technology enables users without professional video editing experience to easily create high-quality video content. This lowers the entry threshold, encourages more users to participate in content creation, and enriches the online culture and content ecosystem.

Optimize resource allocation:

Automated editing frees up the time and energy of video producers, allowing them to focus more on creative ideas and content planning rather than time-consuming editing work. The optimized allocation of such resources helps to improve the overall quality and efficiency of creative work.

In summary, Chat-GPT technology has significant advantages and application potential in short video editing. It not only improves editing efficiency and personalization, but also helps editors better grasp the rhythm and atmosphere of short videos. With the continuous development and improvement of technology, we believe that Chat-GPT will play a more important role in the field of short video production.

8. Discussion

With the continuous progress of technology, artificial intelligence has shown strong potential in several fields. Especially in the field of short video editing, the application of Chat-GPT has begun to attract widespread attention. Chat-GPT, as a natural language processing technology, brings unprecedented changes and advantages to short video editing.

When discussing the advantages of Chat-GPT for short video editing, the first thing we need to focus on is how it improves editing efficiency. Traditional short video editing often requires editors to spend a lot of time and effort to filter, organize and edit the material. The introduction of Chat-GPT makes this process more automated and intelligent. It can quickly locate the required material according to the editor's instructions and automatically complete some simple editing operations. This not only greatly reduces the workload of the editor, but also improves the accuracy and efficiency of editing (Feng Kun, 2022).

Secondly, Chat-GPT is also able to provide editors with accurate creative suggestions. Creativity is crucial in short video production. However, sometimes editors may encounter a lack of inspiration or confusion. At this time, Chat-GPT can be a helpful creative partner. It can provide targeted creative suggestions, such as plot ideas, line writing or editing ideas, according to the editor's needs and preferences. This not only enriches the content and quality of the short video, but also inspires the editor's creativity.

In addition, Chat-GPT has the potential for personalized editing. Everyone has different preferences and needs, so short videos should also be personalized, and Chat-GPT can intelligently recommend and adjust video styles and language processing according to users' preferences and needs, making short videos more in line with users' tastes. This personalized editing experience not only meets users' individual needs, but also improves the attractiveness and dissemination of short videos (Yang ZhongChen, 2022).

Finally, Chat-GPT's multi-person online editing and real-time collaboration features also bring convenience to teamwork. In traditional short video editing, team collaboration may be limited by time, location, and other factors. The introduction of Chat-GPT, on the other hand, allows editors to communicate, edit and share results in real time anytime and anywhere. This not only improves the efficiency and convenience of team collaboration, but also strengthens communication and cooperation among team members (Yang Liping,&Zhu Aimin, 2023).

In summary, the application of Chat-GPT in short video editing has many advantages. It can not only improve editing efficiency, provide accurate creative suggestions, personalize the editing experience, but also strengthen team collaboration. However, we also need to note that technology is only a tool, and the real creativity and quality still depend on the editors themselves. Therefore, in future research and practice, we need to continue to explore how to better utilize the advantages of Chat-GPT and combine it with the creativity of editors, to jointly promote the development and innovation in the field of short video editing (Shi YunHui, 2023). Chat-GPT technology, through deep learning and natural language processing, not only automates the execution of tedious editing tasks, but also provides more intelligent and personalized advice and guidance through natural language interaction with editors.

When discussing the advantages of Chat-GPT technology in short video editing, the disadvantages shall be verified too. However, from an efficiency perspective, Chat-GPT technology can quickly analyze a large amount of video and audio materials, helping editors quickly locate the best editing points and effects. Through automated editing processes and intelligent recommendations, Chat-GPT significantly shortens the editing cycle and improves editing efficiency. This is undoubtedly a huge advantage for the fast-paced and efficient short video production industry. Chat-GPT technology also possesses powerful content creation capabilities. Through deep learning and natural language processing, Chat-GPT can generate multiple editing schemes with different styles, providing editors with more choices and possibilities. This technology not only lowers the creative threshold, but also makes it easier for editors to find the most suitable editing style, thereby improving the creativity and diversity of short videos. Chat-GPT technology can also help editors better grasp the rhythm and atmosphere of short videos. By analyzing a large amount of audience preferences and emotional needs data, Chat-GPT can provide targeted advice and guidance for editors, making short videos more outstanding in rhythm, atmosphere, and emotional expression. The application of this technology makes short videos more in line with the audience's taste, improving their satisfaction and stickiness (Wang ShuMin, 2022).

Although Chat-GPT technology has many advantages in short video editing, we also need to be aware of its limitations. For example, technology may still face certain difficulties in dealing with complex emotions and deep cultural connotations. Therefore, in practical applications, we need to combine the professional knowledge and experience of editors, fully leverage the advantages of Chat-GPT technology, while also paying attention to its limitations and shortcomings, and continuously optimize and improve it. Chat-GPT technology has significant advantages and application potential in short video editing. By improving editing efficiency, enhancing content creativity and personalization, and helping to grasp the rhythm and atmosphere of short videos, Chat-GPT technology brings new possibilities to short video

production. However, we also need to recognize its limitations and continue to explore and research to promote the further development and improvement of this technology (Hu Bo&Huang Yang, 2023).

9. Recommendation

In order to give full play to Chat-GPT's advantages in short video editing, here are some suggestions:

Chat-GPT has great potential and advantages in short video editing. By continuously optimising and improving its functions and service quality, we believe it will become an important tool and platform in the field of short video editing.

Improve the Accuracy of Natural Language Understanding

Through continuous optimisation of algorithms and models, Chat-GPT's ability to understand and generate natural language, so that it can more accurately understand users' needs and intentions and generate more precise editing instructions.

Enhance the Accuracy of Personalised Recommendations and Services

By analysing data such as users' viewing history, preferences and behavioural habits, Chat-GPT provides users with more accurate personalised recommendations and services, thus increasing user satisfaction and stickiness.

Enhance the Intelligence Level of Automated Editing

Through the introduction of more advanced image processing and machine learning technologies, improve the intelligence level of Chat-GPT in automated editing, so that it can automatically complete more complex and delicate editing tasks.

Enhancement of Cross-Platform Collaboration and Sharing Functions

By optimising cross-platform collaboration and sharing functions, Chat-GPT makes it easier for users to collaborate and share their works in teams, and at the same time, it makes it easier for others to access and watch these works.

Next Research

Chat-GPT technology has enormous potential and development space for the future of short video editing. With the continuous progress and innovation of technology, the application of Chat-GPT in the field of short video editing will become increasingly widespread, bringing more efficient and intelligent workflows and creative experiences to creators and practitioners. Chat-GPT technology can serve as an intelligent assistant for short video editing, helping editors better understand and analyze video content, and providing accurate video editing suggestions. By automatically identifying and classifying key elements in videos, Chat-GPT can assist editors in quickly locating and processing keyframes, improving editing efficiency and accuracy.

In the future, Chat-GPT technology can be applied to short video applications to achieve real-time interaction and intelligent dialogue editing. By integrating the Chat-GPT model, short video applications can provide users with real-time Q&A, comment, and interactive functions, while intelligently adjusting editing strategies based on user input and feedback, achieving a more personalized video viewing experience.

Chat-GPT technology has broad development prospects and application space for short video editing in the future. With the continuous innovation and progress of technology, Chat-GPT will bring more innovation and change to the field of short video editing, driving the development and progress of the industry.

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SATISFACTION OF CHINESE AUDIENCE REGARDING “MULAN” DISNEY FILM

ความพึงพอใจของผู้ชมชาวจีนต่อภาพยนตร์ดิสนีย์ เรื่อง “มู่หลาน”

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ABSTRACT

The objective of this research was to explore Chinese audiences' satisfaction to Disney film of Mulan.

The research methodology was quantitative research was used in this research by taking Chinese audience as the research object and uses a questionnaire survey to obtain data on how Chinese audience perceive the Mulan Disney film, then analyses the collected data with the 5W theory.

The research finding was found that: the Chinese audience's satisfaction with the live- action version of the Mulan Disney film sounds negative. the film is generally effective in enhancing the audience's understanding of traditional Chinese culture. the Mulan Disney film can promote cultural exchanges and the film serves as a warning about mutual operation between the foreign and native producers in producing the film of cross-cultural story. and the enhancement of China's own cultural communication ability

Keywords: Satisfaction of Chinese, Mulan story, Disney films

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อสำรวจความพึงพอใจของผู้ชมชาวจีนต่อภาพยนตร์ดิสนีย์ เรื่อง “มู่หลาน”

การวิจัยนี้ เป็นการวิจัยเชิงปริมาณ โดยใช้แบบสอบถามเพื่อการสำรวจและเก็บรวบรวมข้อมูลเกี่ยวกับความพึงพอใจของผู้ที่ชื่นชอบตัวละคร “มู่หลาน” ต่อภาพยนตร์มู่หลานของดิสนีย์ จากนั้นวิเคราะห์ข้อมูลที่รวบรวมได้ด้วยทฤษฎีการสื่อสาร

ผลการวิจัยพบว่า ผู้ชมชาวจีนมีความพึงพอใจเป็นลบต่อภาพยนตร์เรื่อง “มู่หลาน” ของดิสนีย์ที่มีการใช้นักแสดงตัวจริง ภาพยนตร์เรื่องมู่หลานของดิสนีย์ ช่วยเพิ่มความเข้าใจของผู้ชมทั่วไป โดยเฉพาะชาวต่างชาติเกี่ยวกับวัฒนธรรมจีน การสร้างสรรค์เรื่อง “มู่หลาน” ในรูปแบบภาพยนตร์โดยดิสนีย์ ซึ่งเป็นผู้ผลิตภาพยนตร์ชาวตะวันตก สามารถส่งเสริมการแลกเปลี่ยนทางวัฒนธรรม และ ผลการสำรวจความพึงพอใจของชาวจีนต่อภาพยนตร์เรื่อง “มู่หลาน” ของดิสนีย์ในงานวิจัยนี้ สามารถใช้เป็นข้อมูลเพื่อให้ผู้ผลิตภาพยนตร์ที่มาจากต่างวัฒนธรรม ข้ามวัฒนธรรม หรือผู้ผลิตชาวต่างชาติ ได้มองเห็นถึงความสำคัญในการสร้างรูปแบบการทำงานที่มีความร่วมมือกับผู้เชี่ยวชาญ หรือบุคคลท้องถิ่นเกี่ยวกับวัฒนธรรมหรือเรื่องราวในแหล่งนั้น ๆ ดังเช่น เรื่อง “มู่หลาน” หากมีผู้ร่วมสร้างภาพยนตร์ที่เป็นชาวจีน ผลงานจะสร้างความพึงพอใจให้แก่ผู้ชมชาวจีนซึ่งเป็นเจ้าของเรื่องราวตัวละครมู่หลานได้ดีกว่าที่ปรากฏ

คำสำคัญ: ความพึงพอใจของผู้ชมชาวจีน ภาพยนตร์ดิสนีย์ เรื่อง “มู่หลาน”

1. Introduction

The story of Hua Mulan, which originated from Chinese folklore and ancient literature, tells of a woman who disguises herself as a man and takes part in battle to protect her family and country. This story embodies the elements of filial piety, courage, self-sacrifice and gender roles in traditional Chinese culture. 1998 saw the release of the animated version of Mulan, a movie that successfully animated the original traditional concepts and values of Chinese culture, enabling Western audiences to gain a deeper

understanding of Chinese culture, and at the same time changing the stereotypical image that many have of China, increasing global audience awareness and love for Chinese culture and love of the global audience. But China was not a major market for Disney during that period. Chinese movies were also a relatively small market at that time, and international movie studios had limited influence in China. As a result, although the animated version of *Mulan* received wide acclaim internationally, it did not attract much attention in China due to the low degree of integration between the Chinese movie market and the international arena.

Twenty years later, the situation is very different. China has become one of the world's largest movie markets and is extremely important to international movie production companies, including Disney. "China's share can make or break a movie." Author and cultural analyst XueTing Ni put it this way. Disney knows this too, which is why it is spending \$300 million ((£240) million) on the 2020 live-action *Mulan* movie. This live-action movie is an adaptation of the animated version, and the adaptation involves several aspects of cross-cultural exchange. Disney retained the core of the original story while adding a Western perspective and narrative to make it more appealing to international audiences. This adaptation has both preservation and innovation in cultural presentation, reflecting a phenomenon of cultural integration. At the same time, the production tries to be closer to Chinese culture in terms of costumes, props and characterization. Chinese actors were also hired to join the starring team. The live-action version of *Mulan* has attracted great attention in the international market, especially in China. Chinese audiences have different reactions and comments on the presentation of cultural elements, the adaptation of the story, and the portrayal of characters in this movie. These reactions reflect Chinese audiences' attitudes and reflections on their own cultural identity when facing cultural products in the context of globalization.

The acceptance and influence of *Mulan* in China, as a movie produced by a Western company and set in Chinese culture, aptly reflects the status and influence of Chinese culture in global cultural exchange. The Chinese audience's acceptance of and reaction to the cultural elements in the movie not only reflects their sense of identity with their own culture, but also their views on cultural export and internationalized expression.

At the same time, such research can also reflect the complexity and challenge of cultural communication in the context of globalization and the information age. How to realize the internationalization of cultural communication while maintaining cultural uniqueness, and how to convey the Chinese story globally, are all important issues facing China at present.

The image of Hua Mulan has a profound significance and influence in the hearts of the Chinese people, and as a well-known traditional cultural image, she has a positive energy and is a female spirit that we appreciate, admire and respect. Therefore, Hua Mulan has been passed on and renewed in many ways from ancient times to the present, involving a wide range of fields. For example, poems, paintings, music, TV dramas, games, etc. There are as many as 13 films and TV dramas about Hua Mulan alone. In this process of transmission, because of the change of the background of the times and the change of people's consciousness, the image of Hua Mulan is also gradually given richer connotations.

This thesis hopes to better understand the communication and interaction between different cultures in the context of globalization by analyzing and studying the Chinese audience's acceptance of Flower Milan, such as the makeup and styling of Hua Mulan in the movie, the scenes of the movie, including the culture that the movie tries to convey, and so on. It helps to reveal that in the context of the East-West cultural mingling. Misunderstandings, preconceptions, and challenges that may arise in the process of cross-cultural communication. By analyzing the audience's feedback, it reflects the Chinese society's view of traditional culture and its awareness of the position and value of traditional culture in modern society.

Meanwhile, in order to better understand the audience's identification with Mulan, I will collect and analyze the data through questionnaire surveys, which will, on the one hand, explore the attitudes towards the use of Chinese culture in the movie through the differences in audience identification; on the other hand, it will have a guiding effect on China's cross-cultural communication, for after all, the audience is the root of the market. After all, the audience is the root of the market, and the results of the study can also promote the creators of cultural products to pay more attention to cultural sensitivity and adaptability in their future work.

2. Research Questions

1. How do Chinese audiences react to the Disney film of Mulan?
2. What are the satisfactions of Chinese audiences toward the Mulan Disney?

3. Objectives

1. To explore Chinese audiences' perception to Disney film of Mulan.
2. To explore Chinese audiences' satisfaction to Disney film of Mulan.

4. Literature Review

Overview of Mulan Story

The Presentation of Mulan Films in Different Periods of Chinese History

Continuation of the Mulan Story in Chinese Media

"Mulan" Disney Film

Background on Disney Movies

Current Situation of Disney Films

Overview of Disney Movie of Mulan

Lasswell's Theory of "5W" Model

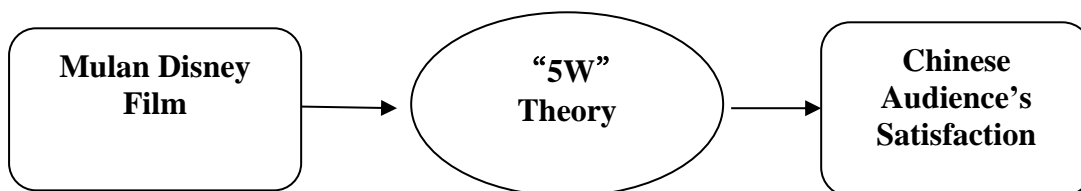
What is 5W theory

Application of the "5W" Model to Disney Movies

East Meets West in the Disney Film Mulan

Specific Performance of Mulan in Capturing the "Communication Audience"

5. Conceptual Framework



6. Research Methodology

The target audience of this study is the Chinese audience those who have watched the Disney movie Mulan and the Mulan's fanclub.

This choice has multiple rationalizations.

First, it is worth emphasizing that *Mulan*, as an adaptation of a traditional Chinese story, has a special cultural status and emotional connection among Chinese audiences. The story occupies an important place in Chinese culture, and therefore, Chinese audiences are more likely to deeply understand and feel the Chinese cultural elements incorporated in it, and thus make a more in-depth evaluation of the movie.

Second, China, as a huge movie market and a country with a multicultural background, attracts a large number of viewers to watch and discuss Disney movies. Chinese viewers have an important position in the global movie market, so their views and experiences are crucial to the study of cross-cultural communication and cultural identity. Chinese audiences' viewing behavior and attitudes not only reflect their personal preferences for movies, but also the effectiveness and influence of Chinese culture in global communication.

Based on the above, this study selected 400 viewers who have seen the *Mulan* movie as survey respondents through an online questionnaire.

Data Collection

This study used an online questionnaire, which was distributed to social media users using an online platform, to collect data on the Chinese audience's identification with the Disney film *Mulan*. The questionnaire was designed to be mostly multiple-choice with a few open-ended questions and answers. The keywords for these questions referenced the 5W theory, while the most frequently occurring and discussed statements and information in online media during the period from 2020 to the present were selected.

Data Analysis

After the data collection was completed, the collected data was analyzed with detailed calculations and statistics. The analysis process included digitizing the responses to each question and converting them into percentages. In addition, bar charts and pie charts were used to visually represent the distribution of responses to different questions. The results of the analyses are presented in a narrative format and combined with tables and figures for interpretation and discussion.

7. Conclusion

As the research findings reported in chapter 4, which are prioritized in 3 titles: (1) Characters of *Mulan* story's audiences, (2) Satisfaction with the *Mulan* Disney film, and Perceptions to the *Mulan* Disney film, the following conclusions can be drawn.

1) Chinese audiences' satisfaction with the live-action version of Disney's *Mulan* has not been satisfactory, which is mainly reflected in the criticism and dissatisfaction with the traditional cultural elements, embodiment of values, characterisation and presentation of the storyline. In its attempt to present traditional Chinese culture and values, the film seems to have failed to accurately capture and present the depth and connotations expected by the audience, resulting in the audience feeling a certain cultural gap during the viewing process.

In terms of the presentation of traditional cultural elements, although the film incorporates some elements of traditional Chinese costumes, architecture and music, the overall integration and expression seems to be rather rigid and one-sided, failing to fully demonstrate the profundity and unique charm of Chinese culture. To a certain extent, this weakens the audience's sense of identification with the film.

In terms of values, the film seems to fail to accurately grasp the Chinese audience's understanding and acceptance of traditional values. Some of the values emphasized in the film are at variance with

traditional Chinese values, which makes the audience confused and dissatisfied in the process of watching the film.

In addition, the portrayal of some of the characters and the presentation of the storyline failed to resonate with the audience. Some of the main characters are different from the audience's traditional image in terms of personality traits and behaviour, which makes it difficult for the audience to have emotional resonance. At the same time, the treatment of the storyline is also rather bland and lacks novelty, failing to bring enough surprise and emotion to the audience.

These factors together led to the audience's dissatisfaction with the live-action version of the Disney film *Mulan*. The film seems to have failed to find a proper balance in its attempt to combine traditional Chinese culture with modern cinematic language, leading to a lot of dissatisfaction and criticism from the audience during the viewing process. This also reminds us that when creating cross-cultural films, we need to understand and respect the cultural background and values of the target market more deeply, in order to create works that better meet the audience's expectations (Zhang Silu, 2021).

2) In terms of spreading and presenting the charm and connotation of traditional Chinese culture, the performance of this film obviously fails to achieve the expected effect. Film, as an important cultural medium, has strong communication power and influence, however, in this film, the audience was not able to deeply feel the unique charm and rich connotation of traditional Chinese culture.

Specifically, audiences generally believe that when presenting traditional Chinese culture, films fail to dig deep and present its essence and characteristics. Chinese traditional culture has a long and profound history and contains a wealth of philosophical ideas, moral concepts, art forms and lifestyles. However, in this film, these elements are not fully embodied and presented, making it difficult for the audience to gain a deep knowledge and understanding of traditional Chinese culture during the viewing process.

This inadequacy hinders to a certain extent the cultural dissemination function of films. As a kind of audiovisual art, film has the characteristics of intuition and image, and is able to transmit cultural information to the audience through various means such as picture, sound effect and storyline. However, in this film, it fails to effectively show the charm and connotation of traditional Chinese culture, resulting in the audience not being able to obtain a profound cultural experience during the viewing process, thus affecting the cultural communication effect of the film.

Therefore, for film producers, how to better present and disseminate traditional Chinese culture in their future works is an issue worthy of in-depth thinking and exploration. Only by deeply exploring and presenting the essence and characteristics of traditional Chinese culture can the audience gain a profound cultural experience during the viewing process, thus realising the cultural dissemination function of the film.

3) The effect of the film on promoting cultural exchange is also relatively average. Although the film tries to communicate culturally through its storyline and characters, the actual effect fails to meet expectations. Viewers felt that the film had limitations in showing the exchange between Chinese and international cultures, and that it failed to effectively arouse the interest and resonance of international audiences, which affected the film's international dissemination effect.

8. Discussion

To understand the Chinese audience's acceptance of Disney's live-action film *Mulan*, and to explore what kind of attitudes and perceptions the Chinese audience holds towards Chinese culture-themed films from a Western perspective, the following aspects are highlighted for discussion.

Who

Disney, as one of the largest film production companies in the United States, enjoys an outstanding reputation and a broad fan base worldwide. Chinese audiences' expectations of Disney are usually founded on its excellent level of film production, diverse selection of story topics and unique brand image. Therefore, it is natural that a film such as "*Mulan*", which is produced by Disney, will be highly regarded and anticipated by Chinese audiences.

At the same time, the Chinese market is crucial to Disney, as Chinese audiences contribute a significant amount of box office revenue. Especially for films with Chinese cultural elements such as "*Mulan*", Disney will tailor its production and promotion to the tastes and preferences of Chinese audiences to ensure its continued influence and competitive advantage in the Chinese market.

However, according to the survey results, Chinese audiences preferred the Chinese production of *Mulan* and identified more with the traditional Chinese culture embodied in it. Although Disney deserves recognition for its production level and brand value, it is not recognised by the majority of the audience for its cultural communication. This suggests that for Chinese audiences, films are not just entertainment, but also a vehicle for cultural expression, and they are more likely to appreciate films that show Chinese culture in an authentic and profound way. Therefore, Disney needs to pay more attention to the understanding and presentation of Chinese culture in its future productions to win the trust and support of Chinese audiences.

Says What

The film *Mulan* originates from a traditional Chinese story, and therefore, under the creation of a production company like Disney, which represents a Western perspective, the presentation of Chinese culture is bound to be the central focus of domestic audiences. Especially since Chinese audiences have grown up with traditional Chinese culture, they regard the story of *Mulan* as an important representation of a traditional Chinese story. However, Disney's presentation of the *Mulan* story does not fully fit Chinese culture, but rather combines and pieces together different Chinese elements.

According to the results of the questionnaire, most viewers did not identify with the new "witch" character in the film, believing that this element completely deviated from the traditional connotation of the *Mulan* story itself. At the same time, the audience also thought that the film's presentation of *Mulan*'s storytelling lacked understanding, probably due to the big difference between it and the traditional Chinese version, which made the audience feel uncomfortable or confused during the viewing experience.

This phenomenon reflects that under Disney's western perspective, its presentation of the story of *Mulan* failed to fully satisfy the domestic audience's expectations and recognition of Chinese cultural traditions. Although Disney's production level and brand value are worthy of recognition, the audience's cultural transmission of the *Mulan* story has not been universally recognised, which has also had a certain impact on the film's word-of-mouth and box office in the Chinese market.

In Which Channel

As a narrative medium, film carries specific themes and value orientations and plays a crucial role in the communication process. However, due to factors such as the context of the times, the perspectives of the production team and the diversity of audiences, the dissemination effect and audience evaluation of films often show a diversified trend.

In today's social environment, films not only have cultural attributes, but also have a commercial nature. When creating a film, film production companies usually take into account the needs of audiences in different countries and regions in order to obtain better financial returns and attract a wider audience base. As a result, film stories are often adapted and adjusted during the production process in order to cater to the tastes and cultural backgrounds of different audiences.

Whether it is Disney's adaptation of *Mulan* or a locally produced Chinese version, *Mulan* contains its own communication value. According to the results of the survey, a significant proportion of viewers (35.25%) believe that the film itself is an efficient cultural communication strategy, which indicates that film as a cultural medium has significant influence in cross-cultural communication and value transfer.

Whom

Chinese audience, as the object of this paper, is also one of the main audiences of Disney films. Compared to audiences in other countries, Chinese audiences have a more in-depth and comprehensive understanding of the story of *Mulan* itself. This in-depth understanding stems from the Chinese audience's familiarity with the traditional story of *Mulan* and their intrinsic knowledge of traditional Chinese culture. As the story of *Mulan* originates from ancient Chinese literature and traditional folktales, Chinese audiences have a deeper understanding and knowledge of the plot, characters and background. Therefore, their evaluations of Disney's *Mulan* tend to be more objective, accurate and persuasive.

Chinese audiences' evaluation of Disney's *Mulan* is not only limited to the entertainment of the film, but also focuses more on whether the film can faithfully present the traditional Chinese culture and spirit. During the viewing process, Chinese audiences pay special attention to whether the film presents the connotation and spirit of traditional Chinese culture and the degree of respect for Chinese culture. They will judge whether Disney's *Mulan* meets their expectations and perceptions of traditional Chinese culture from various aspects of the film, such as the storyline, characterisation, and setting.

Due to the Chinese audience's familiarity with the story of *Mulan* and traditional Chinese culture, they are able to more keenly identify possible cultural differences or deficiencies in the film. In conclusion, Chinese audiences' evaluations of Disney's *Mulan* are authoritative and persuasive to a certain extent, and they are able to more accurately discover and evaluate the traditional Chinese cultural elements in the film, providing Disney with valuable suggestions and opinions for improvement.

With What Effect

Although the Disney film "*Mulan*" failed to achieve satisfactory results in the Chinese audience, however, we can still get a lot of inspiration from it.

1) Impact on Chinese Cinema

Chinese cinema shoulders the mission and responsibility of spreading China's outstanding traditional culture, which requires practitioners of Chinese cinema to dig deeper into traditional Chinese culture, find elements conducive to spreading it among China's rich traditional cultural resources, and at the same time, integrate cultural resources of foreign countries and seek consensus among heterogeneous cultures with an international perspective.

Just looking at the story of *Mulan*, although China has already made several *Mulan* films before Disney, none of them have formed a better dissemination effect in the international arena, and almost all of them have been disseminated internally within China, which has become a kind of self-affirmation of traditional culture for self-indulgence and self-pleasure. The same is the story of *Hua Mulan*, Disney can adapt it for filming, spread to various countries and regions of the world, there is its more in-depth excavation of traditional Chinese cultural elements, the use of more appropriate, more appropriate narrative of the traditional Chinese story of the desirability of.

Instead of simply restoring the Chinese folklore of Hua Mulan in the film, Disney's "Mulan" finds the commonalities between the loyalty and filial piety parts of the story's kernel and love and responsibility, correlating loyalty with strong patriotic colours with personal maturity and responsibility, and filial piety with strong collectivist colours with love for one's father and family, so that the story of Hua Mulan, which is supposed to be better understood only by viewers who also share the values of patriotism and collectivism, becomes a story that can be accepted and understood by all mankind. This makes the story of Hua Mulan, which should only be better understood by audiences who also share the values of patriotism and collectivism, become a story that can be accepted and understood by all mankind. People from any country or region of the world may not be able to understand loyalty and filial piety, but anyone can understand that mature individuals have to take on more responsibility, and that anyone can understand the love for their parents and their families. Such a fusion not only preserves the traditional Chinese culture of loyalty and filial piety, which is the unity of the family and the country, but also enables viewers from other cultures to understand traditional Chinese culture in a more popular way.

Chinese films should proactively make use of cultural elements from other countries. Our recent history has long explained vividly a simple truth that there is no way out for us to be stuck in our own ways and work behind closed doors. We should face the world with a tolerant and open mind, carry forward the excellent culture of our country, learn and absorb the advanced cultures of other countries, and take the best and get rid of the dregs of their cultures. In film production, we should also take the initiative to make use of the cultural elements of other countries, learn and absorb the advanced parts of other countries' cultures, show the open and tolerant attitude of Chinese culture in front of the world, and reduce the sense of exclusivity and arrogance caused by using only Chinese cultural elements but not those of other countries, so as to make the cross-cultural dissemination of Chinese films smoother.

Disney films are not only based on countries other than the United States, on the contrary, many of Disney's film creations come from the cultural resources of countries all over the world, and the production mode of finding cultural resources in countries all over the world and creating them into Disney's films has been tried and tested and has achieved success many times. In the Disney film "Mulan", the Disney production team firstly found a new interpretation of the traditional Chinese story, and gave it a new connotation of the world era, so as to make its dissemination in the world smoother. At the same time, Disney's adaptation of the Mulan story naturally attracts the attention of Chinese audiences in the country of origin of the story, and Chinese audiences' familiarity with the story of Mulan can become an intrinsic motivation for them to want to see Disney's adaptation of the story.

On the contrary, Chinese cinema has seldom paid attention to foreign cultural resources for quite a long time, and it is even more difficult to give new world values to foreign cultural resources. Therefore, China should open up its vision, not only focusing on its own cultural resources, but also paying attention to foreign cultural resources while paying attention to the rich cultural resources of the Chinese nation, integrating our cultural resources with those of foreign countries, seeking common values of the times, and finding better ways of dissemination, which is also a good way to tell a good Chinese story.

2) Enhancement of their own cultural communication capacities

From a cultural point of view, the cultural connotation expressed in the Disney film Mulan is not fully accepted by Chinese audiences, and the embodiment of traditional Chinese culture and spirit in the film is not comprehensive. Based on this, it is more important for the country to reflect on how to enhance the international influence of Chinese culture and improve the ability of self-cultural dissemination. For example, they should actively encourage individual expression, promote Chinese culture to the world through individuals, and prompt people around the world to have a correct understanding of

Chinese culture. Through short videos and other social media to spread and promote outstanding Chinese culture.

Cross-cultural exchanges can also lead to a deeper understanding between countries and reduce unintentional misinterpretation of cultures through multifaceted exchanges. Actively using the media as an important channel, foreign journalists are allowed to experience Chinese culture and the changes in China in recent years, recount what they have seen and heard from the perspective of foreign journalists, and publish them on foreign media platforms, thus realizing cultural interaction. In addition, cross-cultural exchanges can also be realized through channels such as foreign students in colleges and universities and exchange students, to promote cross-cultural communication. Increase foreigners' understanding of Chinese culture.

3) Enhancement of national cultural confidence

The response to Disney's *Mulan* among Chinese audiences also reveals the importance of cultural confidence. As a country with a long history and rich cultural heritage, China's performance in the globalization process of the cultural industry is a matter of national image and national identity. The response suggests that China should show its cultural characteristics and values more confidently.

When facing the international market, China's cultural industry needs to uphold a self-confident attitude and firmly convey its own unique cultural charms and concepts. This includes not only showing the unique charm of Chinese culture in entertainment fields such as film, TV and music, but also involves showing Chinese traditional wisdom and innovation in other fields. By demonstrating China's cultural confidence to the world, it can effectively enhance the influence and competitiveness of Chinese culture on the international stage.

At the same time, it is also crucial to strengthen the shaping of cultural soft power. In addition to promotion in traditional media and entertainment industries, China should also increase investment in education, cultural exchanges, cultural creative industries, and other fields to enhance the national image and international visibility of its cultural brands. Through international cultural exchanges and co-operation, it will continue to enhance the internationalization of China's cultural industries, actively participate in the competition and co-operation of the global cultural industries, and further strengthen the international influence of Chinese culture.

To sum up, the reaction of Disney's *Mulan* among Chinese audiences reminds us that cultural self-confidence is an indispensable part of China's globalization of its cultural industry. By strengthening the display of its own cultural characteristics and the shaping of its cultural soft power, China can better enhance its cultural influence and competitiveness in the international arena and achieve the goal of globalization of its cultural industry.

9. Recommendation

In creating and globally disseminating films with Chinese cultural elements, care needs to be taken that the internationalized elements added or adapted must meet the expectations of Chinese audiences. In the clash of cultures from different countries, attention must be paid to the audience's own cultural needs. The subject matter of the Chinese story is crucial, but the narrative mode should also draw on the classic model of American film creation to form a whole set of narrative with Chinese cultural characteristics. This narrative mode should be a blend of fun, heritage, commercial and educational, so that the audience can not only relax while enjoying the film, but also unconsciously learn about Chinese culture and accept the values embodied in it, arousing the audience's emotional resonance.

What the Chinese audience cannot accept is the change in Chinese cultural essence and the deviation of Chinese values by the Mulan film. On the premise of not changing the essence of Chinese culture, Disney can moderately adapt and add universal and globalized elements. The Chinese culture embodied in it should be done in such a way that Chinese cultural symbols are correctly expressed, and elements such as history, tradition, culture, and characters' costumes should not be arbitrarily mixed and matched, to make it acceptable to the Chinese audience and adaptable to a wider global audience.

By presenting films based on Chinese culture and in line with Chinese cultural characteristics can we arouse the audience's empathy in terms of emotional needs, convey the essence of Chinese culture in empathy, and achieve the goal of spreading China's excellent traditional culture and values to audiences of different classes. In the film, the soul of Chinese culture should be effectively integrated with global culture, and films with international elements should be created by drawing on the advantages of global cultural diversity.

The future research should strengthen international co-operation in the future. Producers need to study and understand the cultural background and audience needs of their target markets in greater depth. By working closely together, the cultural content of the story can be conveyed more effectively. To deepen the significance of the Mulan Disney film, the views from foreign audiences, either western or other eastern culture, should be researched.

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NEW MEDIA EXPOSURE AND OPINION FOR PUBLICITY AND PRESERVATION OF
GUANGZHOU TRADITIONAL CULTURAL HERITAGE IN YOUTHS' VIEWPOINT:
CASE OF GUANGZHOU BAIYUN COLLEGE

การเปิดรับสื่อใหม่และความคิดเห็นเพื่อการประชาสัมพันธ์และการอนุรักษ์มรดก
ทางวัฒนธรรมประเพณีกว้างไกลในมุมมองของเยาวชน:

กรณีของวิทยาลัยกว้างไกลไปหยุน

Yang Niankang and Kanokrat Yossakrai

ฐู่ ฉ้วน และ กนกรัตน์ ยศไกร

ABSTRACT

The objectives of this research were: (1) to study the situation of Guangzhou traditional handicraft which is the intangible cultural heritage; (2) to study demographic data, media exposure, use and gratification; (3) to study the opinion of the youth in Guangzhou Baiyun college regarding to new media for publicity and preservation of Guangzhou traditional cultural heritage; and (4) to propose suggestions for Publicity and Preservation of Guangzhou Traditional Cultural Heritage.

The research was mixed methodology research. used quantitative and qualitative research. There were three processes of research which were research proposal preparation, research procedures, and research report. The research procedures consisted of three steps; 1) Determining the situation of Guangzhou traditional handicraft which is the intangible cultural heritage; 2) Exploring the relationship between of demographic data, media exposure, use and gratification and opinion of the youth in Guangzhou Baiyun college regarding to new media for publicity and preservation of Guangzhou traditional cultural heritage; and 3) Propose the suggestion for further research and development.

The research findings were found that: (1) young students widely use new media platforms, especially wechat and douyin, to access information and learn new skills. The prevalence of new media has provided a new channel for the dissemination of traditional culture, allowing it to be presented to the younger generation in a more vibrant and interactive manner; (2) students affirmed the capabilities of new media in promoting and protecting Guangzhou's Intangible Cultural Heritage. They believe that new media contributes to a comprehensive understanding of Guangzhou's Intangible Cultural Heritage, facilitates its global dissemination, and enhances its inheritance and preservation. Students also highlighted the potential of new media in promoting international cultural exchange and enhancing the national image; (3) opinion of the students about new media usage for publicity for promotion and preservation of Guangzhou's Intangible Cultural Heritage was highly agree in all topic and the same direction opinion; and (4) the students and key informants (historian, new media experts) agree to use new media channel to publicity Guangzhou's Intangible cultural heritage.

Keywords: New Media Exposure, Opinion for Publicity, Preservation of Guangzhou Traditional, Cultural Heritage in Youths' Viewpoint

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาสถานการณ์งานหัตถกรรมพื้นเมืองกวางโจวซึ่งเป็นมรดกทางวัฒนธรรมที่จับต้องไม่ได้ (2) เพื่อศึกษาข้อมูลประชากร การเปิดรับสื่อ การใช้และความพึงพอใจ (3) เพื่อศึกษาความคิดเห็นของเยาวชนในวิทยาลัยกวางโจวไปหุนเกี่ยวกับสื่อใหม่เพื่อการประชาสัมพันธ์และการอนุรักษ์มรดกทางวัฒนธรรมดั้งเดิมของกวางโจว และ (4) เสนอข้อเสนอแนะในการประชาสัมพันธ์และการอนุรักษ์มรดกทางวัฒนธรรมดั้งเดิมของกวางโจว

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน ใช้การวิจัยเชิงปริมาณและการวิจัยเชิงคุณภาพ กระบวนการวิจัยมี 3 กระบวนการ ได้แก่ การเตรียมข้อเสนอการวิจัย ขั้นตอนการวิจัย และรายงานการวิจัย ขั้นตอนการวิจัยประกอบด้วย 3 ขั้นตอน ได้แก่ 1) การกำหนดสถานการณ์งานหัตถกรรมพื้นเมืองกวางโจวซึ่งเป็นมรดกทางวัฒนธรรมที่จับต้องไม่ได้ 2) การสำรวจความสัมพันธ์ระหว่างข้อมูลประชากร การเปิดรับสื่อ การใช้และความพึงพอใจ และความคิดเห็นของเยาวชนในวิทยาลัยกวางโจวไปหุนเกี่ยวกับสื่อใหม่เพื่อการประชาสัมพันธ์และการอนุรักษ์มรดกทางวัฒนธรรมดั้งเดิมของวิทยาลัยกวางโจว และ 3) เสนอข้อเสนอแนะเพื่อการวิจัยและพัฒนาต่อไป

ผลการวิจัยพบว่า (1) เยาวชนใช้แพลตฟอร์มสื่อใหม่อย่างกว้างขวาง โดยเฉพาะ วีแชต และ โต่วอิน เพื่อเข้าถึงข้อมูลและเรียนรู้ทักษะใหม่ ๆ ความแพร่หลายของสื่อใหม่ได้เปิดช่องทางใหม่ในการเผยแพร่วัฒนธรรมดั้งเดิม ทำให้สามารถนำเสนอต่อคนรุ่นใหม่ในลักษณะที่มีชีวิตชีวาและมีการโต้ตอบมากขึ้น (2) เยาวชนยืนยันความสามารถของสื่อใหม่ในการส่งเสริมและปกป้องมรดกทางวัฒนธรรมที่จับต้องไม่ได้ของกวางโจว พวกเขาเชื่อว่าสื่อใหม่มีส่วนช่วยให้เกิดความเข้าใจอย่างครอบคลุมเกี่ยวกับมรดกทางวัฒนธรรมที่จับต้องไม่ได้ของกวางโจว ช่วยอำนวยความสะดวกในการเผยแพร่ไปทั่วโลก ตลอดจนส่งเสริมมรดกและการอนุรักษ์มรดกดังกล่าว นักศึกษายังเน้นย้ำถึงศักยภาพของสื่อใหม่ในการส่งเสริมการแลกเปลี่ยนวัฒนธรรมระหว่างประเทศและเสริมสร้างภาพลักษณ์ของชาติ (3) ความคิดเห็นของเยาวชนเกี่ยวกับการใช้สื่อใหม่เพื่อประชาสัมพันธ์เพื่อส่งเสริมและอนุรักษ์มรดกทางวัฒนธรรมที่จับต้องไม่ได้ของกวางโจวมีความเห็นตรงกันทุกหัวข้อและมีความเห็นไปในทิศทางเดียวกัน และ (4) เยาวชนและผู้ให้ข้อมูลสำคัญ (นักประวัติศาสตร์ ผู้เชี่ยวชาญด้านสื่อใหม่) ตกลงที่จะใช้ช่องทางสื่อใหม่ในการเผยแพร่มรดกทางวัฒนธรรมที่จับต้องไม่ได้ของกวางโจว

คำสำคัญ: การเปิดรับสื่อใหม่ ความเห็นเพื่อประชาสัมพันธ์ การอนุรักษ์กวางโจวแบบดั้งเดิม
มรดกทางวัฒนธรรมในมุมมองของเยาวชน

1. Introduction

With the accelerated development of globalization and modernization, Intangible Cultural Heritage (ICH) is facing unprecedented challenges. Guangzhou, as an important city in southern China, is home to a wealth of traditional crafts and cultural practices. These cultural heritages are not only symbols of the city's history and identity but also vital links for maintaining community and national identity. As the modernization process accelerates, the invasion of Western culture and the rise of multiculturalism are continuously squeezing and eroding the living space of ICH. In modern society, ICH is gradually being marginalized. Today, the Party and the state place great importance on the preservation of ICH and have elevated it to a strategic level in the development of national culture. However, the situation of ICH inheritance remains optimistic, with many forms of ICH facing a severe crisis of lacking audiences and successors, gradually declining in modern society. With the changes in lifestyle and the transformation of values among the younger generation, these traditional cultures are losing their original social foundation and driving force for transmission. Against this backdrop, new media, as an emerging tool of information dissemination, offers new opportunities for the preservation and inheritance of traditional culture. Young students hold a positive attitude towards the potential of new media in the preservation and promotion of ICH. As the primary users of new media, the attitudes and behaviors of young students (aged 17 to 22) are crucial for the transmission of ICH.

2. Research Questions

- 1 What is the situation of Guangzhou traditional handicraft which is the intangible cultural heritage?
- 2 What is the demographic data, media exposure, use and gratification?
- 3 What is the opinion of the youth in Guangzhou Baiyun college regarding to new media for publicity and preservation of Guangzhou traditional cultural heritage?
- 4 What is the suggestions for Publicity and Preservation of Guangzhou Traditional Cultural Heritage?

3. Objectives

- 1 To study the situation of Guangzhou traditional handicraft which is the intangible cultural heritage.
- 2 To study demographic data, media exposure, use and gratification
- 3 To study the opinion of the youth in Guangzhou Baiyun college regarding to new media for publicity and preservation of Guangzhou traditional cultural heritage.
- 4 To propose suggestions for Publicity and Preservation of Guangzhou Traditional Cultural Heritage

4. Literature Review

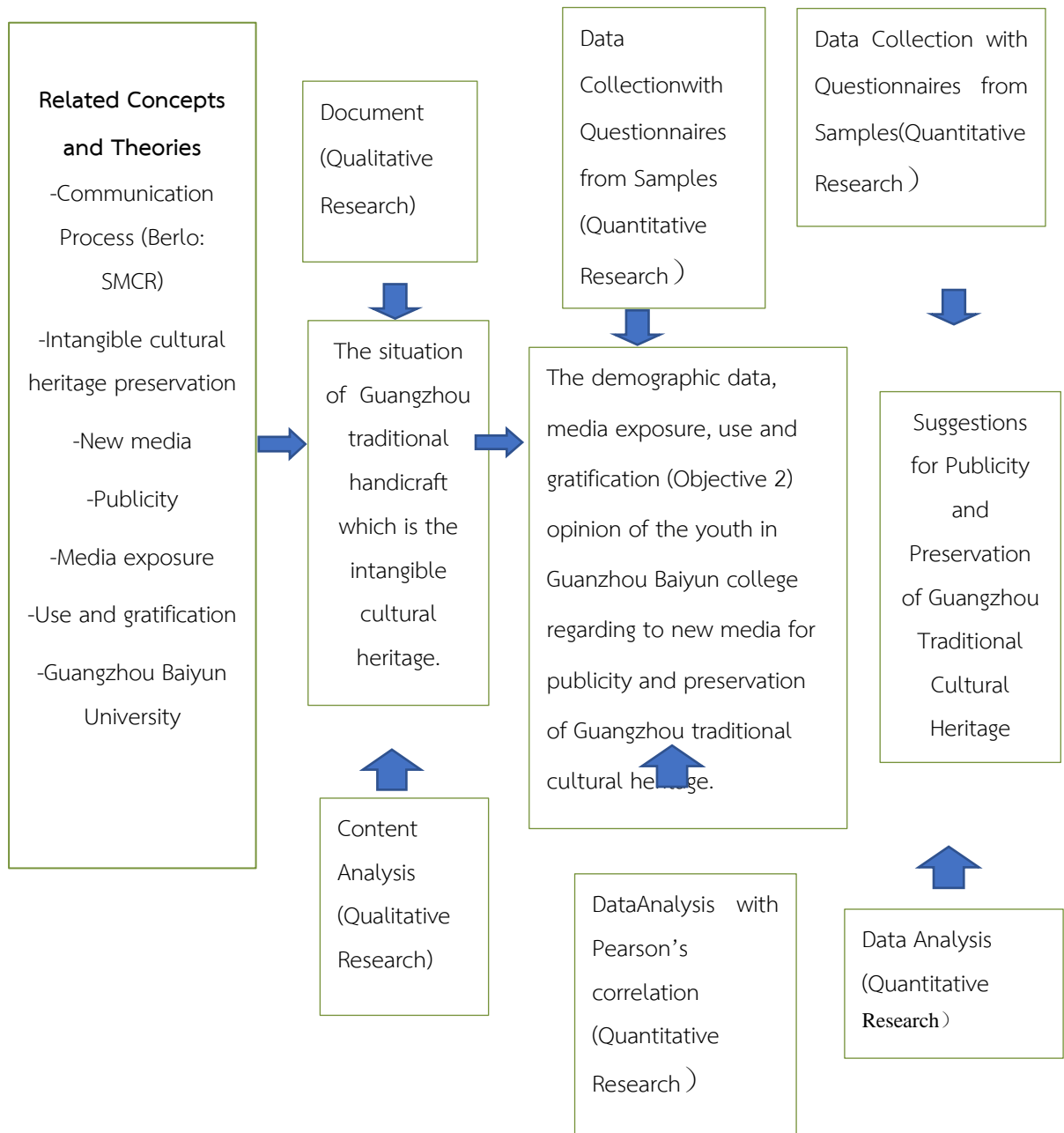
Communication Process (Berlo: SMCR)

Principles of Communication Process (Berlo: SMCR)

Berlo model is also called SMCR model. Bellow model is a sociological development of Shannon Weaver model. This communication model divides the communication process into four basic elements: information source, information, channel and receiver. This model clearly describes the characteristics of each element of the communication process. In his communication model, D Berlo divided the communication process into four elements: information source, information, channel and receiver, and explained the conditions that affect the information source, receiver and message to achieve its communication function, indicating that information can be transmitted in different ways and channels.

2. Preservation of Intangible Cultural Heritage
3. New Media: The Significance of New Media Research
4. Publicity: Definitions The Significance of Publicity
5. Media Exposure
6. Use and Gratification

5. Conceptual Framework



6. Research Methodology

The research objectives were: (1) To study the situation of Guangzhou traditional handcraft which is the intangible cultural heritage, (2) To study of the relationship between of demographic data, media exposure, use and gratification and opinion of the youth in Guanzhou Baiyun college regarding to new media for publicity and preservation of Guangzhou traditional cultural heritage.; and (3) To propose the suggestion for further research and development.

The research was mixed methodology design which were comprised of quantitative and qualitative research. There were three processes of research which were research proposal preparation, research procedures, and research report. The research procedures consisted of three steps; (1) Determining the situation of Guangzhou traditional handcraft which is the intangible cultural heritage.; (2) Exploring the

relationship between of demographic data, media exposure, use and gratification and opinion of the youth in Guangzhou Baiyun college regarding to new media for publicity and preservation of Guangzhou traditional cultural heritage; and (3) Propose the suggestion for further research and development. Details are as follows

1. Population and Sample

Research Population: The target population for this study consists of students at Guangzhou Baiyun College, aged between 17 and 22 years old. The sample was determined through stratified random sampling to ensure representation across different grades, genders, and majors.

Sample Size: The sample size was determined based on the Taro Yamane table (at a significance level of 0.05), resulting in approximately 400 students. This sample size is sufficient to represent the student body of Guangzhou Baiyun College and provides adequate data for analysis.

2. Scope of Research

Scope of Content to Study

1. The Youth
2. Intangible cultural heritage preservation
3. New media
4. Publicity
5. Guangzhou Baiyun University

Scope of Population/Sample

Population: Students at Guangdong Baiyun University

Sample 400 students (Taro Yamane table)

Scope of duration/time 1 months (February 2024)

Scope of Area: Guangzhou Baiyun college

3. Research Instrument

Questionnaire: The research instrument is a self-designed questionnaire, which includes the following sections:

1 Demographic Information: Including age, gender, grade, major, etc.

2 Media exposure: Inquiring about the most frequently used new media platforms by students.

3 Usage and Satisfaction: Assessing the frequency and duration of students' use of new media and their satisfaction derived from it.

4 Opinions: A series of statements are used to understand students' views on the role of new media in promoting and protecting Guangzhou's traditional cultural heritage.

4. Data Collection

The questionnaire was distributed through online media platforms with a set deadline for responses. The researcher ensured the accuracy and completeness of the data by checking the returned questionnaires and selecting only those that were fully completed for analysis.

5. Data Analysis

1 Descriptive Statistics: Frequency, percentage, mean, and standard deviation are used to describe the basic characteristics of the sample.

2 Correlation Analysis: Pearson's correlation coefficient is employed to explore the relationship between demographic data, media usage habits, and students' opinions.

3 Statistical Software: SPSS or R software is used for data analysis

7. Conclusion

This study aimed to explore the role of new media in promoting and protecting Guangzhou's Intangible Cultural Heritage (ICH), with a particular focus on the perspectives of young students from Guangzhou Huaxia Vocational College. Through a mixed-methods research design that integrated both qualitative and quantitative research, this study collected and analyzed survey data from 407 students to investigate the role of new media in the promotion and preservation of Guangzhou's ICH. The findings revealed that young students hold a positive attitude towards the potential of new media in the preservation and promotion of ICH. The survey indicated that a majority of students (81.57%) use Douyin and 88.7% use WeChat, demonstrating the high prevalence of new media platforms among students. Students primarily utilize new media during commutes and lunch breaks for information acquisition, learning new skills, and social interaction. They generally believe that new media can effectively help them gain a comprehensive understanding of Guangzhou's ICH and positively impact its inheritance and preservation. They see new media as facilitating the global dissemination of ICH, enhancing its integration into modern society, and contributing to the enhancement of the national image. Students have a positive stance on the use of new media for ICH dissemination, with average scores ranging from 4.53 to 4.58, indicating strong support for leveraging new media for ICH promotion and preservation. They suggest strengthening the promotion and preservation of ICH through education, media campaigns, government support, and innovative use of new media platforms. They emphasize the potential of new media in creating interactive content, raising public awareness, and promoting the integration of ICH into modern life. The results of this study demonstrate the significant potential of new media in the dissemination and preservation of ICH. As the primary users of new media, the attitudes and behaviors of young students are crucial for the transmission of ICH. The interactivity and immediacy of new media provide new avenues for ICH dissemination, allowing it to be presented to the younger generation in a more vibrant and accessible manner.

8. Discussion

Based on the research objectives, the discussion will be presented as follows:-

1 Major Findings of Objective 1

The research found that young students widely use new media platforms, especially WeChat and Douyin, to access information and learn new skills. The prevalence of new media has provided a new channel for the dissemination of traditional culture, allowing it to be presented to the younger generation in a more vibrant and interactive manner.

2 Major Findings of Objective 2

Students affirmed the capabilities of new media in promoting and protecting Guangzhou's ICH. They believe that new media contributes to a comprehensive understanding of Guangzhou's ICH, facilitates its global dissemination, and enhances its inheritance and preservation. Students also highlighted the potential of new media in promoting international cultural exchange and enhancing the national image.

3 Major Findings of Objective 3

Opinion of the students about new media usage for publicity for promotion and preservation of Guangzhou's ICH is highly agree in all topic and the same direction opinion.

4 Major Findings of Objective

The students and key informants (historian, new media experts) agree to use new media channel to publicity Guangzhou's ICH.

9. Recommendation

1 Recommendation for Policy Formulation: 1 2 3 Policymakers should consider integrating new media into strategies for ICH preservation and promotion. Policies should be developed to support content innovation and technological development on new media platforms, while providing training and guidance for cultural institutions and educators in the application of new media.

2 Recommendation for Practical Application: 1 2 3 Cultural institutions and educational establishments are advised to utilize new media platforms for ICH education and promotional activities. By creating engaging content and interactive events, interest and participation among young students in ICH can be increased. Additionally, encouraging student participation in content creation can foster innovative dissemination of ICH.

3 Recommendation for Further Research: Future research should focus on the impact of new media on ICH preservation across different cultural and social contexts. Studies should explore how to increase participation and sustainability in ICH preservation through new media, as well as assess the long-term effects of new media in ICH preservation. Furthermore, research should consider strategies and methods for new media to facilitate the integration of ICH into modern life.

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COMMUNICATION FOR PROMOTING CHINESE CALLIGRAPHY TO NEW GENERATION IN DIGITAL AGE

การเปิดรับสื่อใหม่และความคิดเห็นเพื่อการประชาสัมพันธ์และการอนุรักษ์มรดก
ทางวัฒนธรรมประเพณีกว้างใจในมุมมองของเยาวชน:

กรณีของวิทยาลัยกว้างใจไปหยุน

Yang Kunta and Prapas Nualnetr

หยาง คุณถ่า และ ประภาส นวลเนตร

ABSTRACT

The objectives of this research were: (1) to study the origin and importance of Chinese Calligraphy; (2) to find out the kind of behavior the new generation has towards Chinese Calligraphy Culture; and (3) to know how to Communication for Promoting Chinese Calligraphy to the New Generation in Digital Age.

The research methodology was mixed methodology research. Combining quantitative research and qualitative research, the questionnaire was studied from September 2023 to March 2024 for 6 months from. This research use percent and mean analysis method. The interviewees included promoting experts, Chinese calligraphy history and calligraphy art experts, and new generation people. This research to study the origin and importance of Chinese Calligraphy, find out the kind of behavior the new generation has towards Chinese Calligraphy Culture and to know how to Communication for Promoting Chinese Calligraphy to the New Generation in Digital Age.

The research findings were found that: (1) In China, calligraphy remains a very important culture in the digital age; (2) The new generation needs more attention to Chinese calligraphy culture; and (3) The Internet should be used to promote Chinese calligraphy in the digital age.

Keywords: Communication for Promoting, Chinese Calligraphy, New Generation, Digital age

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาความเป็นมาเกี่ยวกับตัวอักษรพู่กันจีน (2) เพื่อศึกษาพฤติกรรมของคนรุ่นใหม่ที่มีต่อตัวอักษรพู่กันจีน และ (3) เพื่อรู้ถึงแนวทางการส่งเสริมความรู้เกี่ยวกับตัวอักษรพู่กันจีนไปสู่กลุ่มคนรุ่นใหม่ในยุคดิจิทัล

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน ใช้วิธีการวิจัยเชิงปริมาณและการวิจัยเชิงคุณภาพ ศึกษางานวิจัยตั้งแต่เดือนกันยายน พ.ศ. 2566 ถึงเดือนมีนาคม พ.ศ. 2567 เป็นระยะเวลา 6 เดือน การวิจัยนี้ใช้คำร้อยละและค่าเฉลี่ยในการวิเคราะห์งานวิจัยในเชิงปริมาณ การเก็บข้อมูลเชิงคุณภาพประกอบด้วย การสัมภาษณ์ผู้เชี่ยวชาญทางการส่งเสริมการสื่อสารผู้เชี่ยวชาญประวัติศาสตร์การประดิษฐ์ตัวอักษรจีน ผู้เชี่ยวชาญด้านศิลปะการประดิษฐ์ตัวอักษร และกลุ่มคนรุ่นใหม่ งานวิจัยนี้เพื่อศึกษาที่มาและความสำคัญของการเขียนตัวอักษรพู่กันจีน ค้นหาพฤติกรรมของคนรุ่นใหม่ที่มีต่อการเขียนตัวอักษรพู่กันจีน และรู้วิธีการสื่อสารเพื่อส่งเสริมการเขียนตัวอักษรพู่กันจีนสู่คนรุ่นใหม่ในยุคดิจิทัล

ผลการวิจัย พบว่า (1) ในประเทศจีนการประดิษฐ์ตัวอักษรยังคงเป็นวัฒนธรรมที่สำคัญมากในยุคดิจิทัล (2) คนรุ่นใหม่มีความสนใจมากขึ้นในการเขียนตัวอักษรพู่กันจีน และ (3) ควรใช้อินเทอร์เน็ตเพื่อส่งเสริมการเขียนตัวอักษรพู่กันจีนในยุคดิจิทัล

คำสำคัญ: การสื่อสารเพื่อส่งเสริม ตัวอักษรพู่กันจีน คนรุ่นใหม่ ยุคดิจิทัล

1. Introduction

Consequently, studying calligraphy communication aims to leverage its unique artistic qualities while identifying points where it intersects with new media to expand the realm of possibilities for this art form. In this context, as an embodiment of traditional culture and artistry par excellence, finding ways to adapt to contemporary demands becomes an urgent task for communicators. Calligraphy as an enduring traditional culture that has captivated people for thousands of years, has been extensively discussed in historical contexts, and the study of calligraphy communication is not a recent phenomenon. However, as a specialized field within communication research, the systematic exploration of calligraphy communication emerged with the introduction of communication studies in China. Undoubtedly, the conventional research path on calligraphy communication has made significant contributions to its future professional development. The practice of Chinese calligraphy art throughout ancient and modern times represents an orderly progression and continuous evolution. Nevertheless, with the emergence of global mass media and rapid advancements in new media platforms like the Internet, traditional modes of calligraphy communication have faced substantial challenges. Consequently, studying calligraphy communication aims to leverage its unique artistic qualities while identifying points where it intersects with new media to expand the realm of possibilities for this art form. In this context, as an embodiment of traditional culture and artistry par excellence, finding ways to adapt to contemporary demands becomes an urgent task for communicators. With the advent of 5G networks, society is immersed in an era characterized by unparalleled network convenience. For calligraphy, a traditional cultural art form, it becomes imperative to seize this opportunity for its wider dissemination and development. This presents a historical challenge to calligraphy as a traditional culture. Chinese calligraphy should effectively utilize this platform - an indispensable and portable medium of mobile communication - to break free from stereotypes and appeal to younger generations through digital channels. Calligraphy as a traditional culture, its spread on traditional media is roughly the following: one is through the physical transmission and books, newspapers, magazines and other paper media transmission. Under the perspective of communication, traditional media such as physical transmission, books, newspapers and magazines still play an important role in the field of calligraphy, and the fundamental reason lies in the uniqueness of calligraphy art itself. The word relies on the beast bone tortoise shell, bamboo slips, rice paper and so on, without these original materials, the word will be difficult to inherit. In today's society, paper products are still one of the main channels for the spread of calligraphy culture because of their characteristics of calligraphy creation and copying habits, and books, newspapers and magazines play an important role in the spread of calligraphy theory. The second is the transmission with television media as the carrier. In the process of the spread of calligraphy art, through the special calligraphy and painting channels on television and the calligraphy lecture hall, calligraphy special and calligraphy news columns set up in the TV program, this kind of audio-visual integration, audio-visual compatibility, intuitive and vivid means of transmission makes calligraphy art into thousands of households, get the recognition of the majority of audiences, and produces good communication effects. Television makes the audience intuitively see the whole creative process of calligraphy art, but also can form interaction with the disseminator, which plays a positive role in promoting the spread and acceptance of calligraphy art. The traditional way of communication is more intuitive, and its advantage is that the reading and writing methods are in line with the tradition. The disadvantages are also significant. Books need to be purchased, and appreciation of calligraphy and paintings needs to go to museums and art galleries, which requires a certain economic capacity and enough time. This situation is acceptable for the retired middle-aged and elderly people, but the young people in the fast-paced life

have no spare time and energy, and the traditional mode can no longer meet the current fragmented entertainment tendency.

2. Research Questions

1. What is the importance of Chinese Calligraphy.
2. What kind of behavior does the New Generation have towards Chinese Calligraphy.
3. How to Communication for Promoting Chinese Calligraphy to the New Generation in Digital Age.

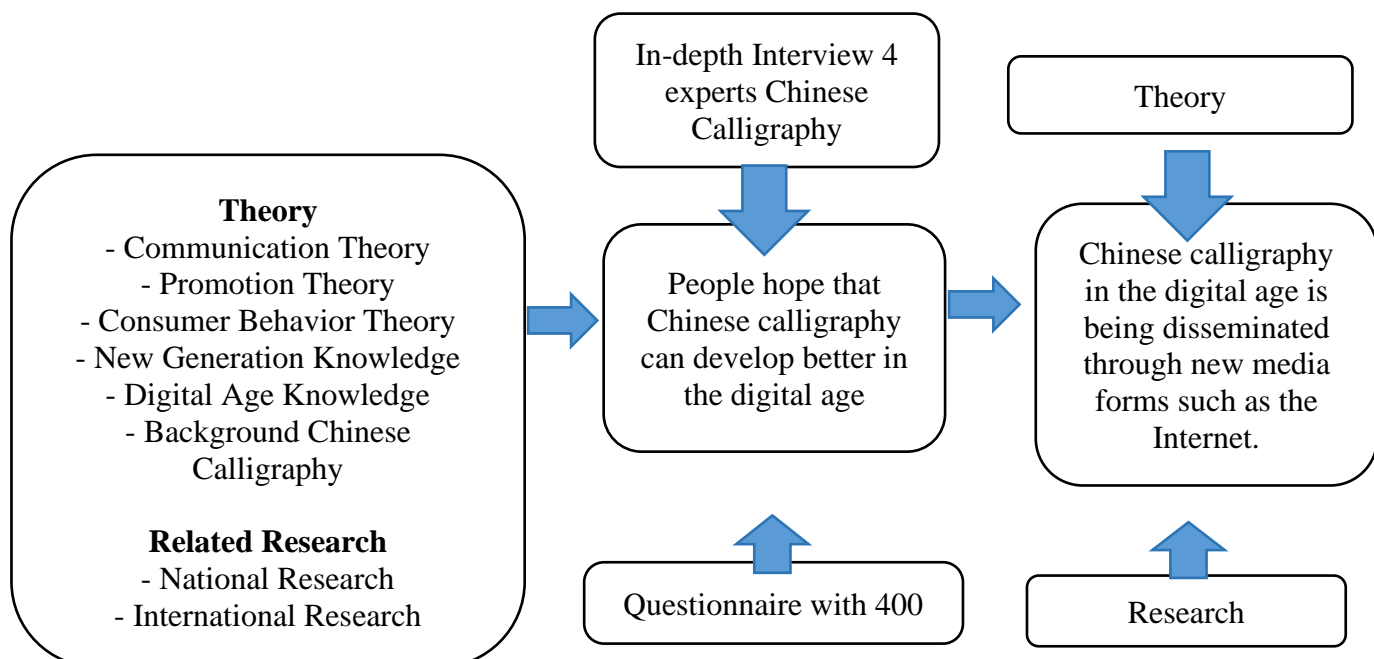
3. Objectives

1. To study the origin and importance of Chinese Calligraphy.
2. To find out the kind of behavior the New Generation has towards Chinese Calligraphy.
3. To explore how to Communicated to Promoting Chinese Calligraphy to New Generation in Digital Age.

4. Literature Review

- 1 Theory of Communication
- 2 Theory of Promotion
- 3 Theory of Consumer Behavior
- 4 Knowledge of New Generation
- 5 Knowledge of Digital Age
- 6 Background of Chinese Calligraphy

5. Conceptual Framework



6. Research Methodology

This research paper uses mixed methods: is quantitative and qualitative research methods using in-depth interviews and questionnaires. People aged 15-30 were studied in China for six months from September 2023 to March 2024: The interviewees included promoting experts, Chinese calligraphy history and calligraphy art experts, and new generation people. This research to study the origin and importance of Chinese Calligraphy, find out the kind of behavior the new generation has towards Chinese Calligraphy Culture and To know how to Communication for Promoting Chinese Calligraphy to the New Generation in Digital Age.

Population and Sample

There are over 14billion people now in China and the person aged 15-30 is around 30%,which is around 7.2billion. While 70% among them knows calligraphy and write it. Considering the coverage and recovery efficiency of the questionnaire survey, this questionnaire is sampled in the form of online questionnaire. The questionnaire mainly targets people aged 15 to 30, It can be said that this questionnaire can comprehensively represent the basic situation of the surveyed groups. According to the calculation formula of Taro Yamane, the collected data can be calculated that the number of samples required for questionnaire survey is 400, and the research objects of the questionnaire survey are All Chinese mainland residents.

Data Analysis

This research: explores a phenomenon or data set through detailed percentage and mean analysis. As a common statistical tool, percentages can intuitively reflect the proportion of a certain category in the population, thus helping us to better grasp the distribution of the data. The mean value is a measure of the overall level of a data set, which can reflect the "average" level of the data set and help us understand the overall trend of the data.

7. Conclusion

This we could say that Chinese calligraphy plays a important role in world artistic world and gain lots of admiration's and developments. This study involves conducting a literature review on the communication strategy of Chinese calligraphy art in new media, followed by applying the collected samples to a questionnaire survey to obtain relevant data. Firstly, an examination is conducted on the status, popularity, and cognitive sources of calligraphy art in public perception. Subsequently, an investigation is carried out to identify the advantages and disadvantages of calligraphy art in new media platforms. Furthermore, attention is given to exploring aspects of calligraphy art that can generate public interest. Finally, based on an analysis and summary considering the communication advantages, disadvantages, characteristics, and strategies specific to calligraphy art within the context of new media platforms; certain conclusions are drawn.

Young Generation has various attitude to Chinese Calligraphy. Attitude makes behavior various. In the questionnaires and interviews for different calligraphy practitioners and enthusiasts and the general public, it is not difficult to find that calligraphy is spreading in the new era through new media forms such as the Internet. This kind of transmission has its own characteristics. For example, about 60% of young people choose to learn about calligraphy through the Internet, and even about 25% of them practice calligraphy on the Internet. This kind of group is not divided by social class and income, and the Internet has truly popularized the art of calligraphy to thousands of households. With the advent of 5G networks, society is immersed in an era characterized by unparalleled network convenience. For calligraphy, a

traditional cultural art form, it becomes imperative to seize this opportunity for its wider dissemination and development. This presents a historical challenge to calligraphy as a traditional culture. Chinese calligraphy should effectively utilize this platform - an indispensable and portable medium of mobile communication - to break free from stereotypes and appeal to younger generations through digital channels.

Chinese should be promoted by the trend of Short videos in the digital age. With the expansion of the influence of mass communication, the relationship between these art forms and the media has become increasingly close. On the contrary, communication cannot be separated from art. No matter whether human communication is in the era of oral communication, text communication, printing communication or electronic communication, art has always been a major content of human information communication. This is because the creation and dissemination of art are the instinctive desires of human beings. Therefore, the source of art will never be exhausted, and the dissemination of art will never stop. With the continuous development of human communication means, the rigid technical communication form has been unable to achieve good information dissemination effect, and the form of communication is required to have higher artistic quality. From the content of the dissemination behavior to the penetration of the form of communication itself, art embodies the close relationship with communication everywhere. Above those, the range of the research was set in one mainland province.

8. Discussion

Nowadays Chinese calligraphy faced a crucial moment. In the one hand, lots of people pour into the blue ocean of short videos and make tons of videos. However, most of them are bad taste and with lots of mistakes. On the other hand, young people love to watch those videos and gain knowledge from it. That cause a dilemma. What we should do is to clarified the good one from the mass.

The Current State of Calligraphy Art Communication

Nowadays Chinese calligraphy faced a crucial moment. In the one hand, lots of people pour into the blue ocean of short videos and make tons of videos. However, most of them are bad taste and with lots of mistakes. On the other hand, young people love to watch those videos and gain knowledge from it. That cause a dilemma. What we should do is to clarified the good one from the mass. The research on the communication methods and strategies of calligraphy in the context of new media has become a hot topic in academia in recent years. With the continuous enhancement of China's national cultural confidence and the increasing improvement of people's living standards, the public's demand for traditional culture is increasing, and calligraphy, which integrates practicality and artistic characteristics and takes into account the characteristics of self-cultivation, has gradually been pushed to the forefront, becoming one of the key cases in the academic field to discuss the communication of traditional culture in the context of new media (Wu Yingying, 2018). Chinese calligraphy in contemporary communication research: enlightening from 1600 years of communication experience in LAN TING XU comprehensively analyzes the long-term transmission path of LAN TING XU as a discourse sample, aiming to explore the reasons behind the widespread dissemination of calligraphy culture and its ways of enlightenment. The article presents innovative perspectives and conclusions, serving as a valuable theoretical and inspirational resource. However, the author's vision remains overly generalized, attempting to address various issues within limited space, resulting in a lack of specialization. Similarly, (Wu Chao, 2022) Multiple Reflections of the Calligraphy Art of 'Cuan Style' in Cultural Communication selects "Cuan Style" calligraphy as a sample to discuss the status and identity of calligraphy art in communication. However, due to the limited scope of this sample, its conclusions cannot be generalized to most calligraphy art communication scenarios. Additionally, the

author did not adequately address new media in this article, which is a significant omission.

The Uniqueness of Works is Gradually Disappearing

Walter Benjamin mentioned in his book that "even the most perfect copy is always missing one thing: the 'here and now' of the work of art -- uniquely present in the place where it is -- is the unique existence, and only this unique existence determines its entire history." He believes that mechanical reproduction will make artistic works lose their "spirit". The production mode of calligraphy works is handwriting, which leads to the change of the aesthetic meaning of the original after reproduction and the loss of the authenticity of the text medium. This determines that as a visual art, calligraphy naturally has the characteristics of rejecting technical reproduction. Calligraphy works have always had the value tradition of worshipping the original. There is an undoubted natural difference between the copy and the original, and this difference is an unbridgeable gulf. Therefore, in the current "age of mechanical reproduction", the communication of calligraphy art mainly has the following two characteristics:

Firstly, the forms of reproduction in calligraphy are diverse, with electronic and virtualization techniques becoming increasingly prevalent. In contemporary society, the majority of calligraphy art is showcased through new media platforms such as printing, television or the Internet, resulting in a predominantly copied form. Additionally, advancements in technology have led to the constant invention and utilization of new electronic fonts, posing a challenge for calligraphy artworks as even their originality is compromised. These works are now created by humans using machinery, thus giving rise to reproduction. Lastly, traditional simulation tools like pen, ink, paper and inkstone no longer solely dominate calligraphy art; they are gradually being replaced by advanced touch pens and electronic screens. Consequently, these works are ultimately presented as electronic images which diminishes the complexity of reproduction. While this series of current conditions greatly facilitates the dissemination of calligraphy works, it also simplifies its artistic level and cultural heritage as an art form akin to fast food.

Secondly, the practical significance of calligraphy is diminishing while its aesthetic and economic values are becoming increasingly prominent. Calligraphy originated as an artistic form rooted in the practicality of writing and has always served the purpose of conveying written communication. However, with the abolition of the imperial examination system during the late Qing Dynasty, the introduction of Western-style penmanship, and advancements in electronic technology, calligraphy art is gradually losing its social context for survival, leading to a decline in its practical and political functions. Nevertheless, this decline does not imply that calligraphy is disappearing from today's social environment. Instead, greater attention is being paid to its artistic value for decoration, exhibition purposes, collection endeavors, aesthetics appreciation as well as personal cultivation and development. Simultaneously, both aesthetic and economic values associated with calligraphy are further emphasized; aesthetics has become one of the essential aspects within calligraphic artistry alongside its role in nurturing emotions and self-cultivation.

Diverse Forms of Communication

The proliferation of calligraphy literature, television programs, online platforms, and social media channels like Weibo and WeChat has become the predominant mode of modern calligraphy communication. Television and the Internet have revolutionized the means of dialogue and interaction in Chinese calligraphy, providing a more efficient and intuitive platform for participants in this digital era. In comparison to traditional forms of artistic communication throughout history, the advent of traditional media alongside new media platforms such as the Internet has ushered in a new epoch for disseminating calligraphic art.

Firstly, the Internet has emerged as the predominant medium for information transmission. The burgeoning growth of Internet media has revolutionized the mode of calligraphy communication and even

impacted the livelihoods of calligraphers. Numerous websites, forums, blogs, and microblogs dedicated to calligraphy have experienced a period of rapid expansion and an exponential increase in their user base. Several well-established platforms like the Chinese Calligraphy Network forum have gradually developed a relatively effective profit model while cultivating a stable audience. Many calligraphy websites prioritize contemporary calligraphy supervision and critique, contributing to the establishment of a more equitable, transparent, and organized communication environment for its development.

Secondly, innovative media experience brings more interactive space for the audience. For example, on the opening ceremony of the 2008 Beijing Olympic Games, the movable type printing font played by hundreds of actors showed the word "Harmony" in three different fonts: Great Seal, Lesser Seal and Regular script, which caused discussions among many calligraphy enthusiasts and netizens. The most popular dance drama in 2022, *The Journey of a Legendary Landscape Painting*, also uses AR lamp multimedia stage art to show people the beautiful landscape scenery of the thousands of miles of land painted by Wang Ximeng, perfectly combining the art of calligraphy and painting with contemporary techniques, which is refreshing.

Third, exhibition communication has become a platform for close interaction between calligraphers and calligraphy enthusiasts. Exhibition communication can be mainly divided into two kinds: daily life exhibition and professional exhibition. Daily life exhibition includes daily hanging, public calligraphy exhibition and even exhibition in museums, galleries and other occasions, which generally have a clear purpose of communication, and have the characteristics of materiality and originality. Professional exhibition mainly includes professional exhibitions of major calligraphy competitions, especially some professional competitions, such as the National Calligraphy and Seal Engraving Exhibition, which has been successfully held for ten times so far, and has achieved far-reaching communication effects. Finally, calligraphy works have entered the market transactions, actively engaging in artistic creation and exchange. In ancient China, there existed a calligraphy market that primarily encompassed tablet rubbings, accompanying books, and even forgeries. The dynamic nature of these market transactions has established a stable channel for the dissemination of calligraphy. Through the process of exchanging material goods, the market effectively conveys both the aesthetic value and utilitarian significance inherent in calligraphic art. Driven by strong economic incentives, numerous calligraphy works have now found their way into various channels of commercial transaction; some renowned pieces are even challenging to acquire. Consequently, calligraphy has begun to circulate extensively among ordinary people before eventually entering mass communication platforms. Presently, China's calligraphy market predominantly concentrates within large exhibitions, workshops dedicated to painting and calligraphy practices as well as traditional antique markets.

Popularization of Communication Content

Throughout the history of Chinese calligraphy, it has predominantly served practical purposes, disseminated through art, and preserved by cultural traditions. However, due to its exclusive accessibility in ancient China, calligraphy was primarily cultivated among a select group of elites for an extended period of time. Consequently, it gradually detached from its utilitarian function as a writing tool and evolved into an abstract artistic medium that aimed to evoke personal emotions. This undoubtedly elevated the aesthetic standards associated with calligraphy. Generally speaking, traditional Chinese calligraphy has been predominantly transmitted through face-to-face communication and mentorship between teachers and students. Nevertheless, owing to the distinctive social hierarchy prevalent in ancient China where intellectual pursuits were monopolized by certain classes, this gave rise to "literati calligraphy". Nonetheless, fine folk calligraphic works also emerged alongside this phenomenon. Over centuries of development in the realm of calligraphic artistry, these two forms have mutually influenced each other through

interpersonal exchanges and interactions. Presently, direct instruction from teachers remains a crucial mode for transmitting contemporary calligraphic artistry; students are exposed to various styles and themes within this discipline through their instructors' teachings and resources while refining their own skills under their guidance – thus becoming new contributors within the continuum of calligraphic transmission across diverse educational levels ranging from preschoolers to postgraduate students majoring in this field.

The rapid progress made in printing technology, electronic devices, computer systems, and networking capabilities has greatly improved the efficiency and capacity for disseminating information. Consequently, this development has resulted in a wider range of approaches used to distribute knowledge. In today's society dominated by mass communication and network connectivity as primary modes of interaction among individuals worldwide; it exemplifies our unique era. With the advent of mass media dominance on society's landscape now underway; calligraphy art embraces innovative mediums facilitated by emerging technological advancements. Building upon the historical significance of 'ear and face life,' it has demonstrated a heightened dynamism. Notably, calligraphy associations across all strata of society have attracted numerous accomplished calligraphy artists. The designation as a 'member of the Calligrapher's Association' serves as a potent catalyst for the dissemination of calligraphy art to some extent. From children's amateur calligraphy classes to postgraduate-level education, diverse cohorts engaged in calligraphy learning have emerged. Furthermore, propelled by the rapid advancement of various media platforms, the propagation of Chinese calligraphy art is gaining momentum. In terms of traditional paper-based media, prominent professional newspapers and periodicals exemplified by Chinese Calligraphy play a pivotal role. These professional newspapers and magazines not only disseminate the art of calligraphy but also serve as a conduit between calligraphers and enthusiasts, facilitating the exposure of calligraphers' works to a wider audience and providing them with valuable feedback through various channels, thereby enabling them to gain multiple perspectives on their own creations. This phenomenon is particularly evident in television media where diverse programs dedicated to calligraphy appreciation, instruction, and competitions offer comprehensive and quantitative dissemination of contemporary calligraphy art, thus enriching its legacy. Moreover, owing to the immense influence of television media, it assumes a leading role in the advancement of calligraphy. In the era of online communication, everyone becomes a "We Media," fostering an even more open propagation of calligraphy art. For instance, any individual can share their work on a calligraphy forum and promptly receive feedback from others; this transcends spatial and temporal limitations by promoting seamless communication.

In this era, as a kind of Chinese traditional culture, calligraphy art thus must be sublated and recommended to the public, and gradually improve the aesthetic level to carry forward the culture.

9. Recommendation

1. Make different types of videos to meet different audiences, and create more innovative and more acceptable videos to try to mix different styles and absorb the ideas and ideas of young people to promote Chinese calligraphy.
2. Maintain the development mode of calligraphy, tell the history of calligraphy, and build confidence in national culture
3. Combine traditional media and new media to jointly promote Chinese calligraphy culture

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Marketing Communication for Promoting the movie “La La Land” (2016) การสื่อสารการตลาดเพื่อส่งเสริมภาพยนตร์เรื่องนครดารา (2559)

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ABSTRACT

The objectives of this research was to explore using Marketing Communication for Promoting the Movie “La La Land” (2016).

The research methodology was quantitative research and qualitative research. The study site was Guangzhou, Guangdong, China. Among the 1548 fans of “Hao De Yi” Film Viewing Club on the Xiaohongshu social platform, 406 people who had participated in the re-screening of La La Land from December 2023 to February 2024 were selected as survey samples, and Likert scale questionnaires were distributed. Six people were selected from three groups: marketing expert, cinema managers, Film viewing club managers and film fans. Explore phenomena or datasets with detailed percentage and average analysis. As a commonly used statistical tool, percentage can directly reflect the proportion of a certain category in the population, thus helping us to better grasp the distribution of data. mean is a measure of the overall level of the data, which can reflect the “average” level of the data set and help us understand the overall trend of the data.

The research finding was found that: Film Viewing Club, a new marketing and promotion means for “La La Land” (2016), with its unique publicity strategy, enhanced interactive experience, innovative activity forms and combination of online and offline, can help meet the needs of audiences, improve the market competitiveness and brand influence of the film, and play a better marketing and communication effect on “La La Land” (2016). These strategies are not only applicable to “La La Land” (2016), but also to the marketing communication practices of other films, providing valuable reference information for film marketing.

Keywords: Marketing Communication, Promoting, La La Land, Film Viewing Club

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อสำรวจการใช้การสื่อสารการตลาดเพื่อโปรโมตภาพยนตร์เรื่องนครดารา

การวิจัยนี้เป็นการวิจัยเชิงคุณภาพและเชิงปริมาณ สถานที่ศึกษาครั้งนี้คือเมืองกว่างโจว มณฑลกว่างตง สาธารณรัฐประชาชนจีน ประชากรมาจากบรรดาแฟนคลับ 1,548 คนของชมรมภาพยนตร์ฮ่าวเต้อ้อบนช่องทางออนไลน์จาก แอปพลิเคชันเสี่ยวหงซู ซึ่งมีแฟนคลับจำนวน 406 คนที่มีส่วนร่วมรับชมการฉายภาพยนตร์เรื่องนครดารา ตั้งแต่เดือนธันวาคม 2566 ถึงกุมภาพันธ์ 2567 ได้รับเลือกให้เป็นอย่างของการสำรวจในการทำแบบสอบถามนี้ ผู้ให้ข้อมูลสำคัญจากการ สัมภาษณ์มีทั้งหมด 6 คนจาก 3 กลุ่ม ได้แก่ ผู้เชี่ยวชาญด้านการตลาด ผู้จัดการภาพยนตร์ ผู้จัดการชมรมชมภาพยนตร์และ แฟนภาพยนตร์ ในการเก็บรวบรวมข้อมูล สถิติที่ใช้ในการวิเคราะห์ ได้แก่ ค่าร้อยละ และค่าเฉลี่ย เนื่องจากเป็นเครื่องมือทาง สถิติที่ใช้กันทั่วไป ค่าร้อยละจึงสามารถสะท้อนสัดส่วนของหมวดหมู่ใดหมวดหมู่หนึ่งในประชากรได้โดยตรง ซึ่งช่วยให้เรา เข้าใจการกระจายตัวของข้อมูลได้ดีขึ้น ค่าเฉลี่ย คือ การวัดระดับโดยรวมของข้อมูล ซึ่งสามารถสะท้อนถึงระดับค่าเฉลี่ยของชุด ข้อมูล และช่วยให้เราเข้าใจแนวโน้มโดยรวมของข้อมูล

ผลการวิจัย พบว่า ชมรมภาพยนตร์มีการตลาดและการส่งเสริมการขายรูปแบบใหม่สำหรับ ภาพยนตร์เรื่องนคร ดารา (2559) ด้วยกลยุทธ์การประชาสัมพันธ์ที่เป็นเอกลักษณ์ ประสบการณ์การโต้ตอบที่เพิ่มขึ้น รูปแบบกิจกรรมที่เป็น

นวัตกรรม และการผสมผสานระหว่างช่องทางออนไลน์และออฟไลน์ ที่สามารถช่วยตอบสนองความต้องการของผู้ชม ปรับปรุงความสามารถในการแข่งขันในตลาดและอิทธิพลของแบรนด์ของภาพยนตร์ ซึ่งส่งผลต่อการตลาดและการสื่อสารที่ดีขึ้นของภาพยนตร์เรื่องนครดารา (2559) กลยุทธ์เหล่านี้ไม่เพียงใช้ได้กับภาพยนตร์เรื่องนครดารา (2559) เท่านั้น แต่ยังรวมถึงแนวทางปฏิบัติในการสื่อสารการตลาดของภาพยนตร์เรื่องอื่นๆ ด้วย ซึ่งเป็นข้อมูลอ้างอิงที่มีคุณค่าสำหรับการตลาดภาพยนตร์

คำสำคัญ: การสื่อสารการตลาด การส่งเสริมการขาย ภาพยนตร์เรื่องนครดารา ชมรมภาพยนตร์

1. Introduction

The Film Viewing Club activities not only rekindle the audience's enthusiasm for watching movies in the cinema, but also strengthen the sense of community among the audience and improve the audience's participation and investment in the film. This sense of community and high engagement is crucial to a film's success, and in the age of social media, the power of word of mouth and social sharing can greatly expand a film's audience and box office revenue. Through Film Viewing Club events, film marketers are able to create a sense of anticipation among the audience and promote social media discussion and sharing of the film, thereby building a unique film viewing culture. Therefore, by exploring the attractiveness of offline Film Viewing Club activities and their interaction with film marketing strategies, this study contributes new insights into film marketing theory and practice, particularly with regard to strategies for using social networks and community activities to enhance the movie-going experience and promote film culture. This is both a challenge and an opportunity for the film industry, which means that film still has the potential to influence and enrich people's cultural life through innovative forms.

2. Research Questions

To explore using Marketing Communication for Promoting the Movie "La La Land" (2016)

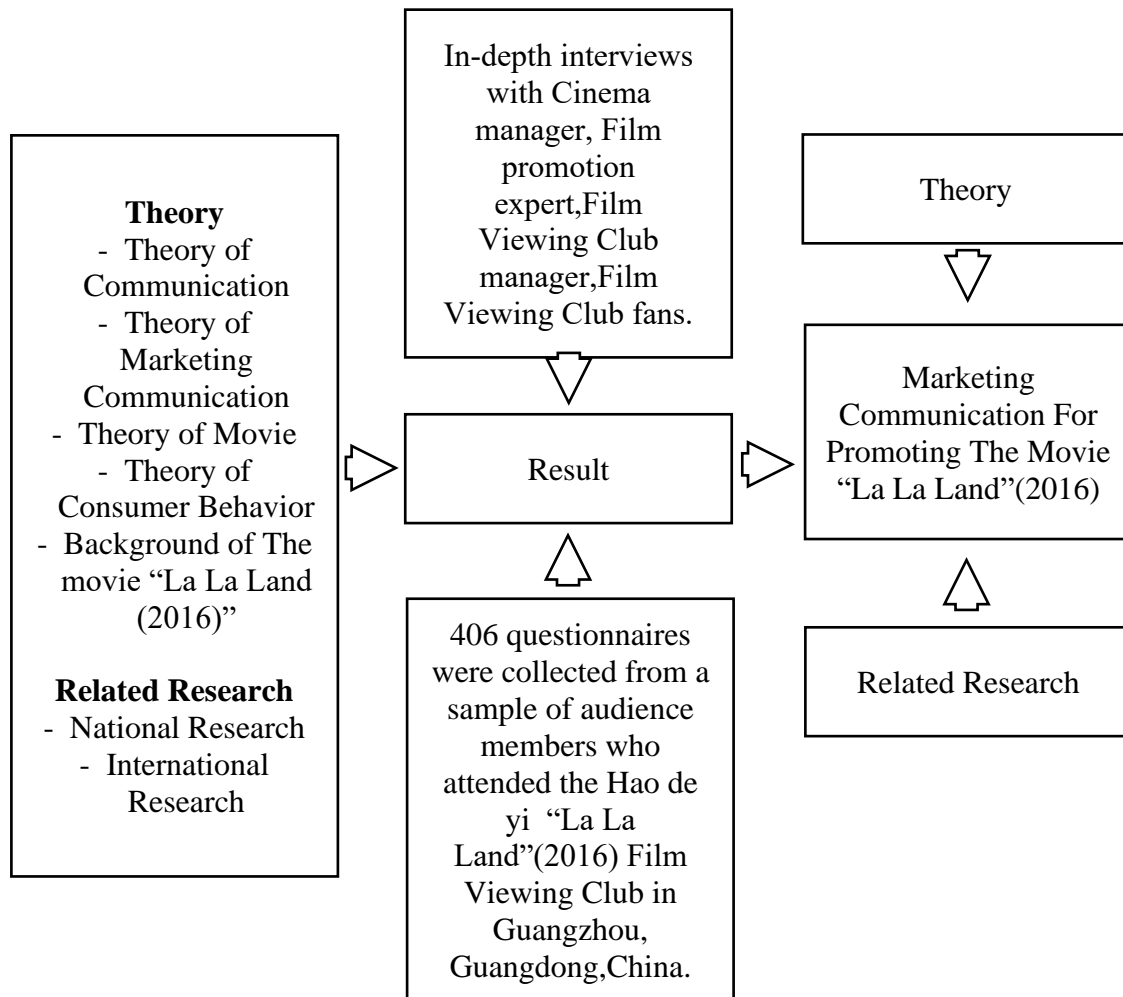
3. Research Objectives

How to use Marketing Communication for Promoting the Movie "La La Land" (2016)

4. Literature Review

- 1 Theory of Communication
- 2 Theory of Marketing Communication
- 3 Theory of Movie
- 4 Theory of Consumer Behavior
- 5 Background of The movie "La La Land" (2016)

5. Conceptual Framework



6. Research Methodology

The research sample comprises a total of 406 participants, in addition to quantitative data collected through surveys, we will conduct in-depth interviews with members of film production companies, marketing experts, and other relevant groups that can provide valuable perspectives on contemporary movie marketing in China.

Through this targeted research approach, our objective is not only to gather anecdotal evidence regarding the efficacy of "La La Land" promotions but also to extract broader industry trends and consumer responses. The outcomes of this project will inform future endeavors in movie marketing, enabling producers and distributors to gain a deeper understanding of the intricacies involved in Chinese cinema consumption and tailor their campaigns accordingly. By examining the dynamics of audience participation and engagement during the re-launch of "La La Land", we hope to contribute to a deeper understanding of what motivates consumers in this culturally diverse market.

Data Collection

Collect data through online questionnaires to ensure high participation and immediate feedback.

Data Analysis

Collect data, analyze percentages, averages, and other data to reveal the impact of specific factors on movie-watching satisfaction and participation motivation.

7. Conclusion

The questionnaire analysis part reveals that the respondents of the questionnaire are mainly from the fans of “Hao De Yi” Film Viewing Club, who have watched “La La Land” (2016) and participated in the “La La Land” (2016) “Hao De Yi” Film Viewing Club activities. The survey covers a variety of aspects, including demographic data, evaluations of various dimensions of AIDA’s model, and overall feelings about fan club activities.

Among the 406 questionnaires, we found that the proportion of women is much higher than that of men, which indicates that “La La Land” (2016) Film Viewing Club activities are more attractive to female groups. In terms of age distribution, the largest number of respondents were aged 18-24, followed by 25-31. In terms of occupation, the number of students is the largest, followed by ordinary staff. At the same time, it also attracts a significant proportion of professionals, such as doctors, writers, lawyers, singers and others working in the arts. In terms of income level, the number of respondents with a monthly income of less than 3,000 yuan is the largest, but the middle and high income group with a monthly income of more than 7,000 yuan also occupies a certain proportion. Combining age and income, more than half of the audience for the “La La Land” (2016) series Film Viewing Club event were college students. These students generally lack income and rely mainly on family support for living expenses, but they have considerable enthusiasm for cultural and social activities. In addition, there are some artists and professional workers involved, they have a high level of income and knowledge. In general, “La La Land” (2016) Film Viewing Club activities are more attractive to college students, while the social distribution is more uniform, but also attracted the participation of relevant professionals, user portraits are willing to pay art lovers, with a certain artistic aesthetic.

In order to get a more detailed understanding of respondents’ cognition of fan club activities, we used a five-level Likert scale and evaluated the results from four dimensions: Attention, Interest, Desire and Action:

Attention: Most respondents found the art design posters published by the club in the Xiaohongshu very attractive, and they also noted the reasonable prices and complimentary movie merchandise, especially the high-quality cinema chosen for the event venue, as well as the live choral activities and egg videos. These results show that the activities of the Film Viewing Club have succeeded in attracting the attention of the audience. Due to the particularity of “La La Land” (2016) itself as a musical film, the demands on the film’s playing facilities are high, and it is obvious that the choice of cinema can attract people’s attention more. We also chose the best Dolby Panorama cinema in Guangzhou for this purpose.

Interest: In addition to the attraction of the posters, the high-quality selection of gifts and theaters around the film, as well as the chorus and egg videos, are also key factors to generate interest. Together, these factors stimulated respondents’ interest in the event. Among them, due to the artistry of “La La Land” (2016) itself, many artists have designed artistic posters around it. We use these posters to promote and present, which is obviously more interesting to everyone.

Desire: For respondents willing to participate in the activity, exquisite movie peripheral products, the best theater venues, rich interactive experience and reasonable prices are the main reasons for their participation in the activity. For those willing to pay for this event, the affordable price is of course the biggest reason why they pay without hesitation.

Action: Many respondents found the experience enjoyable, were happy with the merchandise, wanted to buy more movie merchandise, thought the Film Viewing Club event was a great way to see “La

La Land” (2016), and were willing to share their experiences on social media. These results reflect the success of Film Viewing Club activities in stimulating audience desire and promoting paid participation. More importantly, the exquisite movie accessories they finally got also gave them more consumption desire and a strong desire to share. In fact, we also received so much feedback from our fans on social media platforms that we even held a raffle for it.

Combined with in-depth interviews, Cinema manager and film marketing expert believe that Film Viewing Club activities not only help the early word-of-mouth spread of movies, but also enhance the theater’s own brand image and audience loyalty. They emphasized that through precise marketing and rich interactive experiences, such events can effectively boost first-weekend box office results and create long-term word-of-mouth effects. Unique positioning and comprehensive event planning are considered essential to the success of Film Viewing Club. A successful event must have a clear theme positioning, innovative interactive segment design and close cooperation with industry stakeholders. In addition, a professional executive team and quality service experience are also important guarantees for the success of the event. Looking forward to the future, the activities of Film Viewing Club will develop in a diversified, personalized and innovative direction, and cross-border cooperation with other industries and the combination of online and offline models will become a development trend.

From the perspective of the Film Viewing Club manager, the success of Film Viewing Club activities depends on their uniqueness, professionalism and effectiveness. In the preparation process, clear event positioning, industry resource cooperation, professional executive team and quality service experience are the keys to ensure the success of the event. The future development of Film Viewing Club will tend to be diversified, personalized and innovative, and cross-border cooperation and online and offline integration will become the development trend. However, in practice, the directors of Film Viewing Club are also faced with many challenges, such as resource acquisition, audience expansion and event management. Nevertheless, they are confident about the future and believe that through continuous innovation and improvement, the Film Viewing Club activities will become an important carrier and platform for the promotion of film culture.

For moviegoers, the unique social functions and irreplaceable moviegoing experience of Film Viewing Club events are a huge draw. Male moviegoers pay more attention to the interactivity of the event and the technical experience of the theater, while female moviegoers value the social atmosphere and cultural exchange. Both male and female moviegoers agree that Film Viewing Club activities provide an excellent platform to exchange movie experiences and emotions, making moviegoing no longer just a consumer behavior, but a cultural and emotional experience.

As for the future development of Film Viewing Club and how to promote films in a more long-term way, this study concludes that social media platforms such as Xiaohongshu should continue to be used to release high-quality propaganda posters and movie peripheral information, so as to attract the attention of target audiences. More interactive links can be added, such as meeting with the director and actors, movie-themed games, etc., so as to enhance the audience’s sense of participation and experience. It is suggested to work with more industry stakeholders such as film producers, distributors and cinemas to co-host more influential fan club events and offer more exclusive content and benefits. It should be ensured that event venues provide high-quality services and facilities, such as comfortable seats, quality audio and projection equipment, to enhance the overall movie-going experience of the audience. Diversified forms of events such as film premieres, industry forums, director interviews, star meet-and-greet sessions and art exhibitions can be explored to attract wider audience participation. The Internet and new media technologies can be used to effectively integrate online and offline activities through online live

broadcasting, virtual reality interaction and other means, expand the dissemination scope and participation of activities, and create a more interactive and immersive movie-watching experience. According to the needs and preferences of the audience, personalized event content and services are provided to enhance the audience's participation and satisfaction. Through the implementation of the above strategies, the Film Viewing Club activities can better meet the needs of the audience, thereby enhancing the market competitiveness and brand influence of the film, and maximizing the marketing communication effect.

Based on detailed data analysis and interview results, this study systematically analyzes the marketing communication effects and influencing factors of "La La Land"(2016) in Film Viewing Club activities. The research shows that: by optimizing publicity strategy, strengthening interactive experience, expanding partners, improving service quality, innovating activity forms, strengthening the combination of online and offline and personalized customized activities, Film Viewing Club activities will help to meet the needs of audiences, enhance the market competitiveness and brand influence of movies, and achieve better marketing communication effects. These strategies are not only suitable for "La La Land" (2016), but also applicable to the marketing communication practice of other films, and provide valuable reference information for film marketing.

8. Discussion

In Berlo's SMCR model, information sources are given a crucial role. They are both the source of information dissemination and the guardian of information quality. Through in-depth analysis and review of information content, these information sources ensure that the information delivered to the audience is both rich and high quality. As can be seen from the results of our questionnaire survey, those well-designed and well-planned posters successfully attracted the attention of a wide audience. This effect is consistent with the idea that information sources act as "gatekeepers" in the Berlo model. According to the part of communication theory, in order to safeguard the public interest, information disseminators need to have professional knowledge and judgment ability to ensure the accuracy and reliability of information. Therefore, from this perspective, propaganda posters are not only a visual marketing tool, but also an important means for information sources to adhere to the bottom line of quality in the communication process. By evaluating these posters, we can observe how they affect the public's reception of information and how the information is integrated into the cognitive structure of an individual or group. This finding has profound implications for understanding the dynamics of information transmission in modern societies. (Shi Chengcai, 2021)

In in-depth interviews, participants mentioned the importance of the visual appeal of posters in engaging audiences in Film Viewing Club activities. As a visual representation of the film, the poster can convey the theme and emotion of the film through elements such as color, image and text. A well-designed poster can not only capture the audience's attention, but also stimulate their interest and anticipation for the movie. In addition, posters can also leave a deep impression in the minds of the audience and enhance their memory and cognition of the film. Relevant studies also show that the quality of poster design has an important impact on the publicity and promotion of movies, and it can affect the audience's first impression and perception of movies. Therefore, poster design is a visual element that can not be ignored in film marketing, which enhances the publicity effect of the film through visual attraction and improves the audience's participation. (Yang Shuyuan, 2023)

Film is an art, but also the crystallization of technology and art. With the changes of The Times, it constantly absorbs and integrates the emerging artistic language. As a music-themed film, "La La Land"

(2016) cleverly incorporates musical elements into the poster design to create a romantic and elegant atmosphere. This design philosophy is in line with our findings that audiences show a strong interest in beautiful movie merchandise. This not only shows the artistry of film marketing in the promotion process, but also reflects the irreplaceable importance of film art in the entire industry. (Yang Jianing & Yang pengxin, 2021).

According to the description of AIDA model, the purchasing decision-making process of consumers can be divided into four stages: attention, interest, desire and action. In this study, we collected audience data through a questionnaire survey. The questionnaire consists of three parts: the first part asks the audience's interest in the activities of the Film Viewing Club; The second part examines their willingness to participate. According to the results of the questionnaire, most of the audience showed a high degree of interest in "La La Land" (2016) Film Viewing Club activities, and a considerable part of the audience expressed a strong willingness to participate in the activity and took action. These data are consistent with the description of the phases of interest and action in the AIDA model. (Abari Ijuo OGAH et al., 2022).

"La La Land" (2016), as a musical film, has won the love of global audiences for its unique plot and excellent musical and dance performances. In the questionnaire survey, audience satisfaction with participation in Film Viewing Club activities reflects the unique value of music movies in terms of emotional resonance and cultural experience (He Yiran, 2024).

Domestic research shows that Film Viewing Club is a new marketing strategy. It strengthens the sense of participation between the audience and the film through creative interactive activities and collective viewing experience, and brings the audience into a unique cultural experience. Through our questionnaire survey, it can be seen that the majority of audiences show a positive attitude towards the Film Viewing Club activities and are highly satisfied with them, which further proves the effectiveness of Film Viewing Club as a marketing strategy. (Jiang qianwen, 2022)

According to relevant international research, social media marketing (SMM) can not only enhance consumers' brand engagement, but also help improve their knowledge of the brand, which is an important factor affecting the effect of film marketing. In our questionnaire survey, we found that audiences have a strong willingness to obtain movie information through social media channels and share it. This result coincides with the research results of foreign scholars, and further confirms the important role of social media in film marketing. (Burhan Sadiq et al., 2022)

The results of the survey show that the movie peripheral products have a significant impact on the audience's participation in the movie-watching activities. According to the survey, many people are willing to join the activities of Film Viewing Club because of the movie merchandise they like. Movie peripheral products can enhance the audience's emotional input and enhance the audience's loyalty. It can be seen that the design of peripheral products closely related to the theme of the film can effectively enhance the brand identity and deepen the audience's emotional investment in the film. Therefore, the results of this study are consistent with the support of these literatures, emphasizing the important role of film peripheral products in film marketing. (Gong Rui, 2019)

Price plays an important role in audiences' willingness to participate in Film Viewing Club activities. In the theory of consumer behavior, price is one of the key factors that affect consumers' purchasing decisions. Reasonable prices can attract more audience to participate in the event, while unreasonable high prices may hinder the audience's willingness to participate. The results of the survey show that audiences are highly price sensitive and they want to enjoy a high-quality experience at a reasonable price. In addition, the price is also closely related to the audience's perception of the value of the event. Audiences are more willing to participate if they think the value of the event matches the price. Conversely, if the price is higher

than their expectation of the value of the activity, they may choose not to participate. Therefore, the price strategy is crucial in the Film Viewing Club activities, which needs to comprehensively consider the audience's spending power and the perception of the value of the activity, so as to formulate reasonable prices and attract more audience participation. (Zheng Yanlin, Ma shijing, Liu Shuang, 2014)

Social media has played a crucial role in film marketing. In in-depth interviews, participants mentioned the importance of social media platforms such as Weibo, wechat and Douyin in promoting "La La Land"(2016). These platforms are not only able to quickly spread information about films, but also to stimulate audience interest and engagement. Social media marketing strategies include Posting movie trailers, behind-the-scenes videos, and interviews with actors to capture the audience's attention. In addition, social media provides an interactive platform where viewers can share their views and experiences and participate in the discussion and promotion of the film. This interactivity can not only enhance the audience's sense of identity with the film, but also expand the influence of the film through word-of-mouth effect. Therefore, social media plays a crucial role in film marketing, which not only increases the visibility of the film, but also enhances the engagement and loyalty of the audience. (Ma jingyang, Ma xiaomei, 2014)

The type of film has a significant influence on the formulation of marketing strategy. Both the survey results and in-depth interviews show that different types of films require different marketing strategies. For example, action and science fiction films may need to rely more on visual effects and special effects to engage the audience, while romance and drama films may focus more on emotional resonance and storytelling. This type difference requires marketers to take into account the specific attributes of the film and the preferences of the target audience when developing marketing strategies. Relevant studies also show that film types are important factors affecting audience expectations and perceptions, and marketing strategies need to be adjusted according to film types to meet the needs and expectations of different types of audiences. Therefore, the film type is the key factor that must be considered in the formulation of film marketing strategy, which directly affects the way of transmitting marketing information and the audience's acceptance. (Dejana Nikolic et al., 2023)

The importance of electronic word of mouth (eWOM) in film promotion cannot be ignored. The findings support this view, showing that positive word-of-mouth can significantly boost a film's market performance. In in-depth interviews, participants also mentioned the importance of audience feedback and recommendations to attract more people to participate in Film Viewing Club activities. E-word of mouth provides potential audiences with first-hand information about a movie in the form of online reviews, ratings and discussions, which can have a significant impact on their movie-watching decisions. In addition, electronic word of mouth can spread quickly and reach a wider audience, thus expanding the influence of the film. Therefore, electronic word-of-mouth plays a crucial role in the promotion of movies, which can not only affect the audience's decision-making, but also improve the market performance of movies through word-of-mouth effect. (Chen jia et al., 2023)

Through multi-dimensional analysis, this study explores how the marketing strategy of "La La Land" (2016) can effectively attract audiences and enhance their engagement and satisfaction. Combining Berlo's SMCR model and AIDA model, the study reveals the importance of factors such as well-designed posters, social media marketing, film spin-offs, reasonable pricing strategies, and electronic word-of-mouth in film marketing. The visual appeal of the poster and the unique value of the film art not only stimulate the audience's interest and expectation, but also deepen their emotional investment in the film and brand loyalty. The use of social media platforms has rapidly spread the movie information and enhanced the audience's participation and loyalty. In addition, the movie derivative products and reasonable pricing strategies have significantly improved the audience's emotional engagement and satisfaction. These findings

not only provide empirical support for the theoretical development of film marketing, but also provide experience reference for practitioners in practice. They suggest that the design of a film marketing strategy needs to take into account the quality of the information source, the attractiveness of the visual elements, the influence of social media, the emotional value of the derivative products, and the rationality of the price strategy. Looking to the future, the conclusions of this study can guide further exploration of the effectiveness of marketing strategies for different genres of films to gain a deeper understanding of the needs of different audience groups. With the acceleration of globalization, cross-cultural differences and commonalities play an increasingly prominent role in film marketing strategies, which deserves the attention and research of the industry and academia. Through continuous research and innovative practices, film marketing will continue to play a key role in information dissemination and cultural promotion as an important tool for promoting cultural diversity and the prosperity of the global film industry.

9. Recommendation

In future researchers, relatively new films can be selected as research objects to explore the differences in marketing and promotion strategies of different types of films and their effects.

Future researchers can further explore the universality of film marketing strategies and study whether there are significant differences in marketing effects between different types and films with different popularity.

Future researchers can compare the marketing strategies of Chinese local films with those of other countries or regions to analyze the influence of cultural background on the marketing effect of films.

Future researchers can further explore the evolution of Film Viewing Club and its application in different movie types and target audience groups, and study its specific impact on movie box office and audience loyalty.

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MEDIA USAGE BEHAVIOR OF ELDERLY IN SHANGHAI

พฤติกรรมการใช้สื่อของผู้สูงอายุในมณฑลเซี่ยงไฮ้

Li Yan and Kanokrat Yossakrai

หลี่ เหยียน และ กนกรัตน์ ยศไกร

ABSTRACT

The objectives of this research were: (1) to study the situation of new media usage behaviour of Elderly in Shanghai Province; (2) to study demographic data, media selection, use and gratification; (3) to study the opinion of elderly in Shanghai province regarding new media usage to their way of life; and (4) to propose the suggestion for developing new media for elderly in Shanghai province.

The research methodology was quantitative research, Population was Elderly people in Shanghai, Sample size was 405 by Taro Yamane, sending questionnaire by online and select only Elderly, Data analysis Frequency, Percentage, means, Standard deviation. (SD)

The research findings were found that: (1) The present situation of new media in the Elderly lifestyle in Shanghai; New media plays an increasingly important role in the life of the Elderly in Shanghai province. Through smart devices, the Elderly can keep in touch with their families, get information and study online. This shows that the acceptance of new media by the Elderly is gradually increasing; (2) population data, media selection, use and satisfaction; The media choice of the Elderly shows that they prefer to use applications that are easy to operate and can meet daily needs, such as wechat and health management applications. The new media has brought the improvement of the quality of life and more convenient interpersonal communication for the Elderly. Through new media, the Elderly can get entertainment, leisure and remote health management; (3) views of Shanghai's Elderly population on the influence of new media, The Elderly generally believe that the new media has a positive impact on their lifestyle, improving the quality of life and social participation, but there are also concerns about information overload and network security; and (4) suggestions on developing new media for Elderly lifestyle, According to the current situation and demand of new media for the Elderly, it is suggested to develop new media applications that are more in line with the needs of the Elderly, such as simplifying the operation interface, providing health management and social functions. At the same time, provide new media training for the elderly, increase their media literacy and help them make better use of new media.

Keywords: Media Usage, Behavior, Elderly

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาสถานการณ์พฤติกรรมการใช้สื่อใหม่ของผู้สูงอายุในมณฑล เซี่ยงไฮ้ (2) เพื่อศึกษาข้อมูลประชากร การเลือกสื่อ การใช้และความพึงพอใจ (3) เพื่อศึกษาความคิดเห็นของผู้สูงอายุในมณฑลเซี่ยงไฮ้เกี่ยวกับการใช้สื่อใหม่ต่อวิถีชีวิตของพวกเขา และ (4) เพื่อเสนอข้อเสนอแนะในการพัฒนาสื่อใหม่สำหรับผู้สูงอายุในมณฑลเซี่ยงไฮ้

การวิจัยนี้เป็นการวิจัยเชิงปริมาณ ประชากร เป็นผู้สูงอายุในเซี่ยงไฮ้ ขนาดตัวอย่าง 405 คน โดย ทาโร ยามาเน่ ส่งแบบสอบถามทางระบบออนไลน์ และเลือกเฉพาะผู้สูงอายุ ความถี่ในการวิเคราะห์ข้อมูล ร้อยละ ค่าเฉลี่ย ส่วนเบี่ยงเบนมาตรฐาน

ผลการวิจัยพบว่า (1) สถานการณ์ปัจจุบันของสื่อใหม่ในวิถีชีวิตผู้สูงอายุในมณฑลเซี่ยงไฮ้ สื่อใหม่เข้ามามีบทบาทสำคัญมากขึ้นในชีวิตของผู้สูงอายุในมณฑลเซี่ยงไฮ้ ผู้สูงอายุสามารถติดต่อกับครอบครัว รับข้อมูล และเรียนออนไลน์ผ่าน

อุปกรณ์อัจฉริยะ แสดงให้เห็นว่าผู้สูงอายุยอมรับสื่อใหม่ๆ มากขึ้นเรื่อย ๆ (2) ข้อมูลประชากร การเลือกสื่อ การใช้ และความพึงพอใจ ตัวเลือกสื่อของผู้สูงอายุแสดงให้เห็นว่าพวกเขาต้องการใช้แอปพลิเคชันที่ใช้งานง่าย และสามารถตอบสนองความต้องการรายวัน เช่น วิชิต และแอปพลิเคชันการจัดการด้านสุขภาพ สื่อรูปแบบใหม่ได้นำมาซึ่งการพัฒนาคุณภาพชีวิตและการสื่อสารระหว่างบุคคลที่สะดวกสบายยิ่งขึ้นสำหรับผู้สูงอายุ ผู้สูงอายุสามารถรับความบันเทิง การพักผ่อน และการจัดการสุขภาพทางไกลผ่านสื่อใหม่ (3) มุมมองของประชากรผู้สูงอายุในมณฑลเซี่ยงไฮ้เกี่ยวกับอิทธิพลของสื่อใหม่ ผู้สูงอายุโดยทั่วไปเชื่อว่าสื่อใหม่มีผลกระทบต่อไลฟ์สไตล์ของพวกเขา การปรับปรุงคุณภาพชีวิตและการมีส่วนร่วมทางสังคม แต่ยังมีข้อกังวลเกี่ยวกับข้อมูลที่มากเกินไปและเครือข่ายความปลอดภัยและ (4) ข้อเสนอแนะในการพัฒนาสื่อใหม่เพื่อไลฟ์สไตล์ผู้สูงอายุ จากสถานการณ์ปัจจุบันและความต้องการสื่อใหม่สำหรับผู้สูงอายุ แนะนำให้พัฒนาแอปพลิเคชันสื่อใหม่ให้สอดคล้องกับความต้องการของผู้สูงอายุมากขึ้น เช่น ลดความซับซ้อน ส่วนต่อประสานการดำเนินงานที่ให้การจัดการสุขภาพและหน้าที่ทางสังคมในเวลาเดียวกันให้การฝึกอบรมสื่อใหม่สำหรับผู้สูงอายุ เพิ่มพูนความรู้ด้านสื่อ และช่วยให้พวกเขาใช้สื่อใหม่ได้ดีขึ้น

คำสำคัญ: การใช้สื่อ พหุติกรรม ผู้สูงอายุ

1. Introduction

Study on the influence of new media on the lifestyle of the Elderly: a case study of Shanghai. The research results will provide information about the use of new media by the Elderly in Shanghai, and provide suggestions for further research on how the Elderly in Shanghai can better integrate into the new media era. Due to the embedding of new media in urban life, the lifestyle changes of the Elderly in Shanghai have been affected. This paper hopes to analyze and describe the state of this transformation, and show the formation of a new lifestyle, which has produced some different properties and contents. Focusing on this core issue, this paper aims to explore the following related issues: First, to what extent do the Elderly in Shanghai accept and adopt new media, which leads to the new media being embedded in their daily lives more or less? Second, what role does the new media play in the life of the Elderly in Shanghai? Is there any difference compared with traditional media? Third, what impact does the new media have on the lifestyle of the Elderly, such as family life, leisure life and social adaptation? Positive or negative? Fourth, how to define the nature of lifestyle changes of the Elderly.

2. Research Questions

1. What is the situation of new media usage behavior of Elderly in Shanghai province?
2. What is the demographic data, media selection, use and gratification?
3. What is the opinion of Elderly in Shanghai province regarding new media usage behavior to their way of life?
4. What is the suggestion for developing new media for Elderly way of life in Shanghai province?

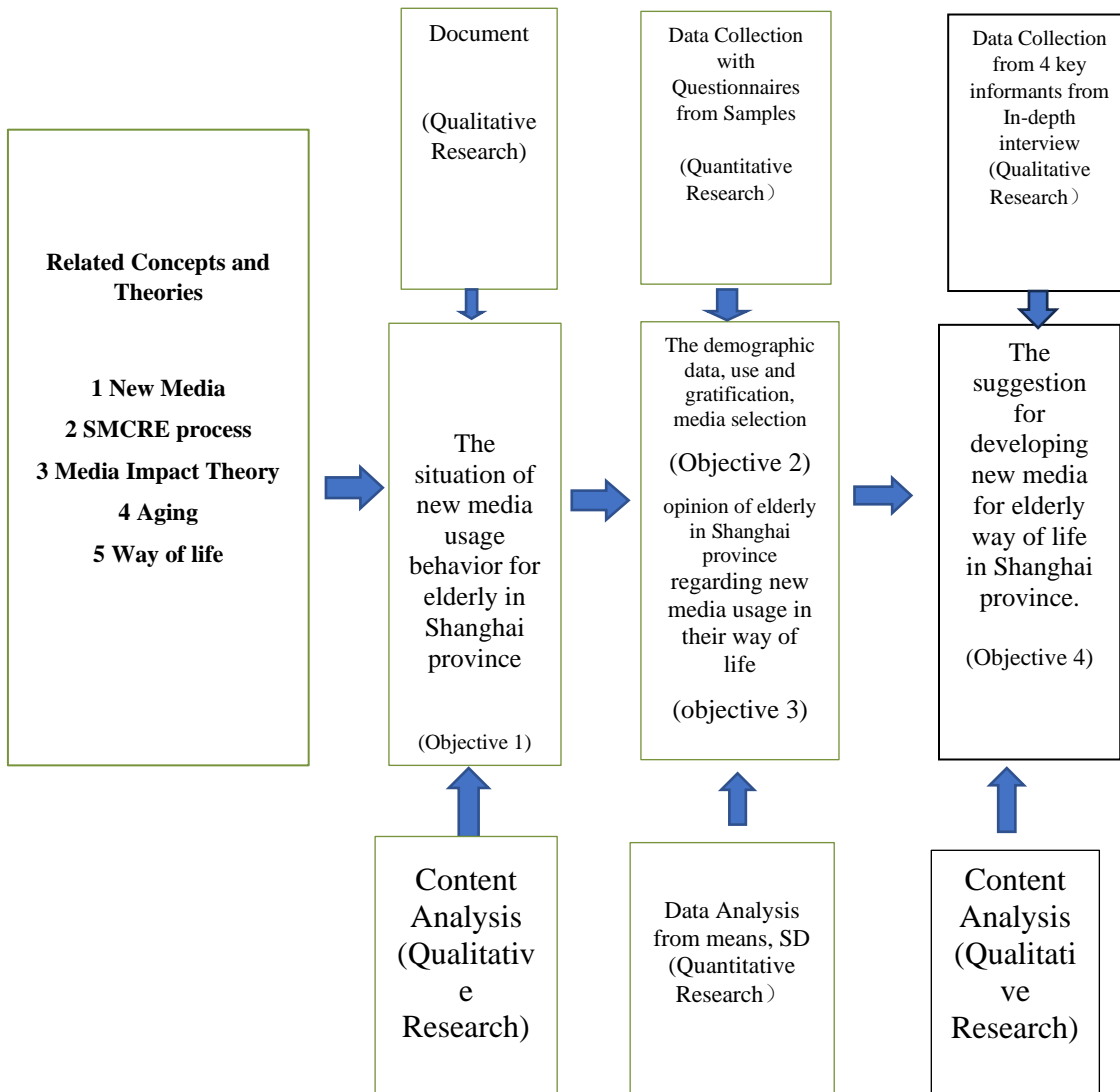
3. Research Objectives

1. To study the situation of new media usage behavior of Elderly in Shanghai province
2. To study demographic data, media selection, use and gratification
3. To study the opinion of elderly in Shanghai province regarding new media usage to their way of life.
4. To propose the suggestion for developing new media for elderly in Shanghai province.

4. Literature Review

- 1 New Media
- 2 SMCRE process
- 3 Media Impact Theory
- 4 Aging
- 5 Way of life

5. Conceptual Framework



6. Research Methodology

The research objectives were: (1) To study the situation of new media for Elderly way of life in Shanghai province , (2) To study The relationship between demographic data, use and gratification, media selection and opinion of Elderly in Shanghai province regarding impact of new media to their way of life.(3), To study The impact of new media for Elderly way of life in Shanghai province and (4) To study The suggestion for developing new media for Elderly way of life in Shanghai province. The research was mixed

methodology design which were comprised of quantitative and qualitative research. There were three processes of research which were research proposal preparation, research procedures, and research report. The research procedures consisted of three steps; (1) Determining the situation of new media for Elderly way of life in Shanghai province.; (2) Exploring the relationship between demographic data, use and gratification, media selection and opinion of Elderly in Shanghai province regarding impact of new media to their way of life; (3) Determine the impact of new media for Elderly way of life in Shanghai province.; (4) Propose the suggestion for developing new media for Elderly way of life in Shanghai province.

1. Population and Sample

Population: Elderly people in Shanghai

Sample size is 405 (Taro Yamane table, 0.05)

2. Scope of Research

Scope of Area: Shanghai Province

3. Research Instruments

Questionnaire

In-Dept interview

1. Data Collection

Sending questionnaire by online and select only Elderly from...years old to answer it. Determine the duration to return back. Researcher check the complete answer all or the questionnaire which return back and select only the complete one.

2. Data Analysis

Statistic: Frequency, Percentage, means, Standard deviation (SD)

7. Conclusion

Conclusion by researcher—description. Based on the above analysis, the elderly show certain regularity and demand characteristics when using new media. They are eager to establish contact and interaction with others through the media, and take a more positive attitude towards the application of new media technology in social, health and psychological support. At the same time, they are also concerned about the impact of new media on personal safety and privacy, as well as the potential in economic opportunities.

In view of the above findings, it is suggested that relevant departments and media platforms should fully consider the needs and characteristics of the elderly when designing and promoting new media products and services, optimize user experience and functional design, and improve the acceptance and utilization rate of new media technologies for the elderly. At the same time, we should also pay attention to the safety and privacy of the elderly, and strengthen technical support and supervision measures to ensure that the elderly can protect their own safety and rights while enjoying the convenience and fun brought by new media.

Description from edited From Table 4.1 it was summarized that A total of 405 valid questionnaires were collected, covering the elderly with different gender, age, education level and occupation. The age distribution of the respondents is relatively uniform, ranging from 50 to 80 years old. The education level is mainly in primary school and junior high school, and retirees account for a large proportion in the occupational distribution.

it was summarized that it was summarized that Frequency and duration of use: Most elderly people use the most frequently used media 2-3 times a week and spend 1-2 hours on these media every day. This shows that the use of media by the elderly has certain regularity and the use time is moderate. Time of use: The most common media time for the elderly in daily life is after waking up, waiting time for traffic, lunch break and bedtime. These periods are usually when the elderly are free and easy to get in touch with the media

it was summarized that Old people's evaluation of new media technology is relatively neutral, in which the importance of online technology to the daily life of the elderly is relatively low, while the role of new media in promoting social contact and communication with family and friends and the wider community is relatively high. This shows that the elderly have a positive attitude towards the application of new media technology in social life.

The old people's evaluation of the impact of new media technology in many dimensions is scattered, among which the evaluation of promoting health awareness, telemedicine and mental health support for the elderly is relatively high. This shows that the elderly believe that new media technology has a certain positive role in these aspects.

Conclusion by researcher

New media technology promotes the social adaptability of the elderly and improves their quality of life. The integration of the elderly into society through digital technology has enhanced social interaction, self-identity, mental health and happiness.

Although there are potential negative effects such as technical dependence and fear, the elderly generally have a high degree of adaptation and acceptance of new media, showing a positive aging attitude and a trend of growing up against the wind.

8. Discussion

Based on the research objectives, the discussion will be presented as follows:-

The present situation of new media in the Elderly lifestyle in Shanghai; New media plays an increasingly important role in the life of the Elderly in Shanghai province. Through smart devices, the Elderly can keep in touch with their families, get information and study online. This shows that the acceptance of new media by the Elderly is gradually increasing. From the perspective of SMCR theory, the new media (source) has transmitted abundant information through the Internet platform (channel), and the Elderly (recipients) have met their needs through the new media. At the same time, the cultivation theory also points out that long-term contact with new media can shape the old people's view of the real world, thus positively affecting their lifestyle.

Population data, media selection, use and satisfaction; The media choice of the Elderly shows that they prefer to use applications that are easy to operate and can meet daily needs, such as WeChat and health management applications. The new media has brought the improvement of the quality of life and more convenient interpersonal communication for the Elderly. Through new media, the Elderly can get entertainment, leisure and remote health management, which reflects the view of SMCR theory that recipients receive information according to their own needs. Cultivation theory further shows that the use of new media by the Elderly may affect their views and choices on lifestyle.

Views of Shanghai's Elderly population on the influence of new media;

The Elderly generally believe that the new media has a positive impact on their lifestyle, improving the quality of life and social participation, but there are also concerns about information overload

and network security. This view embodies the view that the media affects the individual's perception of reality in the cultivation theory. Old people's positive evaluation of new media encourages them to continue to use and explore new media, which reflects the receiver's positive acceptance and feedback of information in SMCR model.

To sum up, through the analysis of the use of new media in the Elderly, we can see that the influence of new media on the lifestyle of the Elderly is multifaceted, including both positive aspects and challenges. In view of these findings, we put forward suggestions on developing new media, aiming at better meeting the needs of the Elderly and promoting their quality of life.

9. Recommendation

Recommendation for Policies Formulation

1 specifically for the Elderly; The government and relevant institutions should formulate new media usage policies specifically for the Elderly, including improving the accessibility and usability of new media content, and ensuring that the new media platform is friendly to the Elderly and the content is healthy and easy to understand. Policies should also include digital education for the Elderly to help them improve their ability to use new media and their awareness of network security.

2 Strengthen the supervision of the use of new media for the Elderly; Strengthen the supervision of new media content, especially for the content that the Elderly are easy to contact, and prevent the spread of false information and fraudulent information.

3 By formulating corresponding policies and measures, the safety and trust of the Elderly in using new media will be improved.

Recommendation for Practical Application

1 Encourage community and family members to support the Elderly to use new media through policies, including providing technical support, solving problems in use and encourage the Elderly to actively participate in new media activities, thus reducing their sense of isolation and improving their quality of life.

2 Suggestions and analysis on practical application Developing new media applications and services suitable for the Elderly; New media developers should consider the special needs of the Elderly and develop applications and services that are more in line with their operating habits and content preferences. This includes simplifying the operation interface, providing voice recognition function and developing special contents for health, education and entertainment.

3. Organize new media skills training courses: Community centers, educational institutions and non-governmental organizations can jointly organize new media skills training courses for the Elderly to help them improve their skills in using new media and ensure that they can make better use of new media resources.

4. Establishing a new media support network for the Elderly; By establishing a support network, such as setting up a new media help hotline, online technical support and face-to-face counseling service, we can solve the problems encountered by the Elderly in the process of using new media and improve their experience and satisfaction. Suggestions and analysis on further research

Recommendation for Further Research

Create topic of next research

Further study the influence of new media on the mental health, social activities and quality of life of the Elderly, especially to explore how new media can help the Elderly reduce their sense of isolation, enhance social interaction and improve their psychological state.

Evaluate the effectiveness of new media training and support services;

Evaluate the existing new media training courses and support services to determine which methods are the most effective and how to improve these services to better meet the needs of the Elderly.

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THE NARRATIVE OF PUBLIC RELATIONS FOR SECURITY ELECTRIC USAGE'S
IMAGE PROMOTION THROUGH SHORT VIDEO: CASE OF ELECTRIC GENERATION
AUTHORITY OF THAILAND (EGAT)

เรื่องเล่าประชาสัมพันธ์ภาพลักษณ์การใช้ไฟฟ้าเพื่อความมั่นคงผ่านวิดีโอขนาดสั้น:
กรณีการไฟฟ้าฝ่ายผลิตแห่งประเทศไทย (กฟผ.)

Li Anqi, Kanokrat Yossakrai and Nutch Patananukit

หลี่ อานฉี กนกรัตน์ ยศไกร และ ณัชชา พัฒนະนุกิจ

ABSTRACT

The objectives of this research were: (1) to study the context of Electric Generating Authority of Thailand (EGAT); and (2) to analyse the narrative themes of electricity security of Electric Generating Authority of Thailand (EGAT) short video.

The research methodology was qualitative research with case study. The case study is short video in terms of public relations for security electric usage's image promotion of electric generation authority of Thailand (EGAT). Narrative theory conveys the content analysis. The reason why to study this short video to analyse is 1) there were the conflict between EGAT and community nearby lignite power plant such as Ma Mau, Lamphang. Therefore; Thai people perception to coal power plant is negative attitude. However, EGAT need energy form coal for high production than others. 2) The short video created with comedy video which has been popular among five years in Thai society.

The research findings were found that: (1) the context of EGAT: one of EGAT mission is to produce electricity for security electricity. However, coal is suitable to be reserve source to produce energy instead of natural gas, almost Thai people do not accept coal. Because there was problem from coal (acid raining) electricity factory of EGAT at Lamphang. It is negative image of EGAT from the past until now. EGAT try to use coal many times over decade, but it was not successful from people resistant. In the 2023; and (2) EGAT use PR strategy to sending message in short video of "security electricity usage" for telling people that we need to energy reservations but alternative electricity production from natural such as water, sunlight and wind was not enough, different form coal. EGAT presents the real story that coal is dirty and we should spend money to import. However, there is the process to clean coal. For coal resistant, the tone of PR short video is nearly comedy and simply presentation with characters of local boss and secretary, themes are clearly that to present how to find the suitable sources for electricity reservation for security electricity. Moreover, there was present EGAT role to do about electricity security. However, EGAT is not use propaganda for coal selection by present the real things of dirty coal and spend money for import it. It means that EGAT present many views of data for electricity reservation for people decision.

Keywords: Narrative, Public Relations, Short Video, EGAT

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์ (1) เพื่อศึกษาบริบทของการไฟฟ้าฝ่ายผลิตแห่งประเทศไทย และ (2) เพื่อวิเคราะห์สาระสำคัญของการเล่าเรื่องในวิดีโอสั้นเรื่องความมั่นคงไฟฟ้าของการไฟฟ้าฝ่ายผลิต

การวิจัยนี้เป็นการวิจัยเชิงคุณภาพด้วยการศึกษกรณีศึกษา กรณีศึกษาในที่นี้คือ วิดีโอสั้นที่เป็นของงานประชาสัมพันธ์เพื่อสร้างภาพลักษณ์ด้านการใช้ไฟฟ้าอย่างมั่นคงของการไฟฟ้าฝ่ายผลิต แห่งประเทศไทย ใช้ทฤษฎีการเล่าเรื่อง

นำไปสู่การวิเคราะห์เนื้อหา เหตุผลที่เลือกศึกษาวิดีโอสั้นนี้ เพื่อวิเคราะห์ 1) เคยมีความขัดแย้งระหว่างการไฟฟ้าฝ่ายผลิตฯ ชุมชนใกล้โรงไฟฟ้าลิกไนท์ ได้แก่ แม่เมาะ, ลำปาง และกระบี่ ดังนั้นการรับรู้ของคนไทยส่วนใหญ่ต่อโรงผลิตไฟฟ้าถ่านหินเป็นทัศนคติด้านลบ อย่างไรก็ตาม กฟผ. ต้องการพลังงานจากถ่านหินเพราะให้ผลผลิตสูงกว่าแหล่งพลังงานอื่น 2) วิดีโอสั้นนี้สร้างเป็นวิดีโอแนวตลกซึ่งกำลังเป็นที่นิยมในสังคมไทยตลอดห้าปีที่ผ่านมา

ผลการวิจัย พบว่า (1) บริบทของ กฟผ.:หนึ่งในภารกิจของ กฟผ.คือการผลิตพลังงานเพื่อความมั่นคงของไฟฟ้า อย่างไรก็ตาม ถ่านหินมีความเหมาะสมที่เป็นแหล่งพลังงานสำรองแทนแก๊สธรรมชาติ แต่คนไทยส่วนใหญ่ยังไม่ยอมรับถ่านหินเพราะเกิดปัญหาจากฝนกรดที่โรงไฟฟ้า กฟผ. จังหวัดลำปาง กฟผ.พยายามจะใช้ถ่านหินหลายครั้งในช่วงสิบปีที่ผ่านมา แต่ไม่ประสบผลสำเร็จเนื่องจากการต่อต้านของประชาชน ในปี 2566 และ (2) กฟผ.ใช้กลยุทธ์การประชาสัมพันธ์ส่งข่าวสารผ่านวิดีโอสั้นเรื่องการใช้ไฟฟ้าอย่างมั่นคง เพื่อจะบอกประชาชนว่าเราต้องการสำรองพลังงานแต่แหล่งผลิตไฟฟ้าทางเลือกจากธรรมชาติ เช่น น้ำ แสงอาทิตย์ และลม ไม่เพียงพอ ต่างกับถ่านหิน กฟผ.นำเสนอเรื่องราวที่เป็นจริงว่า ถ่านหินสกปรกและต้องจ่ายเงินเพื่อการนำเข้า อย่างไรก็ตาม มีกระบวนการของการทำความสะอาดถ่านหิน สำหรับการต่อต้านถ่านหิน โทนของวิดีโอสั้นเพื่อการประชาสัมพันธ์ค่อนข้างตลกและนำเสนอเรียบง่าย ด้วยตัวละครที่เป็นเจ้านายและเลขานุการในโรงงานผลิตไฟฟ้าท้องถิ่น ชิมมีความชัดเจนในการนำเสนอว่าจะหากแหล่งผลิตไฟฟ้าสำรองที่เหมาะสมเพื่อความมั่นคงของไฟฟ้า มากไปกว่านั้นมีการนำเสนอบทบาทของกฟผ. ในการทำให้เกิดความมั่นคงของพลังงานไฟฟ้า อย่างไรก็ตาม กฟผ.ไม่ใช้การโฆษณาชวนเชื่อในโดยการเสนอสิ่งที่เป็นความจริงของถ่านหินสกปรกและการต้องจ่ายเงินเพื่อการนำเข้าถ่านหิน นั่นหมายถึง กฟผ.เสนอข้อมูลที่หลากหลายในการสำรองไฟฟ้าเพื่อให้ประชาชนตัดสินใจ

คำสำคัญ: การเล่าเรื่อง การประชาสัมพันธ์ วิดีโอขนาดสั้น การไฟฟ้าฝ่ายผลิต

1. Introduction

In recent years, Thai Public relations has frequently appeared on the award podium of the international public relations industry, which also means that the creative level of Thai Public relations is among the best in the world. It is no wonder that Thai Public relations has become an example of public relations in the world. In fact, Thailand's Public relations started relatively late, and officially began in the 1980s and 1990s. At that time, influenced by the colonial expansion of western countries, some advanced industries and concepts also flooded into Thailand. Since then, Thailand has been unanimously recognized by the public relations industry with its creative public relations text and excellent shooting and production skills, and has also been extremely popular and loved by the majority of audiences. "Thai Public relations" has become an excellent advertisement A synonym for creative public relations. However, while Thai Public relations is popular in the world, it is also full of online social platforms in China. It has appeared on the hot search list of short videos for many times. Internet users have overwhelmingly praised it, and even regarded Thai short video public relations as a spiritual pastime and enjoyment in their spare time. As a form of expression and dissemination of cultural values, public service public relations aim to promote the progress of social and spiritual civilization. It symbolizes the development level of a nation's material and spiritual culture, and is also a sign to measure the maturity of the national public relations. Thailand's public service with public relations has long been rid of the way of preaching. It is more in the way of short video, through a moving or humorous story, directly hit the audience's heart, and won laughter and mixed feelings. From the perspective of narratology, this paper analyzes the short video public service ads in Thailand, aiming to sort out how successful public service ads tell stories, that is, reveal what narrative themes, subjects and techniques they use to construct narrative content, and carry the ideas they want to convey to have an impact on the audience, excavate the advantages and disadvantages of Thai public service with public relations narrative, and make it able to meet the needs of the audience Giving full play to the social

education function of short video public service public relations has great inspiration and directive practical guidance.

2. Research Questions

1. What is the context of Thai short video of Electric Generating Authority of Thailand (EGAT) public relations?
2. What is the narrative themes of electricity security o of Electric Generating Authority of Thailand (EGAT) short video?

3. Objectives

1. To determine the context of Thai short video of Electric Generating Authority of Thailand (EGAT)
2. To examine the narrative themes of electricity security o of Electric Generating Authority of Thailand (EGAT) short video.

4. Literature Review

1. Narration

Concepts of Keyword 1 Narration

Definition: "Narration" is a common social activity of human beings

Historical Development : The emergence of narrative theory can be traced back to Aristotle's work Poetics. Since the beginning of the 20th century, narratology has emerged as the times require. Myths, folktales, novels, literary works, etc., which are carried by language and words, have always been the most important source of text for narratology research. Compared with the domestic research, the research on narratology in foreign countries started earlier and developed more mature and rapidly. The subject of "narratology" was put forward by the famous French structuralist semiotics Todorov in 1969.

2. Public relations

Public relations (PR) is the set of techniques and strategies related to managing how information about an individual or company is disseminated to the public, and especially the media. The objective of PR maintains organization brand image, and put a positive viewpoint or less negative viewpoint of the organization. The role of PR usually relates to journalist and other with press release, and news conference. PR divide to internal PR and external PR. Internal PR role is to intimacy the members of organization together and building loyalty with the organization. External PR is create and keep on brand image of the organization.

3.Short Video

Concepts of Short Video : Inform the general public of something

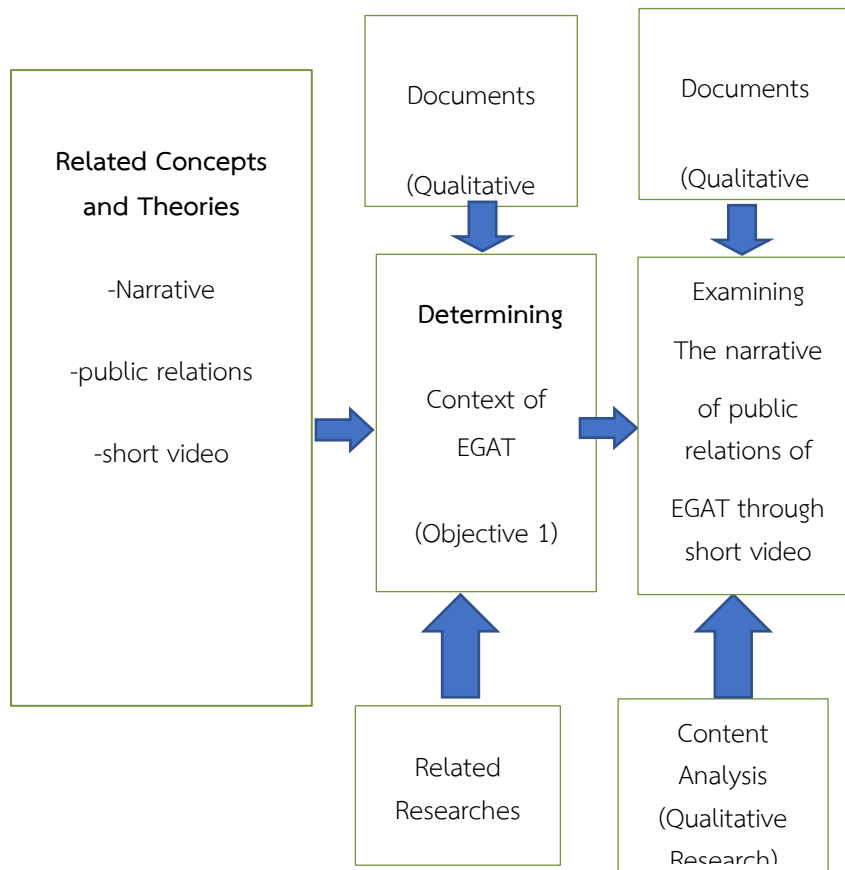
Definitions of Short Video : As the name implies, it is to advertise something to the public. In terms of its meaning, Public relations can be divided into broad sense and narrow sense.

4. Concepts of Keyword 4 Short video : A short film

Definitions: It refers to films that can spread "from a few minutes to 60 minutes" through the Internet new media platform, and are suitable for viewing in mobile and short leisure states. The short videos ("quasi" films) with complete story lines, such as "micro (ultra-short) hours" (a few minutes to 60 minutes), "micro (ultra-short) weekly production (7-15 days or several weeks)" and "micro (ultra-small) scale

investment (thousands to thousands of yuan per film)", are humorous and funny Themes such as fashion trends, public welfare education and business customization can be written separately or in series.

5. Conceptual Framework



6. Research Methodology

The research objectives were: (1) To determine the context of Thai short video of Electric Generating Authority of Thailand (EGAT) and (2) To examine narrative themes of Thai short video. The research procedures consisted of three steps; (1) Determining context of Electric Generating Authority of Thailand (EGAT) (2) To Examine the narrative themes of electricity security o of Electric Generating Authority of Thailand (EGAT) short video

1. Scope of Research
 - Narrative
 - Public relations
 - EGAT
 - Short video
2. Research Instrument
 - Documents
3. Data Collection
 - Document collective form
4. Data Analysis

Content analysis with typology method

7. Conclusion

The research procedures consisted of two steps; (1) Studying context of EGAT: It was qualitative research. The researcher has studied related literatures about the concept, principles, and theories, related research on EGAT history. Data collection was performed by the researcher. The collected data was analysed by Content Analysis; step (2) Examining the narrative themes of electricity security of Electric Generating Authority of Thailand (EGAT) short video. It was a qualitative research. The researcher used the concept of narrative, public relations, short video production from step (1) to prepare an instrument of narrative analysis (2) study from short video of electricity usage for security.

From the research objectives, major findings were revealed as follows: -

Result of Objective 1

The context of EGAT: The role of EGAT has to produce electricity for Thai people usage. The organization has both produced electricity by itself and import it from other organization in Thailand and other countries. There was the negative image of acid raining from coal production at Mae Moh, Lumpang province. After that time, there are many resistant from almost Thai people if EGAT mention coal for producing energy. By the year 2023, EGAT create short video by using PR strategies for presenting coal is significant source for electricity reservation instead of natural gas. The strategy of PR is to present the real thing and clearly information both EGAT role or mission and information of sources of energy.

Result of Objective 2

To analyse the narrative of the short video. Researcher find that it present in simple and comedy style to represent the local electricity production factory to EGAT. Plot is presented what the situation of electricity in Thailand nowadays and how to reserve energy from other energy sources instead of natural gas. Finally, coal presentation is real situation as dirty and import but can solve the problem. Theme is how to find the suitable source of electricity production. Characters are boss and secretary. Point of view is first-person's narrator (boss and secretary). Elements of Point of view comprises of sound, text, graphic picture and video picture. Symbol is the man who ride the bicycle which the meaning of the energy sources which produce energy.

8. Discussion

Based on the research objectives, the discussion will be presented as follows:-

1 (Major Findings of Objective 1) There were long history of EGAT to produce electricity. However there are negative image from using coal at Lumpang province.

2 (Major Findings of Objective 2) The major findings were revealed as It may be successful to building up awareness to coal usage of EGAT. Because it use PR strategy through short video presentation. PR strategy has to present all view of data for people decision which different from advertising which select only good side. This research finding was in accordance with the theories of Kanokpun Wibunyasarin. (2022) about "story telling" or "narrative" which comprises of many components such as plot, theme, character, conflict, point of view, and symbol. Also agree with Chairat Chareonsinolan, the symbol of the presentation emphasize of meaning and Mythology. Man riding bicycle is the symbol which mean the sources which produce electricity. It is the denotation. Mythology of this short video is related to Thai culture which accept the coal if EGAT show that it is the best choice for future and Thai people usually forget the past if it is not intimacy with, he or she. Researcher agree with research of Naret Bualuay (2019) study "The ideological

communication through narration in advertisement: a case study of Electricity Generating Authority of Thailand.” which was found that 1) various plots of advertisement to create the positive attitude for the audiences 2) regarding the conflict with the public image to intention to create positive relationship 3) well-known characters as producers and characters as consumers 4) the theme emphasis on the ideal society in order to create positive attitudes toward the organization for audiences 5) regarding setting, there are several scenes such as the environment, and the way of living, etc. 6) there are both verbal (speech, discourse. etc.) and nonverbal language (gesture, picture, soundtrack, etc. and 7) regarding points of view, there are narrations through manufacturer representatives and consumer representatives. The ideological communication through narration in advertisement of EGAT are political, economic and social ideology. However, the research of Naret Bualuay, it was found that study form many advertisement of EGAT which was different from this study which study only one issue of electricity security of EGAT. The issue has latent meaning of coal resistant of Thai people. Therefore, the study use both PR concept and narration for the conflict issue.

9. Recommendation

You may provide itemized recommendations based on your research findings in three aspects:

1 Recommendation for Policies Formulation

Researcher suggest EGAT to use PR Strategy to the next short video presentation for conflict issues

2 Recommendation for Practical Application

EGAT should to evaluation the perception of audience about the coal reservation for electricity security. Moreover, EGAT should to do short video continually.

3 Recommendation for Further Research

Study narrative from short video from other conflict organization and people.

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COMPARATION OF COLORING IN “COCA COLA” VIDEO ADVERTISING

การเปรียบเทียบการใช้สีในวิดีโอโฆษณาของน้ำอัดลมยี่ห้อโคคา-โคลา

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ABSTRACT

The objective of this research was to study the coloring in Coca-Cola video advertising in 3 respects; brand image, consumer's emotional response and purchase intention in comparison between the advertisements.

The research methodology was quantitative research, Comparative study of two Coca-Cola advertisements; the 2008 Beijing Olympic, and the 2023 Christmas was applied with focusing on the elements of tone and shade regarding the RGB color model. The method of quantitative research was used with a questionnaire survey on consumer's reactions to the coloring strategies of the Coca-Cola advertisements compared between the 2008 and the 2023 ads.

The research finding was found that: Coloring in the Coca-Cola's advertisements, both 2008 and 2023 have a profound psychological impact. 2008 ad better enhance brand recognition and emotional connection with consumers. more effective use of aesthetic coloring significantly influences consumer behavior, driving engagement and brand loyalty and Coca-Cola's video advertising in 2023 has significantly shifted towards a more diversified and nuanced coloring strategy, reflecting a deeper understanding of current consumer trends and preferences.

Keywords: Comparation of Coloring, Coca-Cola, Video advertising

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาการใช้สีในวิดีโอโฆษณาของน้ำอัดลมยี่ห้อโคคา-โคลา ใน 3 ด้าน คือ ภาพลักษณ์ของแบรนด์ การตอบสนองทางอารมณ์ของผู้บริโภค และความตั้งใจในการซื้อ

การวิจัยนี้เป็นการวิจัยเชิงปริมาณ ด้วยชุดแบบสอบถามโดยใช้วิดีโอโฆษณาเครื่องดื่มโคคา-โคลา จำนวนสองชิ้น คือ “กีฬาโอลิมปิก ปักกิ่ง ปี พ.ศ. 2551” และ “ฉลองคริสต์มาส ปี พ.ศ. 2566” เป็นกรณีศึกษาเปรียบเทียบประชากรที่ใช้ศึกษาคือ กลุ่มคนชาวจีนที่พึงพอใจแบรนด์โคคา-โคลา และรักการบริโภคน้ำอัดลมยี่ห้อโคคา-โคลา เป็นพิเศษ วิธีการศึกษา คือ การฉายวิดีโอโฆษณาทั้ง 2 ชิ้นให้แก่กลุ่มตัวอย่าง โดยเลือกฉายทีละชิ้น เมื่อกลุ่มตัวอย่างตอบคำถามสำหรับโฆษณาเรื่องแรกเสร็จและส่งคำตอบแล้ว จึงจะฉายเรื่องที่ 2 เพื่อการตอบคำถาม ซึ่งทั้งผู้ตอบและคำถาม ต่างเป็นชุดเดียวกับชุดแรก คำถามเกี่ยวกับเรื่องสีในวิดีโอโฆษณาจะเน้นด้านโทนและเงาของการใช้สีในกลุ่มคำสโลแกน

ผลการวิจัยพบว่า การใช้สีในวิดีโอโฆษณาเครื่องดื่มโคคา-โคลา ทั้งในปี พ.ศ. 2551 และ ปี พ.ศ. 2566 มีผลกระทบทางจิตวิทยาอย่างลึกซึ้งต่อแบรนด์ การตอบสนองทางอารมณ์ และความตั้งใจซื้อของผู้บริโภค โฆษณาในปี พ.ศ. 2551 ช่วยเสริมสร้างการรับรู้แบรนด์และความเชื่อมโยงทางอารมณ์กับผู้บริโภคได้ดีกว่าโฆษณา ปี พ.ศ. 2566 การใช้โทนและเงาของสีได้อย่างสวยงามในโฆษณาทั้งสองชิ้น มีผลต่อพฤติกรรมการมีส่วนร่วม และความภักดีต่อแบรนด์ของผู้บริโภค และขึ้นงานปี พ.ศ. 2566 แสดงถึงการเปลี่ยนแปลงเชิงกลยุทธ์ด้านสี โดยมีการใช้นวัตกรรมด้านสี สร้างความหลากหลายและทำให้งานโฆษณามีความประณีตมากขึ้น สะท้อนถึงการให้ความสำคัญกับการใช้สีในการสร้างสรรค์วิดีโอโฆษณา ที่สอดคล้องกับแนวโน้มและการเปลี่ยนแปลงความชอบของผู้บริโภค

คำสำคัญ: การเปรียบเทียบการใช้สี วิดีโอโฆษณา น้ำอัดลมยี่ห้อโคคา-โคลา

1. Introduction

Coca-Cola's advertisements in 2008 typically featured vivid red tones, a core element of brand identity, symbolizing energy, passion, and youth. Red not only captures the audience's attention immediately but also evokes strong emotional responses, thereby deepening the impression of the brand's message. In contrast, advertisements in 2023 might show a more diversified and nuanced color application strategy, reflecting the brand's deep understanding of current consumer trends and preferences. By analyzing the color strategies in advertisements from these two periods, we can gain insights into how Coca-Cola has used color to adapt to the ever-changing market environment and how these changes have impacted consumers' brand perception and emotional connection.

Furthermore, this study will delve into the application of color psychology in video advertisements, particularly how color can evoke specific emotions and behaviors, thus fostering brand loyalty and product sales. Through an in-depth analysis of Coca-Cola's advertisements from 2008 and 2023, this study aims to reveal the potential of aesthetic coloring as a powerful tool for visual communication and how brands can stand out in a competitive market through this strategy.(Okazaki.S, 2018)

By focusing on Coca-Cola's video advertisements, especially the case studies from 2008 and 2023, this research not only demonstrates the significant role of color in shaping brand image and strengthening emotional connections with consumers but also provides valuable insights on how to effectively use visual elements to enhance advertising effectiveness and brand influence.

2. Research Questions

How does the coloring in Coca-Cola video advertisements affect consumer perception and purchase intention towards the brand?

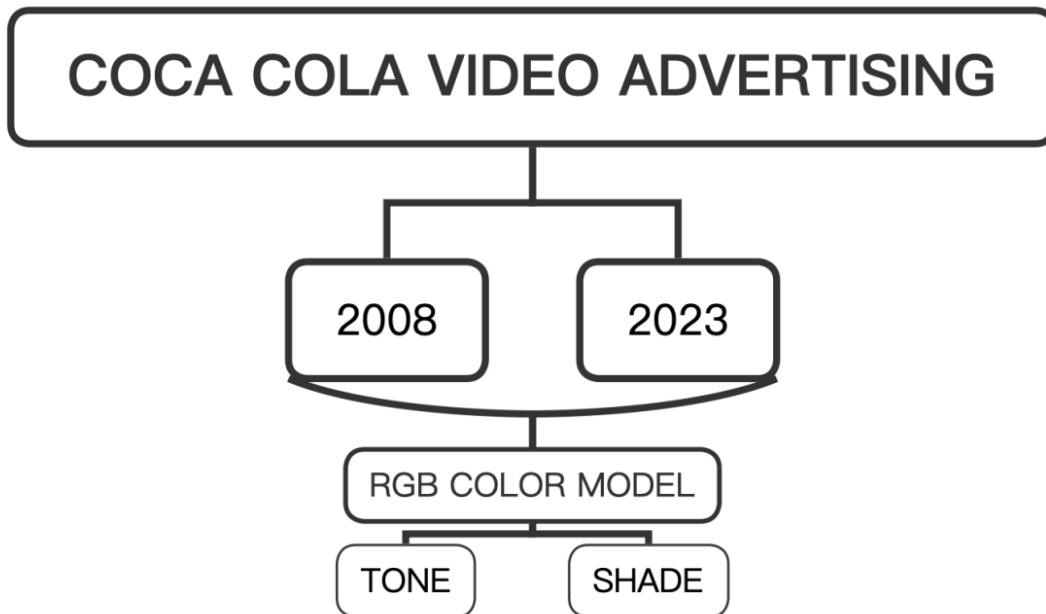
3. Objectives

To explore the impacts of coloring in Coca-Cola video advertisements on consumer brand perception and purchase intention.

4. Literature Review

- RGB Color Model in Tone and Shade Strategies
- RGB Color Model
- Tone
- Shade
- Video Advertising
- Meanings of Video Advertising
- Design and Creativity of New Media Advertising
- Communication strategy of new media advertising
- Challenge of Video Advertising
- Future Trend of Video Advertising
- Aesthetics of Coloring in Coca-Cola Video Advertising
- Advertisements of Coca-Cola 2008 and 2023
- Application of RGB Color in Advertising
- Impact of New Media on Advertising Effectiveness

5. Conceptual Framework



6. Research Methodology

Population and Sample

The target population of this study is consumers aged 18 to 45 who not only cover the main target market of advertising, but also can watch and understand advertising content. Consumers in this age group may have different perceptions and reactions to Coca-Cola advertisements in 2008 and 2023, making the research results richer and deeper. Placing experimental information on domestic Coca Cola forums (such as Baidu Tieba - "Coca Cola Bar") can attract enough Coca Cola fans to ensure that the sample population has a basic understanding and sufficient interest in Coca Cola advertising.

Data Collection

According to two advertisements; 2008 and 2023, the comparative study was prepared for two separated period to ensure effective data collection while reducing the impact of external variables. The questions were designed to evaluate the overall perception of respondents towards advertising, the emotional impact of color use, and the potential impact of advertising on their purchase intention.

On the first round, respondents were invited to watch a Coca-Cola series of 2008 advertisements and immediately fill out the relevant questionnaire after watching.

The second round, the same group of respondents were requested to watch the Coca-Cola 2023 advertisement and filled out the same questions. Through this approach, the data analysis can capture whether the potential changes in the use and effectiveness of colors in advertisements over time are.

Data Analysis

By comparing the data collected from two rounds of watching Coca-Cola advertisements, the differences in color use in advertising over the past 15 years and last year could be interpreted. Special

attention is paid to the impact of color on consumer emotional responses, the attractiveness evaluation of advertisements, and the potential impact of advertisements on purchase intentions.

By analyzing the perceptions and reactions of 20 consumers aged 18 to 45 towards advertising in 2008 and 2023, this study can provide unique insights into the evolution of aesthetic color use in advertising and the differences in its impact on consumer behavior.

7. Conclusion

The research findings reveal the importance of color selection and application, as well as the different perceptions and reactions of consumers towards color in different cultural backgrounds.

Firstly, the study emphasizes the core role of color in conveying brand information and stimulating consumer emotions. Color can not only increase the visual appeal of advertisements, but also deepen consumers' understanding and memory of advertising information through emotional driving. In addition, the application of color also reflects the cultural sensitivity of the brand and a deep understanding of the target market.

Secondly, the survey results highlight the significant impact of cultural differences on color perception and preference. This discovery is of great significance for global brands to develop cross-cultural advertising strategies, emphasizing that success in the global market requires brands not only to maintain consistency in their core values and visual identity, but also to flexibly adjust their advertising elements to meet the expectations and preferences of consumers in different cultural backgrounds. Coloring strategy not only visually attracts consumers, but also establishes emotional connections with them, strengthens brand awareness, and significantly affects purchase intention. In addition, the significant differences in color preferences between genders and ages also provide important references for advertising design. Through comprehensive analysis of these data, we conclude that the appropriate use of color strategies in advertising can effectively enhance advertising effectiveness, deepen consumer recognition of the brand, and thereby promote product sales.

Color tone, as a powerful visual and emotional communication tool, is far beyond its surface beautification effect in advertising. It deeply influences consumer cognition and behavior through emotional drive, cultural resonance, and brand image shaping, thus playing a key role in shaping the brand and driving sales.

Visual Impact

Color not only enhances the visual appeal of advertisements, but also strengthens consumer awareness of brand image. The connection between color and brand image: Nearly 90% of respondents believe that Coca Cola's consistent use of red in its advertisements deepens their memory of the brand. The strong visual impact and emotional association of red make the Coca Cola brand more distinct and unique in the minds of consumers. The strengthening of brand impression by color: Over 75% of respondents stated that the color combination in advertisements not only attracted their attention, but also enhanced their overall evaluation of the Coca Cola brand. This indicates that appropriate color strategies can effectively enhance brand image and increase brand appeal.

Emotional Response

Most consumers have a strong emotional response to the use of colors in advertisements. Especially the color application in advertisements for the 2008 Olympics and 2023 Christmas has sparked a wide emotional resonance.

About 85% of respondents stated that the red color in Olympic advertisements makes them feel energetic and passionate, and this color application is consistent with the positive and upward characteristics of Coca Cola's brand image. In addition, red symbolizes luck and celebration in Chinese culture, perfectly matching the background of the Beijing Olympics and strengthening the advertising text.

In Christmas advertisements, the combination of red and white creates a warm festive atmosphere, and about 80% of respondents reported that this color combination makes them feel the joy of the holiday and the warmth of their home. This proves the important role of color in conveying specific holiday atmospheres and emotions.

Purchase Intention

Color also has a significant impact on consumer purchase intention. The questionnaire survey revealed the changes in purchasing intention of consumers after watching advertisements with attractive color combinations. The relationship between color and purchase intention: About 70% of respondents stated that after watching colorful and attractive Coca Cola advertisements, their interest in the product increased and their purchase intention correspondingly increased. This reflects that colors not only attract consumer attention, but also stimulate purchasing desire. In short, the results show that color not only visually attracts consumers, but also establishes emotional connections with them, strengthens brand awareness, and significantly affects purchase intention. In addition, the significant differences in color preferences between genders and ages also provide important references for advertising design. Through comprehensive analysis of these data, we conclude that the appropriate use of color strategies in advertising can effectively enhance advertising effectiveness, deepen consumer recognition of the brand, and thereby promote product sales.

8. Discussion

In analyzing the perception and application of RGB color in different cultures around the world, our research reveals that these two advertisements generate nearly the same coloring effects.

Consumers from different cultural backgrounds have significant differences in their perception of RGB color. For example, in western culture, red is often associated with passion, energy, and danger, while in the east, especially in China, red is seen as a symbol of luck, celebration, and prosperity. This deep-rooted cultural interpretation has a profound impact on the selection and application of colors in advertising. It is crucial to understand and respect the differences in color perception when designing advertisements targeting different cultural markets.

Coca Cola uses RGB colors in its holiday advertisements to create an atmosphere that aligns with local cultural emotions. For example, the combination of red and green used in Christmas advertisements has successfully awakened the warm and joyful atmosphere of festivals in Western culture, while in other cultures, this color combination has also been adjusted to better fit the local festive emotions and cultural background (LiuXiang, 2016). This indicates that brands effectively overcome cultural barriers and establish emotional connections with consumers from different cultures by flexibly using RGB colors in the global market. The investigation further confirms that RGB color has a profound impact on brand awareness. In different cultures, consumers' specific perception of color may strengthen or weaken their acceptance of brand information. For example, blue is considered a stable and reliable color in most cultures, suitable for expressing a brand's professional image and trust. Coca Cola's use of blue background in some of its advertisements aims to emphasize product quality assurance and brand reliability, and this strategy has received positive feedback worldwide. Importantly, the questionnaire survey also revealed the direct impact

of cultural differences on consumer purchase intention (BaiLi, 2017). Consumers are more inclined towards advertisements that can touch their cultural emotions and values.

By carefully selecting RGB colors that match the cultural preferences of the target market, Coca Cola can more effectively promote the attractiveness of its products, thereby increasing consumer purchasing intention. This emphasizes the importance of a deep understanding of the cultural characteristics of the target market and fine tuning of RGB color applications in global marketing strategies. Based on the comprehensive survey results, we can conclude that the use of RGB colors is not only a matter of visual aesthetics, but also a complex decision-making process deeply influenced by culture. By analyzing the reactions of consumers to RGB colors in different cultures around the world, we found that understanding and applying these color differences correctly is crucial for the success of cross-cultural advertising. Brands need to consider this in their global marketing strategy by adjusting the use of RGB colors in advertisements to better resonate with consumers in the target culture, thereby effectively enhancing brand awareness and increasing consumer willingness to purchase.

The case of Coca Cola shows us how to successfully establish emotional connections with global consumers and enhance brand appeal by crossing cultural boundaries through a profound cultural understanding and precise application of RGB colors. In the era of new media, advertising design and creativity should closely align with the unique nature of digital platforms and the behavioral habits of audiences. In this environment, advertising design should not only pursue visual beauty, but also have high attractiveness and interactivity in content. New media advertising creativity needs to combine various elements such as images, text, sound, and video to create engaging stories and experiences, stimulate user participation and sharing (XiaoSe, 2018).

New media advertising design needs to fully utilize visual impact. Capture the audience's attention immediately through vivid colors, creative images, and dynamic effects. Designers should consider how to convey the core message or value proposition of advertisements in a timely manner, ensuring the rapid transmission and absorption of information. Its creative content should encourage user interaction. This can be achieved through interactive Q&A, online voting, participating in challenges, or using augmented reality (AR) experiences. This design not only increases the fun and engagement of advertising, but also further spreads brand information through user interaction behavior. In addition, personalized and customized advertising content is particularly important in new media.

By analyzing user data and behavior, advertising can more accurately match user interests and needs, thereby improving the effectiveness and conversion rate of advertising. This requires designers and creative teams to deeply understand the target audience and develop advertising solutions that are both creative and touching. In the creative process, storytelling is a powerful tool to connect brands and users. By constructing engaging stories, advertising can better convey brand value and information, while stimulating emotional resonance among users. Whether through short videos, animations, or interactive content, the power of the story can significantly enhance the attractiveness and influence of advertising. The key to the success of new media advertising design and creativity lies in continuous experimentation and innovation. With the development of technology and changes in user habits, advertising creativity also needs to constantly adapt to new trends and platform characteristics. Only brands and creative teams that can constantly explore, experiment, and quickly adapt to changes can stand out in the fierce competition of new media (Yin Luoxia, 2019).

In the new media era, the core of advertising communication strategy is to make full use of the characteristics of the Internet and digital technology to achieve effective interaction and coverage with the

target audience. This strategy involves cross platform integration to ensure consistency and adaptability of advertising content across different digital channels such as social media, video platforms, blogs, and Weibo. By optimizing content to adapt to the characteristics of various platforms, advertising can reach a wider audience, improve brand visibility and interactivity. Content marketing has become a key means of attracting and retaining audiences, establishing brand image, and enhancing user loyalty by providing educational, entertaining, or valuable information. This indirect promotion method utilizes high-quality content to attract users' natural attention, thereby indirectly enhancing brand influence. At the same time, the cooperative promotes its brand or products to media influencers, leveraging the trust relationships they establish with fans to enhance the credibility and effectiveness of advertising.

Designing interactive advertising content such as online competitions, voting, and interactive games can effectively enhance user engagement and brand interaction experience. By stimulating active user participation, further expanding the dissemination effect of advertising through user social networks. Continuous monitoring and analysis are important steps in optimizing advertising communication strategies. By analyzing user feedback, interactive data, and conversion rates, advertising creators can adjust content and communication methods in a timely manner to ensure the maximization of advertising effectiveness (Lei Wujie, 2021).

In summary, a profound understanding of a crucial role of coloring in visual art not only about how to attract audience attention, but also about how to convey specific emotions and information through color, and how to adjust color strategies in different cultural backgrounds to enhance brand image and emotional connection with consumers. Careful consideration and strategic use of colors are crucial in both video production and advertising creation. It is necessary for the advertising creatives to have psychological and cultural considerations behind color choices in terms of affecting audience perception and the global appeal of the brand.

9. Recommendation

The recommendations of social media influencers can significantly increase brand coverage and acceptance. The implementation of precise positioning and personalized advertising relies on big data and artificial intelligence technology, making the advertising content more closely aligned with the personal preferences and needs of users. This not only enhances the relevance of advertising content, but also increases user engagement and advertising conversion rate.

By implementing these strategies, Coca-Cola can more effectively utilize color as a communication and emotion driven tool, establish strong brand influence in the global market, promote deep connections with consumers, and ultimately achieve sales and market share growth.

Brands should conduct in-depth research on the interpretation and emotional response of colors in different cultures and understand the symbolic significance and emotional impact of colors in different cultural backgrounds. As the global market continues to evolve, brands should regularly evaluate the cultural adaptability of their advertising content to ensure synchronization with the cultural trends and consumer preferences of the target market.

Coca-Cola should integrate localized elements into global advertising strategies, adjusting color strategies to match local cultural preferences, and enhancing the relevance and attractiveness of advertising. As global market and cultural trends evolve, brands should flexibly adjust their color strategies to ensure that advertising content remains relevant and attractive.

Using color as a bridge for cross-cultural communication shall be combined for seeking common color languages between different cultures to promote broader emotional resonance and understanding. The practical approach is to develop a marketing team with a global perspective and cultural sensitivity to better understand and respond to challenges in cross-cultural markets. Build creative teams with diverse cultural backgrounds to promote diversity in creativity and develop advertising content that can be disseminated across cultures.

Utilize the principles of color psychology to optimize color application in advertising and stimulate the expected emotional response of target consumers through specific color combinations.

Design emotional and narrative advertising content, using colors as a tool to enhance emotional expression and storytelling. By using consistent and strategic colors, the core values and personality of the brand are conveyed, deepening the emotional connection and loyalty of consumers towards the brand.

For future research, the study on utilizing social media monitoring tools and big data analysis to monitor consumer reactions to advertising colors in real-time, to adjust strategies in a timely manner shall be applied. Also, research on evaluating the impact of different color combinations on advertising effectiveness through consumer research and A/B testing, to scientifically select the most effective color strategy should be developed.

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ความรุนแรงทางด้านภาษาที่มีผลต่อพฤติกรรมของผู้เล่นเกมออนไลน์

VIOLENCE LANGUAGE EFFECTS TO BEHAVIOR OF ONLINE GAME PLAYERS

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ABSTRACT

The objective of this research was to explore the violence language affects to behavior of online game players. The research methodology was mixed methodology research.

Combine quantitative research and qualitative research. This study selected game players and viewers aged 20-25 to conduct in-depth exploration of language in the gaming environment of this age group. The specific manifestations, causes, and impacts of violence. By collecting and analyzing relevant data.

The research finding was found that: There was a lot of violent language in games; abuse, insults, and taunts that cause other people to have negative emotions were called violent language and the severity of punishment in games can be increased and relevant regulations issued. Language violence is widespread in online games, and has a significant negative impact on players' mental health, game behavior and social interaction. Victimies often experience anger, depression and other emotions, the game behavior becomes negative, the willingness to cooperate decreases, and the social satisfaction and sense of belonging decrease significantly. In addition, verbal violence destroys the harmonious atmosphere of the game community and hinders its healthy development. Therefore, we emphasize the importance of strengthening the supervision of game platforms, improving the moral quality of players and optimizing the community communication environment, so as to curb language violence and promote the healthy development of online games.

Keywords: Violence Language, Behavior, Online Game

บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อเพื่อสำรวจภาษาความรุนแรงที่มีผลต่อพฤติกรรมของผู้เล่นเกมออนไลน์

การวิจัยนี้เป็นการวิจัยแบบผสมผสาน โดยใช้การวิจัยเชิงปริมาณ และการวิจัยเชิงคุณภาพ การศึกษานี้คัดเลือกผู้เล่นเกมและผู้ชมอายุ 20-25 ปี เพื่อดำเนินการสำรวจภาษาในเชิงลึกในสภาพแวดล้อมการเล่นเกมที่กลุ่มอายุนี้ ลักษณะเฉพาะ สาเหตุ และผลกระทบของความรุนแรง โดยการรวบรวมและวิเคราะห์ข้อมูลที่เกี่ยวข้อง

ผลการวิจัยพบว่า มีภาษาที่รุนแรงมากในเกม การดูถูก การเหยียดหยาม และการล้อเลียนที่ทำให้ผู้อื่นรู้สึกเสียหายนี้อาจเป็นภาษาที่รุนแรงที่สามารถเพิ่มความเข้มงวดของการลงโทษในเกมและจัดทำกฎเกณฑ์ที่เกี่ยวข้องได้ ภาษาที่รุนแรงมีอยู่ทั่วไปในเกมออนไลน์ มีผลกระทบต่อสุขภาพจิตของผู้เล่น พฤติกรรมในเกม และสังคม ผู้เสียหายมักจะมีอารมณ์โกรธ ซึ่งทำให้พฤติกรรมในเกมเป็นลบ ความสนใจในการร่วมมือลดลง ความพึงพอใจในการสังคมและความเชื่อมั่นลดลงอย่างมีนัยสำคัญ นอกจากนี้ การใช้ภาษาที่รุนแรงจะทำลายความสมดุลในชุมชนของเกม ขัดขวางการพัฒนาชุมชนของเกมออนไลน์ ดังนั้น เราเน้นการเสริมความควบคุมของแพลตฟอร์มเกม การเสริมสร้างจิตสำนึกของผู้เล่น และความสำคัญของการสร้างสภาพแวดล้อมการสื่อสารในชุมชนเกมออนไลน์ เพื่อยับยั้งภาษาที่รุนแรง และส่งเสริมให้เกมออนไลน์มีพัฒนาด้านภาษาที่ไม่ส่งผลด้านลบต่อสุขภาพจิตของผู้เล่นเกม

คำสำคัญ: ความรุนแรงทางด้านภาษา พฤติกรรม เกมออนไลน์

1. Introduction

Wen Dang Wang (2023) With the rapid progress of information technology and the wide popularity of the Internet, online games have become a popular way of entertain men for global players. These games attract hundreds of millions of players with their unique virtual world building, real-time interaction, and an

immersive experience. However, this highly free, open and competitive online game environment brings endless fun, but also inevitably exposes a series of urgent problems to be solved. Among these problems, the phenomenon of language violence is particularly noteworthy. Language violence in online games does not exist in isolation, but is frequently accompanied by fierce competition and emotional communication between players. Language violence is particularly acute in popular esports games such as League of Legends, Fearless Contract, and Cross Fire. These games tend to have a large group of players and a fierce competitive atmosphere, and the verbal communication between players often leads to attacks, insults and even abuse. The spread of this verbal violence not only seriously destroys the harmonious atmosphere of the game, leading to a reduction of trust among players, but also has a negative impact on the mental health of the victims, and even leads to a series of bad behavior patterns. Take the international esports competition as an example, the problem of language violence is common in the process of the competition. In a 2022 annual Analysis report, the International Esports Federation detailed a incidents of verbal violence during a major international esports event. According to the report, several players got out of control due to verbal violence from their opponents or spectators, which directly affected their performance in the competition. These verbal violence include, but are not limited to, abusive speech, offensive language, and malicious slander and abuse of individual and team players. These inappropriate remarks not only seriously damage the positive image and reputation of esports, but more importantly, they cause irreversible damage to the physical and mental health of the participants. These players are not only under great competition pressure, but also face malicious attacks from the outside world, which has caused a great impact on their psychology and emotions .These incidents have also sparked widespread concern about the issue of language violence in esports competitions. More and more people begin to realize that e-sports is not only a competitive sport, but also a public place that needs a good social environment and a civilized atmosphere. There fore solving the problem of language violence is not only a top priority for the e-sports industry, but also the common responsibility of the whole society. To this end, the e-sports association, the event organizers and all sectors of society are actively seeking solutions, including strengthening competition supervision, improving the quality of players, and advocating civilized competition watching. At the same time, it also calls on the general audience and players to consciously abide by the rules of the competition, and jointly create a healthy, harmonious and civilized e-sports environment.To sum up, the problem of language violence in the online game environment has become a social phenomenon that cannot be ignored. It not only destroys the harmonious atmosphere and competitive spirit of the game, but also has a profound impact on the mental health and behavior patterns of the players. Therefore, it is necessary for us to study and explore this problem in depth, in order to seek effective solution strategies and methods.

Hua Lv Wang (2024) Cyber violence, which seems to exist only in the virtual world, is far beyond our imagination. Not only does it spread through the game world, but it also often quietly permeates into our real life, bringing indelible pain to the victims. Many players, while enjoying the game, have unfortunately become victims of cyber violence. They may have been attacked because they did not agree with some players, or because they were attacked from all sides. The attacks may be either sharp sarcasm or passages of vicious abuse .These online language violence will not only make the victims feel isolated in the game, but also leave a deep scar in their hearts. Players who have been suffering from online violence for a long time may gradually develop negative emotions such as low self-esteem and depression. They begin to doubt their own value, become sensitive and suspicious, and even become afraid of communicating with others. Such social disorders and psychological problems can seriously affect their daily life and work, making it difficult for them to integrate into the society. In addition, cyber violence may

also cause a series of serious social problems. For example, some criminals use cyber violence to bully, blackmail victims and even carry out online fraud. These actions not only infringe on the legitimate rights and interests of the victims, but also pose a great threat to the social harmony and stability. Therefore, it is of great practical significance to study the influence of online violence on the behavior of online game players. It can not only help us better understand the causes and harm of cyber violence, and provide scientific basis for developing effective coping strategies, but also guide players to establish correct network ethics, improve their self-protection awareness, so as to prevent and deal with cyber violence in real life. For example, one player in the game, who performed well in the game, was envied and attacked by other players. These attacks are not limited to in game abuse and taunts, but also extend to real life. The victims' personal information was leaked, and they even received threatening phone calls and text messages from strangers. This interweaving of reality and the virtual world makes the victims feel unprecedented pressure and fear. In the end, the player was unable to bear the pressure, chose to quit the game, and even became silent in his life, unable to communicate with others normally. This case is just a microcosm of the impact of online violence on real life. It reminds us that cyber violence is not a problem that can be ignored. We need to take it seriously and take effective measures to prevent and respond. Only in this way can we create a healthy and harmonious game environment for players, and also provide them with a safe and stable real life space.

BaiDuBaiKe (2010) In online games, the intensity of verbal violence presents a variety of characteristics, from slight provocation to extreme abuse, each degree will bring different harm to the victims. Here are five different levels of verbal violence and their possible effects: Slight provocation: This level of verbal violence usually appears as irrelevant and provocative remarks that may be just a joke or banter between players. Although seemingly harmless, the long-term accumulation may also cause a certain psychological burden on the victims, making them feel uncomfortable or uneasy. Mild insult: At this level, the player begins to use insulting words or sentences to mock or belittle others. This language violence, though not yet serious, is enough to make the victim feel hurt and angry, possibly leading to less interest in the game or even the idea of quitting the game. Moderate attack: When verbal violence escalates to a moderate attack, the player's speech becomes more intense and sharp, and may directly attack the victim's personal traits or abilities. This degree of language violence will often cause great harm to the victims' self-esteem, leading to their negative emotions such as low self-esteem and depression, and even affect their social and emotional states in real life. Heavy abuse: At the level of heavy abuse, the player's comments become extremely bad and vicious, and may contain a lot of insulting, offensive words and sentences. This kind of language violence will not only cause great psychological harm to the victim, but also may cause the victim to have revenge or take extreme behavior. At the same time, this level of verbal violence will also cause great damage to the whole game community, and destroy the harmonious atmosphere and order of the community. Extreme hate speech: This is the most serious degree of verbal violence, manifested as extreme hate speech and discriminatory speech of race, gender, and religion. This kind of language violence will not only cause irreparable psychological trauma to the victims, but also may cause serious social problems, such as cyberbullying and cyber violence. This level of verbal violence has gone beyond the scope of the game and poses a great threat to social harmony and stability.

The degree of language violence in online games varies, but either degree will have a negative impact on the victims and the entire game community. Therefore, we should actively advocate the concept of civilized games and healthy communication, strengthen the supervision and management of the game community, and create a harmonious and friendly game environment for players. At the same time, players

themselves should also improve their quality, Consciously abide by the rules of the game and moral standards, and avoid using insulting and offensive language to communicate.

ZhongWenQiKan (2023) In today's society, the rapid development of network technology makes online games become one of the important ways for the general public to relax and entertain. However, with the popularity of online games, the problem of language violence has become increasingly prominent, which has brought many negative effects to online game players. Therefore, this study chose "language violence affects the behavior of online game players" as the research topic, aiming to deeply explore the influence of language violence on the behavior of online game players and the reasons behind it, in order to provide effective ideas and solutions to this problem. First of all, from the theoretical point of view, language violence, as a form of network violence, its nature and harm have not been fully revealed. Through this study, we can have a deeper understanding of the characteristics, causes of verbal violence and its specific impact on the behavior of online game players, so as to enrich and improve the theoretical system of online violence, and provide a more solid theoretical basis for the prevention and response to online violence. Secondly, from a practical perspective, as a special social place, the healthy development of online games is of great significance for maintaining social stability and promoting cultural prosperity. However, the existence of language violence not only damages the physical and mental health of players, But also affects the overall atmosphere and order of online games. Therefore, this study aims to reveal the behavioral impact of verbal violence on online game players, and to provide useful reference and enlightenment for game operators and relevant departments. By developing more effective regulatory measures and coping strategies, it can promote the healthy development of online games and create a safer and more harmonious game environment for players. Moreover, this study has broad social implications. The problem of language violence not only exists in online games, but also permeates into every aspect of real life. Through this study, we can enhance the public's awareness and attention to online violence, and promote the joint efforts of all sectors of society to create a more harmonious and healthy network environment. This is not only conducive to maintain social stability and promote cultural prosperity, but also in line with the contemporary society's pursuit of civilization, progress and harmony. To sum up, it is of great theoretical and practical significance to choose the topic of "language violence affects the behavior of online game players". We hope that this study can deeply explore the impact of language violence and the reasons behind it, provide effective ideas and programs for the prevention and response to online violence, and make positive contributions to the healthy development of online games and social harmony and stability.

2. Research Questions

How did violence language affects to behavior of online game players

3. Objectives

To explore the violence language affects to behavior of online game players

4. Literature Review

Wang Chao (2015) "Pointed out that the development of Internet technology and the sustained and stable growth of the online game market are the important social background for the birth of online game language. The development of modern game technology provides technical support for online communication among players. The scale of online games is constantly expanding, and the number of users

is increasing, gradually forming a stable user group with a certain scale. Players need to communicate and cooperate in the game process, and online game language arises at the historic moment.”

Liu Yin (2019) “Pointed out that the free network environment and simulated social online games provide environmental conditions for the birth of online game language. The Internet is highly tolerant and accepting of new words and fresh expressions. Game users can exert their imagination and subjective initiative, not only express according to their own speaking habits, but also create new forms of language. online games are the reproduction of real life scenes, is a small virtual society, and the users who participate in the game are the group in the virtual society. In the process of games, people need to divide the labor and cooperate, so they need to communicate with each other. The ontology study of online game language includes the study of vocabulary classification and the composition of new words.”

Zeng Aihua (2006) “Divided the online game language into four categories: "professional" terms, chat language, language instructions and self-created human names. Zeng Aihua believes that online game language can be divided into different classification criteria: new words and old words and new use; professional words used by online games themselves and words used by game players in communication; general online game language and specific network terms of each online game.”

Zhang Fa Wen (2014) “According to the sources of vocabulary, the online game language is divided into in-game special terms, borrowed from network words and borrowed from daily lingua franca. Jin Yinghui divides online game languages into original words in games, existing words in life and abbreviation or literal translation into Chinese. Divides online game language into two categories: professional language and common language. On the definition of Internet language violence. It is widely accepted in the field of network language violence, that is verbal attacks on others can cause harm. ”

Zheng Huanli (2023) “The emergence of language violence in online games is not only a result of the risks brought about by technological development, but also fueled by negative media and capital, as well as the anomalous development of online subcultures. Overall, the malicious smearing of normal literary and artistic criticism, group criticism caused by value conflicts in different subcultures, fan criticism and the phenomenon of "trampling" on their discourse, as well as the infringement caused by memes spreading beyond boundaries, are its main manifestations. The consequences of online violence in new media literary criticism not only infringe on the personal rights of relevant personnel, disrupt the normal environment and evaluation system of literary criticism, but also lead to the loss of literary credibility and affect the healthy development of the literary ecology. To constrain the misconduct of online violence in new media literary criticism, it is necessary to return to the complex structure of network subculture, contemporary entertainment economy, and industry, and explore the boundaries and scales of new media literary criticism as a subculture practice.”

Marshall McLuhan (1994) *Understanding Media* “Believes that playing is a dramatic form of our spiritual world, which provides an outlet for all the pressures in our spiritual world. Because of the virtual nature of online games, so most people think that the happiness of the netizens is just a symbol, and in the eyes of the players themselves, they are the real happiness. Playing games is a process of releasing pressure and realizing yourself. However, when they face the reality, they will produce the contradiction between the reality and the virtual, especially the young people, they are deep in it, unable to extricate themselves. Although online games will not necessarily cause adolescent value distortion, physical and mental disorder, and even will violate the law, but as long as there is this possibility, it must cause attention.”

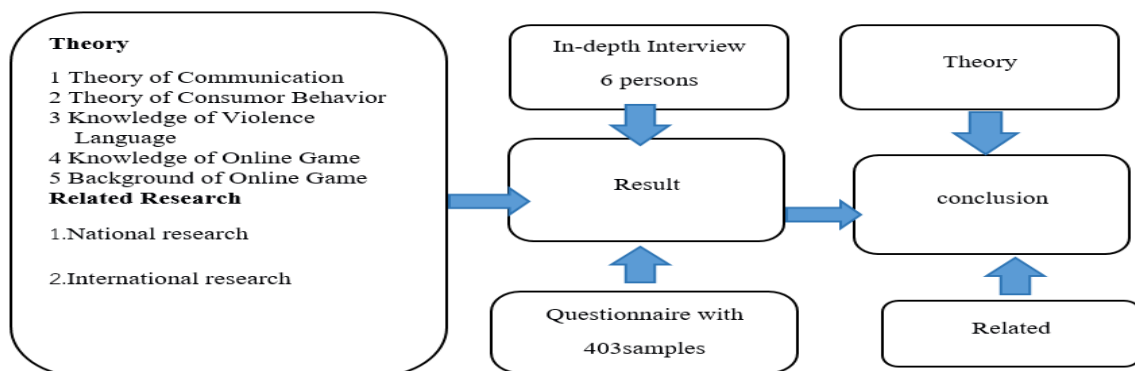
Nicholas Yee (2012) “Found the positive aspects of online games. When analyzing the mental and psychological conditions of the role-playing game players, the author thinks that playing too long will cause

psychological abnormalities and have emotional problems with the family. However, the report believes that if online games are applied to the educational community, it will make the educational community full of fun and achieve good teaching results”.

Daffne Barelieu (2019) “In the United States found that people who are often addicted to online games are very sensitive to some subtle things, which shows that online games can improve their concentration. Online games are the virtual community of game lovers. People have the Need for communication in the process of games, and they need to have a clear division of labor and cooperate with each other. Therefore, new language methods are gradually formed in online games, which is the online game language. At present, the academic research on online game language mainly includes the motivation of online game language, ontology research and use strategy.”

Renming Gongan (2023) “Online violence is not a new issue in American society. In recent years, online violence in the United States has shifted from campus forums to a wider range of social media platforms. This kind of violence breaks through the boundaries of campus and social life, making it easier for teenagers to become perpetrators and victims. In 2019, a report by the Center for Education Statistics and Justice Statistics on campus cybercrime showed that approximately 16% of 9th to 12th grade students in the United States have experienced cyberviolence. In the same year, data from the Centers for Disease Control and Prevention’s adolescent risk behavior monitoring system showed that an estimated 15.7% of high school students had experienced virtual types of violent bullying in the previous year. The above two statistics have become the main sources of data for the US federal government to address issues related to youth cyberviolence and bullying. From relevant data, it can be seen that the phenomenon of online violence accounts for a large proportion of American teenagers, which to some extent affects their healthy growth and development. For this reason, the academic community in the United States has devoted extensive attention to issues such as adolescent online violence, gender and online violence, campus online violence, and workplace online violence. American publications such as the Journal of Social Issues, Children’s Science Research, Information Technology Journal, and Adolescence Magazine have published papers on topics such as gender based cyberbullying, social epidemiology of early adolescent cyberbullying, negative childhood experiences in the United States, and early adolescent cyberbullying, providing some insights into the chaos of cyberviolence in the United States and issues related to adolescent cyberbullying governance.”

5. Conceptual Framework



6. Research Methodology

1. Population and Sample

The scope of this study focuses on gamers and audiences aged 20-25. This age choice is of great significance because it encompasses a large number of young people who actively participate in the online gaming world. Firstly, from a psychological and physiological perspective, young people aged 20-25 typically have a strong curiosity and desire to explore, and they are more inclined to try new things, including various online games. At the same time, they are in a period of strong social demand. Online games, as a virtual social platform, provide them with the opportunity to interact and communicate with peers. This study selected game players and viewers aged 20-25 to conduct an in-depth exploration of language in the gaming environment of this age group. The specific manifestations, causes, and impacts of violence. By collecting and analyzing relevant data, we can understand the language of players in this age group. Provide targeted recommendations for game platform and community managers on psychological reactions, behavioral patterns, and coping strategies. Help them develop more effective prevention and intervention measures to promote the healthy development of online gaming environments.

2. Scope of Research

Time: September 2023 to March 2024

Place: China

Subject: Violence language effects on behavior of online game players

3. Research Instrument

In-depth Interview and 403 survey questionnaires.

4. Data Collection

In-depth Interviews were conducted with game experts, experienced gamers and people who play games on a regular basis. Interviews with 2 players in League of Legends game, 2 players in Fearless Contract game, and 3 players in Cross Fire game, totaling 7 people

Questionnaire: We will be sending 403 survey questionnaires. These 403 people all live in China, aged between 20 and 25 years old, and have played and can play these three games.

5. Data Analysis

This research: By detailed percentage (%) and average value (\bar{x}) analyze to explore phenomena or datasets. As a common statistical tool, percentages can intuitively reflect the proportion of a certain category in the population, thus helping us to better grasp the distribution of the data. The mean value is a measure of the overall level of a data set, which can reflect the "average" level of the data set and help us understand the overall trend of the data

7. Conclusion

It can be seen that there are indeed many unacceptable violent language behaviors in online games, and many online game players have received negative emotions. This study includes a literature review on language violence in online games, and then applies the collected samples to a questionnaire survey to obtain relevant data. Firstly, ask the public if they have experienced or engaged in violent language behavior. Subsequently, a survey was conducted on views on violent language in online games. In addition, attention should also be paid to reducing violent language behavior in online games. Finally, based on analysis and summary, consider which behaviors are unacceptable in violent language in online games; A certain conclusion has been drawn.

By detailed percentage% and average value \bar{x} Analyze to explore phenomena or datasets. As a common statistical tool, percentages can intuitively reflect the proportion of a certain category in the population, thus helping us to better grasp the distribution of the data. The mean value is a measure of the overall level of a data set, which can reflect the "average" level of the data set and help us understand the overall trend of the data

The formation of the internet has indeed brought an opportunity for most netizens to speak and communicate, and many complaints can be shared online and anonymously among netizens. However, it does not mean that you can use abusive language to vent, because your words can be seen by others, and you are not alone in the house talking to yourself. Once any spread affects others, there is a basic moral issue of spreading. In this sense, the internet provides everyone with the opportunity to express their feelings, but expressing oneself should be restrained, because your freedom cannot affect the freedom of others. The current opposition to online violence is not to prevent you from speaking online, but to demand that what you say online be more civilized and not infringe on the rights of others. This is not to force you to go to a dead end, but to enable each of us to speak freely and learn to speak in a civilized manner. With the popularization of the internet and the improvement of network technology, more and more netizens are using the internet. As a large country with a population of 1.3 billion, the large number and uneven quality of internet users are important reasons for the emergence and formation of a vicious online environment. Just like the incident involving high school girl Qiqi, the shop owner posted surveillance videos online, with tens of thousands of clicks putting Qiqi at the center of public opinion, causing serious psychological and mental harm to her. The main reason for this is that the shop owner pursues profits, disregards the law and publishes information that infringes on the privacy of others, and netizens with poor identification abilities only agree, which ultimately leads to the tragedy. Does the internet mean that all benefits are without harm? The internet is a communication platform built by humans, and for us, it is a machine for human operation, devoid of emotions. However, if we use the internet reasonably and abide by national laws and civilized internet access, then this machine is rich in human sentiment; If we freely express malicious words and spread rumors online, then the internet is helping to turn the world into an evil world, spreading negative energy, and causing human indifference.

The emergence of online violence is rooted in the overlap and resonance of multiple risks. On the one hand, on the Internet, there are not only geographical and industry related groups formed based on professional, native place and other ties, but also interest related groups formed based on individual preferences such as life entertainment and resource sharing. They can use online interactive spaces (such as 99, blogs, etc.) to freely voice themselves, as if they are in a noisy "network square". At the same time, the huge amount of information on the Internet itself, which is complex and difficult to distinguish, has strengthened the risk perception of the network audience. In addition, the information content is easy to edit and the information dissemination is controllable, so the quality of network information is often uneven and difficult to deal with. On the other hand, the frequent occurrence of online violence in China currently often hides a social mentality of "hating the rich" and "hating officials" behind it. The disorderly development of the economy and society, which emphasizes efficiency over fairness, and the widening gap between rich and poor, has exacerbated the polarization of social identity. This has led to a continuous accumulation of social emotions and a surge into the online space. In addition, the widespread embedding of commercial operation models has given rise to a large number of "online promoters" who use advertising revenue as their economic source and "click as the king" as their marketing rules, manipulate public opinion through creating gimmicks, attracting attention, and accumulating momentum. For them, "online violence" often means "online profiteering".

From the perspective of psychology, the impact of language violence on the mental health of online game players cannot be ignored. In the virtual world of online games, language often becomes the main tool of communication between players, however, when this communication evolves into verbal violence, the consequences are extremely serious. Players who experience verbal violence tend to experience strong negative emotions, such as anger, frustration, and anxiety. These emotions are not temporary fluctuations, but may haunt them for a long time, causing lasting damage to the player's mental health. In the virtual space of the game, these emotions may translate into more intense behaviors, such as vicious words or retaliatory attacks, further exacerbating the deterioration of the game environment. More seriously, these negative emotions may also extend to the player's real life. The verbal damage they suffer in games may translate into dissatisfaction and anxiety with real life, leading to problems such as emotional instability and stress in daily life. This effect is subtle and may lead the player into a negative, depressed state. This psychological impact is profound, which not only affects the player's experience, but is likely to cause long-term damage to their mental health and real life. Therefore, we must face up to this problem and recognize the seriousness of verbal violence. Game operators and relevant departments should strengthen supervision, formulate effective measures to curb the occurrence of language violence, and create a healthier and more harmonious game environment for players. At the same time, players themselves should also improve their moral awareness, respect others, avoid using evil words, and jointly maintain the harmony and stability of the game community.

In the aspect of game behavior, the impact of verbal violence can not be underestimated. When players are abused by verbal violence in the game, their game behavior is often greatly affected. On the one hand, players who experience verbal violence may commit retaliatory attacks. They may feel angry and dissatisfied and choose to respond to players who hurt them. This behavior not only exacerbates the conflict and tension within the game, but also undermines the fairness and balance of the game. On the other hand, verbal violence also reduces players' willingness to cooperate and participate in games. In the game, cooperation is one of the keys to victory. However, when players are attacked by verbal violence, they may feel frustrated and disappointed, thus losing the willingness to cooperate with others. At the same time, they may also choose to reduce the game time, or even quit the game because of the verbal damage, which further weakens the vitality of the game. What's more, verbal violence may also prompt players to adopt a more negative game attitude. They may become cold and heartless, not caring for other players and events in the game. This negative attitude not only affects the harmonious atmosphere of the game community, but also reduces the game experience. Therefore, we must pay attention to the impact of language violence in the level of game behavior, take effective measures to curb its occurrence, and create a healthier and positive game environment for players.

In addition, the internet user group has shown a prominent characteristic of youthfulness. Due to their immature psychological character, low social recognition and self-control abilities, and the fact that traditional China is an ethics based society, sympathy for the weak often occupies the high ground of public opinion; On the other hand, young netizens embody a chivalrous sentiment of punishing evil and promoting good, eliminating violence and ensuring good. They use the weapon of "moral judgment" and aim to uphold justice, yearning for a "network echo" full of recognition, and often wander between violence and justice. Once jealousy, resentment, and public anger are unleashed in disorder on the internet, the cyberspace is under the tyranny of the majority.

Through an in-depth analysis from the level of social interaction, language violence causes incalculable damage to players' social experience and sense of belonging. Online games should originally be a social platform full of joy, interaction and friendship, where players get together to share their game experiences and establish a deep friendship. However, the existence of verbal violence is like an invisible sword, always threatening this beautiful vision. Players who experience verbal violence are often affected by negative emotions and feel isolated and excluded in the game world. Their social satisfaction is greatly reduced, and the expected friendship and interaction have become out of reach. This feeling of isolation not only reduces the sense of belonging, but also creates doubt and distrust of the gaming community. What's more, verbal violence also destroys the atmosphere of communication and cooperation between players. A team that is supposed to support each other and make progress together, but it has become alienated and indifferent because of verbal violence. This not only affects the completion of the game tasks, but also weakens the cohesion of the game community. Therefore, we must recognize the serious damage that language violence causes to players at the level of social interaction. In order to create a healthy and friendly game environment, we need to work together, strengthen

supervision and advocate civilized games, so that every player can find their own happiness and sense of belonging in the game.

8. Discussion

1. Research status of network language violence

Li Shuhui (2013) put forward a problem in the Analysis of the Language Phenomenon of Internet Violence. It is widely accepted in the field of network language violence, that is, verbal attacks on others can cause harm. However, Xu Tingting (2015) master's thesis "Research on Internet Language Violence" believes that online language violence should also include language control, not only limited to the level of abuse, but also manifested as a kind of language hegemony, a kind of influence or pressure exerted on others. For example, Internet rumors, meaningless repeated refresh and false information in advertisements and so on all involve this kind of language violence.

Regarding the causes, Liu Jihong (2016) pointed out that the spread process and mechanism of rumors are the key of the evolution mechanism of Internet rumors and Internet violence. In the Analysis of the Characteristics and Causes of Internet Violence, Julie (2010) analyzed the main characteristics and reasons for their formation, namely, network technology, netizens' emotion, hype and the participation of traditional media. Wen-yu liu and li ke (2017) in the network language violence research framework of the critical discourse analysis of critical discourse analysis of medium study perspective "process" behavior paradigm, using the micro level of the Internet discourse, combined with the macro level of social situation, to show the whole process of network language violence effect.

2. Language Violence has different manifestations and influences in different types of online games. In the vast world of online games, different types of games attract players to participate with its unique charm. However, in these seemingly virtual worlds, the problem of verbal violence often emerges, which has a profound impact on players' behavior and psychology. Especially in competitive games and cooperative games, the performance and influence of language violence are particularly prominent.

Let's focus on competitive games, such as League of Legends and Crossfire. This kind of game is loved by players for its high level of competitive and exciting battle experience. However, because of the strong competitive nature, players often face great pressure in the process of pursuing victory. When the game is not going well, some players may choose to vent their emotions and attack their opponents or teammates. This behavior not only undermines the fairness and competitive spirit of the game, but also causes psychological harm to the victims. They may feel angry, frustrated and even want to quit the game. In the long term, this environment suppresses player motivation and creativity and poses a threat to the health of the entire gaming community. At the same time, cooperative games such as fearless Contract also face the problem of verbal violence. In this type of game, players need to trust and collaborate with each other to complete quests or win. However, when verbal violence occurs, this basis of trust and cooperation can be severely damaged. Players attacked by verbal violence may feel isolated and excluded, and their willingness and motivation to cooperate will decrease dramatically. This will not only affect their personal game experience, but also likely to reduce the cooperation of the whole team. In addition, verbal violence may also lead to contradictions and divisions within the team, making the originally united team become fragmented and unable to form effective combat effectiveness.

It is worth noting that language violence appears in different forms in different types of online games, but its core is the violation of the dignity and rights and interests of others. Whether it is malicious attacks in competitive games, or isolation and rejection in cooperative games, verbal violence will have a negative impact on the psychology and behavior of the victims. These effects are not limited to the game itself, but may extend to the real life of the player. Some players may suffer from psychological problems such as low self-esteem and anxiety caused by language violence in the game, and even affect their social interaction and academic studies. In order to deal with language violence, we need to start from multiple aspects. First of all, game platforms should strengthen the supervision and punishment of language violence, and timely detect and deal with language violence through a combination of technical means and manual audit. Secondly, we should improve the moral awareness and quality of players, and let players understand the importance of respecting others and playing civilized games through education and guidance, community norms and other ways. In addition, the game community should also actively create a good atmosphere for communication, encourage mutual understanding and support among players, and reduce the occurrence of conflicts and conflicts.

In short, the performance and influence of language violence in different types of online games cannot be ignored. We need to face up to this problem and take effective measures to solve it. Only in this way can we create a

healthier, more civilized and friendly game environment for the players, allowing them to enjoy the real fun and growth in the virtual world. At the same time, this will also have a positive role in promoting the healthy development of the whole game industry and social harmony and stability.

3. An initiative for all online game players. Creating a healthy and civilized network environment has become the consensus of the society. It is the common responsibility of the Internet industry and netizens to advocate civilized network management, civilized Internet access, spread network civilization, and purify the network environment. We should consciously abide by the Constitution, the Cyber Security Law and other Internet related laws and regulations, refuse to disseminate news and information that violate national laws, affect national security, undermine social stability, and undermine national unity and religious beliefs, and earnestly fulfill our social responsibilities. Consciously resist vulgar and unhealthy online trends. We will resolutely resist information content that runs counter to the excellent cultural traditions and morality of the Chinese nation, and make the Internet a new way to spread advanced socialist culture, a new platform for public cultural services, and a new space for people's healthy spiritual and cultural life. Enhance the credibility of emerging online media. Establish and improve management rules and regulations, standardize information dissemination; Persist in providing objective, truthful, and healthy information and content; Persist in providing a healthy online environment and content links; Strengthen industry self-discipline, abide by industry norms, and actively promote the construction of online public ethics. Adhere to the "seven bottom lines" (legal and regulatory bottom line, socialist system bottom line, national interest bottom line, citizen's legitimate rights and interests bottom line, social public order bottom line, moral code bottom line, and information authenticity bottom line). Both online media and netizens must adhere to the "seven bottom lines", actively assume social responsibility, and jointly create a healthy and upward online environment. We must strive to become good netizens with the "four have's". All netizens must strive to become a new generation of "four have's" good Chinese netizens with high security awareness, civilized network literacy, law-abiding behavior habits, and necessary protective skills. Let us quickly take action, jointly build a civilized network, and make positive contributions to creating a "clean and upright" online space!

With the rapid development of the Internet, cyberspace has become the most important carrier of information dissemination, life entertainment, and interactive communication, profoundly changing our way of life, behavior and values, and network civilization has become an important part of the construction of spiritual civilization. To advocate for legal and civilized internet access, build a clear online space, guide netizens to form a civilized and healthy online lifestyle, create a healthy and harmonious online public opinion environment, promote the main theme, transmit positive energy, and advocate for new trends. Go online in accordance with the law and promote the construction of a clean network. The Internet is not a "place beyond the law". Internet practitioners and netizens should consciously abide by national laws, regulations and policies on the Internet, actively promote socialist core values, actively spread positive energy, and jointly build a green network. Civilized internet access and the establishment of correct network ethics. Improve one's own civilization and cultivation, cultivate good internet habits, respect others, and do not maliciously curse, slander, or defame others. Not believing in rumors, not spreading rumors, not publishing or forwarding unverified information that may cause harm to society or others. Resolutely resist harmful text, images, audiovisual materials, and all kinds of obscene and vulgar information that may harm physical and mental health. Resolutely resist content that contradicts the excellent cultural traditions and morals of the Chinese nation, fight against illegal online activities, and strive to create a healthy and upward online environment. Secure internet access and resist harmful information on the internet. Enrich one's knowledge of network security, regulate online behavior, do not open unknown websites casually, do not

easily disclose personal privacy and important identity information online, be cautious of unnecessary losses caused by information leakage, promptly complain or report suspicious situations, consciously maintain network security, consciously spread positive network energy, and strive to be a practitioner of maintaining network security. Friends of netizens, let's start from now and start from ourselves, strive to be a civilized Internet messenger, resolutely resist bad Internet behavior, promote network civilization, share the achievements of network development, and jointly create a clean and clean cyberspace.

Effectively improve network literacy. Civilized internet access, avoiding the use of vulgar or obscene language; Speak up correctly and refrain from making illegal or unethical remarks; Respect facts, do not distort their original appearance, do not spread rumors, do not believe in rumors, and do not spread rumors; Respect the law and refrain from organizing participation in illegal activities such as online fraud and gambling; Respect each other, do not infringe upon the privacy of others, do not engage in personal attacks, do not infringe upon the rights of others, and consciously maintain a positive, healthy, civilized, and orderly online environment. Let's spread a new trend and promote the prosperity and development of online culture. Vigorously promote and practice the socialist core values, and stimulate the positive energy of network civilization; Innovate online expression methods, using forms such as graphics, micro videos, and anime to widely convey the spiritual power of being positive and upward, give likes for inspiring progress, praise good deeds of good people, and make the online space full of righteousness and sunshine. Let's strengthen self-discipline and cultivate the integrity of the internet. Strengthen self-restraint and standardize online words and actions; Objectively and rationally participate in online interactions, not impulsive or anti violent; Strengthen the cultivation of online civilized habits, promote new trends of online civilization, and strive to build online civilization; We should strengthen self-discipline in the Internet industry, consciously adhere to integrity and bottom line, and do not provide hotbeds and soil for improper words and deeds. Let's start together and enrich the practice of online public welfare. Vigorously promote the traditional virtues of the Chinese nation, such as mutual assistance and assistance in times of crisis; Actively participate in online public welfare activities, strengthen online public welfare publicity, and promote online public welfare culture; Online and offline linkage to achieve the deep integration of "Internet+public welfare"; expand the dissemination, organization and coverage of public welfare activities, and form a vivid situation of public welfare and public welfare of the whole network. Let us work together to build and share network civilization. Take the initiative to participate in the creation of civilized cities throughout the country, actively participate in network civilization creation activities, actively participate in volunteer services for the practice of network civilization in the new era, influence and drive people around us to participate together, and promote the whole society to care, support, publicize and participate in the creation of network civilization. Network civilization, you and I go together! Let's start from now, from ourselves, and strive to be disseminators of positive online energy, cultivators of online literacy, practitioners of online integrity, and promoters of online civilization. Together, we will create a clean and positive online space, and play the harmonious voice of online civilization. To be a practitioner of the "two safeguards", grasp the correct political direction, public opinion orientation, and value orientation, enhance the "four consciousnesses", strengthen the "four confidences", achieve the "two safeguards", and defend the "two establishment", promote the civilized operation, use, and development of the internet. To be a disseminator of positive energy on the internet, we must adhere to the principle of focusing on the center, serving the overall situation, promoting the main theme, spreading positive energy, creating a batch of distinctive and spiritual online works, creating a good online atmosphere for reshaping the glory of the market and rebuilding glory, striving to be a disseminator of positive energy on the internet, and building a concentric circle between the internet and the offline. We should be a model of law-abiding. The Internet is not a place outside the

law. We should carefully study the laws and regulations of the Internet, resolutely implement orders and prohibitions, strictly abide by the legal bottom line, strictly self-discipline, self-regulation, civilized expression, rational interaction, and use practical actions to maintain the dignity of the law and create a clear cyberspace.

To be the person in charge of purifying the online environment, we must strictly implement the main responsibility, actively participate in the governance of the online environment, take the lead in resisting false, evil, and ugly phenomena, resolutely eliminate negative behaviors such as inappropriate headlines and malicious hype, and not spread rumors, believe in rumors, and work together to create a clean and positive online space. The cyberspace is the common spiritual home of millions of people. Every effort you make will make our online environment better, every contribution you make will make our online environment clearer, and every passion you give will awaken more people's awareness of online civilization. Let's start from the little things, from now on.

With the increasing popularity of online games today, the problem of language violence has become a challenge that cannot be ignored. In order to effectively respond to this problem, it is necessary to develop and implement a series of strategies and suggestions from multiple levels.

It is crucial to strengthen the supervision of game platforms. As the core carrier of game activities, the game platform must assume the responsibility of supervising and governing language violence. Establishing a sound supervision mechanism and real-time monitoring and punishment of verbal violence is the key to maintain the healthy and orderly environment of the game environment. Through the use of technical means, such as keyword filtering, speech recognition, etc., it can effectively identify and prevent the occurrence of verbal violence. These technologies can automatically detect and block comments with negative emotions such as insults and attacks, thus effectively reducing the occurrence of verbal violence. At the same time, the platform should also set up a reporting mechanism to encourage players to actively report verbal violence. Players are an important part of the game community, and their involvement and reporting are important for the detection and handling of verbal violence. By setting up convenient reporting channels and reward mechanisms, players can be motivated and become an important force in maintaining the game environment. In addition to strengthening supervision, improving players' moral awareness and quality is also an important strategy to deal with verbal violence. The game platform can guide players to establish correct game concepts and moral awareness through in-game tips, educational content, and community norms. These tips and education can include the norms of game behavior, the importance of respecting others, and the advocacy of civilized games. At the same time, the establishment of a player credit system to reward and recognize the players who follow the rules is also an effective way to motivate them. Through the establishment of a credit system, you can set an example and let other players see the benefits of obeying the rules, and thus consciously regulate their own behavior. In addition, optimizing the communication environment of the game community is also the key to dealing with verbal violence. The game community is a place for players to interact and communicate, and the atmosphere directly affects the players' game experience. To create a positive, healthy and friendly communication atmosphere, the game community can hold online activities, such as game skills sharing, teamwork challenges, and so on, to enhance the interaction and cooperation among players. At the same time, the establishment of player communication group is also an effective way, allowing players to exchange experience and share experience in the group, and form a good interactive atmosphere. In addition, strengthening the investment in community management is also essential. The community management team should deal with and solve the conflicts and disputes between players in time to maintain the harmony and stability of the community. Malicious attacks and provocations should be dealt with seriously to maintain the order and justice of the community.

9. Recommendation

1. The advice for online game players aged 20-25 is to strictly regulate their words and actions
2. Suggestions for Game Manufacturers to Strengthen the Supervision of Language Violence in Online Games
3. The suggestion for game supervisors and developers is to increase the severity of punishment
4. The suggestion for the national legal department is to establish relevant legal treaties

5. The advice for gamers and game managers is to supervise each other and ban accounts of individuals who engage in verbal violence

6. Through my research, I hope to change the current online environment and make it healthier and more harmonious

7. I hope to provide assistance to others when conducting such research, starting from language violence in online games to improve the online gaming environment, and even the entire network environment.

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