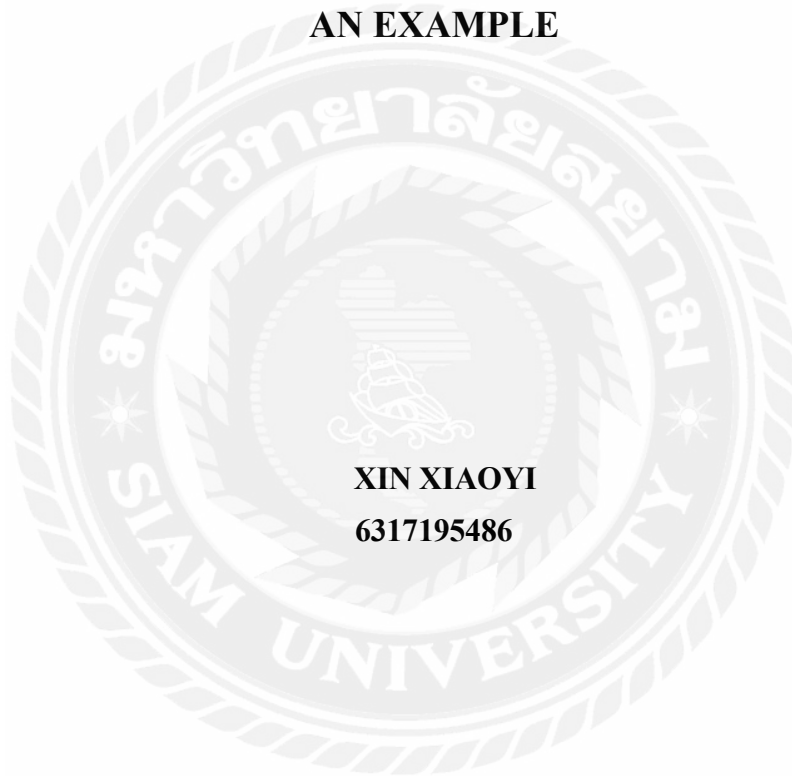# STUDY ON SOCIAL MEDIA MARKETING OF CHINESE FILM BASED ON AISAS MODEL——TAKING TIKTOK AS AN EXAMPLE

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AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT
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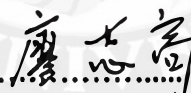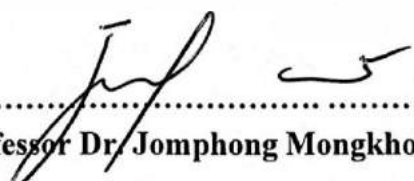
STUDY ON SOCIAL MEDIA MARKETING OF CHINESE FILM BASED ON AISAS MODEL——TAKING TIKTOK AS AN EXAMPLE

XIN XIAOYI

This Independent Study has been Approved as a Partial Fulfillment of the Requirement of International Master of Business Administration in International Business Management

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AISAS Model——Taking TikTok as an Example

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Abstract

With the advent of the Internet era, digital technology has been constantly updated, and social media such as TikTok, Weibo and Little Red Book have emerged, which have gradually developed rapidly in the field of marketing. In order to seek better development of the industry, Chinese films have started to explore and update marketing by using social media platforms. The main objectives of this study were: 1) To analyze the current situation of film marketing in China, 2)To explore the marketing strategies of Chinese films on social media based on AISAS Model.

This paper adopts a quantitative research method, took TikTok users in mainland China as the research object, focusing on Chinese movies and their marketing, and designing a questionnaire in combination with the five phases of the "AISAS model" and the characteristics of social media in marketing, which lasted for two months. 262 valid questionnaires were distributed and returned.

Through the research, it is found that: 1) The marketing cost of Chinese films is too high; Genre films cannot effectively and accurately target audiences; Limited market penetration; Low conversion rate of consumption intention and failing to adapt to the shortcomings of contemporary "socialized consumers" consumption habits; 2)Through the analysis, on the basis of the five stages of the "AISAS model", combined with the advantages of social media marketing. Finally, the strategy is explored, the final choice was made : the use of TikTok platform to reduce marketing costs, accurate audience positioning, through good word-of-mouth marketing and topic marketing to increase penetration rates, improve the entrance to the flow of traffic, increase the rate of conversion of consumer willingness to establish a good interactive relationship with the consumers, and to obtain the consumer's emotional identity.

This study is conducive to the comprehensive construction of the marketing model of Chinese films on the social media platform, which can be further explored and studied in the future. It has certain academic theoretical value for the theoretical construction of Chinese films in the field of social media marketing, and has guiding value for the practice in the field of film social media marketing.

Keywords: AISAS Model，Social media，Chinese film marketing，TikTok

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Declaration

I, Xin Xiaoyi, hereby certify that the work embodied in this independent study entitled "Study on Social Media Marketing of Chinese Film Based on AISAS Model——Taking TikTok as an Example" is result of original research and has not been submitted for a higher degree to any other university or institution.

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(Xin Xiaoyi)

Aug 24, 2023

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Chapter 1 Introduction

1.1 Background of the study

As a tertiary industry, the film industry is a product of the industrial era, and its birth itself has a dual attribute: one is its artistic attribute as an appreciated product, and the other is its commodity attribute as a consumer product (Fu, 2018). As an essential part of the cultural industry, it can not only meet the spiritual needs of people's leisure and entertainment, but also promote the development of the economy to a certain extent, and is becoming an indispensable part of people's production and life day by day (Chen, 2018).

Since the birth of China's first movie in 1905, Chinese film have gone through more than one hundred years of history. However, for a long time, movie marketing, as an essential part of the movie industry, has not been explicitly mentioned (Xie &Shen,2011). Since the 1990s, with the wave of China's economic market-oriented reform gradually exploring commercialization, China's film management system began to be adjusted in the direction of marketization. Until 2002, when the concept of film marketing first appeared, the Chinese domestic film Hero was regarded as the beginning of Chinese film marketing, and the Chinese film industry began to realize the importance of marketing and publicity for the development of the film market (Yu,2010).

After nearly two decades of development, China's movie marketing means are constantly updated, marketing methods are constantly innovated, and marketing strategies are constantly enriched, forming a traditional marketing model with mainstream traditional media publicity as the main means, offline activities as the main line of communication, and integrated marketing as the basic strategy (Li & Zhong,2022). This model is well adapted to the traditional media environment and consumption pattern, but with the development of the movie market and changes in the media environment, the drawbacks of this model have become increasingly obvious, restricting the further development of China's movie marketing practice.

With the arrival of the Web 2.0 era, Dentsu of Japan has proposed a brand-new consumer behavior analysis model, the "AISAS model", in response to the changes in consumer life patterns in the era of Internet and wireless applications. Consumers have become both producers and disseminators of information, and social interaction has become an important feature of the Internet era(Zhang,2015). Not only does it stop at personal information dissemination and group information sharing, but it also involves various forms of communication, such as comparing and discussing news and corporate information and even advertisements. Information dissemination has been transformed from a business-to-consumer model to a model in which businesses disseminate

information to consumers, and then consumers disseminate and share it with other consumers.

During different time era's different methods of communications has developed and changed the day by day life. Social media has become the method of statement in the 21't century, enabling us to express our belief, ideas and manner in a absolute new way. This way of message have also have a huge impact on corporation, where they have realize that without a correct plan and social media strategy they have no chance to stand out in the rapidly changing digital freedom. To guarantee a successful attendance on social media the companies need to take different marketing theories into consideration so that they can boost their brand in different aspect. If this can be collective with original ways of consumer interaction the companies have a good chance to take the lead in social media marketing'.

Relying on the huge audience flow, short video has become an important channel for the marketing and dissemination of domestic movies. As a well-known short video APP in China, the data of "2020 TikTok Data Report (Full Version), 2020" released by TikTok in January 2021 shows that the daily active audience of TikTok has exceeded 600 million, and the average number of daily video searches has exceeded 400 million. 2020 TikTok Entertainment A whitepaper released by TikTok in January 2021 shows that, in 2020, in mainland China, the top 20 Chinese movies at the box office have all opened official TikTok accounts. 20 Chinese-language movies all opened official TikTok accounts. The seven movies in the Spring Festival slot in 2021 all opened official TikTok accounts in TikTok, and it has become the norm for movie works to rely on TikTok for marketing and dissemination (Chen & Zhang, 2022).

In 2020, a new coronavirus epidemic swept the world, and people's traditional way of production and life was impacted. Offline proximity social interaction gradually shifted to online microblogging, Weibo, TikTok Voice, and other new media platforms; the development of the film China industry suffered a cold winter, and the box office of the movies experienced a diving decline. Continuous suspension of business has led to serious losses in many theaters; some theaters have closed down one after another, and the development planning, industrial structure, and industry development of movie theaters have changed (Zhang ,2022). To seek better industry development, China's Domestic movie marketing methods are also constantly explored and updated, and marketing channels, marketing methods，and marketing thinking continue to be iteratively upgraded.

1.2 Research Problems

Previous studies mostly focused on analyzing the current social environment, and discussed the advantages and disadvantages of Chinese film social media marketing with examples in the new media environment. Scholars pay more

attention to the content and presentation form of film marketing, and fail to integrate film marketing, social media and "AISAS Model" well. Taking TikTok as an example, this paper studies Chinese film marketing on the basis of "AISAS Model", analyzes the current situation of Chinese film industry, and how Chinese films should make use of the advantages brought by the social media era to adjust their marketing strategies and achieve the best results is an important issue they are facing.

The specific research questions of this paper are as follows:

1、 What is the current situation of Chinese film marketing?

2、 What is the marketing strategy of Chinese films on social media based on "AISAS Model"?

1.3 Objectives of the study

This paper takes the Chinese film market as the main body of research, the primary purpose is to make up for the academic research gap that the content and presentation of film marketing is not combined with the five stages of the "AISAS model" and social media marketing, and apply it to film marketing with TikTok as the platform, to think about the problems exposed in the current marketing activities, to analyze the essence of the phenomenon on a deeper level, and to try to put forward corresponding countermeasures by taking advantage of social media marketing.

1.To analyze the current situation of film marketing in China.

2.To explore social media marketing strategies for Chinese films based on the "AISAS model".

1.4 Scope of the study

This study focuses on Chinese movies and their marketing, and combines the theory of "AISAS model" with some TikTok users in mainland China as the research object. More than 160 articles related to the topic of the dissertation were read and sorted out, and 40 core articles were finally identified for academic analysis.

The questionnaire was designed according to the "AISAS model" and the characteristics of social media, and the QR code was generated through the Questionnaire Star platform, and the electronic questionnaire was distributed on the Internet from May 15, 2023 to July 14, 2023, and a total of 262 valid questionnaires were distributed and recovered.

From a macro perspective, the knowledge system involved in this research is selected from the Chinese film management department. This study takes the film marketing of TikTok platform as the research subject, under the support of advertising, marketing theory and communication theory, and under the guidance of "AISAS model", combines the consumer behavior model with social media

marketing, and focuses on the influence of consumers' psychological and behavioral reactions on film marketing in the era of mobile Internet. Explore the current Chinese film social media marketing strategy. Analyze the current situation, summarize the advantages of social media marketing, and put forward thoughts on the problems and deficiencies that have been exposed at present. The focus and innovation of this paper is to combine the film social media marketing with the AISAS model, which is divided into two levels: one is from the level of consumer psychology, the other is from the level of consumer behavior, and the marketing strategy of Chinese films on social media is formulated according to the corresponding psychology and behavior.

1.5 Research Significant

1.5.1 Theoretical Significant

This paper has certain academic theoretical value for the theoretical construction of the field of movie social media marketing in China. At present, the rapid development of social media has attracted the attention of many scholars, and the research content is mostly focused on the content and presentation form of social media marketing in other fields, and there are relatively few academic papers related to Chinese movie marketing strategy, and there are even fewer academic papers based on the "AISAS model" to study the marketing strategy of Chinese movies (Wu, 2012). At the same time, there are even no academic papers on Chinese movie marketing strategy based on the AISAS model (Wu, 2012). Based on the previous literature, this paper theoretically bridges the gap and limitations of the relationship between Chinese movie social media marketing and the AISAS model. It puts forward an innovative research idea and academic theoretical value in the field of movie social media marketing, and also injects new theoretical direction and theoretical guidance for further research on decision optimization in this field.

1.5.2 Practical Significance

This paper has instructive value for the practice in the field of movie social media marketing. It puts forward some forward-looking, targeted, feasible, directional and operable opinions and suggestions to the current Chinese domestic movie market and the relevant departments of Chinese movie marketing. Provide theoretical guidance on the optimization of social media marketing strategies and the implementation of development paths for Chinese films. It has strong practical value in promoting the orderly and healthy development of Chinese domestic movie market, and it has strong practical value in summarizing the law of Chinese movie development and solving the new problems arising in the process of Chinese movie development.

Chapter 2 Literature Review

2.1 Introduction

This study uses the theories of advertising, marketing and communication, guided by the "AISAS model," combines consumer behavioral patterns with social media marketing, and focuses on the impact of consumers' psychological and behavioral responses on movie marketing in the mobile Internet era, with examples to prove the social media marketing strategies of Chinese movies nowadays. The study focuses on the influence of consumers' psychology and behavioral responses on movie marketing in the mobile Internet era. It explores and demonstrates the social media marketing strategies of Chinese movies.

2.2 Definition and content of the AISAS model

2.2.1 Origin and development of the AISAS model

AIDA was the first hierarchy of effects model in marketing. It was followed by AIDMA (Attention-Interest-Desire-Memory-Action) proposed by Hall, which was the predecessor of the AISAS (Attention-Interest-Search-Action-Share) model. Due to the growing impact of Internet technology on consumer behavior, Dentsu observed that the way consumers receive marketing information was being influenced. They were no longer just passively receiving information; now they were actively seeking it. Dentsu proposed the AISAS model to better characterize consumer behavior in the Internet era. A Japanese advertising company noticed that the mode for consumers to get marketing information had changed from just receiving to actively looking for materials. The new AISAS model was proposed and considered to be more suitable than the traditional AIDA or AIDMA models for explaining consumption behavior in the Internet era.

Due to the rapid flow of information, not only do brands communicate with consumers but consumers themselves have become part of advertising. When describing consumer decision-making behavior, Dentsu replaced "desire" and "memory" in the AIDMA model with "search" and "share" because they were more applicable to the Internet generations. In the AISAS model, a product or an advertisement attracts attention and the information is used to maintain consumer interest in the product. However, the difference lies in the driving force of the Internet, which enables consumers to adapt from passive recipients into active seekers of information. When their search is completed, consumers take "action"

to make purchases. Having used the products or services, they begin to "share" their first-hand user experiences with others in the form of eWoM. The emergence of eWoM is not only a source of information for potential consumers but also starts the next round of attention and search. Compared with the AIDMA model, AISAS emphasizes the process of search and sharing, which fully embodies the media usage habits and consumer behaviors of the Internet generations (Abdurrahim, Najib & Djohar, 2019).

2.2.1.1 Traditional AIDMA Marketing Laws

The "AISAS model" is an evolution of the traditional AIDMA marketing law, which refers to the marketing law that patterns the guiding behaviors of consumers from the initial attention to the advertisement to the final consumption behavior (Okposo, 2022).

Figure 2.1 AIDMA Marketing Laws

The theory suggests that consumers go through these five stages from exposure to information to finally making a purchase:

A: Attention - Fancy business cards, handbags embroidered with jingles, etc. are often used to attract attention.

I:Interest - A common method used is to cut and paste from well-designed color catalogs, newsletters about the product.

D:Desire (arouse desire) - The promotion of tea to be ready at any time to prepare the tea, to give customers a cup of fragrant strong tea, the customer a taste of tea to experience the delicious tea, will produce the desire to buy. Promote the house, to take customers to visit the house. The entrance to the restaurant to display the color and flavor of the refined samples, so that customers feel the charm of the goods, you can arouse his desire to buy.

M:Memory - A successful salesman said, "Whenever I promote my company's products, I always take other companies' catalogs and compare them in detail. Because if you always say how good your product is, customers will not believe you. Instead, they want to know more about the products of other companies, and if you present the products of other companies first, customers will recognize your own products."

A:Action (purchase action) - from attention to the entire sales process, the salesman must always be confident. Overconfidence can also cause customer resentment, thinking you are talking big, bragging. Thus, do not trust your words.

The traditional AIDMA marketing law was created in the unique environment at that time, when the audience was in a psychological state of high acceptance of new things, no matter in which media to see the advertisement, it is easy to give high attention (Wijaya,2015). For a commodity, the best marketing means is overwhelming advertising and impressive and catchy slogans (Kotler & Armstrong, 2007). At that time, audiences received advertising information mostly through ubiquitous posters or product information, which aroused consumers' desire or formed a strong impression.

2.2.1.2 The New AISAS model of Marketing

While AIDMA is giving full play to its role, the times are constantly progressing, and the emergence of brand-new technological means and reading habits makes the previous marketing model no longer applicable. In the new media environment, the audience psychology is changing, the acceptance of advertising is changing, and the forms of advertising that can be accepted are also changing. The new media era has been emphasizing the increasing initiative of the audience, and the roles of the communicator and the recipient are no longer fixed, and the two sides can be flexibly interchanged (Walotek-Ściańska, Szyszka, Wąsiński & Smołucha,2014). In such an environment, the traditional AIDMA marketing model is no longer applicable, and Dentsu Japan has proposed a new marketing law, which is updated on the basis of the original, and the AISAS marketing law has come into being.

Figure 2.2 AISAS Model

A: Attention

The awareness phase refers to letting potential customers know about your brand name, product, or service.

In this stage, marketers need to get potential customers to pay attention to the brand through various channels, such as advertising, promotion, website, social media, etc.

At this stage, consumers are mainly shown to aimlessly browse information through Weibo, wechat, TikTok, Kuaishou, Little Red Book, e-commerce platforms, web pages, etc. In this stage, consumers' behaviors mainly stop at browsing a large amount of information habitually every day. Therefore, the behavior of merchants should be

1, actively make brand logo and advertising language, so that people can quickly recognize the characteristics of the brand and products or services;

2. Put advertisements, such as TV, newspapers, magazines, etc., to

let more people know the brand

3. Create websites and social media accounts to show the brand image

and product information;

4. Attend industry exhibitions and events to present brand image and product features.

In the use of social media, it is not so simple to use a large size or an official account, but to consider what kind of content can cause ordinary individuals to spread, which is the direction of social media marketing."

I: Interest

The interest phase refers to getting potential customers interested in the brand or product.

At this stage, marketers need to attract the interest of potential customers through various means, such as demonstration, promotion, trial, etc.

At this stage, consumers are attracted by specific information for in-depth understanding. For example, when consumers browse social platforms, they are exposed to the activities recently released by a certain enterprise, and will have a deep understanding of the activities of the enterprise after being attracted.

Chen Lizhi, chairman and president of Beijing Met Culture and Entertainment Media Co., LTD., and Yue Yang, general manager of Guan Gong of Beijing Met Culture and Entertainment Media Co., LTD., said in an interview with the newspaper that only empathic marketing topics are the best and most effective communication channels to lead the audience to communicate. The dissemination of resonant topics allows the audience to disseminate independently, which may lead to a boom (Shiller, 2020).

S: Search

The search phase is the stage where potential customers actively search for information about a brand or product.

Consumers use online search tools to extend the information they are interested in after gaining a deeper understanding of the information. The specific behavior of consumers in this stage is shown in the search engine search, visit the official website of the enterprise or e-commerce platform flagship store, the social media platform site search and other ways to obtain a large amount of information related to it, the price of the product they are interested in, form, function, service, word-of-mouth evaluation, etc. to carry out a comprehensive understanding, analysis and comparison of the same type of products, to determine the initial purchase intention.

At this stage, marketers need to improve the ranking of the brand or product in the search engine through various channels, such as SEO, SEM and so on. Behavioral manifestations include

1. Producing excellent SEO content to improve the ranking of the brand or product in the search engines

2. Place SEM ads to attract potential customers to click on the ads and enter the brand or product website.

3. Purchasing advertising space on major search engines and social media to increase brand or product exposure.

4. Participate in various industry forums and Q&A platforms to answer potential customers' questions and concerns.

It is important to consider what kind of content can cause ordinary individuals to carry out dissemination and active search, which is the direction of social media marketing such as TikTok, rather than detaching from consumers and only unilateral information instillation.

A: Action

The action stage is the stage in which the potential customer takes the initiative to buy.

After going through the above stages, the consumer has the intention to purchase a product or service, and then enters the stage of purchase behavior implementation. Consumers will choose a convenient, cost-effective way to buy, usually before the implementation of the purchase will be online consulting or browse the feedback of consumers who have purchased the evaluation, comparison of the price of various purchasing channels, services, logistics and other information, and ultimately the implementation of the purchase behavior.

At this stage, marketers need to attract potential customers to purchase actions through a variety of ways, such as coupons, discounts, freebies and so on.

Merchant behavior performance includes

1. Providing purchase coupons, discounts and other promotional activities

2. Offering freebies or additional services to increase the value of the purchase; and

3. Providing online shopping platform and convenient payment methods to facilitate potential customers to make purchases.

4. Provide after-sales service and money-back guarantee to increase potential customers' confidence in purchasing.

S: Share

The sharing stage refers to the stage when customers share and disseminate the brand or product.

After purchasing, consumers will evaluate the purchase experience on

the e-commerce platform, share their own experience through various social media platforms after using the product, and share and recommend the satisfied product or service to others.

At this stage, marketers need to enable customers to share and spread

the brand or product through various means, such as social media and word-of-mouth recommendation. Behavioral performance includes

1. Providing quality products and services so that customers feel good about and trust the brand or product

2. Encourage customers to recommend and share the brand or product by word of mouth

3. Use social media and other channels to increase the exposure of the brand or product;

4. Give back to customers, such as providing coupons, discounts, etc., so that customers feel cared for and valued by the brand.

Chen Lizhi from Matt Culture Media said, "In our big data analysis of movies, one of the biggest factors affecting audience's ticket purchase is the recommendation of friends around them."

The emergence of "AISAS model" is an update of AIDMA model. Several links of the traditional marketing model have been changed in the new "AISAS model". The emergence of two "s"," search and share", reflects the characteristics of the Internet era, and also reflects the importance of search and share. The emergence of AISAS model has changed the phenomenon of one-way output from communicators to users, which fully reflects the influence and change of Internet on consumer behavior (Cao, 2009).

What is most worth mentioning is the last link of "AISAS model", which is not only the sharing of products, but also an important way of word-of-mouth marketing (Fan, 2009). In the previous marketing model, all marketing ends when consumers have purchase behavior, but it ignores the effect of consumers' evaluation after using the product. The good or bad evaluation is an important factor that can influence people around them to buy. Especially in the Internet era, this kind of communication is amplified, and its influence can be extended to the whole network. The emergence of AISAS model is proposed in this context, making up for the shortcomings of the previous marketing rules.

2.2.2 The importance of marketing based on the AISAS model

The "AISAS model" is a new type of marketing model, which is based on the background of the current Internet era, and shows the psychological or behavioral performance of consumers when they buy a product and their behavior after the purchase will have an impact on the marketing of the product (Xue, Shen, Morrison & Kuo, 2021). In the process of social media marketing, the development of the marketing model taking into account the influencing factors of the various aspects of the "AISAS model" will indeed have a better starting point and will bring better marketing results (Fu, 2018). The target customers of the movie market in watching all kinds of movie information on the platform, not every one of them will notice, not to mention that not every one of them will arouse their interest, and those who really make them notice and arouse their interest will watch the whole thing and accept the viewpoints conveyed in the

movie information as well as the products to be marketed, so attracting the users is the key.

Consumers now increasingly look for their ideal products and services via online search. The information they find not only includes those published by companies and destinations about certain brands, but also feedback and comments, both positive and negative, uploaded by consumers who have already used them. The persuasiveness of reviews and comments is almost equal to or more influential to the advertising of companies and destinations (Filieri & McLeay,2014). Having made purchases, consumers share their own experiences and suggestions with others, which triggers the next cycle of search.

2.3 Movie Marketing and Chinese Movie Marketing

2.3.1 The concept of movie marketing

The essence of a movie is a commodity that possesses the basic attributes of a commodity: value and use value (Fu, 2018). The value of a commodity refers to the undifferentiated human labor condensed in the commodity, and in the case of film, its value is the sum of the labor of all filmmakers to complete a film (Wang & Ai, 2011). The use value of commodities refers to the characteristics of commodities that can satisfy people's certain needs, movies as a cultural commodity, it is based on reality but higher than reality, to meet the needs of consumers for spiritual and cultural aspects (Dunn, 2008).

So it is important for the movie and production team to stand out, to grab the due attention of the maximum audience. Movie makers employ various tools and techniques today to market their movies. They leave no stone unturned. They roll out teasers, First look, Theatrical trailer release, Music launch, City tours, Producer's and director's interview, Movie premier, Movie release, post release follow up and etc. to pull the viewers to the Cineplex. The audience today which comprises mainly of youth requires photos, videos, meet ups, gossip, debate, collaboration and content creation. These requirements of today's generation are most fulfilled through digital platforms. However, the traditional media like newspapers, radio, and television are not old school. They reach out to mass audience and play an upper role in effective marketing (Malik & Guptha, 2014).

Movie is a special product. As a cultural product, the embodiment of movie commodity value is determined by the box office results, and as a kind of spiritual product, its derivatives of related after-products can realize the secondary profit of movie products. The unique commodity attributes of movie products have expanded the marketing ideas of movie practitioners and greatly promoted the development and innovation of the movie industry.

Philip Kotler, known as the "father of modern marketing", defined marketing as a social and management process in which individuals and collectives create

products and values and exchange them freely with others to obtain what they want.

Combining the promotional marketing of movies with marketing theories, some scholars put forward the concepts of movie marketing and movie marketing and put forward their own views on their connotations.

In Film Marketing, film marketing is defined as: film enterprises take the real and potential audience in the film market as the research object, select and utilize the market opportunities through scientific market macro and micro environment analysis and market research and prediction, and carry out market positioning and decision-making, and carry out the optimal combination and scientific operation of film production, distribution, publicity and screening activities to satisfy the market demand, audience demand and enterprise marketing to the maximum extent. market demand, audience demand and enterprise marketing objectives, so that the social and economic benefits of the film in the market can be truly realized and unified (Yu & Weng, 2008).

In the book "Movie Marketing", it is proposed that the so-called movie marketing is in the complex cultural environment, the enterprise in order to differentiate from competitors, to achieve the marketing objectives of the market may occur and has occurred in the situation and the problem to make a comprehensive judgment and decision-making, give full play to the enterprise's advantages, to better satisfy the needs of film consumers (Yu, 2006). Meanwhile, further definition of film marketing: a management process by which film producers (individuals, groups) satisfy needs and desires by creating and exchanging products and values with film audiences (groups). This definition is based on the following core concepts: needs, desires, and wants; products; utility, costs, and satisfaction; exchanges, transactions, and relationships: markets; marketing and marketers (Yu, 2006).

In "Movie Marketing Problems", marketing is defined as a set of concepts, strategies and methods to understand needs better than competitors and to satisfy them more effectively. Movie marketing can then be understood as the activity of understanding the needs of movie consumers and satisfying them through a series of systematic and effective methods and strategies (Zhang, 2002).

2.3.2 Literature References on Chinese Movie Marketing

Foreign movie marketing started early, and the research on movie marketing is more in-depth and thorough.

Summarization and validation of Hollywood and Bollywood movie marketing experience. The Hollywood film industry has experienced an evolution of capabilities from the studio era dominated by an integrated hierarchy to the post-studio era provided by a network of resource providers, and this evolution of capabilities plays a crucial role in the ultimate box office success of a movie (Lampel & Shamsie, 2003)

Analyze the factors that influence the effectiveness of movie marketing, such as online reviews, word-of-mouth, and consumer factors. Through empirical studies, questionnaires and surveys, some scholars have concluded that; the weighted average of audience ratings is more useful than the average of professional critics' reviews in predicting movie revenues (Dellarocas, Awad & Zhang, 2004). Among the reasons that motivate consumers to evaluate movies online, self-expression/self-affirmation motivation is the dominant force behind online review contributions (Dellarocas & Narayan, 2006).

The development of movie marketing science in China is relatively short, and domestic scholars have carried out research on movie marketing late, and there are relatively few authoritative monographs on movie marketing. With the rapid development of the movie industry, movie marketing activities have effectively promoted the growth of domestic movie box office and the development and improvement of the movie industry chain, which is of great significance to the whole Chinese movie industry.

Through reading the literature, since 2002, the emergence of a series of box office dark horses, such as Hero, Crouching Tiger, Hidden Dragon, and Ambush on Ten Sides, and the unprecedented spectacle of their making waves in the market and attracting attention, have made people both inside and outside the domestic movie industry notice the extremely seductive charm of movie marketing (Chen，2008). With the increasing number of released movies, various themes and forms of movies continue to emerge, providing consumers with richer and more diversified choices for movie watching (Sun, 2018). At the same time, the promotion and distribution of products has become a key issue in the movie industry, and movie marketing communication is particularly important.

In Research on Chinese Movie Marketing Strategies under the New Media Environment, in response to the new phenomenon and new problems that have emerged in the development of Chinese movie marketing under the new media environment, we study how Chinese filmmakers combine new media tools with the marketing and promotion of domestic movies. It explores the marketing of movies on the Internet in the era of Wed2.0, and applies new media technology to movie marketing (Zhang, 2011).

In Kung Fu Beyond the Curtain: An Analysis of the Development of Marketing Models in China's Film Industry, we analyze the marketing models of Chinese films from the perspective of the film industry. By analyzing the current situation of China's film industry and China's film marketing mode, it analyzes China's film marketing from the theories of 4Cs and 4Ps of marketing, and puts forward the idea that China's films need to integrate cross-industry resources horizontally, and vertically across the industrial chain (Wang, 2009).

Under the new media environment, China's movie market has been developing rapidly, and movie marketing strategies have been constantly pushed forward with the help of new media platforms. Many scholars have combined

successful marketing cases in China's movie market in recent years, and interpreted the current movie marketing activities from the perspective of new media marketing.

Interpreting the New Modes of Domestic Movie Marketing in the Digital Media Era studies from the aspect of marketing modes and proposes several effective movie marketing modes in the digital media era: social network word-of-mouth marketing, microblogging emotional marketing, interactive experience marketing, microfilm bundle marketing, and starvation marketing (Cao & Ping, 2012).

Through a series of studies on movie online marketing, it is found that social media represented by Weibo plays an important role in movie marketing. Five ways of movie microblog marketing are proposed: opinion leader marketing, topic marketing, platform cooperation marketing, word-of-mouth marketing and event marketing (Fan, 2012).

In "The Marketing Strategy of Low-budget Domestic Movies: A Case Study Based on the Movie "Crazy Stone"", the article focuses on Chinese small-budget movies, and analyzes the corresponding marketing strategies of low-budget productions in the processing, introduction, growth, maturity, and decline periods of the movie products in the light of the theory of the product cycle. The article adopts a case study approach, taking the low-budget movie "Crazy Stone" as a case study, to comprehensively analyze the marketing strategies of the movie in each product cycle (Zhu, 2008).

2.4 Social Media

2.4.1 Concept of social media marketing

What is Social Media defines social media as a new type of online media that gives users a great deal of space to participate (Mayfield, 2007).

The article "The Intersection of Social Media and New Media" argues that social media is a recent concept that roughly refers to "interactive" media, or media where the platform is essentially devoid of content if there is a lack of effective user participation, and that it has changed the one-to-many communication of the media to a many-to-many "dialogue" model (Wei, 2012).

Overall, social media is a newly emerged concept in recent years, which is born out of the innovative development of media technology, based on the audience's two-way active communication, and pay more attention to the micro-network relationship between users and user experience.

According to Chinese scholars, social media marketing refers to the use of social media platforms, opinion leaders, online communities, etc. to carry out marketing activities, public relations, customer service. Social media marketing is essentially a new type of marketing strategy that utilizes social media for marketing activities (Tang, 2011).

Social media isn't about money or institutions. It isn't about stockholders making billions of dollars. It isn't about corporate ownership. Social media is about ordinary people taking control of the world around them and finding creative new ways to bring their collective voices together to get what they want. Social Media Marketing (SMM) is primarily internet-based but has similarities with non- internet-based, marketing methods like word-of-mouth marketing. SMM is the way of promoting a website, brand or business by interacting with or attracting the interest of current or prospective customers through the channels of social media. Facebook, Twitter and Youtube are the most popular social media that are widely used by the companies and the celebrities in promoting themselves and their brands. With the number of users rising each day in Facebook and other social networking sites, it is bound to bring in more customers for the business and much more promotions and marketing thus making social media, the better platform for marketing.

2.4.2 The emergence and development of social media

2.4.2.1 The emergence of social media

In recent years, the Internet hardware equipment has been gradually improved, the new media technology has been developed more mature, the scope of new media applications is more and more extensive, and the forms of expression are more and more diversified. New media applications such as mobile TV, cell phones, touch media and other new media applications make the dissemination of information faster, the scope of dissemination is wider, the degree of audience interaction is higher, and the new media applications can be rapidly developed and popularized (Wang, 2016).

From the origin the concept of social media was first proposed in the field of information science. Initially, the concept was mainly aimed at the aggregated representation of new types of online information exchange spaces brought about by social networking services, or in short, blogs, wikis, forums, social networks, podcasts, micro-blogs, and content communities (Tian & Hu, 2013). In terms of the prosperity of social media, its flourishing is the result of both the advancement of new media technology and the needs of human communication. On the one hand, it is the maturity of the Internet and the continuous innovation of mobile Internet terminal applications, and on the other hand, it is the more personalized communication needs of human beings and the needs of recipients. The characteristics of social media, such as hypermedia, multimedia, interactivity and decentralization, are in line with the trend of the times. Therefore, social media with high compatibility is not only an extension of new media, but also a form of change of new media with its respect for user experience, humanization, high transparency and multi-participation.

2.4.2.2 Development of social media

China's new media is developing at an astonishing pace, with the overall scale growing rapidly. According to the Statistical Report on the Development Status of China's Internet published by the Internet Information Center of China in 2023: as of December 2022, the number of Chinese Internet users reached 1.067 billion, an increase of 35.49 million from December 2021, with an Internet penetration rate of 75.6%. Social media, including microblogs, WeChat, social networks, podcasts and other users accounted for more than 90% of them.

Social media has revolutionized the way users disseminate and receive information. Analyzed from the perspective of Internet users, social media has the following major usage characteristics:

Regionalization: Regionalization refers to the fact that social media users can quickly converge into a public group based on their own interests and concerns. Members of the group can quickly develop targeted communication based on a common trait, which provides a natural differentiation for advertisers and marketers to target their messages.

Multi-terminal: Social media is not only dependent on the fixed end of the use of computers, any cell phone with Internet access and mobile devices can be accessed social media operation network.

Inclusion: Inclusion means that there is a realistic possibility of seamless integration between social media and online media. Most online media data, user information, communication information, and usage functions can be switched between social media with relative ease.

Sharing: The decentralized characteristics of social media have blurred the original identity differences between traditional media and users. The dissemination of information between individuals and individuals, and between individuals and media tends to be two-way cross-pollination, and users are no longer just passive receivers of information. Users express their own views, share their own experiences, interact with other users, seek value recognition, and share events around them more conveniently on social media.

Self-media, which is low-entry, personalized and interactive, is an important development trend of social media nowadays. Self-media, also known as citizen media, is defined as a way for the general public to begin to understand how they provide and share their own facts, their own news, and how they are connected to the global knowledge system, after being strengthened by digital technology and connected to the global knowledge system, in a research report on "self-media" co-proposed by Schein Bormann and Chris Willis(Pu,2016). Self-media" is defined as a way of understanding how the general public, enhanced by digital technology and connected to the global knowledge system, can provide and share their own facts, their own news. Compared to traditional media, self-published media is particularly "accessible". The free, accessible and easy-to-use nature of the platform makes public participation in the media a reality.

2.4.3 Current status of social media marketing research

The social media phenomenon has a profound impact. Social media has transformed research methods. This allows brands to communicate better with their consumers, and intensify their association with them (Saravanakumar& Sugantha Lakshmi, 2012).

The article "Research on Social Media Marketing Model Based on Social Network Theory" analyzes the dilemmas and shortcomings of traditional network marketing based on social network theory, discusses the group characteristics of social networks, and regards social media marketing as the development direction of network marketing (Liu, 2012).

In the article "Social Media Marketing Advantages and Techniques Initial Exploration", it is proposed that social media has higher user activity and more autonomy than other media. In response to the characteristics of social media, it is important to focus on the core principles of social media marketing which are: participation, collectivity, transparency, independence, permanence and prospect (Cao, 2012).

It is pointed out in the article, "Strategies to Improve the Marketing Effect of Publishing Enterprises' Live Streaming with Books in the New Media Environment", that social media marketing is a conversational marketing strategy to bring enterprises and consumers closer to each other and to improve the efficiency of communication through the active interpersonal communication of the audience, which ultimately realizes a good marketing effect (Chen & Liao, 2021).

The advertising world has not been spared from social media influence. Companies are now more careful with advertising; chiefly in anticipate consumer response and avoiding unanticipated blunders to prevent a viral consumer backlash in networking sites. Social media plays a hybrid role in the promotion mix. It allows companies to talk to their clientele and, at the same time, it allows regulars to talk to one another. Shaping customers' discussions to ensure they are aligned to the organization's goals is the firm's best importance. Companies have started provided that their consumers with networking platforms, and have occupied them during blogs and other social media tools. Social media is seen by Marketers today as a great opportunity to boost market share figures. Marketers are only too happy to view the social web as a new set of channels through which to market their goods or services. Social media marketing is a hot topic for companies. It allows companies to establish a communication channel with its customers, market their products, build brand equity, and boost clientele faithfulness. However, as it is a two-way channel, it requires effort and care to manage this communication. Dissatisfied customers can protest out loud, attainment many other customers easily and damaging the brand's image. In order to avoid the risk of damaging the brand's image rather than improving it, the company should align their social media marketing with the global marketing

strategy of the company. In order to do this, the business should choose the profile of people that matches its target segment and communicate with them accordingly (Saravanakumar& Sugantha Lakshmi, 2012).

2.5 TikTok

2.5.1 The Concept of TikTok

TikTok (in Chinese: Dou Yin; formerly known as musical.ly) currently represents one of the most successful Chinese social media applications in the world. Since its founding in September 2016, TikTok has seen widespread distribution, in particular, attracting users to engage in viewing, creating, and commenting on "Lip Sync-Videos" on the app. Despite its success in terms of user numbers, marketing studies aiming at an understanding of TikTok use are scarce. This narrative review provides a comprehensive overview on the small empirical literature available thus far.

2.5.2 Marketing Communications for TikTok

This paper uses CNKI Chinese knowledge resource database to conduct full-text retrieval of TikTok film marketing communication, and finds a total of 465 results. Among them, there are 113 journal papers and 349 doctoral and master theses.

Through sorting out the literature, it is found that the existing papers related to the marketing communication of movies on TikTok platform are mainly discussed from the following aspects:

Interpreting the marketing communication strategy of a film case on TikTok. Some scholars take the film The Last Night of the Earth as an example and draw three inspirations: selecting appropriate marketing scenes, propaganda content and audience groups (Scott,2022).

The marketing communication mode, existing problems and optimization measures of movies on TikTok platform are studied in general. By analyzing the marketing communication practice of a large number of domestic films on TikTok, the advantages of the marketing communication of domestic films on TikTok include the increase of audiences with interest in movies and their portrait characteristics, short video carrier and vertical screen mode, instant and easy to use, which endow TikTok with popularity and universality, and the push algorithm of TikTok (Tang & Han, 2020).

2.6 Research Framework

Movie distributors design marketing programs according to the characteristics of the five stages of the "AISAS model", through the release of

information, creating topics, word-of-mouth marketing, entry channeling and word-of-mouth maintenance to make consumers pay attention to movie information, interest in the film, guide consumers to actively search for the film, promote consumers to complete the purchase of tickets, and make consumers share the consumer experience. Consumers share the consumption experience.

The marketing program designed according to the "AISAS model" is implemented using social media as a platform, such as TikTok, which can make use of the free nature of online platforms to reduce marketing costs, accurately locate audiences, increase market penetration, increase the conversion rate of consumer willingness, and obtain two-way interaction with consumers.
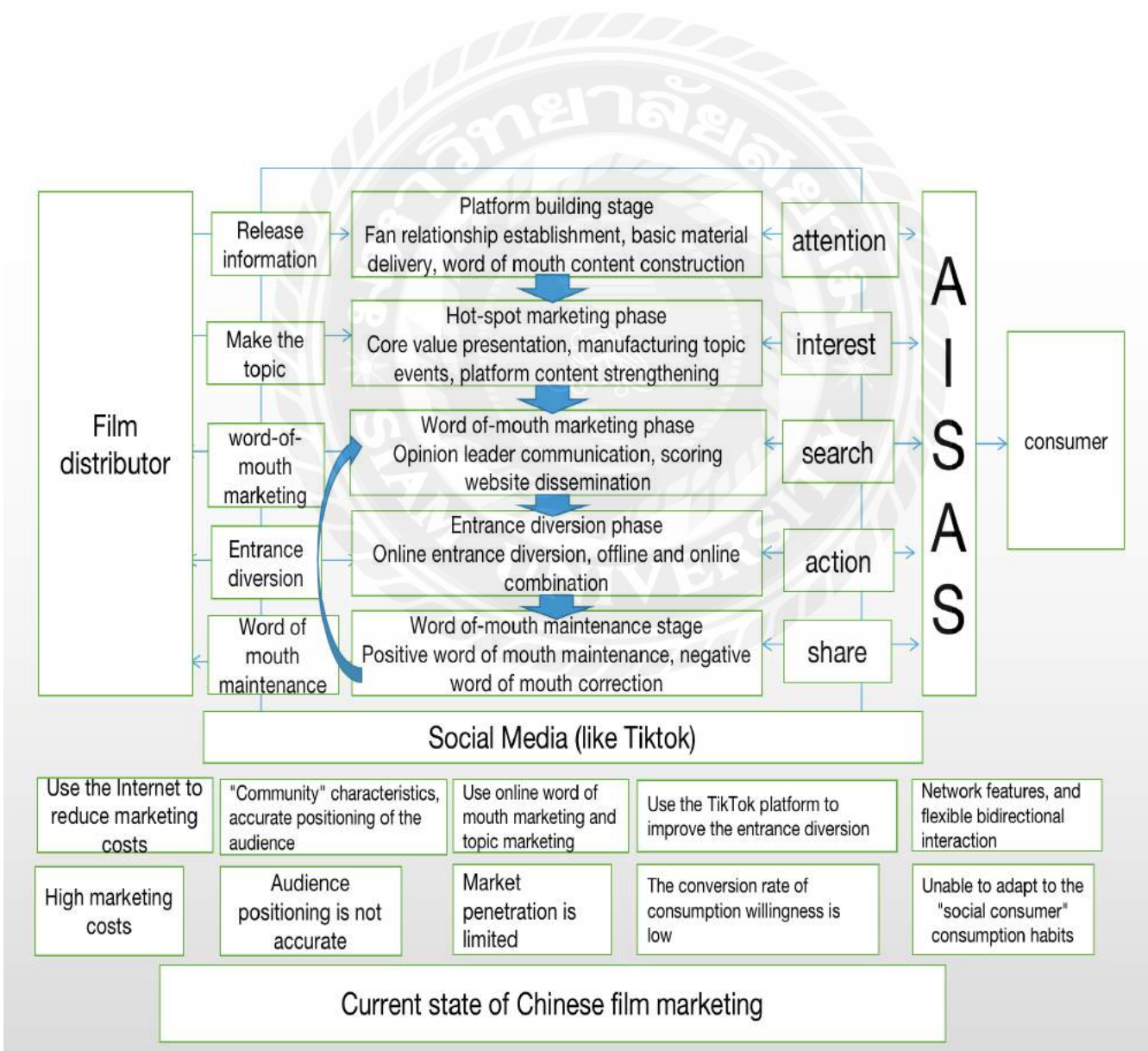
Chapter 3 Research methodology

3.1 Introduction

This study adopted a quantitative research method, designed an online questionnaire according to the relevant literature of "AISAS model" and the characteristics of social media marketing, generated links and QR codes through the questionnaire star, published links online from May 15, 2023 to July 14, 2023, and collected 262 valid questionnaires.

3.2 Data collection process and research tools

3.2.1 Research program for the literature

Adopting the literature research method, referring to CNKI China Knowledge, Wipo, Wanfang, Google Scholar and other well-known academic resource libraries at home and abroad, the study was based on the "AISAS Consumer Behavior Analysis Model", "China's Movie Marketing", "the current situation of China's film market", "social media", "social media marketing", "annual report of China's film industry " etc. were searched as keywords to sort out the literature resources related to the dissertation topic. Relevant teaching books such as "Movie Marketing Strategy", "Movie Promotion Strategy", "Long Tail Theory", "Internet Marketing: Strategy, Implementation and Practice" and "Internet Marketing" were also studied. More than 160 literature resources related to the dissertation topic were read and sorted out, and 40 core articles were finally identified for academic analysis.

3.2.2 Research program on the questionnaire

The questionnaire was designed according to the "AISAS model" and the characteristics of social media, and the QR code was generated through the Questionnaire Star platform, and distributed online through Questionnaire Star.

From May 15, 2023 to July 14, 2023, a total of 262 online questionnaires were collected. The questionnaires were divided into two parts, the first part was the demographic information of the respondents, such as gender, age, and occupation. The second part of the questionnaire is designed according to the five stages of the "AISAS model" to study and analyze the respondents' knowledge, attitude and behavior towards the marketing communication of domestic movies on TikTok.

Table 3.1 The form of the questionnaire

AISAS		Questionnaire
	5	Have you ever swiped a movie-related video on TikTok ?

	6	For movie content on TikTok, what is your perception of frequency ?
A	7	Have you ever followed a movie-related TikTok account ?
	8	What kinds of movie-related content do you come across on TikTok ?
	9	Have you noticed that some movies have opened official accounts on TikTok ?
	10	Your knowledge of the Film network roadshow
I	11	For what reason would you notice an official TikTok account run by a movie promoter?
	12	Do you like movie content on TikTok?
	13	How much trust do you have in the movie's official account on TikTok?
	14	How much do you think movie content on TikTok appeals to you?
	15	What kind of movie content do you find attractive to you?
	16	Do you trust official accounts or movie commentaries more for movie-related content on TikTok?
	17	What are some of the reasons you like official accounts?
	18	What you like about movie narration?
S	19	Have you ever actively searched for movie-related information on TikTok ?
	20	Are you influenced by moviegoers to search for movies?
	21	Have you participated in movie-related topics or challenges ?
	22	What is your reason for getting involved in film-related topics and challenges ?
	23	What are your reasons for not getting involved in movie-related topics or challenges ?
A	24	Does watching movie content on TikTok trigger your desire to purchase tickets?
	25	Have you ever purchased a movie ticket through the Cat's Eye app on TikTok?
	26	Click on the cat's eye applet in TikTok to buy tickets in one click, will it increase your desire to buy tickets
S	27	Have you ever liked movie content on TikTok ?
	28	Have you ever retweeted movie content from TikTok ?
	29	Have you ever forwarded the movie content on TikTok?

In this paper, some of the options On the questionnaire were measured on a five-point Likert scale, coding "never", "seldom", "usually", "often", "frequently", "never", "rarely", "usually", "often", and "frequently" as 1-5.

The Cronbach's coefficient was used for the reliability test using SPSS 20.0 software. Since the value of Cronbach's Alpha ≤ 0.5 means that the data are "slightly reliable", the value of Cronbach's Alpha ≤ 0.7 means that the data are "relatively reliable", the value of Cronbach's Alpha ≤ 0.9 means that the data are "very reliable", and the value of Cronbach's Alpha > 0.9 means that the data are "very reliable", the data are "very reliable". Cronbach Alpha ≤ 0.7 means the data is "more plausible", Cronbach Alpha ≤ 0.9 means the data is "very plausible", and Cronbach Alpha > 0.9 means the data is "very plausible".

The questionnaire of the first stage "A" was analyzed for reliability and validity using spss software, and the Cronbach reliability coefficient was used for the reliability test, and the Cronbach coefficient value of the questionnaire was found to be 0.737, which is greater than 0.7, thus indicating that the quality of the reliability of the data of the study is relatively credible.

Table 3.2 Reliability analysis table of "AISAS Model-A"

Cronbach's Reliability Analysis - Simplified Format

item count (of a consignment etc)	sample size	Cronbach's alpha coefficient □
5	262	0.737

In terms of validity, this paper uses KMO and Bartlett's test for validity verification, it can be seen that: the KMO value is 0.741, the KMO value is greater than 0.7, the research data is very suitable for extracting information, and the validity is very good from the side.

Table 3.3 Validity analysis table of "AISAS Model-A"

KMO and Bartlett's test

KMO value		0.741
Bartlett Sphericity Check	approximate chi-square (math.)	35.774
	df	6
	p-value	0.000

The questionnaire of the second stage "I" was analyzed for reliability using spss software, and the Cronbach's reliability coefficient was used for the reliability test, and the Cronbach's coefficient value of the questionnaire was found to be 0.721, which is greater than 0.7, thus indicating that the data of the study are of relatively high quality in terms of reliability.

Table 3.4 Reliability analysis table of "AISAS Model-I"

Cronbach's Reliability Analysis - Simplified Format

item count (of a consignment etc)	sample size	Cronbach's alpha coefficient $\square$
4	262	0.721

In terms of validity, this paper uses KMO and Bartlett's test for validity verification, it can be seen that: the KMO value is 0.744, the KMO value is greater than 0.7, the research data is very suitable for extracting information, and the validity is very good from the side.

Table 3.5 Validity analysis table of "AISAS Model-I"

KMO and Bartlett's test

KMO value		0.744
Bartlett Sphericity Check	approximate chi-square (math.)	37.307
	df	6
	p-value	0.000

The questionnaire of the third stage "S" was analyzed for reliability and validity using spss software, and the Cronbach's reliability coefficient was used for the reliability test, which resulted in a Cronbach's coefficient value of the questionnaire of 0.842, which is greater than 0.8, thus indicating that the data of the study are of relatively high quality in terms of reliability.

Table 3.6 Reliability analysis table of "AISAS Model-S"

Cronbach's Reliability Analysis - Simplified Format

item count (of a consignment etc)	sample size	Cronbach's alpha coefficient □
3	262	0.842

In terms of validity, this paper uses KMO and Bartlett's test for validity verification, it can be seen that: the KMO value is 0.729, the KMO value is greater than 0.7, the research data is very suitable for extracting information, and the validity is very good from the side.

Table 3.7 Validity analysis table of "AISAS Model-S"

KMO and Bartlett's test

KMO value		0.729
	approximate chi-square (math.)	67.022
Bartlett Sphericity Check	df	3
	p-value	0.000

The questionnaire of the fourth stage "A" was analyzed for reliability using spss software, and the Cronbach's reliability coefficient was used for the reliability test, and the Cronbach's coefficient value of the questionnaire was found to be 0.785, which is greater than 0.7, thus indicating that the data of the study are of relatively high quality in terms of reliability.

Table 3.8 Reliability analysis table of "AISAS Model-A"

Cronbach's Reliability Analysis - Simplified Format

item count (of a consignment etc)	sample size	Cronbach's alpha coefficient □
3	262	0.785

In terms of validity, this paper uses KMO and Bartlett's test for validity verification, it can be seen that: the KMO value is 0.721, the KMO value is greater than 0.7, the research data is very suitable for extracting information, and the validity is very good from the side.

Table 3.9 Validity analysis table of "AISAS Model-A"

KMO and Bartlett's test

KMO value		0.721
Bartlett Sphericity Check	approximate chi-square (math.)	61.075
	df	3
	p-value	0.000

The questionnaire of the fifth stage "S" was analyzed for reliability and validity using spss software, and the Cronbach's reliability coefficient was used for the reliability test, which resulted in a Cronbach's coefficient value for the questionnaire of 0.842, which is greater than 0.8, thus indicating that the data of the study are of relatively high quality in terms of reliability.

Table 3.10 Reliability analysis table of "AISAS Model-S"

Cronbach's Reliability Analysis - Simplified Format

item count (of a consignment etc)	sample size	Cronbach's alpha coefficient □
3	262	0.842

In terms of validity, this paper uses KMO and Bartlett's test for validity verification, it can be seen that: the KMO value is 0.729, the KMO value is greater than 0.7, the research data is very suitable for extracting information, and the validity is very good from the side.

Table 3.11 Validity analysis table of "AISAS Model-S"

KMO and Bartlett's test

KMO value		0.729
Bartlett Sphericity Check	approximate chi-square (math.)	67.022
	df	3
	p-value	0.000

Chapter 4 Finding

4.1 Introduction

Based on the "AISAS model" theory, combined with the relevant literature on marketing theory and communication theory and the characteristics of social media marketing, this study adopts quantitative research methods to investigate and analyze the marketing of Chinese films on social media. A total of 29 questionnaire questions were designed, and 262 valid questionnaires were successfully distributed and collected. Relevant data were collected and analyzed by the SPSS method.

4.2 Data on the questionnaire

Of the uesful 262 questionnaires, 142 were male, accounting for 54.2%, and one hundred twenty were female, accounting for 45.8%, which is a more balanced ratio between men and women, and is closer to the male-to-female ratio of 52%:48% as shown in the "TikTok Audience Portrait" released by TikTok Calculus in February 2020.

Regarding the age level, 8% are aged 18 and below, 28% are aged 19-24, 31% are aged 25-30, 21% are aged 31-35, 7% are aged 36-40, 3% are aged 41-45, and 2% are aged 46 and above. This matches both the mainstream audience of social media, such as TikTok, and the primary audience of Chinese movies.
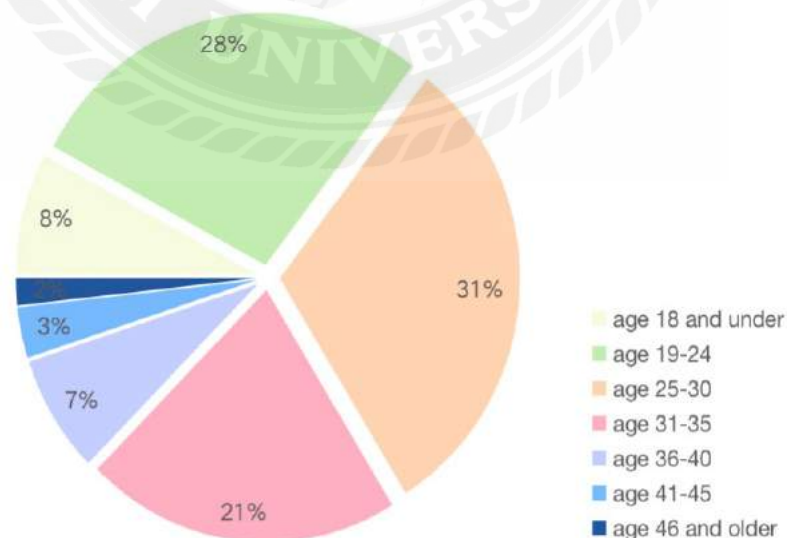

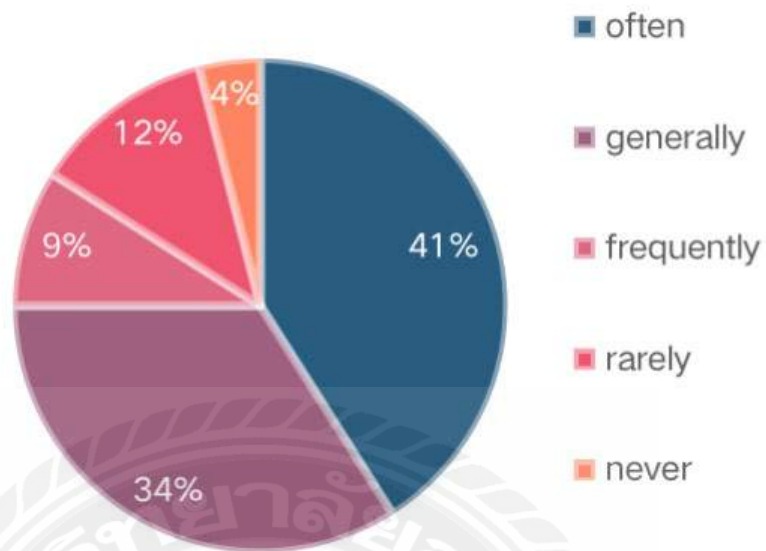Figure 4.1 Age distribution of the questionnaire

Figure 4.2 Whether you have swiped movie-related videos on TikTok

41% chose "often," 34% "generally," 9% "frequently," and 12%" rarely."

On the question of, "What is your perception of the frequency of the movie content on TikTok?", 39.11% of the audience think "a lot"; 10.07% of the audience think "few"; 4.92% of the audience think "too much"; 4.22% of the audience thinks "too little."
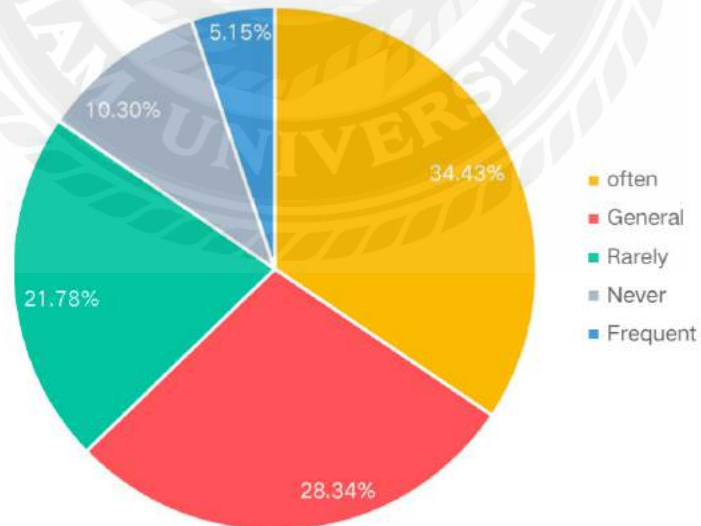

Figure 4.3 Have you paid attention to TikTok accounts related to movies

34.43% of the audience chose "often"; "General" accounted for 28.34%; "Rarely" accounted for 21.78%; "Never" accounted for 10.30%; "Frequent" accounted for 5.15%.
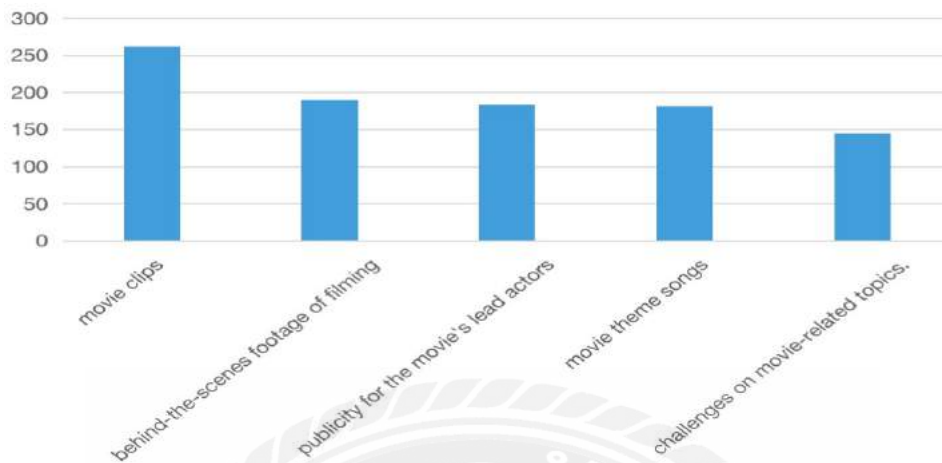

Figure 4.4 The movie-related content categories that you come across in TikTok include

The top five choices were movie clips, behind-the-scenes footage of filming, publicity for the movie's lead actors, movie theme songs, and challenges on movie-related topics.

On the question of, "Have you noticed that some movies have opened official accounts on TikTok?", the audience of "know" accounted for 60.33%, and the audience of "don't know" accounted for only 25.35%.

On the question of "How well you know TikTok Movie Cloud roadshow", 47.89% of the audience "know but did not participate"; The audience "know and participated" accounted for 10.80%, and the total accounted for 58.69%.

As a relatively novel marketing and communication method of domestic film TikTok, the publicity effect of TikTok Film Cloud roadshow is fairly apparent. More than half of the audience has a specific understanding of it, and one-tenth of the audience has participated in related activities.
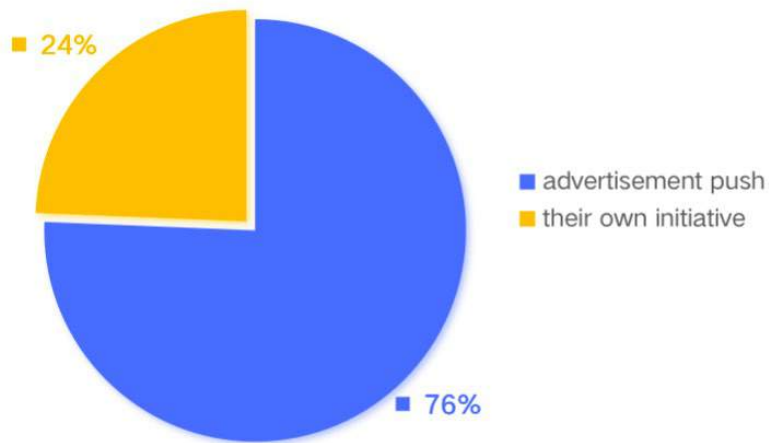
Figure 4.5 Questionnaire question: how did you notice the official TikTok account opened by the movie promoter

76% of the audience learned about the information through "advertisement push"; 24% of the audience searched for the information out of "their own initiative".

On the question of, "Do you like the movie content on TikTok?", the proportion of the audience who choose "dislike" is 5.39%, the balance of the audience who like "very much" is 1.87%, and the others are generally like, quite like, and somewhat like.
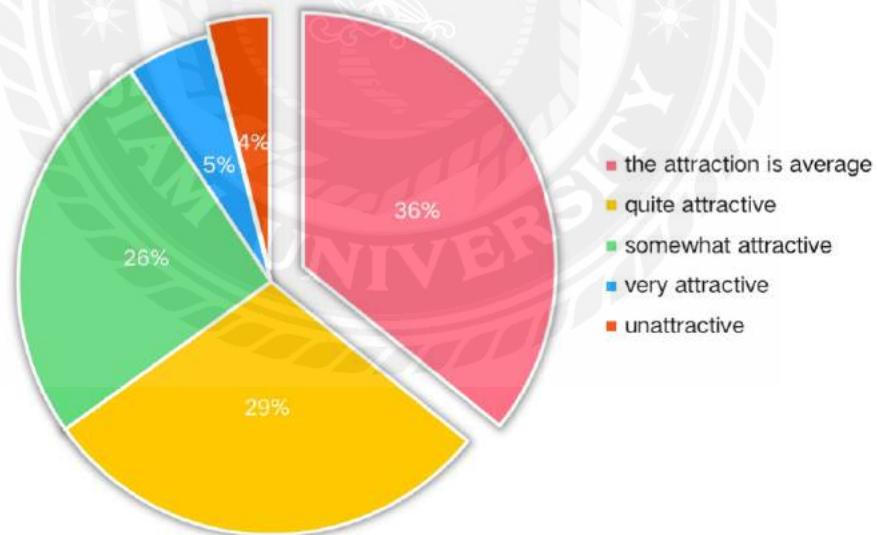

Figure 4.6 Questionnaire question: how much do you think the movie content on TikTok appeals to you.

35.83% of the audience think "the attraction is average"; 29.27% of the audience think "quite attractive"; 25.53% of the audience found it "somewhat attractive"; 5.39% of the audience considered it "very attractive"; 3.98% of the audience found it "unattractive".
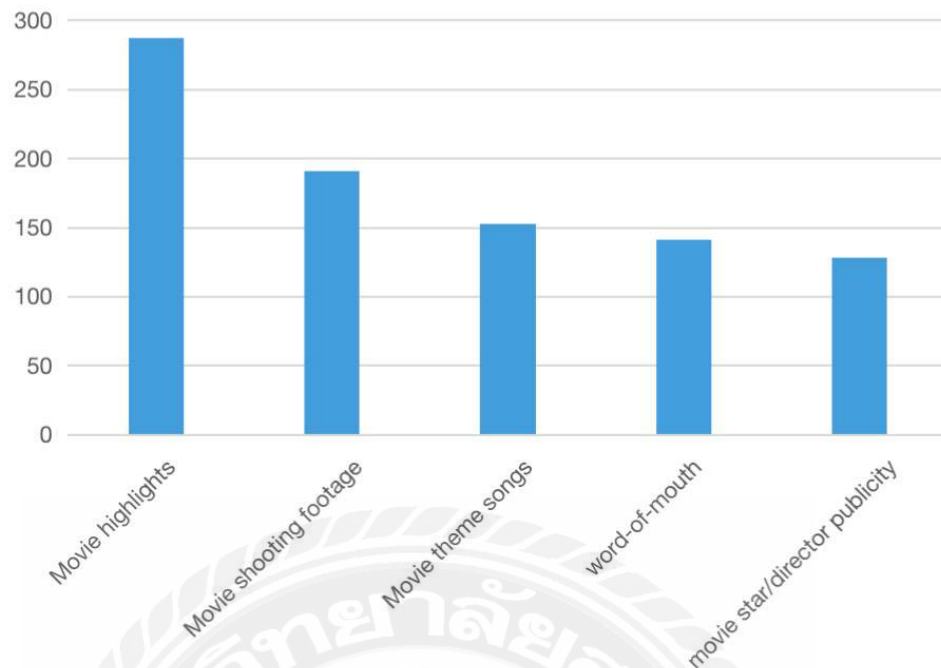
Figure 4.7 Questionnaire question: What kind of movie content do you Think appeals to you?

"Movie highlights" accounted for the highest percentage, followed by "Movie shooting footage," "Movie theme songs," "word-of-mouth，" and "movie star/director publicity." Movie clips are far ahead, which shows that the audience has the highest degree of recognition of the content, and domestic movies can focus on this content as the main promotional content when marketing and spreading on Shake Voice, and make total exposure.

On the question "Do you trust the official account or the movie narration more for movie-related content on TikTok？", 49.77% of the audience chose "the official account opened by the movie party"; 50.23% chose "movie narration". "Movie commentary".

On the question "What do you like about the official account?", "Behind-the-scenes," "Rich publicity," "More authoritative," and "Star-starring publicity" ranked the top four. ," "more authoritative," "star starring publicity" ranked in the top four.

On the question "What do you like about movie commentaries?", "Quick understanding of the content of the movie", "More impartial evaluation of the movie," and "Can Learn more about the movie" ranked in the top three.

Figure 4.8 Questionnaire question: have you ever liked movie content on TikTok

32% of the audience chose "usually"; 30% chose "rarely"; 25% of the audience chose "often,"; 10% chose "never,"; and 3% chose "frequently."

Figure 4.9 Questionnaire question: have you ever reposted movie content on TikTok

32% of the audience chose "never,"; 28% chose "usually,"; 21% chose "rarely," 16% chose "often," and 3% chose "frequently." Compared with liking,

fewer people comment, which is related to the fact that retweeting is more costly and more directional.
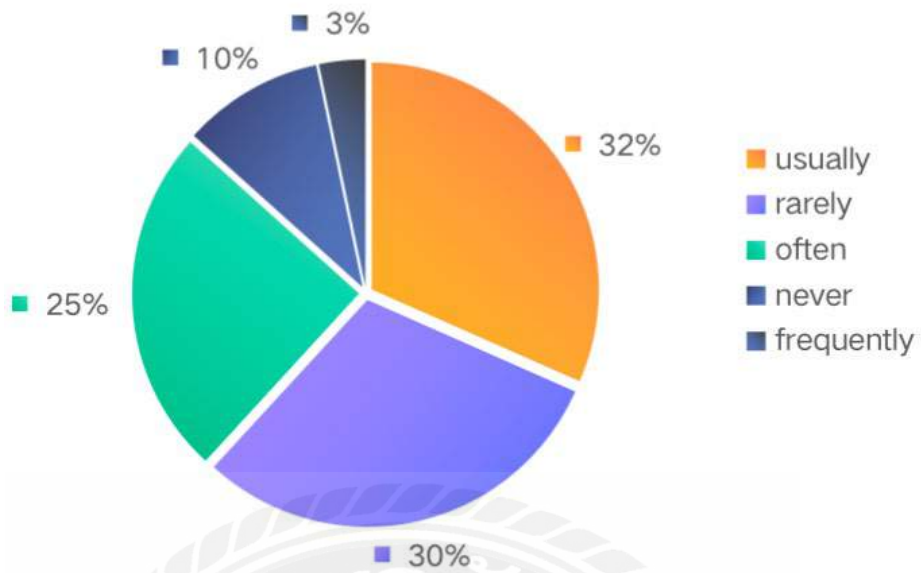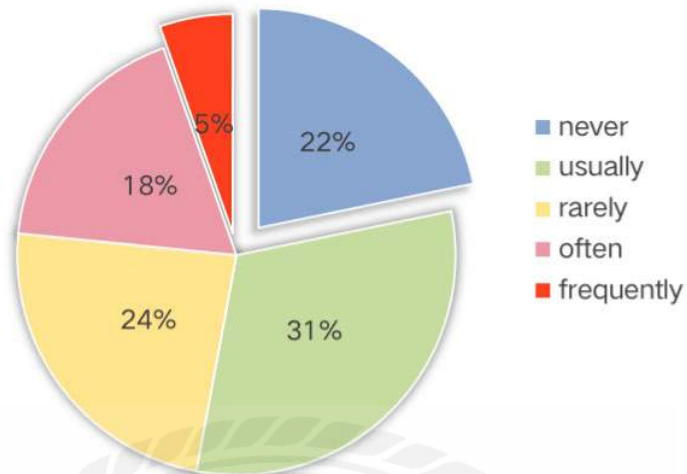

Figure 4.10 Questionnaire question: have you ever commented on a movie content on TikTok

31% of the audience chose "usually"; 24% chose "rarely"; 22% of the audience chose "never," 18% chose "often," and 5% chose "frequently."

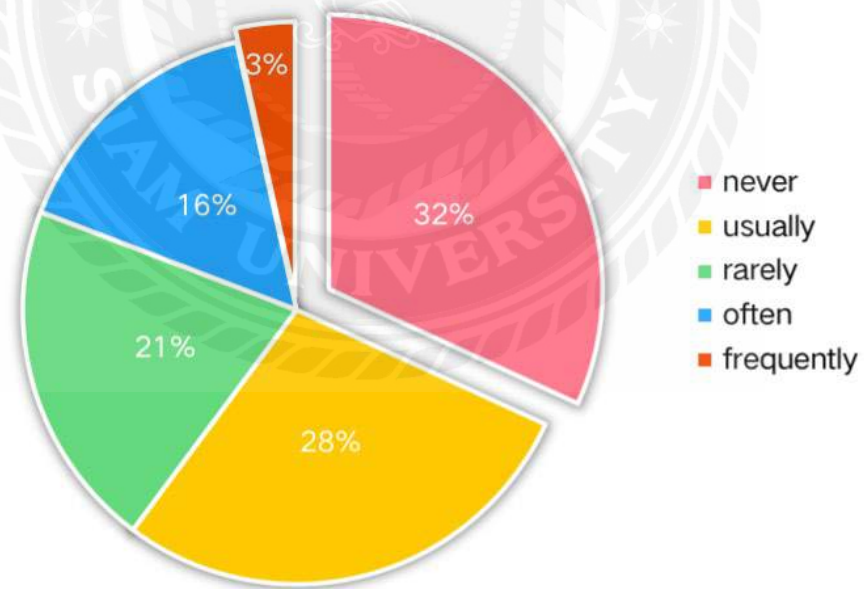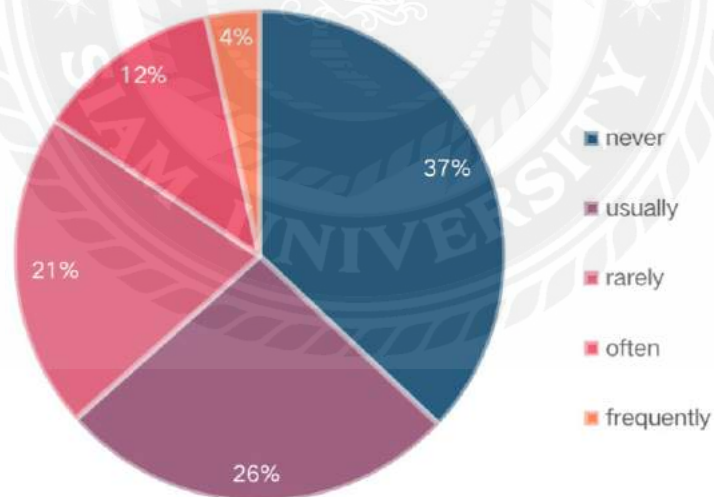

Figure 4.11 Questionnaire question: Have you ever participated in movie-related topics, challenges

37% of the audience chose "Never"; 26% chose "Usually"; 21% of the audience chose "rarely," 12% chose "often," and 4% chose "frequently."
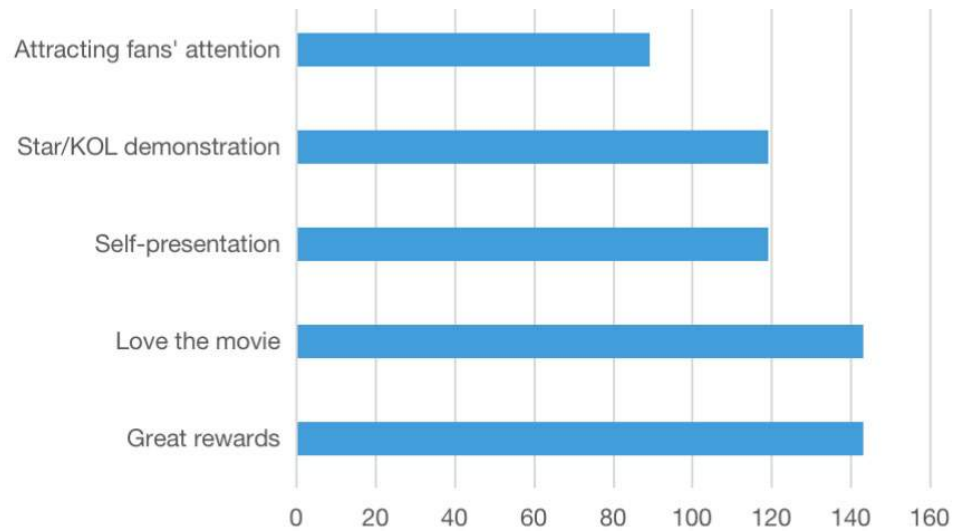
Figure 4.12 Questionnaire question: your reasons for participating in
Movie-related topics and challenges are

The highest percentage of respondents said "Great rewards" and "Love the movie", followed by "Self-presentation" and "Star/KOL demonstration," and the lowest percentage said "Attracting fans' attention."

On the question, "Why don't you participate in movie-related topics and challenges?", "lack of time to participate" is the primary influence, followed by "rewards are not attractive," "Difficulty is too high," "I didn't brush up on related topics", and "I don't like the movie/star."
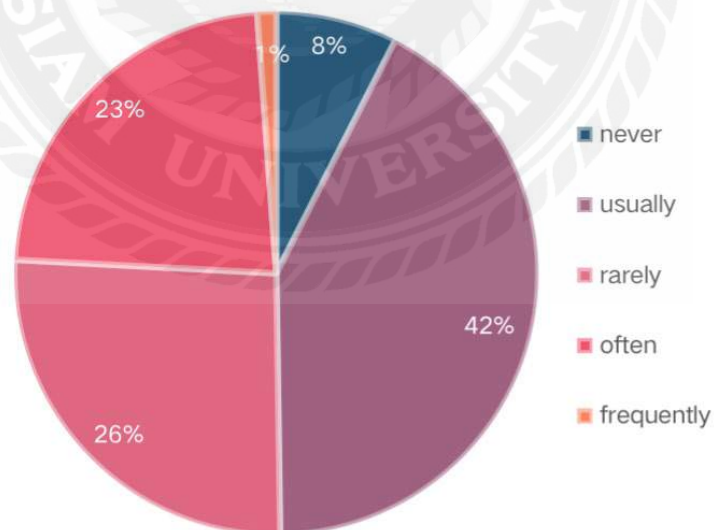
Figure 4.13 Questionnaire question: while watching movie content on
TikTok, does it trigger your desire to purchase tickets

42% of the audience chose "usually"; 26% chose "rarely"; 23% chose "often"; 8% chose "never"; 1% chose "frequently."
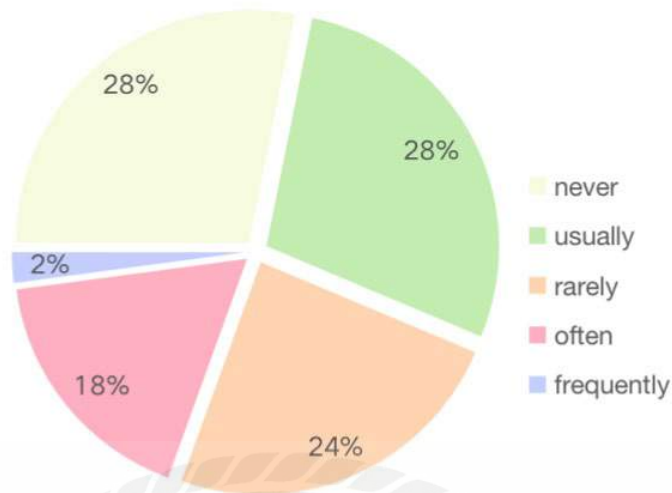
Figure 4.14 Questionnaire question: Have you ever purchased a movie Ticket through the Cat's Eye app on TikTok?

The proportion of audiences who chose "usually" and "never" was the same, both accounting for 28%; followed by "rarely," accounting for 24%; then "often," accounting for 18%; and finally,"frequently," accounting for 2%.
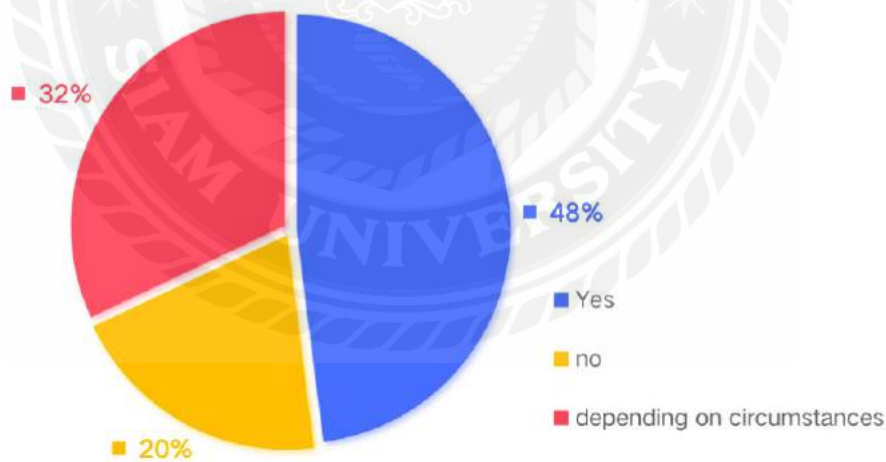
Figure 4.15 Questionnaire question: Does clicking on the TikTok app to buy a ticket with one click increases your desire to buy a ticket?

The audience who chose "Yes" accounted for the mostd significant proportion, 48.36%, and the audience who clearly said "No" accounted for 19.95%.

On the questionnaire, more than 162 people answered that they would share their movie-going experience with non-viewers after watching a movie, as well as

communicate with other movie-watchers face-to-face on social media platforms or offline. Similarly, they would be motivated to watch the film by the sharing and comments of those who have already watched the movie.

In addition, more than half of the audience has known and contacted the official accounts of domestic film set up on TikTok. Hence, the marketing and communication of domestic movies on TikTok is more systematic and has formed cognition in the audience's hearts. As a relatively novel marketing and communication method for domestic films, the TikTok film cloud roadshow has a fairly noticeable publicity effect, with more than half of the audience having a particular understanding of it, and one-tenth of the audience have participating in relevant activities.

The results show that promotion, actor or actress, and diversity of distribution channels have a positive effect on people's purchase intention. In addition, the frequency of attendance to cultural events can be determinative of the audience and helpful for industry professionals（Ulker-Demirel, Akyol & Simsek, 2018）.

However, most of the audience is passively receiving film marketing communication information, and the audience that actively searches for film information accounts for a relatively small proportion. However, the audience is most recognition for the officially released film content. It can be seen that official accounts have unique advantages in authority and richness in marketing communication.

Audiences haven't developed the habit of buying movie tickets on TikTok. It can be seen that direct ticket purchase through Tiktok has an ample development space. However given the low familiarity of the audience, it is still in a relatively preliminary stage of audience education.

Chapter 5 Conclusion and Recommendations

5.1 Introduction

Since the new century, after nearly two decades of development, China's movie marketing methods have been constantly updated, forming a mainstream marketing model with media publicity as the main means, offline activities as the main line of communication, and integrated marketing as the basic strategy. This model has been well adapted to the traditional media environment and consumption pattern, and has shown a thriving and prosperous situation.

However, with the development of the film market, the change of the media environment and the deep popularization of the Internet, the disadvantages of this mode are increasingly apparent, which restricts the further development of the film marketing practice. Chinese films have some disadvantages, such as high marketing cost, inability of genre films to effectively and accurately locate audience groups, limited market penetration, low conversion rate of consumer willingness, and inadaptability to the consumption habits of contemporary "social consumers".

In view of the current situation of China's film marketing model, this study takes TikTok as an example, and based on the five phases of the AISAS model, combines the advantages of social media marketing, and ultimately explores a suitable marketing strategy. This study will provide value to the formulation and optimization of social media marketing strategies for Chinese films both academically and practically.

5.2 The current state of film marketing in China

5.2.1 High marketing costs at the "attention" stage

First of all, the biggest problem in the mainstream film marketing model is cost. Film marketing cost is an important expense of a film project, and high marketing cost makes it difficult for small and medium-sized films.

Zhang Wenbo, vice president of Sunrise Media, clearly revealed in an interview with Financial Week that the marketing cost of Chinese movies only accounts for 30% of the total investment cost.

According to the "attention" stage in the "AISAS model", the film distributor needs to first release the film information to attract the attention of future film consumers. However, under the mainstream film marketing mode, the film marketing pays attention to the "coverage", which includes broadcasting advertisements on multiple TV stations, publishing publicity news on the headlines of newspapers and portals, and the star's press tour. Grand premieres, etc., have high marketing costs, which are suitable for large production and large

investment films, but many small and medium-sized films cannot afford high marketing costs.

5.2.2 Inaccurate audience targeting at the "interest" stage

Based on the algorithm mechanism of TikTok, it matches the target audience of the film and delivers marketing communication information of domestic films according to the audience's preferences, interests, geographical location and other information. Compared with the traditional undifferentiated and unified delivery mechanism, it will greatly improve the audience's chance of watching the film. However, on the basis of algorithm recommendation, the current TikTok marketing communication of domestic films has expanded the target population, including some audiences that do not belong to the target movie-watching group into the launching crowd, which arurs the antithesis of some audiences and leads to the reduction of passersby's senses.

According to the stage of "interest" in the AISAS model, the release of film information by the film distributor is required to arouse the interest of the target audience and guide the target audience to pay continuous attention to the film. However, with the rise of new media, consumers have gradually shifted from offline to online, and the traditional marketing model is costly and cannot effectively cover online consumers.

At the same time, the film market is also changing, and the characteristics of film types are becoming more and more obvious. Love films, comedies, youth films, horror films, action films, film positioning is becoming more and more prominent. The development of film genre not only helps different types of films to occupy a place in the fierce competition in the film market, but also helps to meet the increasingly diversified moviegoing needs of film consumers. However, the current extensive film marketing model is full-coverage marketing, without implementing different marketing programs for different audiences, so the traditional film marketing method cannot help the genre film effectively segment the market, and cannot accurately locate the audience.

5.2.3 Limited penetration in the "search" stage

Based on the risk, cost, operability and other aspects of the consideration, imitation is a cost-effective marketing means. As a result, TikTok is filled with clips of audiences crying during the movie, starring actors Shouting for the movie, and topics such as "if you love her, take her to see so-and-so movie." Similar marketing methods are widely imitated and even flooded in TikTok.

In terms of the content and material delivery for the target audience, the same material content also appears many times, causing the problem of aesthetic fatigue. Highly similar propaganda content is less and less dominant in TikTok's rich content pool, and can no longer attract too much attention from the audience. The

audience's willingness to participate is gradually reduced, and the audience who is already familiar with the routine has less and less patience for the content. The marketing effect brought by similar marketing means is getting worse. As a result, the audience's willingness to actively participate in movie search is reduced, and the penetration rate is limited.

5.2.4 Low conversion rate of consumption intentions at the "action" stage

The audience's consumption of the film is the consumption of the content, including the consumption of the film show content and related derivative content.

The length of the film is divided into as short as 30 seconds, with subtitles and background music, you can complete the creation of a piece of content. It is one of the marketing and communication methods of domestic films to release shooting tidbits and highlights, arousing audience's interest with content, and then generating ticket buying behavior.

Since TikTok short videos and movies both belong to the form of video, the time cut of movie content can constitute a marketing material. Taking the main plot and the core climax of the film as the marketing hook will cause the unintentional disclosure of the plot, the mystery of the film content will be destroyed, and the audience can understand the main plot of the film through the splicing of several pieces of content, which will reduce the willingness to purchase tickets, and the conversion rate from marketing effect to ticket purchase action is limited.

At present, the main profit method of domestic films is box office revenue, and the screening rate and attendance rate of cinemas will directly determine the income and expenditure of films. For film producers, the income source is single and the risk is high. Once the box office revenue is not ideal, the film will be in a state of loss. At present, the development market of domestic film derivatives is still in a relatively primary stage, facing the problems such as insufficient attention to the development of derivatives, imperfect industrial chain, poor copyright protection, derivative products and shapes that do not meet the needs of audiences.

5.2.5 Failure to adapt to "social consumer" consumption habits at the "share" stage

In the AISAS model, "search" and "sharing" are the core of the model, and moviegoers will share their viewing experience with others.

However, the current film marketing model is still a top-down one-way communication in essence, with limited interaction with the audience. The mainstream film marketing model takes media publicity as the main means. Offline activities, however, have limited coverage and need to rely on highlights and topics in the activities to attract the audience's attention and discussion.

The consumption psychology and consumption habits of social consumers in the social media environment have changed, and they are "changing from passive to active, from one-way information reception to two-way information exchange, and they hope to have equal dialogue with enterprises."

5.3 Marketing strategies for Chinese film based on the "AISAS model"

"AISAS model" is a new type of marketing model, which is based on the background of the current Internet era, and shows the psychological or behavioral performance of consumers when they buy a product, and the influence of their behavior on the marketing of the product after the purchase. Therefore, it is important to consider the influencing factors of each aspect of the "AISAS model" in order to bring better marketing results.

5.3.1 Exploring Strategies for the "attention" Stage

In the "attention" stage, it is necessary to build a platform, and the main task is to build the three basic platforms of "people" (fans), "things" (materials) and "content" of the movie. The main task is to build the three basic platforms of "people" (fans), "things" (materials) and "content" to convey the movie information to consumers, to make as many consumers as possible perceive the movie information, and to pave the way for the implementation of the subsequent marketing strategy, which is characterized by scaling and fundamentality at this stage.

In the "attention" stage, China's film marketing has taken advantage of the fact that social media marketing is not limited by time and space, and has made full use of the free nature of online platforms such as TikTok to reduce marketing costs.

5.3.2 Exploring Strategies for the "interest" stage

In the "interest" stage, it is necessary to carry out the hot marketing stage to present the core value of the film, create hot events and topics for the film, and play the role of social media "magnifying glass" and "spotlight" to continuously strengthen, maintain the public opinion heat of the film, and stimulate consumers' interest in watching the film. The task of the hot marketing stage is to continuously stimulate consumers, stimulate their interest, stabilize the fan relationship initially established in the platform building stage, and continue to keep consumers' attention on the film.

In the marketing process, film distributors establish social media platforms such as TikTok official accounts to release film publicity information in real time, advertise for core target groups, adjust the advertising strategy in real time

according to the feedback, appropriately relax the range of target audiences according to the data performance, and gradually and trivially expand the advertising audience.

Improve the cognition of their own movies, comprehensively consider the genre, starring role, style, director and other factors of the movie, find the fitting point with TikTok audience, and carry out targeted advertising.

According to the characteristics of a single audience, more differentiated and personalized advertising, reserve richer advertising materials, to avoid the audience to brush the same content for many times, causing aesthetic fatigue.

It can transform the fans accumulated by the leading stars into the first batch of active propagandas, release hot topics, release movie highlights, behind-the-scenes clips and movie theme songs to trigger discussions, successfully attract the attention and interest of consumers, and make full use of the characteristics of social media to interact with the audience at low cost and get the continuous attention of consumers.

TikTok's portrait data for a single audience not only comes from relatively solid demographic data, such as age, gender, city and other information, but also includes real-time data such as the duration of the audience's stay in a video and corresponding actions. These real-time data rely more on the audience's personal interests and hobbies. The higher the audience's attention to a certain type of video, the more relevant content will be pushed. On the one hand, it meets the personalized needs of the audience, and on the other hand, it makes the audience exist in the information cocoon, only paying attention to the content of personal interest, but also ignoring the possible changes of personal interests and hobbies. Single and homogeneous personal interest videos, although they are personal hobbies, also have problems such as excessive frequency and aesthetic fatigue, resulting in a feeling of "more and more boring".

When domestic films advertise for the target group, namely film lovers, the label of film lovers is often set when setting the crowd attributes, and the target group is determined according to some specific indicators. This requires TikTok's audience portrait to update the audience portrait in real time according to the change of personal interests and hobbies, so as to provide the audience portrait keeping pace with The Times for domestic films. Improve audience accuracy.

5.3.3 Exploring Strategies for the "search" stage

Word of mouth and topic marketing are carried out in the "search" phase of "S-A-S". In the new media environment, consumers will search the word-of-mouth of movies on the Internet before consumption, and judge whether to watch and consume movies according to the searched information.

Consumers generally obtain the word-of-mouth of movies through two ways: one is the evaluation of opinion leaders, and the other is movie scoring websites, such as Douban and MTime. In the field of film social media marketing, there are

generally three kinds of opinion leaders, one is the film industry professionals, the other is the marketing number, and the third is the star. Opinion leaders have a large number of loyal fans and the right to speak on the platform, which directly affects the audience's views on the film.

In the Internet era, consumers have great trust in the real experience evaluation of other consumers. Word-of-mouth marketing is to spread product information through a third party.

Create a low threshold marketing topic, reduce the difficulty of participation. In order to achieve a greater marketing effect, it is far from enough to rely on the power of the film side alone. The most important thing is the active participation of the broad audience, uploading works under the topic, and actively commenting and forwarding. The topic should be created with the lowest participation threshold, such as creating a template for cutting and screening, so that the audience can participate in the topic only by simple imitation. By reducing the difficulty of participation, the audience's willingness to participate can be greatly improved.

Improve the accuracy of topic delivery and encourage target audiences to actively participate. Pay attention to the topic of interest, freshness. In the era of attention economy, the competition for audience's attention and time is more severe. In the face of complex and diverse entertainment activities, if the topic itself is not interesting and attractive, it will naturally fail to attract the extra attention of the audience, not to mention the more difficult operations such as participating in topic discussion, shooting works and uploads.

5.3.4 Exploring Strategies for the "action" stage

The entry diversion needs to be perfected during the "action" phase. The main task of the entrance diversion stage is to remove consumers' concerns when they have basically determined their purchase intention after the above three stages, so as to bring consumers smooth consumption experience and facilitate the smooth completion of consumption behavior.

The most basic way to guide the flow is to carry out online promotion. The issuer will cooperate with the e-commerce platform to carry out preferential activities such as "preferential movie tickets", "preferential screening times" and "movie-watching benefits", and at the same time use the recommendation board, message push or automatic screen scrolling of the e-commerce platform to promote the activities of preferential movie-watching. The second way is that the issuer and the e-commerce platform jointly produce and issue. Offline cinema is the experience terminal of consumers. Making full use of the localization advantages of offline entrance to carry out experience marketing and realize the joint diversion of offline and online flow will effectively promote consumers' purchase behavior.

5.3.5 Exploring Strategies for the "share" stage

In the "sharing" stage, it is necessary to enter the stage of word-of-mouth maintenance. After watching movies, social consumers are different from traditional consumers, and social media emphasizes personalization and cultivates "social consumers," who are used to actively sharing consumption experience through social media platforms, forming the secondary dissemination of movie information and directly affecting the consumption decisions of other consumers.

In AISAS theory, sharing as its core content is both the end of one consumption behavior and the beginning of the next. In the era of the Internet of everything, comments and sharing on social media will largely affect other people's consumption behavior.

Social media emphasizes personalization and cultivates "social consumers," who have different consumption psychology and habits from traditional consumers. The best marketing method for social consumers is to give full play to the advantages of social media communication and interaction, appeal to emotion, move people with emotion, establish a good interactive relationship with consumers, and obtain emotional recognition.

The two-way interaction of social media enables marketing strategies to get feedback from consumers in a timely manner, so that marketing effects can be evaluated and controlled. Before the release of the film is the peak of marketing activities, the issuer will intensively release all kinds of film materials and hype up all kinds of topics about the film. The application of social media can help the issuer to collect consumers' feedback on various topics in real time, adjust the marketing plan in time, control the trend of public opinion, and ensure the release of the film in a good public opinion environment. After the marketing process is completed, the big data feedback of social media can also be used to timely summarize and reflect, so as to provide correction cases for the next film marketing plan.

5.4 Recommendations and Summary

This study aims at the exploration of Chinese film marketing strategies, which can help Chinese film marketing continue to innovate film marketing methods by taking advantage of social media platforms, help greatly increase the box office of domestic films, and help the Chinese film market quickly pass the recovery period.

The model from AISAS which includes of attention, interest, search, action and share affect promotion. Each on the model discussed above it is complete enough to provide information about social media and its relationships with users of social media, including between the government and the community and the company with its target market.

Competition on social media is now more towards the existence of social media users. Social media accounts that exist in terms of providing interesting information in the form of posts will attract the attention of netizens and will be an influence on social media. Seeing social media users in china, which is very much social media, is the most influential media in social life including the film sector.

Due to the limited capacity of this research, the problems caused by the rapid expansion of the film market and the problems of the relatively imperfect development of the film industry chain have not been studied. In some social media marketing, there is no sufficient research on the homogenization of content caused by deliberately attracting users' attention, the manipulation of water force by deliberately guiding users' psychology, and the output of problematic values. In the face of these growing pains, later researchers explored and advanced in the above aspects to avoid the drawbacks in the marketing of domestic films and maintain a benign competitive environment in the film market.

The film social media marketing model based on AISAS model constructed in this study is only a systematic integration of the Chinese film social media marketing strategy. Promote the prosperity and development of the whole Chinese film market.
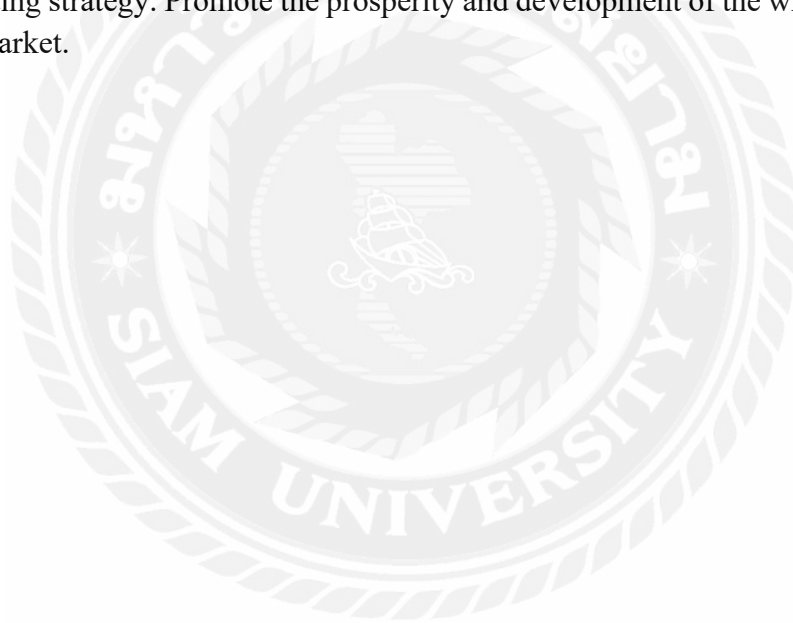
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Appendix A Questionnaire

Dear Sir/Madam:

Greetings! I am conducting a questionnaire survey on social media marketing communication of domestic movies, aiming at understanding the effect of movie marketing communication on social media platforms. This survey is conducted in an anonymous way, and the results will only be used as research data, without leaking your personal information. Thank you for filling On the questionnaire in your busy schedule, and we wish you a happy life!

1.your gender: male female

2.your age group:？（18 years and below、19-24 years old 、25-30 years old、31-35 years old 、36-40 years old、41-45 years old、46 years old and above）

3.Your education:（Primary school 、Middle school、High School、University、Graduate school and above）

4.Your occupation:

5.Have you ever swiped a movie-related video on TikTok？(never, rarely, generally, often, frequently)

6. For movie content on TikTok, what is your perception of frequency？(never, rarely, general, often, frequent).

7. Have you ever followed a movie-related TikTok account？(never, rarely, generally, often, frequently)

8. What kinds of movie-related content do you come across on TikTok？(electric highlights, movie-related topic challenges, movie theme songs, movie starring publicity, behind-the-scenes scenes of shooting, audience reaction, live ticket purchase, interactive co-production, etc.)

9. Have you noticed that some movies have opened official accounts on TikTok？(know, don't know, unsure)?

10. Your knowledge of the Film network roadshow？ (do not know, know but did not participate, know and participated)

11. Why do you notice the official TikTok account set up by the movie promoter? (Advertising push, active search)

12.Do you like the movie content on TikTok? (Dislike, somewhat like, somewhat like, somewhat like, very like)

13. How do you trust the official account opened by the film party on TikTok? (Distrust, somewhat trust, average trust, somewhat trust, very trust)

14. To what extent do you think the movie content on TikTok attracts you? (Unattractive, somewhat attractive, moderately attractive, somewhat attractive, very attractive)

15. What kind of movie content do you think is attractive to you? (Publicity of film lead/director, film shooting highlights, film highlights, film theme song, film reputation, etc.)

16. For movie-related content on TikTok, which do you trust more, the official account or the movie narration? (Official account opened by the film company, movie commentary)

17. Why do you like the official account? (More authoritative, behind-the-scenes, rich promotional content, stars, starring publicity, other)

18. What are the reasons why you like movie commentary? (Quickly understand the content of the movie, evaluate the movie more fairly, can learn more movies, etc.)

19. Have you ever liked the movie content on TikTok? (Never, rarely, average, often, frequent)

20. Have you ever forwarded the movie content on TikTok? (Never, rarely, average, often, frequent)

21. Have you ever reviewed the movie content on TikTok? (Never, rarely, average, often, frequent)

22. Have you ever participated in any topics or challenges related to movies? Such as film gesture dance, co-production with the filmmaker, actor, etc. (never, rarely, generally, often, frequently)

23. What is your reason for participating in the film-related topics and challenges? (Attracting fan attention, star /KOL, demonstration, rewarding, self-presentation, liking the movie, others)

24. What is the reason why you do not participate in the topics and challenges related to movies? (Didn't brush the topic, was too difficult, didn't have time to participate, the reward wasn't attractive, didn't like the movie/star, etc.)

25. When watching the movie content on TikTok, will it trigger your desire to buy tickets? (Never, rarely, average, often, frequent)

26. Have you ever bought a movie ticket through the Maoyan mini program on TikTok? (Never, rarely, average, often, frequent)

27. click on the cat eye mini program in TikTok, you can buy tickets with one click, will it increase your desire to buy tickets? (Yes, no, depends)

28. Are you influenced by moviegoers to search for movies? (Yes, no, depends)

29. Have you ever actively searched for movie-related information on TikTok ? (Yes, no, depends)