Research on the characteristics of Chinese film bullet chat and audience's use motivation from the perspective of streaming media

Su Wan[1]*, Hadina Habil[2]
[1,2]Faculty of Social Sciences and Humanities,Universiti Teknologi Malaysia, Malaysia,81310; dewcherry@qq.com (S.W.);
hadina@utm.my (H.H.).

Abstract: Based on the cultural communication attributes of film bullet chat, this paper uses communication theories such as "use and satisfaction," "communication effect," and "spiral of silence," and adopts in-depth interviews and online participant observation methods to study the phenomenon of Chinese film bullet chat from the perspective of streaming media. The study found that the bullet chat in Chinese movies has the characteristics of fun, short expression, interactivity, and language carnival. The motives of bullet chat audiences are mainly to seek entertainment, express emotions and identity, and participate in interaction and social needs, among others. The results of this study help to enhance the existing research findings and to supplement the relevant theory.

Keywords: Features; Audience, Motivation, Movie bullet chat, Streaming media.

1. Introduction

The new media era has changed the one-way flow mode of mass communication information, new media methods are constantly emerging, and at the same time, various network cultures have been spawned. As a new interactive method different from ordinary comments in online videos, bullet chat has both entertainment and feedback functions, and has become the darling of young audiences [1]. bullet chat originated in Japan, and then appeared in some niche animation platforms in China. or dedicated bullet chat video sites. As the bullet chat culture is accepted and loved by the public, the bullet chat function has gradually penetrated into mainstream video media platforms, and even appeared on the screen with new identities such as "bullet chat movies" and "bullet chat advertisements", forming a new form of viewing and hidden evaluation system.

Based on the industrialization background that film production and distribution have begun to shift to streaming video platforms, this paper focuses on a new interactive form on Chinese streaming film platforms-bullet chat. The audience endows the relevant video work with different meanings by sending the bullet chat during the viewing of the video. This process breaks the previous communication relationship and forms a unique communication model. When the audience participates in the use of bullet chat, they also gain a sense of self-identity and group belonging. This article will study the characteristics of film bullet chat and the audience's motivation to use it through online participatory observation and in-depth interviews. In addition, this paper will combine the theory of use and satisfaction, the three levels of communication effect, the spiral of silence and the theory of media as the message as the theoretical basis for the study to help carry out research and analyze the results of the study. This study will help to strengthen the audience's understanding of film bullet chat, deepen the understanding of the film bullet chats of streaming media platforms, and supplement the relevant theories of communication.

2. Theoretical Framework

Considering the universality of streaming film phenomenon in today's Internet age, as well as the creativity and interactivity of bullet chat chat, this paper explores the characteristics of Chinese film bullet chat and the motivation of its audience, mainly focusing on "Use and Satisfaction", "Spiral of Silence", "Three Levels of Communication Effect" and other theories are discussed.

2.1. "Use and Satisfaction" Theory

Katz [2] formally proposed the theory of use and satisfaction in his book "Individual Use of Mass Communication" and constructed its theoretical framework (see Figure 1). He summarized the audience's media contact behavior as a causal chain process of "social factors + psychological factors-media expectations-media contact-demand satisfaction". That is to say, starting from social conditions and personal characteristics, it constitutes the needs of the audience in all aspects, so that the audience contacts the media and generates expectations. E. Katz, M. Grievich and H. Hess summed up five categories of personal needs for media use from multiple literatures: (1) cognitive needs-to obtain information, knowledge and understanding; (2) Emotional needs-emotional, pleasurable or aesthetic experiences; (3) Personal integration needs-to strengthen confidence and stabilize status; (4) Social integration needs-strengthen contact with family, friends, etc.; (5) Stress relief needs-escape or divert attention.
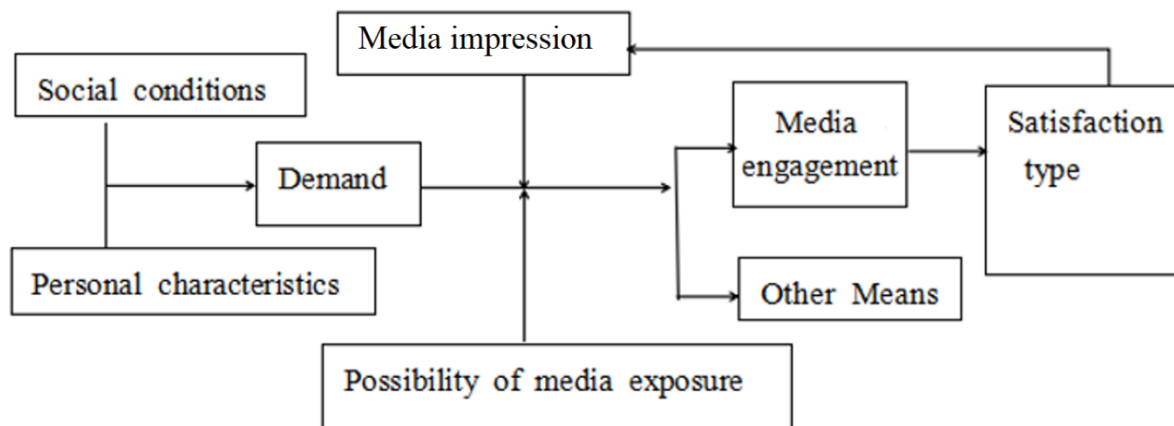

Figure 1.
Classical patterns of usage and satisfaction theory.

The theory of "use and satisfaction" is regarded as the origin of the transformation of communication studies from communicators to audiences. From the viewpoint of the audience and combining sociology and psychology related knowledge, it explains the behavior of people using the media to get satisfaction, and puts forward the social reasons and psychological motives for the audience to accept the media in combination with sociology and psychology. It regards media users as subjects with specific needs, and they actively use media out of their own needs. This theory was introduced into China in the 1990s, and is now widely used in the study of the use of various media. Schramm [3] used "cafeteria" to describe the theory of use and satisfaction. According to their different tastes, the audience chooses the information that can meet their needs in the media products. In this process, the audience has the absolute initiative, and if media products want to develop smoothly, they must also understand the taste of the audience and develop functions that meet the needs of the audience.

In the era of new media, it is necessary to reposition the relationship between people and technology, and clarify new research paths in the future field. Considering issues from the perspective of the audience is the biggest feature of the theory of "use and satisfaction". Therefore, affected by this theory, the dissemination of movie bullet chat should also pay more attention to the feelings of the audience, in

order to contribute to the development of streaming media movies in the future, and provide a way to learn from.

2.2. "Communication Effect" Theory

Since the First World War, communication effect has been widely studied by communication academics. From the initial "magic bullet theory" to the limited effect theory and then to the moderate effect theory, communication effect has paid more and more attention to the influence of the audience in it. Communication is an information exchange activity with purpose, and the effect of communication is directly related to the realization of the effectiveness of this process. John [4] defined communication effect in "Key Concepts: A Dictionary of Communication and Cultural Studies" as the communicator conveys information to the audience through the medium, thereby affecting the audience's ideas, emotional attitudes and behaviors.

Chinese scholar Zhang [5] believes that the effect of communication is reflected in the micro and macro. The former means that the audience's cognition, attitude, and behavior will be affected by communication behavior, while the latter is the collection of communication behavior's impact on the audience and society. At present, although there is no unified definition of communication effect at home and abroad, most of them tend to be divided progressively according to three levels, namely cognition, attitude and behavior, from shallow to deep, from the outside to the inside. ①Cognitive level. The effect of cognitive level is reflected in the fact that the media affects our perception and impression of the surrounding social environment. In modern society, most of the information we receive is "second-hand information" transmitted through the media. The mass media provides new information for the audience every day, which makes the audience constantly supplement, adjust, and cover existing knowledge and experience. However, the information reported by the media is selected. What they report, what they don't report, and how they report all affect our perception and impression of the surrounding environment. ②Attitude level. The effect of attitude level is reflected in the impact of mass media reports on our value system and emotional attitude. The content disseminated by the mass media often has a certain value tendency, which affects our value evaluation of right and wrong, good and evil, beauty and ugliness, and makes the audience actively or passively adjust their own value standards, thereby integrating social culture and guiding the audience's views to the direction consistent with the mainstream opinion of society [6]. Mass media can not only guide new norms and values, but also maintain existing social norms and value systems. ③Behavioral level. The effect of behavioral level is reflected in the practical activities and behavioral trends of mass media affecting audiences. By changing cognition, mass communication affects attitudes and emotions, and ultimately guides the actions of the audience. This is the most direct manifestation of the effect of mass communication.

The film bullet chat is the product of the combination of communication effect theory and film entertainment industry. It not only enriches the expression of film, but also promotes the audience's understanding and discussion of film [7]. In this process, the audience's personal interpretation and views are expressed and disseminated, and may also affect the views and behaviors of other audiences [8]. This interactive and dynamic process of information dissemination is the vivid embodiment of the theory of communication effect.

2.3. "Spiral of Silence" Theory

In 1974, the German communication scholar Elizabeth Noel Neumann put forward the concept of "spiral of silence" in the article "Returning to the Power View of Mass Communication" published in the "Journal of Communication". The phenomenon of "spiral of silence" appeared in the 1965 Federal German Congress election. At that time, during the election campaign, the support rate of the Social Democratic Party was in a stalemate with the CDU and CSU's united front, but in the final vote, the latter defeated the former by a landslide. In this regard, Neumann analyzed all the data of the tracking survey during the election and found that although the support rates of the two sides did not change during the period, the "estimate" of the winner was significantly tilted until the day before the vote,

when the supporters who believed that the Christian bipartisan front would win became an overwhelming majority. Neumann believes that the pressure of people's "perception of the surrounding opinion environment" eventually led many people to change who they voted for. Later, Neumann put forward the "spiral of silence" hypothesis after conducting many empirical studies on the pressure of "opinion climate" and "majority opinion" on individuals. In 1980, Neumann further developed the theoretical hypothesis in the German version of "The Spiral of Silence: Public Opinion-Our Social Skin". The hypothesis consists of three propositions:

First, the expression of personal opinion is a psychosocial process. As a social animal, human beings always try to seek support from the surrounding environment to avoid falling into an isolated state, which is human's "social nature". In order to prevent social punishment due to isolation, individuals will first observe the surrounding opinion environment when expressing their personal views. When they find that they belong to the majority opinion, they tend to express their views positively and boldly. When they find that they belong to the disadvantaged opinion, they generally turn to "silence" due to environmental pressure.

Second, the expression of opinions and the spread of "silence" are a spiral process of social communication. The silence of one side leads to the increase of the opinions of the other side, and the increasingly powerful "dominant opinion" in turn forces more and more dissidents to turn to silence, forming a "spiral process in which one side is more and more vocal and the other side is more and more silent" (Figure 2). Neumann believes that the formation of any "majority opinion", public opinion and even fashion, and the "one-sided public opinion" and "avalanche phenomenon at critical moments" in social life are all the results of the spiral mechanism of silence.
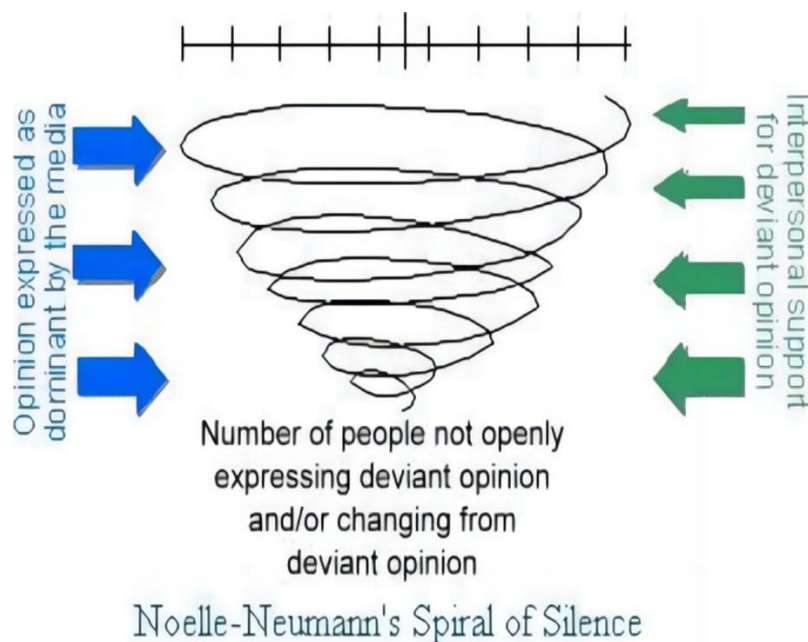

Figure 2.
Silent Spiral Pattern Diagram.

Third, mass communication influences and restricts public opinion by creating an "opinion environment" [9]. The media has an impact on people's cognitive activities through the high similarity of the content of the report (resonance effect), the continuity and repetition in time (accumulation effect), and the breadth of the reach (pervasive effect). Opinions emphasized by the mass media are easily regarded as "superior" or "majority" opinions. Neumann reveals a powerful view of mass

communication through the theory of "the spiral of silence", and believes that mass media has a huge role in "creating social reality".

The classical study of the spiral theory of silence is carried out in the traditional media environment. Before the development and popularization of Internet technology, the channels for people to obtain information are mainly interpersonal communication and mass media. In interpersonal communication, people exist in a specific group due to the limited scope of communication, and have certain group pressure and specific group norms. In mass media communication, traditional media has a strong one-way communication relationship with the audience. As the "terminal" of media information dissemination, the audience can only passively choose to receive it under the powerful agenda setting function of mass media, and at the same time lacks flexible feedback channels and weak interactive mechanism. As Neumann has always believed, as a social atom, the individual lacks the conditions of active controlling over the mass media. Facing information, the individual has only two choices: accept or refuse. Individuals judge whether their opinions are superior or inferior, whether they are majority or minority, according to the opinion climate shaped by the mass media. Group pressure in interpersonal communication and the powerful role of mass media agenda setting provide strong support for the theoretical hypothesis of the spiral of silence.

With the development and penetration of Internet new media, the characteristics of network communication have impacted the structure of traditional media. The timeliness, interactivity and individuality of new online media have greatly changed the single teaching relationship, individual media use and information acceptance habits have changed, and specific individual communities have gained the ability to actively intervene in the agenda of mass media. Especially in specific events, specific individual communities with strong interest demands and awareness of opinion expression can also show a strong tendency to resist mass media issues through self-agenda setting. Therefore, the theory of "silent spiral" may change under the network of new media environment.

The theory of silent spiral is closely related to the bullet chat movies. In the bullet chat movies, the audience's remarks and opinions will be displayed in real time, forming an open discussion environment. In this environment, the theory of the spiral of silence plays an important role, and it affects the way the audience expresses and the dissemination of opinions.

3. Materials and Methods

3.1. Materials

The research objects of this paper include movie bullet chat content on Chinese streaming video websites such as Tencent, iQiyi, and Youku, as well as movie audiences who use bullet chat. In addition, the author will randomly select 5 users in the movie section of streaming media platforms such as Tencent and iQiyi for in-depth interviews. The main content of the interview includes the habits and needs of users to use bullet chat while watching videos, which is convenient for multi-dimensional analysis and research on the characteristics of bullet chat and the audience's usage psychology.

Tencent, iQiyi, and Youku are currently the largest streaming video platforms in China. Founded in 2010, iQiyi is the video platform with the strongest scale, stickiness and activity of Internet users in China, with more than 560 million monthly active users. Tencent Video is the top online movie website in China, with more than 510 million monthly active users. By connecting long videos and short videos to build a movie content ecology, it has become a high-conversion movie platform for box office and word-of-mouth. Youku is a mainstream digital entertainment platform in China, with more than 240 million monthly active users. The content system consists of four head content matrices of drama series, variety shows, movies, and animation, as well as information, documentary, culture and finance, fashion life, music, sports, games, Composed of eight vertical content groups of the self-channel, it has the largest content library in China. Therefore, the research objects of this paper are mainly selected from these three major video websites.

3.2. Methods

In order to expand the coverage of interviews, online and offline mainly adopt the form of one-on-one in-depth interviews in parallel. The author will also use the online participatory observation method, with streaming media platforms such as Tencent and iQiyi as the core, register as a complete user or member of the website, and personally join the movie bullet chat fan group to observe and obtain information.

3.2.1. In-Depth Interview Method

In-depth interview, also known as in-depth interview, is a kind of unstructured, direct and personal interview. In the process of interview, it is necessary to interview an object in depth to reveal the latent motivation, belief, attitude and emotion to a certain question. In order to further explore the characteristics of movie bullet chat and the motivation of audiences to use bullet chat when watching movies on streaming media platforms, this study conducted preliminary in-depth interviews. This interview selected 5 streaming media bullet chat users as the interviewees, and the basic information of the interviewees is shown in Table 1. The content of the interview revolves around the characteristics of bullet chat and the motivation for its use. After the interview, the content of the interview is sorted out for analysis of the theme. In the thematic analysis, the top-down deductive method and bottom-up inductive method are combined for analysis.

Table 1.
Basic Information of Interviewees.

Numbering	Age	Gender	Educational background	Occupation
1	25	Female	Undergraduate	Freelance work
2	30	Male	Undergraduate	IT industry
3	26	Female	Undergraduate	Director
4	30	Female	Undergraduate	Teachers
5	28	Female	Undergraduate	Lawyer

Through the analysis of the original materials of the three interviewees, a total of 58 initial codes were obtained, and 36 codes were obtained after deleting the same or similar codes (see Table 2). Since the setting of the interview questions revolves around the characteristics of bullet chat and the motivation to use is unfolded, so you only need to summarize these two topics/categories according to the code. Among them, the main characteristics of the movie bullet chat are summarized as A1 fun, A2 expression brevity, A3 interactivity, and A4 language carnival; The categories of motivation of using bullet chat can be summarized into five categories: B1 entertainment and pastime, B2 expressing emotions and seeking identity, B3 participation and interaction, B4 social needs, and B5 anonymity.

Table 2.
Thematic Analysis.

Codes	Category	Theme
a1 interesting; a2 complain a3 spoof element; a4 expressed ad libitum;	A1 Fun	Main Features
a5 instant reviews; a6 express it to the fullest; a7 word limit; a8 language is concise; a9 accurate language;	A2 expression brevity	
a10 social interaction; a11 congenial interests; a12 air communication; a13 spreads again;	A3 Interactivity	
a14 send anytime a15 complain at the same time a16 quasi-synchronicity a17 locality a18 carnival	A4 Language Carnival	
b1 the plot is boring; b2 get pleasure; b3 adds fun;	B1 Entertainment and recreation	Motivation for using bullet chat
b4 emotional resonance; b5 seeking identification; b6 express emotion; b7 plot resonance;	B2 Expressing Emotion and Seeking Identity	
b8 complain normally; b9 characters complain; b10 plot complaints; b11 supports idols; b12 enhanced interaction;	B3 Engagement and Interaction	
b13 Watch others evaluate; b14 Help answer questions; b15 Enhance the sense of participation; b16 Express views;	B4 Social needs	
b17 freedom of speech; b18 anonymous;	B5 Anonymity	

When exploring the motivation of audiences to use bullet chat when watching streaming movies, this study divides the use of bullet chat into watching bullet chat and posting bullet chat. Through interviews, it can be found that bullet chat, as an online viewing interaction method, provides great convenience for users to interact and communicate. When users use streaming media to watch movies, they also conduct bullet chat communication based on the needs of participation and interaction. and can discuss the plot, task, service and so on in real time, express their views and meet their needs in all aspects. And due to the anonymity of bullet chat, individuals reduce their discernibility and sense of responsibility in the group, thereby melting their individuality, and can post some remarks that they dare not make in the offline environment. This is also the main motivation of users posting bullet chat. At the same time, bullet chat can be used as a social tool between users. Users can post questions about plots they don't understand when watching movies, and other users can help answer them, which promotes online social networking and enhances user participation. You can also post your own views. During the interaction process, users can instantly publish their emotions and resonance with the content, and the fun of bullet chat content is also an important motivation for users to choose to use bullet chat.

3.2.2. Online Participation Observation Method

The Internet, as the operating place of streaming media, is the specific situation of this study. Therefore, this study will adopt the online participation observation method, and regard the researcher as a member of the group of streaming media movie bullet chat. From the perspective of the audience, personally participate in movie bullet chat, and actively interact with other iQiyi users to obtain more and more real materials, so as to realize the motivation of movie viewers to participate in the in-depth research of movie bullet chat.

Participatory observation refers to the concealed observation carried out by the researcher in the process of actually participating in the research object without revealing the real identity of the researcher when he goes deep into the life background of the research object. Participatory observation is a typical method in qualitative research, characterized by the use of the first person and the avoidance of being a neutral in the research. Using participatory observation, researchers can describe what happened, who or what was involved, when and where it happened, how it happened, why it happened, and so on. Participatory observation method focuses on starting from the perspective of "insiders" in specific situations, and takes the current activity scenes and scenes of a certain group as the basis of research methods, so that the research has a stronger sense of participation than before.

In order to achieve the purpose of online participation in observation, it is necessary to register in advance to become an official member of iQiyi, obtain the rights to view and send bullet chat, and provide prerequisites. Research implementation process: 1. Watch selected movies and actively participate in bullet chat discussions; 2. It is clear that the researcher is conducting online observation as a "participant" of the movie bullet chat; 3. Write observation notes in time when participating in the observation, determine the content that needs to be recorded (such as discussion hotspots, bullet chat characteristics, reasons for sending, etc.), and obtain more and more realistic materials; 4. Integrate and analyze the materials to realize in-depth research on the characteristics and motives of participating in the bullet chat.

4. Findings

Through the implementation of in-depth interviews and online participation observation methods, we found the following conclusions:

From the perspective of streaming media, the Chinese movie bullet chat has the following basic characteristics: fun, highly free short expression, interactivity, and language carnival.

(1)The fun of movie bullet chat is more interesting than watching videos. This is a classic complaint of most netizens [10]. Because the bullet chat is mixed with elements of audience spoofs, and most of them are unconstrained and random expressions, it is a relatively interesting comment.

(2)The expression of the movie "bullet chat" is brief. Since the bullet chat is an instant comment by the audience during the viewing process, most of them are published anonymously. On the premise of not violating morality and law, the audience can express their emotions to the fullest. Emotions and opinions, fully express personal will. On the bullet chat, the audience can evaluate every scene, every line of the video, every action of the actor, and even the actor himself. The so-called short means that all platforms that include online comment functions have strict word limits. As an emerging form of online comments, bullet chat is no exception. The bullet chat stipulates the number of words to speak. This regulation makes the bullet chat brief, requiring the audience to speak concisely and accurately.

he interactivity of the movie bullet chat since the launch of the bullet chat, it has its own social interactivity [11] and the audience can express their views through the bullet chat. Although they are strangers, as long as they have the same interests, the audience can communicate through bullet chat. In the process of dissemination, what the audience initially sees is the original video that does not contain any bullet chat. These viewers who watched the original video issued bullet chat comments during the viewing process and disseminated them again; Therefore, in the process of continuous dissemination-processing-re-dissemination of these videos with bullet chat, more audiences participate in it.

(4) The language of movie bullet chat When watching a video carnively, any audience can send a bullet chat at any time, and the sent bullet chat will appear on the screen instantly. The appearance of bullet chat is not completely synchronized, and the audience can choose to turn it on or off at any time. But when the bullet chat is turned on, the bullet chat issued by the predecessors will float across the screen, and the audience can send out their own bullet chat at any time. This creates the illusion that everyone is watching the same video and everyone complains at the same time. Japanese scholar Kitaoka [12] calls the unique timeliness of this bullet chat culture "quasi-synchronicity". This kind of "pseudo-synchronism" can easily lead to a kind of localized and carnival language communication.

The movie bullet chat means that during the process of watching a movie, the audience sends bullet chat to comment and interact with other audiences, thereby generating new ideas [13]. These new ideas and ideas have the above characteristics, and can be adopted by other audiences through further dissemination and applied in their own viewing process. This form of interaction not only enhances the viewing experience, but also promotes communication and sharing among audiences.

The audience's motivation for the Chinese film bullet chat mainly includes the following aspects:

(1) Entertainment. As a new way of watching movies, bullet chat movies meet the audience's curiosity and entertainment needs, and become a new way of entertainment. Audience participation in video bullet chat has a greater impact on the reproduction and reconstruction of video content [14]. After the bullet chat is disseminated by the public, every social interaction is magnified to create popular new content, most of which are "slots" in the film.

(2) Expression of emotion and identity. In the traditional movie-watching process, the audience's speech is often ignored or restricted, but in the movie bullet chat, the audience can express their movie-watching feelings in real time, and this desire for free expression is satisfied [15]. When audiences watch movies, they often hope to be recognized and resonated by other audiences [16] and bullet chat movies provide such a platform for audiences to seek resonance in comments and enhance their sense of self-identity.

(3) Participation and interaction. bullet chat movies make the audience no longer just passively accepting information, but become a part of film production, which enhances the audience's sense of participation. Psychologist [17] divides human needs into five types from low to high, namely: physiological needs, safety needs, love and belonging needs, respect needs, and self-realization needs. In the process of watching the video bullet chat, the audience sends subtitles such as "floating by" and "passing by" in the hope of attracting the attention of others and alleviating their loneliness. After the rise of online video, the whole family spends less and less time watching movies, and more watching respectively. In this case, the bullet chat plays the role of companion and listener invisibly.

(4) Social needs. The emergence of movie bullet chat stems from the audience's satisfaction of social needs. The use of bullet chat to directly socialize in the air reflects the sociality of the audience in watching movies. "Is anyone watching" and other air-shouting bullet chats may be the whim of moviegoers, or it may be an emotional expression caused by being touched by film and television works, or even a sense of self-default ritual, all of which reflect people's social needs while watching movies. Compared with the immersive movie-watching experience in offline movie theaters, online movie-watching cannot meet the conditions of self-immersion in the senses. People pay more attention to the dissipation of inner loneliness and the thinking collision of interactive movie-watching.

(5) Anonymity. Neumann believes that an important prerequisite for the occurrence of the spiral process of silence is people's fear of social isolation, and the convergence or herd behavior of the majority opinion or the "dominant" opinion caused by this "fear". Sproull and Kies Ier once pointed out in the "Missing Social Situation Hypothesis" that people's face-to-face interaction is actually full of various social situation cues, including personal positions, expressions, actions, and specific environments, etc. These cues may affect people's behavior. The virtuality, anonymity and equality of the network situation reduce the hint of the social situation clues to a certain extent, and at the same time weaken the group pressure and group norm constraints in the real environment, and the conditions for people to produce social isolation and fear are missing. In the absence of this psychological basis,

netizens are likely to speak freely and contend among a hundred schools of thought in the process of expressing their opinions.

5. Limitations and Complications

In the era of new media, video is extremely interactive, adding a unique sense of experience to the audience, and has also become an important factor affecting the popularity of video [18]. During the author's research process, I found that many audiences said that "turning off the bullet chat will feel that they lack soul", which shows that the new video interaction method of bullet chat is subtly changing the audience's way of watching movies and thinking. However, the ensuing problems, such as bullet chat blocking the screen, vulgar bullet chat language, and bullet chat user spoilers, have caused the audience to be in a dilemma of "wanting to open the bullet chat but not daring to open it". This is also where bullet chat needs to continue to be optimized, and it is also worthy of continued attention and research by industry scholars. Bozeman [19] mentioned that "the form of the medium prefers certain special contents, so that it can ultimately control culture. However, differences in language structure can lead to differences in the so-called 'world view '". Bullet chat are the audience's unique discourse awareness. In this language carnival field, in the final analysis, it is the collision of audience awareness. Audiences can find like-minded people through bullet chat, and even find your own "circle" to seem warmth in this group. But this is also prone to circle barriers, and everyone is immersed in their own closed world.

6. Discussion and Conclusions

Based on the current situation of Chinese film bullet chat video websites, this paper uses communication theories such as "use and satisfaction", "communication effect" and "silent spiral" to analyze the characteristics of Chinese film bullet chat and the motives of its audiences. It introduces in detail the selection of interviewees in the in-depth interview method and the analysis of the topic of the interview, in order to understand the relationship between interviewees with different backgrounds and the movie bullet chat through the in-depth interview method, and analyze the psychological activities and behavioral changes of participation in the bullet chat from the perspective of the audience. so as to grasp the motivation of the audience to participate in movie bullet chat. Finally, use the online participation observation method to supplement the above research from the perspective of "insiders", and more deeply grasp the characteristics of Chinese film bullet chat and the psychological motivation of the audience.

From the analysis of the characteristics of Chinese movie bullet chat, it is concluded that, like other short videos from the perspective of streaming media, the movie bullet chat shows fun, short expression, interactivity and language carnival. This not only enhances the audience's perception experience, but also stimulates the audience's urgent desire to participate. From the perspective of the audience's motivation for Chinese film bullet chat, this form satisfies many psychology of the audience, such as entertainment, expression of emotion and identity, participation in interaction and social needs. Although the movie bullet chat is based on information technology and created in online communities, the audience has constructed a cultural form with a relatively independent structure and user groups through production and consumption activities. But among them, the audience is the core, and the form of bullet chat comments consolidates and magnifies the behavior and psychology of the audience with their own communication characteristics. Therefore, this audience-led cultural production and consumption model is very creative and vital, and provide useful reference for other cultural production and consumption activities.

Transparency:
The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

Contributions:

SW methodology, software, formal analysis, writing original draft,visualization. HH conceptualization, validation, writing - reviewand editing, supervision. All authors have read and agreed to the published version of the manuscript.

Copyright:

References

[1]   Y. Wang, *Bullet chat: Youth subculture in the digital media Era*. Wuhan: Central China Normal University, 2017.
[2]   E. Katz, *The role of individuals in mass communication (Zhang Ning, Trans.)*. Beijing, China: Renmin University of China Press, 2016.
[3]   W. A. Schramm, *Introduction to communication studies (He Daokuan, Trans.)*. Beijing, China: Renmin University of China Press, 1982.
[4]   F. John, *Introduction to communication studies: Processes and symbols*. Beijing, China: Peking University Press, 2008.
[5]   G. Zhang, *The social impact of new media technology*. Beijing, China: Digital Future and Media Society, 2010.
[6]   L. P. Gustav, *The ragtag: A study of mass psychology*. Beijing: Central Compilation and Translation Publishing House, 2014.
[7]   R. Ren, *Research on the dissemination phenomenon and development trend of bullet chat video*. Beijing: Beijing Institute of Printing and Printing, 2019.
[8]   X. Huang, *Research on the development strategy of bullet chat video websites from the perspective of communication*. Guangzhou: Jinan University, 2016.
[9]   N.-N. Elizabeth, *The spiral of silence*. Beijing, China: Peking University Press, 2012.
[10]   Y. Nagashima, "Consumer-generated media and media entertainment - Latest report from Japan," *Journal of International Scientific Publications: Media and Mass Communication*, vol. 3, pp. 150-159, 2014.
[11]   B. Dan, K. Yokota, and T. Takahashi, "The common method of adding intelligence information to UGC P2P utilization," *Technical Research Report of Electronic Intelligence Communication Society*, vol. 07, pp. 47-52, 2010.
[12]   S. Kitaoka, *Bakhtin: Dialogue and carnival. (Wei Xuan, Trans.)*. Shijiazhuang: Hebei Education Press, 2001.
[13]   M. Wang, *Research on bullet chat culture*. Baoding: Hebei University, 2016.
[14]   Y. Li, *Research on the rejection identity of online community communication: Taking the Internet fan community as an example*. Beijing, China: Communication University of China Press, 2011.
[15]   L. Qiu, "Analysis of bullet chat videos in the Internet age," *Computer Fans*, no. 12, pp. 146-148, 2016. https://doi.org/CNKI:SUN:DNMI.0.2016-12-132
[16]   Z. Zhu, "Research on the identity of netizens in cyberspace," Master's Thesis, Soochow University, 2013.
[17]   A. H. Maslow, *Needs and growth: Exploring the psychology of existence*. New York, USA: Unity Press, 2021.
[18]   Y. Wang, *Ideological construction in the context of new media*. Beijing: Social Science Literature Publishing House, 2016.
[19]   N. A. Bozeman, *Entertainment to death*. Guilin: Guangxi Normal University Press, 2004.