

A Preliminary Study on Traffic Marketing Strategies for Short Video Culture in Northeast China: Postprint

Authors: Li Qingfei

Date: 2023-10-08T00:00:00+00:00

Abstract

Against the backdrop of new media, the pace of life is accelerating, and life itself is undergoing tremendous transformations. The advent of short-video applications has further intensified this acceleration. According to online data, as of March 2020, China's online video user base reached 850 million, representing 94.1% of the total internet user population, demonstrating a remarkably extensive audience reach. Compared to traditional text-based media communication, the contemporary communication landscape has shifted—not only has the medium transitioned from text to video, but temporal constraints have also become a defining feature.

Full Text

A Brief Discussion on Traffic Marketing Strategies for Short Video Culture in Northeast China

Li Qingfei

Bohai University, Jinzhou, Liaoning 121000, China

Abstract: Against the backdrop of new media, the pace of life has accelerated dramatically, bringing profound changes to daily existence. The emergence of short video applications has further intensified this rapid rhythm. According to online statistics, as of March 2020, China's online video user base reached 850 million, accounting for 94.1% of all internet users—an exceptionally broad audience. Compared with traditional text-based media, today's communication landscape has fundamentally shifted, transitioning not only from text to video but also imposing new temporal demands on content consumption.

Keywords: short video; traffic marketing; cultural transmission; media convergence

Classification Code: G206

Document Code: A

Article ID: 1671-0134(2022)05-050-02

DOI: 10.19483/j.cnki.11-4653/n.2022.05.013

1. Characteristics of Short Video Traffic Marketing

Among short video platforms such as Douyin, Kuaishou, Huoshan, and Tencent Weishi, Douyin enjoys the greatest popularity in Liaoning Province. Content creators in this region benefit from this trend and consequently seek to minimize costs while maximizing the utility of each creative concept, often producing multiple videos on the same subject to satisfy audience demand [1]. Short videos, originally defined as brief, high-frequency content suited for mobile and casual viewing on new media platforms, are characterized by their concise duration and rich content. In today's era, individuals can enjoy increasingly personalized media experiences [1]. Unlike film and television productions, short videos do not require strict team structures or rigorous quality control, featuring simple production processes and low costs that significantly lower barriers for creators. Consequently, virtually anyone can become an influencer, creating content on short video platforms, publishing works, gaining followers and traffic, and achieving "internet celebrity" status. Those with substantial traffic can even become major short video personalities.

Short videos exhibit two defining features: first, their duration typically spans only one to two minutes, contrasting sharply with traditional long-form video; second, they derive from diverse sources and manifest in varied forms, offering higher information complexity than conventional long videos [2]. In earlier media development, information transmission was predominantly unidirectional, with audiences passively receiving content. However, short videos as a new media format enable audience feedback and facilitate communication among users on the platform. This interactive dynamic provides greater convenience for traffic marketing, as bidirectional communication generates increased attention for content creators. The traffic derived from this attention further amplifies demand for short video media, enabling deeper penetration of commercialization models and achieving marketing objectives.

The interactive nature of short videos also enhances information dissemination influence in subtle ways, thereby promoting cultural transmission to a certain extent. Taking Li Ziqi as an example, despite her lengthy shooting cycles, she presents the most complete content within the shortest possible timeframe. To better promote traditional culture, her video on the "Four Treasures of the Study" was filmed with devotion and reverence from autumn through the following spring. Although slow-paced videos may seem incongruous in today's fast-paced society, they accentuate Li Ziqi's "utopian" lifestyle, providing audiences with considerable comfort and satisfaction [3].

However, the relative breadth of the creative environment in new media also presents challenges. Short video users function as both creators and recipients, yet the superficial nature of some content risks disseminating vulgar or repetitive information, resulting in severe homogenization. Once a successful case emerges, it triggers continuous imitation. Some short videos even exhibit materialistic, vulgar content that violates socialist core values or breaches legal boundaries. Therefore, creators should strengthen content depth, strive to eliminate vulgarization, and promote mainstream values to advance cultural industry transmission [5].

2. Diverse Value of Platform Traffic

In today's fast-paced environment, new media often proves unfriendly to elderly populations. Whether using WeChat Pay or participating in digital New Year activities, many seniors struggle to use smartphones effectively. Short video platforms can actually serve as learning platforms, offering opportunities for older generations to integrate into contemporary society. Most existing apps on the market are not tailored for elderly users, with only a small portion developing senior modes to enhance their experience [4]. Consequently, as short videos continue to develop, promoting dedicated elderly channels becomes necessary, enabling seniors to learn contemporary lifestyles and better integrate into the new era of mobile internet.

Content creators in Northeast China typically leverage their distinctive regional humor as a primary marketing point. By combining the inherent comedic quality of Northeastern dialect with original content, they attract greater traffic and generate profit. However, this profit motive also creates significant intangible pressure. For instance, surveys reveal that couples who run short video channels in Northeastern China primarily convey joy in their daily lives through their videos, yet they must update content frequently within short timeframes while retaining their existing audience base.

The ultimate goal of acquiring traffic is to obtain stable profits. The amount of profit directly impacts creators' operational pressures and content strategies. This commercial imperative underscores the need for sustainable traffic generation mechanisms that balance audience engagement with authentic cultural expression.

3. Commercial Marketing and Credibility

In short video media, other users' comments serve as critical reference points for credibility assessment. When evaluating the trustworthiness of short videos, audiences heavily reference comment sections. Therefore, users should maintain objective and authentic attitudes when commenting to provide reliable references for others' credibility judgments [6].

As commercialization intensifies, blogging has gradually become a formal pro-

fession. Creators leverage their traffic and marketing capabilities to promote brands and generate profits. Consequently, establishing audience trust has emerged as a key marketing focus in recent years. While a short video account can gain certain traffic through consistent operation, it rarely matches the traffic of established influencers. Although individual videos may experience sudden viral success, this typically proves less sustainable than the traffic commanded by highly credible bloggers. However, after commercial packaging, content can generate greater benefits. Thus, in today's diversified short video landscape, bloggers must not only deliver greater audiovisual impact but also undergo commercial packaging to achieve superior marketing results.

This commercial imperative demands continuous innovation in topic selection and content creation. Only through constant innovation can more quality works emerge, thereby enhancing credibility. Against the backdrop of new media, short video platforms, as one of the most effective channels for information dissemination, should better facilitate cultural transmission. Short video creation can serve as a new conduit for culture, promoting deeper cultural development and driving the spread of high-quality culture [10] by delivering content that is interesting, informative, emotional, and thought-provoking [11].

4. Platform-Based Capital Integration

Due to their fragmented nature and limited playback time, short videos typically feature simple narratives. Unlike cinema, short video creativity does not rely on montage techniques; rather, the content itself constitutes the creative highlight. Since creativity lacks objective evaluation standards, relevant quantitative analysis proves difficult to conduct [1][2].

As a media form, short videos exemplify capital integration trends. For instance, Liaoning Daily Media Group actively operates key projects conducive to capital fusion and has engaged in venture investments. Diversified financing channels and capital operation experiments provide rich profit models for its media convergence path [7]. It is evident that commercial capital's influence on short video advertising is growing increasingly significant, accounting for a larger proportion of industry revenue. Some bloggers willingly serve as "wild ambassadors" to attract brand attention, not only seeking brand partnerships but also carving out a niche in the intensely competitive internet environment, as advertising represents short video media's largest revenue source [1]. This demonstrates that capital integration plays a driving role in short video industry development, particularly for regional media. Advertisers are not interested in media products per se; their interest lies in short video media's capacity to deliver advertisements to users and attract their attention [1].

5. Copyright Platformization

For contemporary users, shooting brief short videos is relatively simple, and uploading is easy to operate across all age groups. With the support of 4G and

5G networks, video information uploads rapidly, significantly lowering entry barriers [8]. However, traffic marketing motivations have led to imitation and plagiarism. Through fan “enforcement” on platforms, copyright awareness has gradually improved. Enhanced copyright consciousness benefits media companies, enabling them to defend against infringement through legitimate means, thereby improving credibility and gaining recognition from more creators. Creators cannot achieve long-term traffic through mere content replication; ultimately, they must develop original ideas and content to maintain stable traffic.

Copyright platformization strengthens the enforceability of infringement claims. Typically, when users suffer infringement, they struggle to even detect it, let alone identify infringers and initiate legal proceedings. However, through platform-based copyright systems, such cases become much simpler to handle. Since rights protection is directly tied to platform interests, safeguarding user rights equates to safeguarding platform rights, thereby gradually enhancing creators’ copyright awareness [9].

References

- [1] [US] David Croteau, William Hoynes, translated by Qiu Ling. *Media/Society* [M]. Beijing: Peking University Press, 2009.
- [2] Zhang Lijuan, Cui Tianshu, Jing Peiguang, Su Yuting. Short Video Classification Based on Deep Multimodal Feature Fusion [J]. *Journal of Beijing University of Aeronautics and Astronautics*, 2021(3).
- [3] Sheng Shanshan, Cao Hao. Analysis of the Transformation of Food Short Video Creation—Taking Self-Media Li Ziqi as an Example [J]. *Popular Literature and Art*, 2021(6): 145-146.
- [4] Wang Mengmeng, Zeng Fangui. Research on the Design of Short Video Learning Apps for the Elderly Based on User Acceptance [J]. *Packaging Engineering*, 2022(4): 203-209.
- [5] Li Manting, Yang Dengzhou. A Communication Studies Interpretation of the Vulgarization of Self-Media Short Video Creation—Taking Douyin as an Example [J]. *News Knowledge*, 2019(7): 46-48.
- [6] Liu Pingping, Chen Ye, Cheng Xi. Research on Short Video Credibility Perception and Judgment [J]. *Journal of Information Resources Management*, 2021(6): 85-94.
- [7] Qu Bo, Sheng Qizhi. Exploring Diversified Media Convergence Models in the Newspaper Industry—Taking Liaoning Newspaper Media Group as an Example [J]. *News Front*, 2014(11): 81-83.
- [8] Feng Ting. The Impact of Short Video Creation on Cultural Transmission in the New Media Context [J]. *Video Engineering*, 2020(9): 33-35.
- [9] You Hao. The Impact of Copyright Platformization on Short Video Creation [J]. *China Publishing*, 2020(11): 60-64.
- [10] Chen Ruhui. The Influence of Short Video Creation on Cultural Communication in the New Media Environment [J]. *Media Forum*, 2020(21): 43-44.
- [11] Chen Xiaochun, Cai Yukun. Characteristics and Value of Imitative Creation

in Short Video Content Production [J]. *Youth Journalist*, 2021(3): 59-60.

Author Profile: Li Qingfei (1999-), female, from Shijiazhuang, Hebei, research direction: Broadcasting and Television Arts.

(Responsible Editor: Li Jing)

Note: Figure translations are in progress. See original paper for figures.

Source: ChinaXiv – Machine translation. Verify with original.