

The International Communication of Tik Tok Short Video of Chinese Opera Culture

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ABSTRACT

The progress of Internet technology has had a profound impact on the field of communication. The innovation of visual technology makes new media gradually replace traditional media as the main media of communication. The international communication of Chinese opera culture is in a critical period of strategic change. This paper applies content analysis method to study the most visible videos of Chinese opera culture on Tik Tok, a platform of international use and satisfaction theory, and analyses them from three dimensions: communication subject, communication content and audience participation. It is found that the communication of Chinese opera culture on the new media video social platform Tik Tok generally presents the characteristics of large internal differences, high diversity but tend to focus, positive attitude but low interaction, indicating that the Chinese opera culture has achieved good results in international communication with the help of new media, but there are still some shortcomings. The dissemination of Chinese opera culture with the help of international new media video should encourage individuals to publish, enrich and innovate the content and form of communication, increase the content of popular science education, and tell the story of Chinese opera culture, so as to better establish the international image of Chinese opera culture.

Contribution/Originality: This study helps to enrich the existing literature, especially in the field of using uses and gratification theory to study Tik Tok opera short videos.

1. Introduction

With the development of Internet, the influence of Chinese culture is increasing, and the intensity of its communication method is also increasing (Guo, 2024). As an important carrier of Chinese culture, Chinese opera culture is gradually favored by more and more people. The international communication of Chinese opera culture involves individuals,

groups, organizations, and countries with different cultural backgrounds (Guo & Zhang, 2022). Since the Han Dynasty, after thousands of years, its communication content has gradually become systematic, the communication space has gradually expanded, the communication process has shown interactivity, and the communication system has shown representation (Sun, 2024). At present, the international communication of Chinese culture is in a new period of transformation.

In recent years, the visual turn of media and the wide application of Internet technology have triggered the adjustment of communication strategies on a global scale (Bull & Zhang, 2021). Traditional communication media are mainly paper books, while Chinese opera culture is mainly propagated by government, tourism, and educational institutions, which are restricted by factors such as time and space, politics, and economy. However, with the development of technology, the use and satisfaction of theoretical methods are undergoing "visual" innovation. Among them, video is developing rapidly because it can make up for the lack of environment, scene, and emotion in text and pictures and cater to the needs of consumer groups for fragmented time and intuitive access to information (Noetel et al., 2021).

For Chinese opera culture, the uncertainty risk in the process of production and dissemination under the guidance of uses and needs theories is much greater than that of traditional theater performance (Fuchs, 2021). Therefore, how to seize the opportunity in the new trend, promote the international dissemination of Chinese opera culture, and improve the dissemination effect has very important research value (Ma, 2022). However, most of the research on visual communication using the theory of gratification focuses on news reports, advertising, and media research. No research has been found to analyze the international communication of Chinese opera culture from the perspective of video and the theory of use and gratification.

Taking this as a starting point, this paper investigates the dissemination of Chinese opera culture on TikTok (the international version of Douyin), the largest video-sharing website in China, and analyzes the status quo and characteristics of the release, dissemination, and interaction of videos of Chinese opera culture on the TikTok platform. To summarize and summarize the cultural content and influencing factors of Chinese opera culture that have attracted the most attention in the process of video construction and transmission and put forward improvement strategies and suggestions to promote the international dissemination of Chinese opera culture.

1.1. Research Objectives

- i. To identify the primary gratifications that international users seek from consuming TikTok short videos featuring Chinese Opera culture.
- ii. To investigate the motivations behind international users' engagement with TikTok videos of Chinese Opera culture, focusing on their interest in cultural exploration, entertainment, and educational value.
- iii. To assess how users from different cultural backgrounds engage with and interpret TikTok short videos of Chinese Opera culture, examining variations in reception and interaction.
- iv. To explore the impact of TikTok short videos on international users' perceptions of Chinese Opera and broader Chinese cultural identity, understanding how these videos influence cultural appreciation and exchange.

3. Methods

To investigate the dissemination of Chinese opera culture on TikTok, a systematic and detailed approach was employed. Initially, the search term "Chinese opera culture" was used to identify relevant videos on the TikTok platform. The focus was on capturing the 100 most-viewed videos related to Chinese opera during a specified period. For each selected video, comprehensive data points were meticulously recorded to facilitate an in-depth analysis. These data points included the title of the video, captions provided by the creator, the duration of the video, and its classification, which categorized the type of Chinese opera (such as Peking opera, Cantonese opera, Kunqu opera, among others). Additionally, key engagement metrics were documented, including the number of likes, number of clicks, and the number of comments each video received. The identity of the publisher was also recorded, distinguishing between individual users, official accounts, and influencers to understand the diversity of contributors to this cultural discourse.

Following the initial data collection, a rigorous screening process was conducted to ensure the relevance of each video to Chinese opera culture. This involved manually reviewing the content of each video and excluding those that did not pertain directly to Chinese opera, such as those that merely mentioned it in passing or used it as a backdrop without substantive focus. After this relevance check, 94 videos remained and were included in the final analysis. These videos were then subjected to statistical analysis using descriptive statistics to summarize their general characteristics and engagement metrics. Furthermore, a qualitative content analysis was conducted to identify common themes, presentation styles, and overarching narratives present in the videos. This dual approach of quantitative and qualitative analysis enabled a comprehensive examination of both the measurable impact and the nuanced content characteristics of Chinese opera culture as represented on TikTok. Through this method, the study aimed to provide a thorough understanding of how traditional Chinese opera is being adapted, received, and engaged with in the modern social media landscape.

4. Results

4.1. Research results based on overall analysis

The researcher made a descriptive statistical analysis of the collected research objects and analyzed the overall communication status of the videos of Chinese opera culture on international new media platforms mainly through the data statistics of the viewing times of the videos, the likes and comments of the audiences.

According to statistics, among the included research objects, the average number of views reached 138,000, the average number of likes reached 1,488, and the average number of comments reached 198. Specific statistical information is shown in [Table 1](#).

Table 1: The overall statistical results of sample videos

	Number of views	give a like.	Dot Stomp	Number of comments
Highest value	4.25 million	61,000	4477	8788
Lowest value	1245	0	0	0
Median	26,000	64	9	11
Mean	138,000	1488	116	198

The analysis found that the relevant data of the sample videos are in a clear power law distribution, a few videos have very high statistical results, while the corresponding statistics of the majority of videos decline rapidly, showing inflection points at different times :views: 10,000; Number of likes: 100; Number of clicks: 10; Number of comments: 40. The large difference between the mean and median of the analysis results reflects the fact that a small number of videos have high popularity and interactive attention, while the majority of videos are far less effective than the average of the sample as a whole.

4.2. Research results based on content analysis

For all the videos included in the study, the content analysis was carried out according to three dimensions: the composition of the disseminators, the nature of the dissemination content and the degree of audience participation, and the main factors affecting the dissemination of TCM were explored.

4.2.1. Composition of communicators

A disseminator is a YouTube video publisher, that is, a registered user of YouTube. Through the characteristics of the nationality and identity of the publisher information, the paper analyzes the characteristics of the publisher that have a great impact on the production and dissemination of TCM videos. In order to understand the influence of traditional Chinese medicine in different countries, the researchers first studied the country distribution of the sample video publishers through the statistics of the basic information of the sample and made statistics according to the country and continent. The publishers mainly come from 14 countries in 4 continents, among which Asia and America account for a large proportion. Due to regional reasons, TCM has been spread in Asia, especially Southeast Asian countries, for a long time, and has a long history and good mass base in these countries, so it has a higher acceptance and recognition degree. In addition to the nationality of the publisher, the researchers also analyzed the identity of the publisher, mainly comparing the differences between individual publishers and institutional publishers. Specific data are shown in [Table 2](#).

Table 2: Publisher identity statistics

Publisher identity	Quantity	Ratio	Average number of subscriptions	Average views
Individuals	39	41.4%	188 637	190 268
Organization/institution	55	58.6%	1 176 673	100 864

As can be seen from Table 2, although the proportion of individual publishers (41.4%) in the research sample is relatively smaller than that of organization/institution publishers (58.6%), the popularity of videos posted by them is much higher than that of the latter. Compared with institutional publishers, individual publishers have a wide range of video topics, and most publishers consider the audience's possible information needs from their own perspective, so the information they provide is more popular. On the other hand, individual publishers are more likely to gain people's trust and have relatively greater influence

4.2.2. Spread content

The classification of communication content is mainly based on the classification chosen by the video publisher when uploading the video. Two researchers jointly encode the

classification of the video content and the attitude of the publisher, and the encoding result has passed the reliability test (see [Table 3](#)).

Table 3: Coding reliability test table

	Video Content Classification	Publisher Attitude	Total
Number of consents to have	94	94	188
Disagree number	11	7	18
Total agreement number	83	87	170
Reliability	0.88	0.93	0.90

The researcher sorted out the relevant statistical data of videos under different categories, and analyzed and discussed the transmission status of 9 different kinds of videos. The specific statistical data are shown in [Table 4](#).

Table 4: Classified statistics of published content

Types of Videos	Quantity	Ratio	Number of views (flat Even)
Entertainment	44	46.8%	143 119
People Blog	19	20.2%	14 734
Education	10	10.6%	57 600
News	8	8.5%	27 577
Lifestyles	7	7.4%	5,581
Science and Technology	3	3.2%	9,694
Social Events	1	1.1%	6,376
Sports	1	1.1%	1,757
Music	1	1.1%	9,474

According to [Table 4](#), it can be seen that the entertainment videos that mainly tell stories are the most popular among the audience, followed by the educational videos that involve the knowledge of Chinese opera culture, while the personality blog videos that mainly tell personal experiences have relatively high page views, and the life encyclopedia also has relatively high page views because it involves the small knowledge of People's Daily life.

In addition to the above types of content that attract high attention, different kinds of videos such as social activities, sports and music reflect the influence of Chinese opera culture in different fields and have good reference significance for the communication channels and methods of Chinese opera culture, helping Chinese opera culture to pay more attention to its application in different fields in the communication. It has a good reference for exploring the potential of Chinese opera culture to carry out diversified dissemination on new media platforms.

The research shows that the publishers' overall attitude towards Chinese opera culture is positive, and the specific statistical data are shown in [Table 5](#). As can be seen from [Table 5](#), most video publishers accept and support the Chinese opera culture, while only a few videos question and deny the Chinese opera culture. These videos mainly focus on the comparison and analysis of traditional Chinese and Western medicine, and the publishers judge the scientific nature of Chinese opera culture from the perspective of Western

medicine. They questioned the standardization of Chinese opera culture. Although they did not approve of Chinese opera culture, such discussion also indirectly reflected the increasing influence of Chinese opera culture.

Table 5: Publishers' attitude statistics

Attitudes	Quantity	scale
Positivity	88	93.6%
Neutral	2	2.1%
Negative	4	4.3%

4.2.3. Audience participation

The use of uses and gratification theory broadens the communication channels of Chinese opera culture, breaks the limitation of time and space, enables the audience to complete the transmission of information at the fastest speed, realizes the optimal combination of communication, and greatly improves the participation of the public in the communication of social information. By analyzing the data such as the number of comments, likes and pedals of the videos, this study obtained the audience participation degree of the sample videos to further explore the influencing factors of the communication effect of Chinese opera culture on new media platforms. The researchers conducted targeted research and analysis on different disseminators and content types.

i. Publisher identity and audience participation

The research finds that the number of comments, likes and the ratio of likes and stomps of videos posted by individuals are 2 to 3 times higher than those posted by organizations. For specific statistics, see [Table 6](#).

Table 6: Statistics on the interaction degree of publishers with different identities

Publisher identity	Number of reviews (average)	Number of likes (average)	Likes to Tread ratio
Personal	359	2 328	15.6
Organization/group	83	892	9.6

As can be seen from [Table 6](#), videos posted by individuals are more likely to arouse recognition and discussion among the audience, because they can easily capture the audience's concerns and arouse people's resonance; On the other hand, publishers such as organizations and groups may be limited by certain modes and content requirements, and the diversification of their video content is relatively insufficient, which reduces the audience's willingness to participate in interaction.

ii. Video content and audience participation

The study found that the videos of education, entertainment, personality blog and life encyclopedia in the sample had relatively high audience participation, and the specific statistical data are shown in [Table 7](#). As can be seen from [Table 7](#), the number of comments and likes received by educational videos is the highest, which reflects the audience's high interest in learning and understanding Chinese opera culture. However, the ratio of likes is relatively low and average, which reflects people's doubts in the process of accepting theoretical knowledge of Chinese opera culture. Because Chinese

opera culture is different from Western medicine theory and culture, it still needs some time to be recognized by the international audience; Entertainment videos are mostly TV dramas related to Chinese opera culture and other programs, which convey the culture of Chinese opera culture through the narration of characters and history of Chinese opera culture. Because they are presented in the way of stories, the audience has a relatively high acceptance, which is also reflected in the number of likes and the ratio of likes and steps that are much higher than the average level of samples. Because most of the people blog videos are published by individuals, they have a relatively fixed audience group and stable interaction; Life encyclopedia and science and technology both have a high like-step ratio, indicating that people have a high interest in and recognition of the practical value of Chinese opera culture.

Table 7: Statistics of audience interaction degree of different kinds of videos

Video category	Number of reviews (average)	Number of likes (average)	Likes to React ratio
Education	373	4 944	8.4
Entertainment	228	1 721	19.1
People Blogs	157	477	12.6
Encyclopedia of life	111	375	20.8
News	97	142	7.5
Science and Technology	89	525	23.9
Music	32	232	58
Physical education	0	55	6.1
Social Activities	0	0	

5. Discussion

5.1. The propagation is power-law distribution with obvious internal differences

The dissemination of Chinese opera culture on Tik Tok shows obvious differences, which is manifested in the huge differences in the number of views, comments and likes of sample videos; The influence difference between individual publishers and the videos published by organizations is obvious, and the videos of individual publishers have higher communication effect and audience participation.

On the one hand, this difference reflected in video views, interaction degree and publisher influence can help Chinese opera culture to better select the essence and make use of the advantages of videos with high influence to spread (Zhang, 2021). On the other hand, these characteristics of uneven distribution also have a negative impact on the spread of Chinese opera culture. It increases the instability of the communication effect of Chinese opera culture on international new media platforms.

5.2. The communication is diversified and distributed, and the concentration trend is obvious

The diversity of sample videos is mainly reflected in the richness of video content themes and the wide range of publisher sources (Munaro et al., 2021). The sample videos cover 9 categories and span a wide range of time and space, reflecting the fact that Chinese opera culture is closely related to all aspects of people's lives; The publishers of the videos

involve 14 countries in 4 continents, which reflects the global influence of Chinese opera culture; The sample videos are also in a variety of forms, including concise and interesting animations, short videos recording daily activities, news, interviews, etc., to meet the diversified information needs of audiences.

The diversity of disseminators and communication content has a very important impact on the international communication effect of Chinese opera culture. However, the sample videos show a tendency to focus on a few themes, which reflects the deficiency of the cultural videos of Chinese opera culture in the diversity of content types to a certain extent. However, most publishers are from China and the United States, indicating that the Chinese opera culture has not yet formed a widespread and in-depth communication trend in most countries and regions.

5.3. The videos have a high degree of recognition of Chinese opera culture and low audience participation

According to the content analysis, the overall attitude toward Chinese opera culture in the sample videos is approved, and only a few videos have raised doubts about Chinese opera culture. Most of the videos reflect the recognition of the culture, theoretical ideas and clinical effects of Chinese opera culture, and reflect the relatively positive image of Chinese opera culture in the international audience.

However, in terms of audience participation, the huge gap between the average and median of the statistical data shows that only a few videos in the sample have the highest number of likes and comments, and the audience participation of most videos is extremely limited, with less than 100 comments for most videos, which reflects the audience's low willingness to participate in the discussion and dissemination of Chinese opera culture to a certain extent.

5.4. Strategies and suggestions

Based on the above analysis and discussion, the author puts forward the following suggestions according to the current situation and characteristics of the communication of Chinese opera culture videos on Tik Tok platform.

5.4.1. Encourage individual Posting

According to the analysis of the research objects, the overall page views and interaction degree of individual publishers are much higher than those of organizational/institutional publishers, which shows that individual publishers are far more influential than organizational/institutional publishers. By virtue of their flexible advantages, they can provide video content more in line with the needs of the audience and have a strong advantage on the new media video platform. Encouraging individual publishers to publish and create content will play a very positive role in promoting the spread of Chinese opera culture on international new media platforms ([Dhiman, 2023](#)).

5.4.2. Enrich the content of communication

Among the samples included in the study, the video content has a wide variety, which can make the audience realize the multiple aspects of Chinese opera culture, especially deepen the audience's understanding in the field of Chinese opera culture that is closely

related to real life, increase the attraction of Chinese opera culture and increase the audience's willingness to understand. In the process of communication, it should be good at discovering the practical and artistic value of Chinese opera culture in different fields and combine different video forms to show the audience the vivid and interesting culture and multi-faceted influence of Chinese opera culture, so as to help the audience understand the value of Chinese opera culture in all aspects of life. Imperceptibly strengthen the influence of Chinese opera culture on international platforms (Kaye, Chen, & Zeng, 2021).

5.4.3. Innovative video design

The videos with the highest views and interactions across different video categories mostly contain the creator's own ideas or stories. The innovation in the video can increase the appeal of the content to the audience, while telling the story can increase the audience's trust and willingness to interact. Compared with simple knowledge popularization or description analysis, content innovation can greatly improve the audience's attention. In the process of video communication of Chinese opera culture, more attention should be paid to content creativity, and the communication effect should be further improved by means of content design and element discovery.

5.4.4. Education and science popularization should be strengthened

The research finds that the popularity and audience participation of educational videos in the sample are relatively high, which reflects the interest and willingness of international audiences for popular science knowledge of Chinese opera culture (Borges, 2023). We should make use of this advantage to increase the output of popular science videos of Chinese opera culture and popularize Chinese opera culture to the global audience. To increase the channels for audiences to understand Chinese opera culture through new media platforms, so as to better meet the needs of audiences and achieve the purpose of expanding the international influence of Chinese opera culture.

5.4.5. Tell the story of Chinese opera culture well

The research shows that publishers and audiences have a positive attitude toward Chinese opera culture in general, especially the videos about the treatment experience sharing, related health and theoretical knowledge of a culture, and the videos about overseas students coming to China to learn and experience Chinese opera culture, all of which have a high degree of attention and interaction (Mahetaji, 2022). The international audience's preference for such content should be utilized. Actively promote relevant content and increase contacts and exchanges with various international universities while cultivating international students in accordance with the national policy of "expanding scale, optimizing structure, standardizing management and ensuring quality" for overseas students in China. The popularization of Chinese opera culture and the learning experience of Chinese opera culture for overseas students will be carried out as the main projects for the external dissemination of Chinese opera culture, and relevant publicity will be strengthened to deepen the international influence of Chinese opera culture.

6. Conclusion

Based on the above quantitative analysis and content analysis of the sample data, the author finds that in terms of the three levels of disseminators, communication content

and audience participation, the video of Chinese opera culture has the following in common in the new media platform, which can roughly reflect the current situation of the communication of Chinese opera culture under the background of using and satisfying theoretical methods. It can also reflect the advantages and disadvantages of Chinese opera culture in this process of communication.

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Conflict of Interest

The authors reported no conflicts of interest for this work and declare that there is no potential conflict of interest with respect to the research, authorship, or publication of this article.

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