The Review of Gratifications from Visual Communication Content Among Douyin Users

CHANG ZHENG
monica_chang@icloud.com
Infrastructure University Kuala Lumpur

FARIDAH IBRAHIM
faridah@iukl.edu.my
Infrastructure University Kuala Lumpur

ABSTRACT

In the rapidly evolving landscape of social media, platforms like Douyin have emerged as powerful tools for brand marketing and promotion. Douyin's exponential growth as an e-commerce platform highlights the increasing desire for social media engagement and the shared appreciation of visual content among users. Drawing on the Uses and Gratification Theory, this paper delves into the intricate dynamics of Douyin users' behavior and emotions in the realm of visual communication. By focusing on various types of visual content, this study provides a comprehensive review, offering valuable insights into the gratification, curiosity, and social needs that drive users to engage with visual content on Douyin. The research sheds light on the nuanced ways in which users interact with the platform, deepening our understanding of the evolving landscape of social media and visual communication in the digital age.

Keywords: Communication content; douyin users; gratification; visual

SOCIAL MEDIA IN CHINA: A FOCUS ON DOUYIN

Social media in China has become a trend that can't be ignored (Auxier & Anderson, 2021). Douyin, a short video-sharing platform launched by Byte Dance in 2016, has quickly gained worldwide attention and positive response with its innovative social model and rich visual content. According to Lu et al. (2020), Douyin had more than 600 million active users in 2020 alone, with billions of videos watched daily, demonstrating an astonishing impact.

Research shows that Douyin can stand out among many competitors. The key lies in its unique algorithm recommendation system, rich user-generated content, and extensive community interaction. Das and Drolet (2021) show that Douyin's algorithmic recommendation system can effectively match users' interests and provide customized content recommendations. Douyin's success reflects the specific needs and behavioural characteristics of Chinese social media users. Social media users in China are deeply interested in strong visual stimulation and community interaction (S. Wei & Yan, 2023; Zhu, 2022). The study by Yaqi et al. (2021) further found that Douyin's development met these needs by, for example, providing rich filters and sound effects to enhance the visual quality of the video; at the same time, it also supports multiple forms of community interaction such as commenting, liking, and sharing.

The use of Douyin has had a profound impact on users. Users get a lot of entertainment and information value by using Douyin. Rahmawati et al. (2023) found that Douyin users get interesting, useful, and educational information and enjoy themselves by watching and creating short videos. Douyin's success in the Chinese social media market reflects its deep understanding of and effective response to user needs (Yaqi et al., 2021b). Douyin's visual communication content and user behaviour provide important insights into China's social media ecosystem, especially the development and use of short video-sharing platforms.

USES AND GRATIFICATIONS THEORY (UGT)

Among the many factors that have influenced the study of mass communication media has been the Uses and Gratifications Theory since, unlike most other theories and approaches, it has enabled a better understanding of the people's needs and gratifications that communication content provides for them (Blumler & Katz, 1974a). As a consequence of this theory, the functions of a medium can be evaluated from a consumer's perspective, allowing us to determine what the medium is used to accomplish and, therefore, what needs and desires it can satisfy in the process (Meyer Jr et al., 1975). Thus, the fundamental premise of this approach is that individuals manipulate the medium to meet a set of needs that motivate them to actively pursue, through the medium actively, the satisfaction of their specific needs (Liu et al., 2020; Meyer Jr et al., 1975; Nachrin, 2020; Quan-Haase & Young, 2010). By using UGT as the theoretical basis, scholars can deeply analyse the intricate media consumption behaviour, and its interpretation of the characteristics and impact of publications (Liestia, 2023).

The four types of needs that receivers seek to satisfy by consuming messages are described by Katz et al. (1973): social and personal integration, which reinforces the features of their personality and relationships; evasion and escape about the desire to have fun and amusement; cognitive needs that satisfy information needs; and affective-aesthetic needs that reinforce emotional and pleasure experiences. In the UGT, people consciously decide what they see and read in the media. People can keep in touch with their countries and societies via social media. These tools can also aid people in improving their quality of life, adapting effectively to a new society, and getting control over burdensome things in their lives (Nachrin, 2020).

It was identified by Stafford et al. (2004) that the audience received three types of gratification when using the internet, as perceived by the authors of Stafford et al. (2004): (1) content gratifications (provided by content: entertainment, information, etc.); (2) gratifications associated with the process (navigation, experience with new technology, etc.); and (3) social gratifications (interpersonal communication and belonging to a social network).

UGT WITH SOCIAL MEDIA

The uses and gratifications of social media can be structured along the lines of an Input-Process-Output (IPO) perspective, with the inputs referring to the antecedents of the motivations to spend time on a social media platform (Cuofano, 2023; Whiting & Williams, 2013). These can be fundamentally divided into user-centred conceptualizations, and platform-centred affordance-based approaches suggest that people use social media to satisfy the needs created by the technology (Menon, 2022). Both user- and platform-cantered approaches are helpful to identify antecedents of social media use on the "input" side.

Following Sundar and Limpero' (2013) MAIN model (Modality, Agency, Interactivity, Novelty), a pool of general affordances of social media should be refined by adding distinct features of Douyin. General social media features include forming and keeping social connections and interactions (Gamage et al., 2022), obtaining a sense of social belonging, but also self-expression, escapism, novelty-seeking, entertainment, relaxation, or being part of a new trend (Gan & Wang, 2015; Hossain et al., 2019; Pang, 2021; Qiu, 2022). Importantly, comparative so-coal media studies that simultaneously investigate different social media show that older platforms (Facebook, Twitter) come with a narrower set of gratifications, while newer plat-forms (Instagram, Snapchat) are used for a more diverse set of use gratifications (Quan-Haase & Young, 2010; Sharabati et al., 2022; S.-Y. Park & Loo, 2022).

Distinct Douyin features tap, for example, into the modality affordance reflected by being able to look into other people's lives in videos (in contrast to looking at a possibly

modified Instagram picture). In particular, the beauty function of Douyin combined with its video modality is likely to motivate users to present themselves in exchange for a social reward (Jin & Yang, 2020; Sun et al., 2020; Ying et al., 2022). Douyin's agency affordance is somewhat represented by the ability to present and express oneself to others through filming and posting videos. Interactivity is reflected by how the platform allows posting and sharing videos with others to enhance interactions with them, downloading and directly sharing a video instead of forwarding a Facebook link only accessible by members (Meng & Leung, 2021).

Interactivity may also be reflected by Douyin's algorithm that supports the emergence of trendy content, which may boost the numbers of 'likes' and 'forwards.' For example, Douyin uses a 'fully played rate' indicator to define platform popularity and trendiness. The navigability affordance is, e.g., reflected by Douyin's 'for you' feature that easily provides new content without having to follow others to see their content (Abbasi et al., 2023; S. Wei & Yan, 2023). And relatedly, Douyin's 'browsing gratification' might have shifted into a 'swiping gratification' with swiping up on the screen being the predominant navigation to access an algorithmically determined, virtually endless stream of content facilitating the users' motive for escapism.

In line with gratification niche theory, Douyin should nevertheless have an overlap with the broader motives across platforms but also tap into specific gratifications where Douyin is superior to other social media in the market (Flecha-Ortiz et al., 2023; Meng & Leung, 2021; Scherr & Wang, 2021). They define how the platform will generally be used, specifically in temporal niches throughout the day.

VISUAL COMMUNICATION IN DOUYIN

In Douyin, non-video visual content is a common and effective transmission method, mainly reflected in the user's personal home page. According to Wang et al. (2022), users can display their personalities and preferences by setting up personal portraits, background images and writing personal profiles (S. Wang et al., 2022). They can also post statuses and photos on their home page, where non-video visual content can enhance a user's social interaction and provide more space for self-expression.

Douyin also serves as an advertising platform, providing a rich form of advertising for advertisers. Flecha-Ortiz et al. (2023) point out that these forms of advertising often incorporate visual elements such as animation, special effects, and templates to capture the attention of users, convey brand messages, and promote the sale of products or services (Flecha-Ortiz et al., 2023). In addition, Douyin's unique advertising algorithm will also be based on user behaviour and interest to push relevant ads, further improving advertising communication effectiveness.

For artists, Douyin is an ideal platform for displaying and sharing works of art. Klug et al. (2020) said that many users use Douyin to share their artistic creations, such as painting, photography, design, animation and so on (Klug et al., 2021). These artworks provide visual enjoyment and convey the artist's thoughts and feelings through their unique visual form and style.

Algorithms play a central role in Douyin's visual communication. Douyin's algorithm can be based on user behaviour and preferences to recommend relevant content, thus improving user satisfaction and participation. In addition, algorithms can help Douyin effectively manage and distribute content to meet a variety of business and social needs.

Douyin's visual communication also influences user behaviour, such as sharing, liking, and commenting. These behaviours reflect user feedback on content and user engagement and interaction on social media.

Douyin's visual communication content is rich and diverse, including video and non-video content and commercial and artistic content, both individual expression and collective interaction. The form and characteristics of these visual contents are closely linked with the functions and strategies of Douyin, which together constitute the unique visual communication environment of Douyin.

VISUAL COMMUNICATION THEORY

According to the research by Kujur & Singh (2020), they identified three key aspects of visual content within Visual communication theory, namely informative content, entertaining content, and remuneration content. Due to the wide applicability of visual communication in different fields, the study of visual communication has been carried out in many disciplines, such as communication, psychology, art and science (Chitturi et al., 2022). As visual, visual communication transmits information and ideas through the use of symbols and images, it can affect the audience's response emotionally (emotionally) or cognitively (logically) or simultaneously (Andriyan & Anesti, 2020). According to Sharma (2017)., 75% of all information processed by the human brain comes from visual communication. Furthermore, they sought to explain the meaning of how the visual processing system and the visual system operate. As information travels through an image through a specific medium, the viewer's brain processes the image. It interprets it through personal filters of personal experience, cultural and social context, and attitudes and attitudes.

Users are consumers of visual content and creators and disseminators of visual content. This phenomenon, known as "Visual Society," is reshaping communication and social relationships (Mirzoeff, 2011; Sontag, 1977). For example, the study found that users often establish and maintain relationships on social networks by sharing photos and videos of their lives to reveal their identity and status (Swani & Labrecque, 2020).

The effectiveness and impact of visual communication have been widely recognized. According to Mayer (2001), visual communication attracts more attention, is easier to understand and remember, and is more likely to elicit emotional responses than text-only communication. In addition, visual communication can enhance the persuasiveness and influence of information (Grabe & Bucy, 2009). Users can gain information and express themselves by watching and creating short videos, establishing and maintaining social relationships, and thus obtaining various psychological satisfactions (Yaqi et al., 2021).

Muntinga et al. (2020) defined three specific types of engagement behaviours: viewing, sharing, and creating visual communication content, which are key measures of user engagement on the Douyin platform. Social media and new technologies directly impact these engagement behaviours, as these platforms facilitate interaction between users and Douyin platforms or visual communication content. Empirical research on user engagement behaviour has been scarce, especially in social media settings, although user engagement has been recognized as an important research focus (Sharabati et al., 2022).

There is a need to measure how active users are on corporate social media pages and to study the nature and specific types of interactions which significantly impact businesses and content. User interaction is becoming more and more influential because people prefer to get informal and interactive feedback from other users rather than formal information released by the enterprise. Muntinga et al. (2011) have divided users' online content-related activities (COBRA) into three categories: viewing, contributing, and creating. They are distinct patterns of behaviour based on how active social media use is with content-related activities (Muntinga et al., 2011).

In previous literature, visual content has been studied for various purposes, such as measuring the popularity of content posts, attracting users to engage in content-related

activities on enterprise social media pages, determining motivations for using social media sites (Flecha-Ortiz et al., 2023; Lu et al., 2020; Meng & Leung, 2021; Scherr & Wang, 2021). Furthermore, visual content is divided into three types: informational, entertaining, and remunerative (Das & Drolet, 2021). These visual content types are based on delivering messages on social media.

<center>INFORMATIVE CONTENT</center>

In a social media environment, information content is a major factor in guiding user interaction and engagement (Boyd & Ellison, 2007). Previous research has shown that social media users are primarily seeking and sharing information, which allows them to understand and perceive content, topics, or businesses that are relevant to their interests (Leaver et al., 2020; Polanco-Levican & Salvo-Garrido, 2022). This process provides useful information and, in many cases, provides a pleasant experience, as users can communicate with their peers and other social media users and discover new, interesting, or useful information (M. Kim et al., 2021). Therefore, it is essential to understand and analyse the process of user satisfaction from social media such as Douyin from the perspective of informational content.

With the rapid development of social media, pleasure-oriented information systems have been shown to produce social effects that motivate users to participate and contribute (Ver Steeg & Galstyan, 2012; Westerman et al., 2014). For example, by sharing interesting, compelling, or interesting videos on the platform, Douyin users have the potential to pique the interest of other users, leading them to participate and contribute and form an active and interactive community (Cui et al., 2018). This content-based interaction and contribution allow users to gain satisfaction, especially when discovering and sharing informative content (Osatuyi, 2013; Kumar & Shah, 2018).

Visual content, especially video, can be more effective than plain text in drawing the user's attention and conveying a large amount of information (Ariel & Avidar, 2015). For example, the core function of Douyin is to allow users to create, share and watch short videos. These videos provide users with a rich and diverse range of informative content in creative and interesting ways (Kim et al., 2014; Jin & Yang, 2020). Therefore, visual content is important to understand how users derive satisfaction from social media such as Douyin.

Visual posts containing relevant information are key motivators that drive users to engage in content-related activities such as liking, commenting, and sharing(Dias & Duarte, 2022; Wang et al., 2022). This is because when users find useful, interesting, or attractive information on social media, they are more likely to share and spread that information, thereby participating in broader social interactions (Jin & Yang, 2020). On platforms such as Douyin, such engagement by users can enhance their sense of community and provide them with opportunities for satisfaction.

Finally, users often have a positive attitude toward informational content on social media (Lee & Kim, 2021). Their satisfaction increases when they receive useful information, such as discovering new music, learning new dance moves, or learning new life tricks (Wang et al., 2022). This re-emphasizes the importance of informational content in the satisfaction users derive from social media.

Informational content, taken literally, refers to content shared in a medium that conveys a certain kind of information or knowledge (Westerman et al., 2014). But in practice, the meaning and function of this concept is much more complex. Information content not only meets people's daily information needs but also shapes people's knowledge structure and social behaviour (Lu et al., 2020; Meng & Leung, 2021). As for the Douyin platform, informational content includes not only traditional forms such as news, education and popular science but also a wide range of content in various areas of life such as music, dance, food, and life skills,

as well as information conveyed through emotions, humour, and storytelling (Gkikas et al., 2022; Ver Steeg & Galstyan, 2012).

The modern informative content shows unprecedented richness and diversity in form and expression. In the case of Douyin, users can express and share information in a variety of ways-text, pictures, audio, video, and a mix of them. This diversity not only expands the space of expression for users but also enables them to access information more vividly and interestingly (Kim et al., 2014; Osatuyi, 2013; Zhang et al., 2019). In particular, visual content, such as video and pictures, has become the main form of informational content because of its intuitive and attractive nature. Compared with traditional text content, visual content can convey information more quickly and directly while stimulating users' emotional responses and enhancing the impact of the information (Falgoust et al., 2022; Lopez, 2023). Therefore, understanding the definition and nature of informational content and how it affects user behaviour and satisfaction is of great theoretical and practical value for us to delve into the use and impact of social media.

ENTERTAINING CONTENT

The entertainment nature of visual communication content is an important motivation to promote user interaction on social media platforms (Dolan et al., 2019; Heinonen, 2011). People express and share their feelings and opinions on social media and are entertained and validated in the process of relationship management and identity building (Leung, 2013). More crucially, this type of content tends to give users a high level of pleasure and arousal, stimulating them to engage more actively in social media activities. On a short video platform like Douyin, users can easily access and share a variety of interesting, innovative and in-depth video content, greatly increasing their satisfaction (Ali et al., 2023; Doshi et al., 2023; Pang, 2021).

According to research, this high level of pleasure and arousal further influences users' willingness to return to social media and, to some extent, their ability to spread positive word of mouth (Liebler & Chaney, 2014; Pang, 2021). In the information-overload digital age, users increasingly rely on social media to find and share interesting and entertaining content. To meet this demand, many brands and individuals have started to post all kinds of entertaining content on social media, such as humorous jokes and innovative videos, in order to attract users' attention and interaction (Dolan et al., 2019; Gu et al., 2022; Lyu, 2022). In this context, social media platforms such as Douyin, whose user-generated content and personalized recommendation algorithms allow users to find what they're interested in across a vast range of content, have become crucial, it also provides a space for sharing and interaction, creating powerful community effects (Quan-Haase & Young, 2010).

Entertainment value or content is a major motivator driving users' online interactions, which are not only manifested in content consumption but also in content contribution and creation (Lyu, 2022; Omar & Dequan, 2020; Zeng, 2021). This is particularly evident on short video-sharing platforms such as Douyin. Because of Douyin's emphasis on user-generated content, users are encouraged to create and share their own content while watching interesting videos posted by others, a process that not only adds to the user's entertainment experience but it also enriches the platform's content library (Borges, 2023). For example, Douyin's challenge campaign effectively encourages users to create and share videos creatively by setting up specific themes and soundtracks. This form of interaction brings a huge amount of user-generated content to Douyin (Lyu, 2022).

Similarly, the visual content characteristics of entertainment-themed advertising language have been identified as a determinant of user attitudes towards content posts on social media pages (Y. Chen et al., 2023; Hossain et al., 2019; Jin & Yang, 2020). Users are more

likely to respond to entertaining visual content on social media, especially on visual-driven platforms such as Douyin, where getting likes, shares and comments from users is easier. Among them, music, dance, mime, and other forms of entertainment content is particularly popular with users, and the creators of these content often in a short period of time to accumulate a lot of attention and influence (Lu et al., 2020).

Visual Entertainment content has played a critical role in the Internet community, especially on short video platforms such as Douyin (Dolan et al., 2019). Visual Entertainment content has changed from simple images and text to short videos, dynamic graphics, virtual reality (VR) and other forms, greatly enriching the online entertainment experience for users. Short video platforms, such as Douyin, have captured users' attention through short and highly entertaining visual content, thus achieving rapid growth (Gkikas et al., 2022; Leaver et al., 2020; Lim & Rasul, 2022).

REMUNERATION CONTENT

Motivation is a powerful tool for stimulating user action. In the content of visual communication, providing incentives for users' interactive behaviours, such as liking, commenting, sharing, and so on, can greatly improve their participation (Pelletier et al., 2020; Ruckenstein & Turunen, 2020; Westerman et al., 2014). They found that motivated users were more likely to actively participate in various social media communities, commenting on and sharing visual information such as short videos and images. This can take the form of direct monetary incentives or incentives for creating or sharing specific content, as well as incentives related to users' interests (Zeng, 2021).

Hoffner & Bond (2022) point out that motivation also plays an important role on emerging social media platforms. On these platforms, incentives can effectively promote participation because users often want something in return for their participation. For example, Douyin users may be encouraged to create and share more content by offering free virtual gifts, advanced features or potential celebrity endorsements (M. Kim et al., 2021). Swani & Labrecque (2020) point out that motivational content affects users' attitudes to social media posts, and they find that users pay more attention to and approve of posts that contain motivational messages. Unlike traditional media remunerations, social media users may be rewarded not just for money but for social recognition, increased attention, and increased social influence (Lim & Rasul, 2022). The provision of such incentives has greatly boosted user engagement on social media platforms and increased user loyalty to brands and content.

At the same time, there are problems with incentives. Ahmed et al. (2020) point out that over-reliance on incentives may lead users to create and share content as a job rather than out of personal interest or social need. This can lead to a decline in social media user experience and satisfaction and may even lead to resentment. For example, Ahmed et al. (2020) believe that over-reliance on incentives may lead to the erosion of the innovative spirit of users to commercial interests and may even cause users to dislike the system. Therefore, how to properly set incentives to encourage users to create and share content actively but not affect the user experience, social media platforms need to consider the important issue (Ahmed et al., 2022).

Another area worth looking into is how to design the most appropriate incentives for different user groups and social media platforms. As Schultz (2017) shows, different user groups may respond differently to different forms of motivation. For example, younger users may prefer social recognition and increased influence, while adult users may value tangible remunerations, such as cash rewards or gifts(Dias & Duarte, 2022; Wang et al., 2022). Therefore, incentives need to be designed with user needs and preferences in mind.

GRATIFICATIONS SOUGHT (GS) AND GRATIFICATIONS OBTAINED (GO)

Gratifications Sought (GS), and Gratifications Obtained (GO) are the key to studying how users interact with media content. The satisfaction of user interaction with visual content involves personal interest, social interaction, and community participation. These satisfactions may include factors such as entertainment, emotional connection, knowledge acquisition, or social identity (Katz & Blumler, 1974). For example, Facebook research has found that users' social connections are an important part of their daily activities (Ellison et al., 2007). Unlike traditional media, the GS of social media platforms is more complex and dynamic.

GS has a wealth of empirical research in many areas, from education to business to health care. There are obvious user needs and expectations.

First, in the field of education, examples of students using online platforms for educational resources and interactive learning are widespread. Research shows that students often seek online educational resources to support their learning and career development, such as acquiring knowledge and skills through online learning platforms (Lopez et al., 2019). These platforms provide a variety of educational resources, including video tutorials, lectures and real-time interactive courses to meet the different needs of different students.

Second, in the business world, consumers may seek product information and review to understand better and evaluate the products and services they may purchase. This behaviour has become an important component of modern consumer behaviour, encompassing a wide range of categories from clothing and electronics to restaurants and tourist destinations (Cheung et al., 2009). Sites such as Amazon and Yelp, for example, offer user reviews and ratings that allow consumers to make smarter buying decisions based on the experience of others.

Finally, this diversity of GS extends even to health and medicine. Online medical communities and support groups have sprung up to provide a platform for patients and caregivers to share experiences and seek support. For example, online platforms such as Patients Like Me allow patients to share their treatment experiences and outcomes, helping other patients understand the potential effects of different treatment regimens (Sundar & Limperos, 2013; Adetunji et al., 2020). In addition, many health applications and wearables allow individuals to monitor and track their health, thus meeting their health management needs.

In contrast to GS, GO focuses on the satisfaction users derive from visual content. An example of research on Twitter reveals how users can achieve social engagement and identity by sharing and discussing news with others (Hasugian et al., 2019; Moran et al., 2019). Another study on YouTube suggests that people may derive emotional expression and social interaction satisfaction from watching and commenting on videos (Natarajan et al., 2014; Zhu, 2022). These cases highlight the multidimensional nature of GO and show how users can derive satisfaction from different social media platforms.

GS and GO may differ across cultural and social contexts. For example, Twitter users in Japan may place greater emphasis on privacy and personal space (Kaur et al., 2020). In the Middle East, Facebook users may be more inclined to social and political engagement (Banaji & Bhat, 2022). This cultural difference involves not only the different aspects of GS and GO but also how to balance the needs and expectations of users.

The study of GS and Go has a broad future. As new social media platforms emerge and existing ones evolve, a better understanding of these concepts will help to reveal new trends and patterns (Hasugian et al., 2019; Lopez et al., 2019; Polanco-Levican & Salvo-Garrido, 2022). Future research can focus on specific areas, such as artificial intelligence and GS and GO in virtual reality, or on the behaviour of specific populations, such as older adults or

adolescents, on social media. The cross-disciplinary and cross-cultural research methods will contribute to further developing theory and practice in this field.

THE RELATIONSHIP BETWEEN INFORMATIVE CONTENT AND GRATIFICATIONS OBTAINED BY DOUYIN USERS

The emergence of visual communication platforms, particularly ones like Douyin, has provided a plethora of content ranging from informative to entertaining, further accentuating the implications of their content on gratifications obtained by users. Due to its immersive nature, research indicates that visual content tends to cater to various gratifications spanning from cognitive to tension-free experiences (Barry, 2002; Giese et al., 2021; Singh & Kumar, 2021). Research has explored the relationship between information content and satisfaction. Zhang et al. (2019) found that social media platforms can help users satisfy their knowledge needs by providing valuable information. In addition to being relevant to daily life, education and career development, this information can also help users meet their knowledge needs in real-world situations.

In addition, some studies indicate that information content credibility and quality have a significant impact on satisfaction. Westerman et al. (2014) conducted a research study involving a large number of participants and discovered that users were more satisfied with the information content when they felt that it was accurate and reliable. This finding underscores the importance of providing accurate, timely, and relevant information.

Some studies have highlighted the relationship between personalization of information content and satisfaction. Using algorithms and AI technologies, Xiao et al. (2018) found personalized information push could more accurately meet users' individual needs and interests, enhancing their satisfaction. Research has shown that the quality of information, perceived usability and usefulness of applications are significantly associated with the willingness to use social media (Chen & Tsai, 2019). Information quality and perceived convenience play an important role in perceived usefulness. In addition, information quality, system quality, and perceived convenience significantly impact perceived ease of use and then affect the user's intention to use the system(Zhang et al., 2019).

THE RELATIONSHIP BETWEEN ENTERTAINING CONTENT AND GRATIFICATIONS OBTAINED BY DOUYIN USERS

Entertainment content has long been seen as a major draw for users on social media and other visual communication platforms. Researchers found that a significant portion of the time people spend on social media is spent watching and sharing interesting content (Pelletier et al., 2020; Schultz, 2017). This phenomenon reveals a possible close link between entertainment content and user satisfaction.

However, some scholars question the relationship between entertainment content and satisfaction. For example, Kramer et al. (2017) study showed that not all entertainment content elicits the same level of satisfaction. The authors stress that the quality of content and its relevance to the audience may influence the contribution of entertainment content to satisfaction, which warrants further research and analysis.

Entertainment is also about social interaction. Trillo et al. (2023) research has found that people increase their social connections with friends and family by sharing funny videos, pictures and jokes. This kind of social interaction promoted by entertainment content may be another important way for people to get satisfaction from entertainment content. From a psychological point of view, entertainment content may have a positive impact on people's mental health. As Dolan et al. (2016) have shown, entertainment such as comedy, humorous

short videos, and dance can provide satisfaction on a personal level by reducing stress and improving emotional well-being. An online experiment with 200 full-time employees in the US explored the role of entertaining and rewading online videos in workers' stress levels and job happiness, and the results showed that viewing uplifting videos evoked positive emotions and had unique effects on subjective, psychological and social well-being (Janicke-Bowles et al., 2019).

THE RELATIONSHIP BETWEEN REMUNERATION CONTENT AND GRATIFICATIONS OBTAINED BY DOUYIN USERS

Research has focused on how rewarding content affects users' satisfaction with social media. Dong et al. (2020) studied online community users' incentive and reward systems and found a significant relationship between remuneration content and satisfaction. By providing tangible remuneration for users' participation and contributions, such as digital vouchers, virtual gifts, virtual currencies, or points, the platform can motivate and satisfy users.

On the other hand, some research on the relationship between remuneration content and satisfaction provides more complex insights. For example, Mekler et al. (2017) noted that while monetary rewards may increase satisfaction in the short term, they may weaken intrinsic motivation in the long term and thus affect gratifications. This perspective highlights the complexity and dynamics of the relationship between remuneration content and satisfaction.

At the same time, research has also emphasized the impact of different types of remuneration content on satisfaction. Like Ryan et al. (2010), they suggest that spiritual and social rewards, such as recognition and recognition, may increase user satisfaction more than material remunerations. This finding suggests that different types of remuneration content may be associated with varying levels of satisfaction. In addition, some scholars have explored how individual differences affect the relationship between remuneration content and satisfaction. The work of Dolan et al. (2019) shows that different people may respond differently to the content of a remuneration, depending on their values, needs, and goals. Therefore, understanding the relationship between remuneration content and satisfaction requires considering these individual differences. The results indicate that non-reward incentives can substantially impact success by fostering awareness and behaviour, suggesting that a balance between remuneration content and other motivational measures may enhance specific outcomes, such as environmental consciousness within a company (Jamal Ali & Anwar, 2021).

CONCLUSION

This paper explores the significant impact of Douyin as a powerful tool for marketing and promotion in the rapidly changing world of social media. Douyin's rapid growth as an e-commerce platform reflects the increasing desire for social media engagement and the love for visual content among users. Using the Uses and Gratification Theory, the study dives into how Douyin users behave and feel about visual communication. By looking at different types of visual content, the research provides insights into why users engage with Douyin's visuals, addressing their gratification, curiosity, and social needs. These findings deepen our understanding of how people interact with social media, offering practical insights for businesses and researchers navigating the digital age of visual communication.

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ABOUT THE AUTHOR

Chang Zheng is a lecturer of the Guizhou University of Commerce, and also a PhD student at the Department of Communication, Faculty of Business, Information and Human Sciences, IUKL. Her vast areas of research and publications cover visual communication, new media communication and cultural creative design.

Faridah Ibrahim a Professor in Journalism and Communication at the Department of Communication, Faculty of Business, Information and Human Sciences, IUKL. She has been in academia for 38 years and was a professional journalist before joining the universities, UKM and IUKL. Her vast areas of research and publications cover war and peace journalism, organizational communication, film and broadcasting, media ethics and professionalism, and women in the media.