

Analysis of The Communication Mechanism Of 'Network Film Review' In the Era of Digital Media

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Abstract:

Under the background of the increasing development of new media such as digitalization, China 's film and television industry has also ushered in a new development. At the same time, the communication form of online film reviews has also been innovated, so the communication mechanism of online film reviews in the era of digital media can be discussed. Based on the characteristics of digital media communication, this study examines the differences between online film reviews and traditional film reviews, the value and communication function of online film reviews. This paper uses a rigorous text analysis method to analyze the participation mechanism and feedback mechanism of the main audience in the network film review communication, and discusses its diffusion mechanism with the network public opinion. The participation mechanism of the subject and the audience involves the interaction between the commentator and the communicator, the selection and participation of the audience and the audience, and the attention to content creation and distribution. The feedback mechanism includes collecting and influencing audience feedback and comments. Through language innovation and platform evaluation system, online film review reconstructs the path of public participation in film culture discussion. Through the logic of technology-enabled communication, online film reviews show stronger permeability and interactivity in the diffusion of public opinion, providing a new perspective and impetus for the development of the

film industry. At the same time, it puts forward the possibility of leading the development of new communication platform system to adapt to the new communication environment.

Keywords: Digital media; Movies; Network film review; Subject mechanism; Value

1 Introduction

Film development is based on information storage, providing audiences with massive film and sound information data (Xia Xian & Nie Yang, 2021). Through the media network, the film is presented to the audience, so that they can establish a good and logical understanding of the development of the thing in their hearts, push it to the audience who are watching, and promote the positive development of the film industry. The data explosion brought about by the digital media era (Xia Jingjing, 2021) has made popular culture an important incentive to actively participate in and influence social change (Han Dong, 2020). The online film review accompanying its emergence is a view with a significant data tendency. It has a visual function, can guide public values and consumption, and can also realize the content feedback and creative feedback of the film (Qian chenghao & Hu yanrong & Liu Hongjiu, 2021). David Bordwell (2024) emphasizes that the value of online film reviews lies in whether they can go beyond ' quick-response ' reviews and incorporate depth of thought and amount of information. He believes that excellent film reviews should combine knowledge such as historical comparison and creative technique analysis to become a bridge between films and broader social issues, rather than just staying in subjective emotional expression. In particular, he pointed out that film reviews in the Internet era need to balance ' standards ' and ' taste ', and promote the deep dialogue of film culture through discussable criteria. Yao Zongbin (Yao Zongbin, 2024) points out that the rise of new online film and television reviews (such as short video reviews and barrage reviews) not only reconstructs the communication mode of traditional film reviews because of their immediacy, interactivity and fragmentation, but also forms a public discourse space where multi-subject viewpoints clash through the mechanism of ' writing is publishing '. However, its over-entertainment tendency may lead to the creation of film and television biased towards ' topicality ' and ignore the depth of art, forming the phenomenon of ' bad money drives out good money '.

After the first investigation of the theme ' network film review ', this study focuses on the in-depth study of the communication mechanism of network film review. The communication mechanism in this paper refers to the overall summary of the communication mode, level and type. Li Kai & An Shi & Meng Jianfang (Li Kai

& An Shi & Meng Jianfang, 2019) studied the dissemination mechanism of information in multi-layer complex networks from the perspective of community structure. Chen Kejia & Chen Linlin & Chen Peng (Chen Kejia & Chen Linlin & Chen Peng, 2019) used system dynamics to explore the dissemination mechanism of online word-of-mouth. Although the above scholars have analyzed the dissemination mechanism of information in the network, there are few specific analysis of the dissemination mechanism of online film reviews at the film level. In other words, most of the existing research focuses on the technical mining of communication mechanism, but pays less attention to the cultural attributes and social functions of online film reviews. Therefore, this paper focuses on how to reconstruct the path of public participation in the discussion of film culture in the era of digital media? And what are the unique cultural functions and social values of online film reviews in public discourse construction and social emotional expression? Based on the above research questions, this paper aims to explore the deep role of online film reviews in the construction of public discourse and the expression of social emotions from the perspective of cultural communication.

By collecting light, sound, image and other construction of motion images, with the help of the screen for the public to show the relevant content, this unique form of information dissemination is the film's unique performance model, is its cause as a film and television art. Movie reviews are subjectively edited content based on abstract audio-visual language, similar to the translation, reorganization and arrangement of information in the form of translation. It is conducive to the public's understanding of the content of the film, in order to prevent too much understanding deviation caused by the more difficult or raw film and television content. Therefore, this paper takes the film industry as the starting point, studies the network film review communication mechanism in the era of digital media, and provides practical reference value for the positive development of film communication.

2 The characteristics of information dissemination and film review in the digital media era

2.1 Generative logic and propagation of film evaluation

Internet users in the digital media era have a role that cannot be ignored. The speed of their development is closely related to the changes in the digital media era. This positive impetus has led to a surge in the number of Internet users who can access digital information data. All user groups rely on their own will to choose whether to enter the digital information platform, express their own opinions, and establish a

comprehensive digital media communication mechanism through this transparent and open behavior. It can be seen that Internet user services are becoming more and more important in the digital media era. Therefore, in the process of controlling major industrial organizations, the first thing to be measured is the user's personalized service requirements. This reason has led to earth-shaking changes in the entire entertainment information industry (Yin Yuli & Chen Huiying & Wang Jiakun, 2020). In this environment, the media industry also needs to measure the development of the future society, re-establish the relevant industrial chain in the digital media era, and promote the progress of digital technology.

With the traditional media industry as a reference, digital media has a faster propagation speed. This technology can use digital combination of images, sounds and text and other information, through specific coding and decoding methods to transmit all information data to the world. This form of communication is no longer affected by time and region, which greatly reduces the transmission cost of information data and promotes the cultural integration of the world. The development and dissemination of the film has gradually moved closer to the public. Comments on a film are no longer limited to a certain professional, but show public comments in the form of fragments. The salient feature of the comment can be said to be its authenticity. Although this development model is clear (Ning Hailin, 2019), there are also possible situations such as excessive commercialization, which need to be carefully considered in the development process.

2.1.1 The construction of evaluation system

The office of the National Film Development Special Fund Management Committee, a public institution directly under the Central Propaganda Department, is responsible for the construction and management of the national film ticketing-related information system. It has a national film ticketing integrated information management system, a national on-demand movie theater management information system, and a movie ticket inspection platform. The film evaluation data management system.

According to the China Film Data Information Network, the market data is updated at 2:30 every day, which can visually display the box office data of films, cinemas, cities, and make predictions on the market trend. Based on the interface of the China Film Data Information Network platform, the online ticketing movie platforms such as cat's eye and tickets are able to show users the box office market data with higher refresh rates, and scroll through the selected reviews, which become the reference for users to watch movies and buy tickets. The platform

publishes weekly film reports, including total box office, total attendance, and total attendance information, ranking the top 15 films at the box office, provinces and municipalities, top 100 cities, cinemas, and theater lines; the entertainment data company represented by ' Yi En ' is aimed at pan-entertainment data, including films, variety shows, dramas, animations, and micro-dramas, in terms of policies, enterprises, platforms, and content. Marketing and other aspects to complete the collation and induction of data ; the film criticism journals represented by " film art, " " contemporary film " and " film review " are based on digital publishing, online and offline synchronous release of film reviews, such as " China Film Newspaper " as the only newspaper in the national film industry. As of October 23, 2024, it has been issued No. 1873. The layout covers the film box office market at home and abroad, filmmaker interviews, urban and rural areas and other aspects of film development data, with 2.86 million Weibo fans, with great social influence.

2.1.2 Community classification

In the era of digital media, film critics rely on the technology platform to quickly form a fan community linked by common interests and preferences, and gradually condense into a public opinion force with strong influence and appeal. has formed a film community platform based on specific user preferences in various countries, such as China 's Douban Film (Chen Xi & Liu Shuliang, 2021) and Time Network (Shen Jianjun & Wu Chunji, 2021), Russia 's KnioPoisk (Tang Yuanyuan & Sun Nan, 2024), Europe and the United States IBD, Rotten Tomatoes. BoxOffice (Li Jiashan & Tian Song, 2022), Metacritic, Japan 's Filmmakers (Yang Benming, 2022), South Korea 's Naver Film, Daum Film and other websites as well as the official pages of major streaming media and cinema platforms. Users annotate resources through self-built or referenced tags, and finally form a social high-frequency tag set that reflects the popular classification criteria. Based on the rating dimension of the mainstream film community (as shown in Table 1), many studies have analyzed typical opinions, emotional orientation (Chen Yujia & Zheng Gengsheng & Xiao Wei, 2023), cross-regional communication, genre film research, etc. For example, Li Jiashan et al. published in " Modern Communication " ' Emotional Tendency and Consumption Cognition : Time Changes in the Effect of Overseas Communication of Chinese Films - Data Samples Based on IMDb and BoxOfficeMojo Websites ' ; feng Cuicui et al. published in " Modern Intelligence " ' Research on User Collaborative Tagging Behavior Characteristics-Empirical Analysis Based on Douban Film Tagging Data ' ; wu Ting 's " mining and analysis of typical opinions of animated film reviews in the

context of big data " published in " Film Review " and so on. These studies provide reference for production and distribution work, and on this basis, realize directional creation and delivery, so as to adjust market strategy and improve production, with a view to greater commercial success.

Table 1: Mainstream film community and scoring dimension (Self-compiled)

Platform	Country	Rating Type	Professional Reviews	Social Interaction	Rating Range	Other Dimensions
Douban Movie	China	User Ratings	Moderate	Yes	1–10	Tags, short reviews, long reviews, cast info
Maoyan	China	Box office data, user ratings	Minimal	Yes	1–10	"Want to watch" data, ticket purchase conversion
Mtime	China	User Ratings	Minimal	Yes	1–10	News
Filmmarks	Japan	User Ratings	Minimal	Yes	—	Short reviews, bookmarks
KinoPoisk	Russia	User Ratings, Professional Ratings	Substantial	Yes	1–10	Box office data
IMDb	USA	User Ratings	Minimal	Yes	1–10	Audience count
Rotten Tomatoes	USA	User Ratings, Professional Ratings	Substantial	Yes	0%–100%	Freshness Score (Fresh/Rotten)
BoxOffice	USA	Box office data	None	No	—	Box office rankings, distribution data
Metacritic	USA	User Ratings, Metascore, Professional Ratings	Extensive	No	0–100	Weighted average professional score

Naver Movie	South Korea	User Ratings	Minimal	Yes	1–10	Film information
Daum Movie	South Korea	User Ratings	Minimal	Yes	1–10	Cast info

2.1.3 Passive guidance and active technical intervention

Compared with the active collaborative annotation, with the development of digital media, more and more recommended movie evaluation content data production based on user interest is influencing and controlling the user 's preference in a more passive way, guiding the fission, breaking and production construction of movie evaluation data. Such cross-text data has become an important part of the production factors, helping the innovation of movie distribution and consumption scenarios, user behavior analysis, box office prediction, and movie production and marketing strategy optimization.

In the digital media era, under the blessing of self-media technology, the online film review has been formally transformed into a superposition of various media styles, including text, pictures, short videos, emoticons, live broadcasts, etc., presenting a personalized expression of cross-text fusion and replication of popular elements (Cai Yue, 2019). These cross-text media forms are neither like the fixed communication community with the meaning of intellectual elites like early post bars, blogs, and forums, nor follow the account of various Internet traffic anchors to ' carry traffic ' to ' gather public opinion ' by paying attention to, forwarding, commenting, and liking. The ordinary users are transformed from consumers, followers and communicators into producers of information. The creators of film short video content in watermelon video, Tik Tok, B station, Xiaohongshu, Zhihu and other plates with the nature of film review, through live broadcast, secondary creation, fan group, commentary, mixed cutting, trailer analysis, etc., jump out of the language form of traditional text, complete strong cultural consumption and media productivity ; what 's more, fission has become a public opinion word-of-mouth that refreshes the film 's box office by creating hot spots, public sentiment, guiding comments, and even ' creating ' events. Since its release on January 29,2025, the typical case of " Nezha 's Devil Boy Naohai " has continuously broken through the box office and been unanimously praised. As of February 23,2025, the total box office has exceeded 13.5 billion yuan.

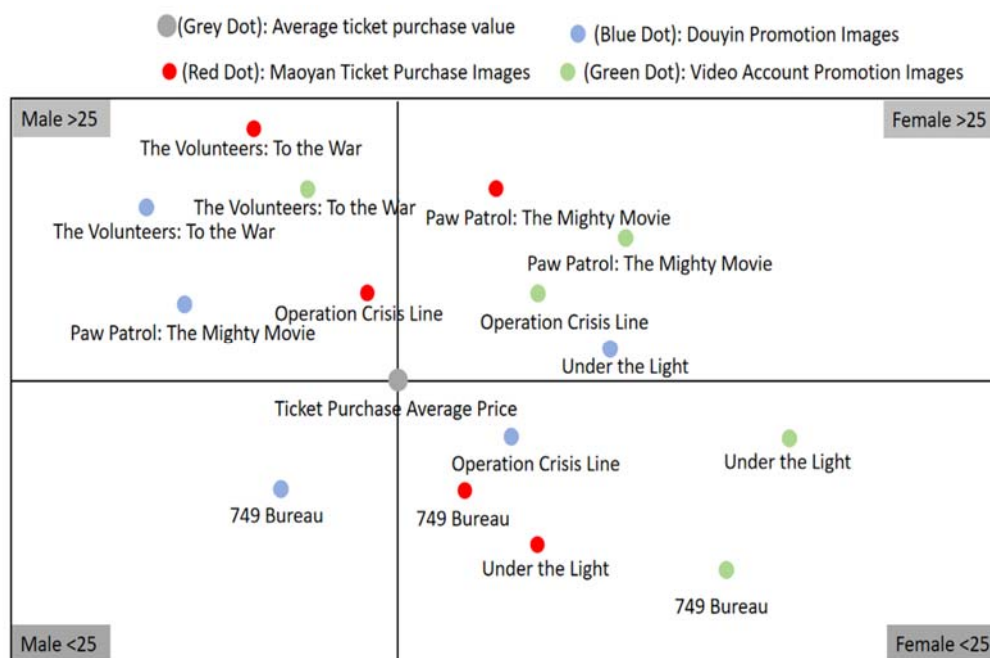


Figure 1: TOP 5 Movies for the 2024 National Day Holiday - Ticket Purchase and User Profile Data Source: Maoyan Professional Version

(Source: <https://piaofang.maoyan.com/dashboard>, 2024 Summer Report)

In addition to the active creation of cross-text data, the recommendation mechanism of big data regards all mobile Internet users as 'passive' unconscious data producers. The most valuable part of popular film reviews is the respect for the general public's aesthetic taste and the real feedback on the viewing experience, and this kind of authenticity based on respect seems to be replaced by a technical means based on commercial interests. For example, in the 2024 National Day Archives, the Cat's Eye Institute analyzed the user portraits of platforms such as Cat's Eye, Tik Tok, and Video Number, and obtained the 'Volunteer Army : Battle for Survival' in Figure 1 above. The user portrait features are middle-aged men, which are basically the same on the three platforms, while the 'Bear Meow Program' presents a greater platform difference, and the Tik Tok platform attracts more elderly men. And in the video number to attract more parents to the elderly women. Films, reviews, and platforms are intertwined to form an organic whole. The sound wave value of 'the voice of the masses' implicitly replaces the community score value and becomes an important part of the film evaluation data in the era of traffic. With the help of 'fan culture' and capital, the influx of lists, labels, points, and super words has gradually interfered with the traditional film evaluation order with the work as the core. For example, the

post-release discussion heat analysis of the '749 Bureau' in Figure 2 focuses on the high ratio of the scoring rate and comment rate data far exceeding the average and accounting for the discussion of all National Day films. What is reflected behind is that the cross-text film review data has evolved into an aesthetic violence tool for competing for cultural leadership and public opinion discourse power to a certain extent.

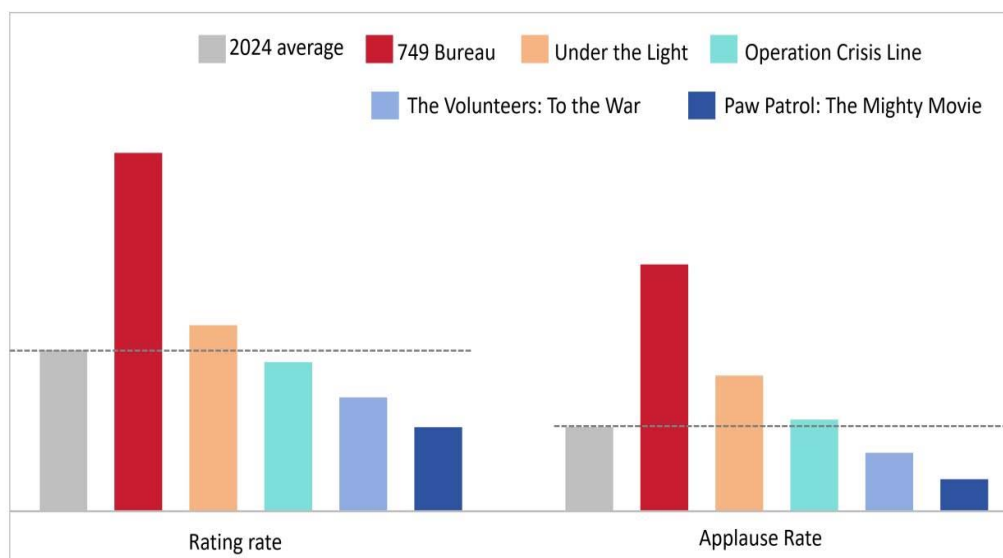


Figure 2: Rating and Conversion Rates for the TOP 5 Movies of the 2024 National Day Holiday (Data Source: Sina Weibo)

This change in the form of film reviews not only has a subtle impact on consumers' viewing choices, but also poses new challenges and opportunities for the operation mechanism and strategy formulation of the film market. For film producers and distributors, how to effectively use this environment for word-of-mouth marketing and create a good public image has become an important issue they are increasingly concerned about.

2.2 Features of film reviews

In a broad sense, online film reviews include reviews that have been published in traditional media, or reprinted to the network by manual or electronic scanning technology, as well as reviews published and broadcasted to the public after the publication of the network. These reviews can be called film reviews. In a narrow sense, film reviews only belong to the latter, that is, original film reviews based on

online media. Compared with traditional film critics, the level of authors of such film reviews is uneven. There are 'academic' scholars, film and television practitioners, and general film and television enthusiasts. From the perspective of number and scale, the main creators and readers of these film reviews are non-academic or professional. With the advent of the era of digital media, the form of expression and organization of online film reviews have undergone a trend of diversified development, so that it has distinct characteristics compared with traditional film reviews.

2.2.1 Liberalization of network language

Discourse is free and flexible. Compared with the traditional restrictions, online film reviews give the audience more freedom and openness, so that the audience can speak freely. Mainly in the following aspects: First, the flexibility of space. Traditional film reviews are often limited by length and layout, and they need enough words to fill in, while the text of online film reviews can be long or short, and can be determined according to the preferences of commentators. The second is the flexibility of form and style. The traditional film review style is mostly discussion, only for a certain point of view, and the network film review is not limited, completely by the critics' own preferences and views to determine. The third is the flexibility of film review content. Traditional film reviews should be based on the media, while the content of online films is diversified. As long as it is within the framework of laws and regulations and does not violate ethics, it can be published at will. Fourth, flexible discourse media. Traditional film reviews use words to express their views, while online film reviews can be written expressions, or facial expressions. Fifth, the flexibility in form. Traditional film reviews are published in written form, or in newspapers, magazines, radio, television and other language forms; online film reviews spread through the Internet, which can not only cover traditional film reviews, but also spread through emerging forms such as video film reviews and barrage film reviews, greatly enhancing the flexibility of film reviews. The use of non-traditional symbols such as Yan characters and barrages has eliminated the elitism barriers of film reviews and formed a "decentralized" expression paradigm.

The expression is more direct. Compared with the deservedness and rigor of traditional film reviews, online film reviews are more straightforward and candid. Its main features are: First, the writing style is straightforward. The writing style of online film reviews is mainly sharp and sarcastic. Due to the anonymity of the network, the influence of online film reviews has been greatly improved, and critics pay more attention to their own voices. Second, the heart straight mouth fast. Most of

the text expressions of online film reviews are straightforward and do not need to be quoted. Instead, they express their true thoughts in a bloody way, so that readers can feel the sincere feelings of film critics. Network film review is the most direct and quickest communication channel, it can be directly face-to-face, instant communication; the product form of the Internet has also created the most direct way of expression of online film reviews: film scoring, praise, opposition, forwarding, etc. These online film reviews completely bid farewell to the way of commenting with text or sound or video as the medium. The click of a button can express the attitude and judgment of the reviewer.

2.2.2 Diversity of film reviewers

The main body of traditional film reviews is professional film reviewers (Xu Zhihong & Yu Ziqi & Dong Yongfeng, 2020), and the relevant responsibilities are also borne by the reviewers. The film reviews of their editors are very professional. The main mode of thinking is based on official and mainstream discourse, and completes the pre-determined authority will according to the political and cultural requirements of the same era. The final presentation is more of the thoughts of a few people, such as leaders, or professional authoritative commentators, and the evaluation of the work is more one-sided and subjective. In the era of digital media, there is no longer a barrier between the communicator and the receiver, and the behavior of the receiver and the sender can appear in a certain individual at the same time. Due to the unlimited nature of the online world, the public can freely express their views on a certain work. The review will not undergo inspection. In the process of spreading to different network platforms, butterfly phenomenon is very easy to occur (Xu Ying & Guo Wenjun & Zhang Mengliu, 2020). This leads to the fact that excellent film reviews will have a positive guiding effect on social functions in the process of being continuously reprinted. Similarly, a bad film review may also play a negative role.

2.2.3 Evaluation of word-of-mouth determines the box office

There are obvious differences between network film reviews and traditional film reviews in the era of digital media. Influenced by the ranking results of various types of lists and the emergence of scoring mechanisms, the network score of the film has become the main form for the public to choose the film. The quality of the film review can directly affect the network score of the film. If the network score is high, it means that the film has a high degree of public love, thus affecting the box office of the film (Guo Ling & Guo Xinpeng, 2019). In a sense, there is a subordinate

relationship between online word-of-mouth and online film reviews. Through the network film review can strengthen the network reputation of the corresponding film works, can directly affect the film 's box office. For example, in July 2019, the Chinese animated film ' The Devil Boy of Nezha ', which was released in July 2019, received a wide range of praise. Many netizens spontaneously praised the film through social platforms, film scoring websites and other ways, and even re-created it through text, comics, clips and other forms according to the content of the film. However, online word-of-mouth is also a ' double-edged sword ' to test the quality of films. For example, the film ' Love Apartment ' (2018) was evaluated by netizens as ' selling dog meat with sheep 's head '. Even some films were boycotted by netizens when they were not released due to deception. In this form, online reviews will not only affect the evaluation of the film by the public and professional film reviewers, but also seriously affect its ratings. Since the rankings, scoring mechanisms and other forms are all evolved from online film reviews, the main participants are the public, and the participation methods are all direct participation, which constructs a cultural fashion that is not guided by mainstream media public opinion.

3 The existence value of network film review in the era of digital media

3.1 The construction value of public discourse system

In the era of traditional media, film reviews are limited to profound academic evaluation and authoritative ideological evaluation system, and almost no public voice can be heard. However, in the contemporary era, the public has the right to evaluate public cultural products. With the help of relevant network platforms, the public can express their own ideas about films. As a way to express this view, online film reviews have almost no threshold, and they may resonate through continuous dissemination (Zhan Peng & Zhao Dongyuan & Xie Maodi, 2020). This group resonance means that the individual 's spontaneous perception is expanded through the spread of the network platform, and finally the group 's film viewing perception can be obtained. Network film review can build a space that can accommodate the majority of people to express their common views, quickly build a public opinion field, and actively guide and solve some social problems through its effective application. For example, the film " desperate " as a national social hot spot " cross-border network fraud " theme of the film, the public film review based on the boycott of fraud crime and other active advocacy and publicity, timely and effectively prevent the further spread of the crime of fraud group in China (Wang Renshun, 2024). Through the communication function of online film reviews, the public 's

comment function can be made easier, and the public can get political culture and other related content in the process of film review communication. The horizon of comments is gradually expanding, and online film reviews are two-way. From the perspective of communication, traditional film reviews are disseminated through traditional media, and the duration of text, audio, video, and image transmission are limited. Network film reviews have the powerful advantages of real-time, interactive, and massive, allowing users to quickly obtain the information they need, and can also obtain relevant information, covering a very wide range. In terms of the time of dissemination, the traditional film review release will be limited by the publication cycle and the broadcast cycle, while the online film review can be released 24 hours a day, and can be freely commented according to the content, which improves the speed of information dissemination.

3.2 Help the development value of the film industry

In the era of digital media, the online film reviews of films will seriously affect their box office. For example, a niche film (2022) has a high box office due to online film reviews, or a film (2024) that is about to go offline will return to the public's vision. In most cases, the film review will play a propaganda role in the film, which is not affected by the quality of the evaluation. In the process of its dissemination, extreme evaluation will also cause public curiosity and become disguised propaganda. At the same time, online film reviews will also brew online hot spots in the process of communication. For example, the film (2023) awakens the 'weight loss identity' from the female perspective, which affects the public's viewing behavior and the creation of the film itself. In terms of film production, we can refer to online reviews to analyze the film preferences of the target people, so as to create film works that are more in line with the public's preferences. The media of film criticism and mass film criticism belong to the mass media. The main carrier of mass media is a special and independent media organization. Film criticism and mass film criticism are guided by the purpose and policy of the organization. Film criticism should follow the basic concept and propaganda policy of the media. Only through the 'gatekeeper' of the media can it be released to the public and meet with readers. Therefore, the main body of media communication plays an important role in this process.

3.3 Based on emotional expression and social value

From the perspective of traditional media, the way of information transmission can only be output to the audience. The center of film criticism is to look at the film

objectively and factually, and its rational bias is greater than the sensibility. In the era of digital media, the public often substitutes themselves in the process of commenting and vents their emotions, which leads to the integration of public emotions into rational film reviews. In this case, the public can communicate through film reviews, and their emotional experience will be more abundant. When the public vents their emotions, they will have emotional bias in both inner and disappointment. This will lead to the situation that although some films have a good box office situation, there are more negative film reviews. The reason is that more negative reviews will cause the public's curiosity so that they have a strong desire to watch the film, but they will also give a negative evaluation after watching the film. In this process, the public will get emotional pleasure and realize the desire for emotional catharsis. The Internet provides a platform for the public to communicate with each other. When the public comments on the film on the platform, they can also communicate with others. From two aspects, the public can quickly share their experiences while also obtaining feedback on relevant information in real time. In addition, the public can achieve multi-arrow information interaction in a short period of time to maximize the purpose of public interaction (Yi Ming & Feng Cuicui & Mo Fuchuang, 2021). Through the network film review, the public can find other people with the same interests and hobbies as themselves. Through the communication in the same language space, they have a sense of intimacy and trust between each other, and the credibility of the network film review has also increased.

4 Network film review communication mechanism in the era of digital media

4.1 Collaborative annotation-driven online film review participation mechanism

Nowadays, the creation and dissemination of film reviews are interactive. The film is promoted through the network, and the main content of the dissemination is realized in this process. At the same time, the publicity scope of the film is expanded through the opening of the network. The arrival of the digital media era has echoed the needs of the film and the public. At the same time, more professional film reviewers can analyze the profound content contained in the film and spread it. Therefore, the current online film review has distinct characteristics of the times. The era of digital media can also create conditions for its free speech while liberating public thought.

Based on the community collaborative tagging behavior of user collaborative tagging mentioned above, the subject and the audience completed the collaborative information organization behavior, which includes three sub-processes of the initial stage of disorder, the intermediate stage of local consensus and the ultimate stage of

global consensus, and three sub-processes of the divergence, convergence and cohesion of group users' opinions. It describes the process of collaborative tagging behavior from quantitative change to qualitative change and the final emergence of group wisdom (Xiao Liping & Lou Cequn & Su Ling, 2021). Through the dynamic game of group wisdom, collaborative tagging behavior gradually converges from disorderly individual opinions to cultural consensus, reflecting the democratic characteristics of online film reviews.

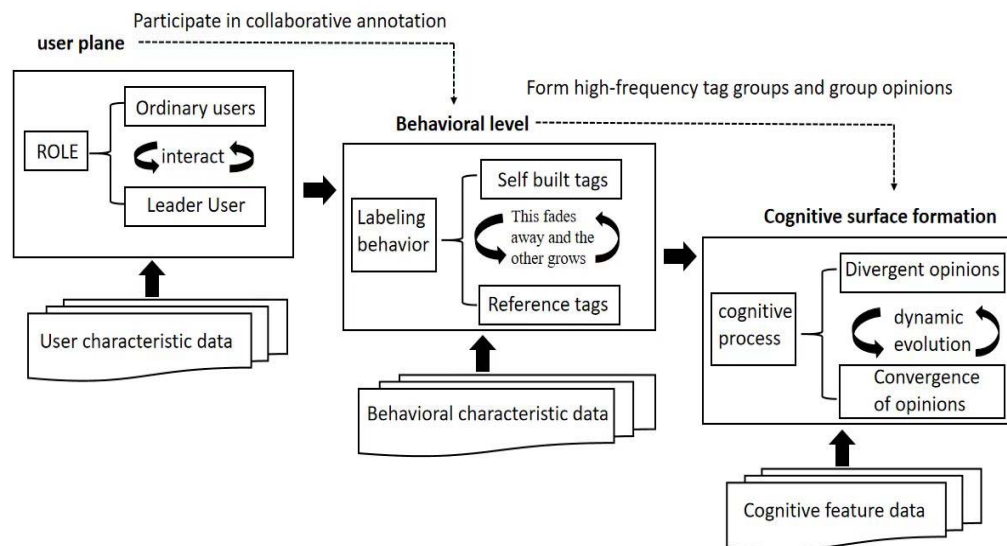


Figure 3: Characteristics of Collaborative Annotation Behavior [22]

In the era of digital media, the boundaries of film reviewers are gradually blurred. The channels for the public to obtain information are increasing, the content is more abundant, and the speed of obtaining information is simpler. When the public chooses the movie they want to watch, they usually choose to check the movie-related comments first, then check the plot and the participants, and finally decide whether to watch the movie or not. Almost all mobile platforms have adopted a theme audience mechanism based on big data push. As a precision marketing strategy, it aims to analyze user behavior, interests and preferences through big data technology, so as to accurately push information or advertisements to the audience who are most likely to be interested in them. Correspondingly, from the perspective of data dissemination, it is particularly important to select appropriate leader users or 'head big V' based on user characteristic data, and use specific official self-built tags to guide the audience

to quote until the formation of ' high-frequency tag group ' and group opinions, so as to form the opinion convergence process of authentication characteristics. In the long run, the public will form a fixed habit of viewing relevant online film reviews by retrieving keywords. Affected by the expansion of film communication on the Internet, the number of public personnel giving film reviews has increased dramatically, and the number of online film reviews and film audiences have increased accordingly.

4.2 Information feedback mechanism based on public opinion dissemination

As a medium of communication, the network not only expands the content of the film, but also accelerates its propaganda speed and influence. With reference to the film publicity model in the traditional era, it can be seen that the emergence of the Internet has greatly saved the publicity cost of the film and expanded its publicity scope. The public can have a wider choice in this environment and is no longer limited to paper media. In the network platform, through the information mechanism, the network film review communication in the digital media era can have digital characteristics, realize the integration of multimedia, blend various artistic elements with each other, and innovate the communication channels of the screen.

Under the background of extensive information dissemination and public discussion, it is particularly important for organizations to collect, analyze and respond to public opinions and emotions. The effective implementation of public opinion communication mechanism can help organizations understand the focus of public attention, respond to crises in a timely manner and improve public relations. Film review is the emotional feedback of the public after watching the film. In the era of digital media, the public can get a free voice through the Internet, show their emotions through film reviews, and then have an impact on other visitors. Most professional film critics will reveal their views through published film reviews. The public will be affected by this, which will have a greater resonance in the film viewing process, resulting in a larger public opinion field of the film. In this environment, the public can feedback what they see, get the feedback-dissemination cycle process, and promote the development speed of the film.

5. Construction strategy of network film review communication system in digital media era

5.1 Leading a positive communication platform

The exchange of various types of information is becoming more and more frequent. The direction of the network film review also needs to be strictly controlled to prevent

extreme speech from being mixed in, and to avoid bad influence while trying to regulate the film review to meet the current social aesthetics. It is necessary to be alert to the 'information cocoon' caused by algorithm recommendation, and to balance the boundary between commercial interests and artistic criticism by supporting independent film critics. Guide the development direction of online film reviews through innovative film reviews. Although the main participants of online film reviews in the era of digital media are the public, professional film reviewers still need to strengthen supervision and improve their business capabilities. The reason for this is that most of these professional film reviewers have their own groups. If the film reviews published by the personnel are affected by their subjective factors, they will seriously hurt the film itself, and even make the film production team suffer huge losses economically, which will hinder the healthy development of the entire industry. Using facts as evidence to analyze the problems existing in the film and using the realistic defects mentioned in the film review can effectively improve the film's creative process and create better film works for the public.

Network film review can strengthen the audience's independent consciousness and dominance, without relying on other media under the premise of independent access to the right to speak, through the 'write yourself', 'write yourself' and other ways to express the public's judgment and appreciation of the film needs, so as to all-round, directly to the people's life foundation and the people's foundation. For film and television producers, as a medium for mass information exchange and dissemination, film review is not only a spokesperson for film decryption, but also a pioneer of film creation, and an important reference and feedback for examining the film market. For online film reviews, it is a new way of communication. It provides a broad stage for film critics and injects fresh vitality and vitality into film critics. With its unique form of film review, network film review has promoted the integration of the three elements of Chinese film creation quality, criticism and audience reputation, and injected new vitality into the development of film.

5.2 Adapting to the new communication environment

Film criticism is an important participant in the field of traditional art. After years of development, it has a long history. From the perspective of the current era, it is influenced by the extensive use of various high-tech combined with social changes, and the communication environment has changed greatly. There is a comprehensive digital technological revolution in the field of film reviews. The timeliness and authenticity of various types of reviews are becoming more and more significant. The

public can use any device to access the network for browsing, but this will weaken the credibility of traditional media. Therefore, many people have gradually begun to look at the self-media network. This development situation is relatively special. Some self-media still follow the rules of traditional film reviews, and only use modern network methods to present them again. The content they obtain has a unique perspective, and is profound and artistic. The other part of the self-media is a shallow level of imitation and improvement of traditional film reviews, with relatively little influence.

In the era of digital media, the dissemination of film reviews must ensure their professionalism. It can use the network to change the positioning of propaganda, realize the guidance of public values, display them in a graphic way, increase the readability of film reviews, or use small videos to present them, and make full use of the resource advantages brought by science and technology. For example, the network film review short film brings the audience a 'short, fast' visual experience. The whole process has no nonsense, but goes straight to the film theme, excellent editing and dubbing, so that the audience knows all the details of the whole film in the first place. The integration of short videos and barrages deconstructs the linear narrative of traditional film reviews through instant interactivity, requiring creators to consider both depth and communication efficiency in fragmented expression. The audience can watch the comments in the barrage area while expressing their own views. Such instant communication can obtain the audience's feedback as quickly as possible, and realize the parallel review of online film review short films and online film review short films.

6 Conclusion

Based on the systematic discussion of the communication mechanism and cultural function of online film reviews in the digital media era, this study fully responds to the two core research questions of "how to reconstruct the path of public participation by technology empowerment" and "how to reflect the social value of film reviews." The study found that the communication mechanism of online film reviews takes technology empowerment as the underlying logic, and breaks the authoritative discourse monopoly of traditional film reviews through the platform-based scoring system, collaborative tagging behavior and algorithm recommendation mechanism.

The network film review communication mechanism in the era of digital media presents a multi-dimensional cultural turn and functional reconstruction. The research shows that online film reviews break the elite discourse barriers of traditional film

reviews and form a decentralized public discussion space through the communication logic of technology empowerment. Its core mechanism is embodied in : the collaborative labeling behavior of the subject and the audience realizes the convergence of individual opinions to cultural consensus through the dynamic game of group wisdom ; the platform-based scoring system simplifies the artistic value into quantifiable symbols, enhances public participation, but aggravates the utilitarian tendency of the evaluation criteria. Compared with traditional film reviews, online film reviews have significant differences in language form, population composition and evaluation system, which are characterized by fragmented expression, cross-media symbol fusion and democratization of mass classification, and reconstruct the path of public participation in film culture discussion.

The social value of online film criticism is reflected in three aspects : first, as a carrier of public discourse, it promotes public discussion and forms a field of public opinion through topic focus (such as the social warning role of anti-fraud films) ; secondly, as a dynamic feedback mechanism of the film industry, it helps creative optimization and market strategy adjustment through emotional resonance and data mining, and even promotes the box office counterattack of niche films. Third, through emotional catharsis and social interaction, we can meet the needs of the public 's emotional expression and enhance the group identity of cultural consumption. However, its development also faces the challenges of technological alienation, such as the objective stripping caused by algorithm manipulation, the erosion of artistic criticism by commercial interests, and the impact of cross-text data on the traditional evaluation order.

The healthy development of online film reviews in the future needs to seek a balance between instrumental rationality and humanistic value. The specific strategies include: strengthening the group of independent film critics to balance the boundaries of business and art criticism, improving the ethics of platform supervision to curb extreme speech and data abuse, and advocating critical media literacy to eliminate the " information cocoon " effect. At the same time, we should pay attention to the cultural translation function of online film reviews in the context of globalization and explore its role in the game of multiple ideologies. Only through multi-party collaborative governance can we realize the positive value of the network film review communication mechanism in enhancing public participation, promoting industrial innovation and maintaining cultural diversity.

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