Acta Bioethica 2022; 28 (2): 301-309

# A BIOETHICAL EXAMINATION OF THE USE OF HUMAN EMOTIONS AS A FILM MARKETING TOOL ON SHORT VIDEO PLATFORMS: NORMATIVE MORALITY APPLICABLE TO FILM MARKETING MATRIX

Huiyi Zhang[1], Zheng Zang[2]

**Abstract**: The marketing matrix on a short video platform is an intriguing research topic. It is a novel film marketing strategy on the short video platform that successfully stimulates the audience's emotion in the film marketing process, but it must also be ethically tested.To address this desire, we examine the problem using normative ethics (consequentialism, deontology, and virtue ethics). The marketing matrix will be addressed within the framework of philosophical ethics, whose emotional marketing can be tested, in what follows, through reviews of literature and content analysis. First and foremost, a matrix standpoint will be adopted in order to provide a preliminary conceptualization along with its emotional techniques of the marketing matrix; then, the marketing matrix will be addressed within the framework of philosophical ethics, whose emotional marketing can be tested. In the future, when creating a moral marketing matrix, the author proposes that numerous ethical concepts be taken into account comprehensively.

**Keywords**: bioethics; normative morality; short video platforms; film marketing

**Un examen bioético del uso de las emociones humanas como herramienta de marketing cinematográfico en plataformas de vídeo de corta duración: moralidad normativa aplicable a la matriz de marketing cinematográfico**

**Resumen**: La matriz de marketing en una plataforma de vídeo de corta duración es un tema de investigación intrigante. Se trata de una novedosa estrategia de marketing cinematográfico en la plataforma de vídeos cortos que estimula con éxito la emoción de la audiencia en el proceso de marketing cinematográfico, pero también debe ponerse a prueba desde el punto de vista ético. Para hacerlo, examinamos el problema utilizando la ética normativa (consecuencialismo, deontología y ética de la virtud). La matriz de marketing se abordará en el marco de la ética filosófica, cuyo marketing emocional puede ponerse a prueba, en lo que sigue, mediante revisiones de la literatura y análisis de contenido. En primer lugar, se adoptará un punto de vista matricial para proporcionar una conceptualización preliminar junto con sus técnicas emocionales de la matriz de marketing; a continuación, se abordará la matriz de marketing en el marco de la ética filosófica, cuyo marketing emocional puede ponerse a prueba. En el futuro, a la hora de crear una matriz de marketing moral, el autor propone que se tengan en cuenta numerosos conceptos éticos de forma exhaustiva.

**Palabras clave**: bioética; moral normativa; plataformas de vídeos cortos; marketing cinematográfico

**Um exame bioético do uso de emoções humanas como uma ferramenta de marketing em plataformas de vídeos curtos: moralidade normativa aplicável à matriz de marketing**

**Resumo**: A matriz de marketing em plataforma de vídeos curtos é um tópico de pesquisa intrigante. É uma nova estratégia de marketing em plataforma de vídeos curtos que estimula com sucesso as emoções da audiência no processo de marketing, mas deve ser também eticamente testada. Visando esse propósito, nós examinamos o problema usando ética normativa (consequencialismo, deontologia e ética da virtude). A matriz de marketing será abordada na perspectiva da ética filosófica, cujo marketing emocional pode ser testado através de revisões da literatura e de análise de conteúdo. Em primeiro lugar, um ponto de vista de matriz será adotado de forma a fornecer uma conceitualização juntamente com suas técnicas emocionais de matriz de marketing; em seguida, a matriz de marketing será abordada na perspectiva da ética filosófica, cujo marketing emocional pode ser testado. No futuro, ao criar uma matriz de marketing moral, o autor propõe que inúmeros conceitos éticos sejam levados em consideração de forma abrangente.

**Palavras-chave**: bioética; moralidade normativa; plataformas de vídeo curto; marketing cinematográfico

[1] School of Media (School of Journalism), North East Normal University, Changchun 130024, China. ORCID: https://orcid.org/0000-0002-5775-3631

[2] School of Marxism, Soochow University, Suzhou 215006, China; zangzheng@suda.edu.cn. ORCID: https://orcid.org/0000-0001-5662-0741; Soochow University Base, Jiangsu Research Centre for Socialist Theory System with Chinese Characteristics, Suzhou 215006, China
**Correspondence**: zangzheng@suda.edu.cn

## 1. Introduction

Film marketing is becoming increasingly essential to the development of the film industry, as the sector continues to grow and become more competitive. With the advancement of mobile Internet technology and the growing number of users, the short video platform has gradually improved in marketing in recent years. More films will be marketed on short video platforms, and Tiktok, for example, has been successful in pushing several films to market and promote. Using the Tiktok FACT business matrix and the time sequence, the coordinate system is constructed from both vertical and horizontal dimensions respectively, based on the matrix model. To investigate the most effective techniques to establish broad field coverage and vertical deep development, a deeper examination of the marketing matrix and a definition of the notion of marketing matrix are undertaken.

The construction of marketing matrix successfully connects the audience with the theme conveyed by the film, in which the stimulation strategies of emotion play a vital role, but whether these strategies can pass the examination of bioethics remains to be discussed. Normative ethics are the ethical principles on which this paper is based in order to finally test the marketing strategies of emotional stimulation by the marketing matrix.

This article discusses the construction avenue of marketing matrix, searches the literature published in the field of Humanities and Social Sciences in the past and analyzes the literature, examining whether it can pass the normative ethical examination, and discusses the results.

## 2. The marketing matrix

### 2.1. Definition

American scholar Lewis Jacobs wrote in his book The Rise Of The American Film a Critical History about"thus from the outset movies were, besides a commodity and developing craft, a social agency"(1). As an artistic work with commodity attributes, movies, like other ordinary commodities, need to be marketed as well. On the Tiktok platform, an increasing number of users in the field of film marketing grasp the advantages of Tiktok, building marketing matrix themselves.

The matrix was first proposed by Kelly, a British mathematician in the 19th century. It came from the square matrix composed of coefficients and constants of equations. As a social media, Tiktok naturally has the properties of constructing the matrix. The so-called matrix model can be constructed horizontally and vertically to form a cross and interconnected complete matrix model. Similarly, in the film industry, the film marketing matrix is a three-dimensional combination of channels and realize the matrix communication finally.

Through a theory called matrix model, the conceptual marketing matrix is constructed through two dimensions including horizontal and vertical one to enhance the efficiency of information dissemination: in the horizontal dimension, this paper generalizes and summarizes the predecessors' methodology of the management of the Electronic Commerce, and the "FACT business matrix" extends to the definition of the film marketing matrix, and the four categories of the original theory are divided into: the F is the Field of the business, and the A is the master matrix (Alliance). Campaign (C) is transformed into four categories of movie marketing matrix for platform activities (Campaign) and T, which are star and head master (Top-KOL): Movie Official voice, master matrix, platform activity, star and head master. In the vertical dimension, we build the Tiktok framework through the first step in order. We will get the internal factors of the external factors and the shaking platform according to the source of the important nodes in the life cycle of the film product, and fill the second dimensions into the original framework of the vertical dimension, so as to complement the vertical dimension of the film matrix.

### 2.2. The Construction of film matrix

#### 2.2.1. Horizontal dimension

For the study of film marketing particularly, there is a scholarly need for theoretical conceptualization that accommodates and accounts for the shifting character of these elements and the interconnections among them: Official Account Of Film, KOL Accounts (Key Opinion Leader e.g. Movie ticketing accounts or ordinary talent accounts),

Table 1: four types of accounts

| The Type of The Accounts | The Function of The Accounts |
|---|---|
| Official Account Of Film | As the main builder of the vertical framework, almost every marketing vital information is launched by the account, such as Gear setting, trailer and etc. |
| KOL Accounts | Movie ticketing accounts: these accounts mainly release the movie clips and videos with ticket purchase links and the update of box office reports.<br><br>Ordinary talent accounts: based on the fan, these accounts release short videos related to movies in line with personal video style, such as cooperating and interacting with the creator and participating in the offline roadshow of the creator. |
| Platform Activities | Account @Tiktok film posted video with the activities to invite you to visit the movie together.Also, @Tiktok music launched a chorus challenge and so on. |
| Accounts of Stars and Their Company | These accounts interacted with fans, established strong links, and reported box office statistics in real time. |

Platform Activities and Accounts of Stars and Their Company.

A. Official Account of Film

Official account of film is usually the main builder of the movie's vertical frame and is also the first to post the movie clips ,behind-the-scenes extras, imitations of heated videos and festival wishes and so on.

B. KOL Accounts

KOL accounts not only establish links with the official account, accounts of Stars and their company but also link up with platform activities. It needs people to participate in it and make short videos that match their styles. The movie ticketing accounts in this type of account have a strong correlation with fans, and there is no need to invest too much in the early stage. Only when the original materials are added, can the link be purchased, and another form of film marketing can be innovatively developed. Its marketing focus should be on the later stage of word-of-mouth building activities and the maintenance of heat "residual temperature".

C. Platform Activities

These accounts with short topic videos, usually based on past marketing experience, and then follow the official voice of the movie and the number of stars and head to get publicity.

D. Accounts of Stars and Their Company

In addition to the release of movie clips and videos about interactions of actors, people of this category need to update their daily lives in real-time and maintain the frequency of interaction with fans as well as Tiktok.

Except Four types of accounts play an essential role in their occupation, there has close intersections among them (Figure 1).

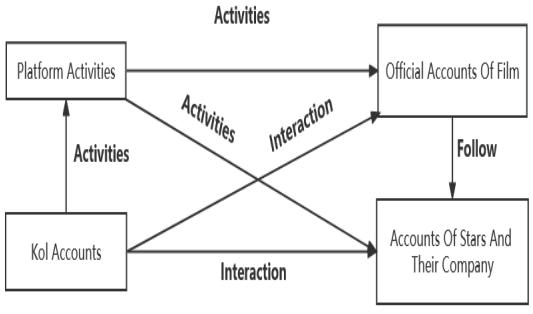



Figure 1: The relationship among four types of accounts.

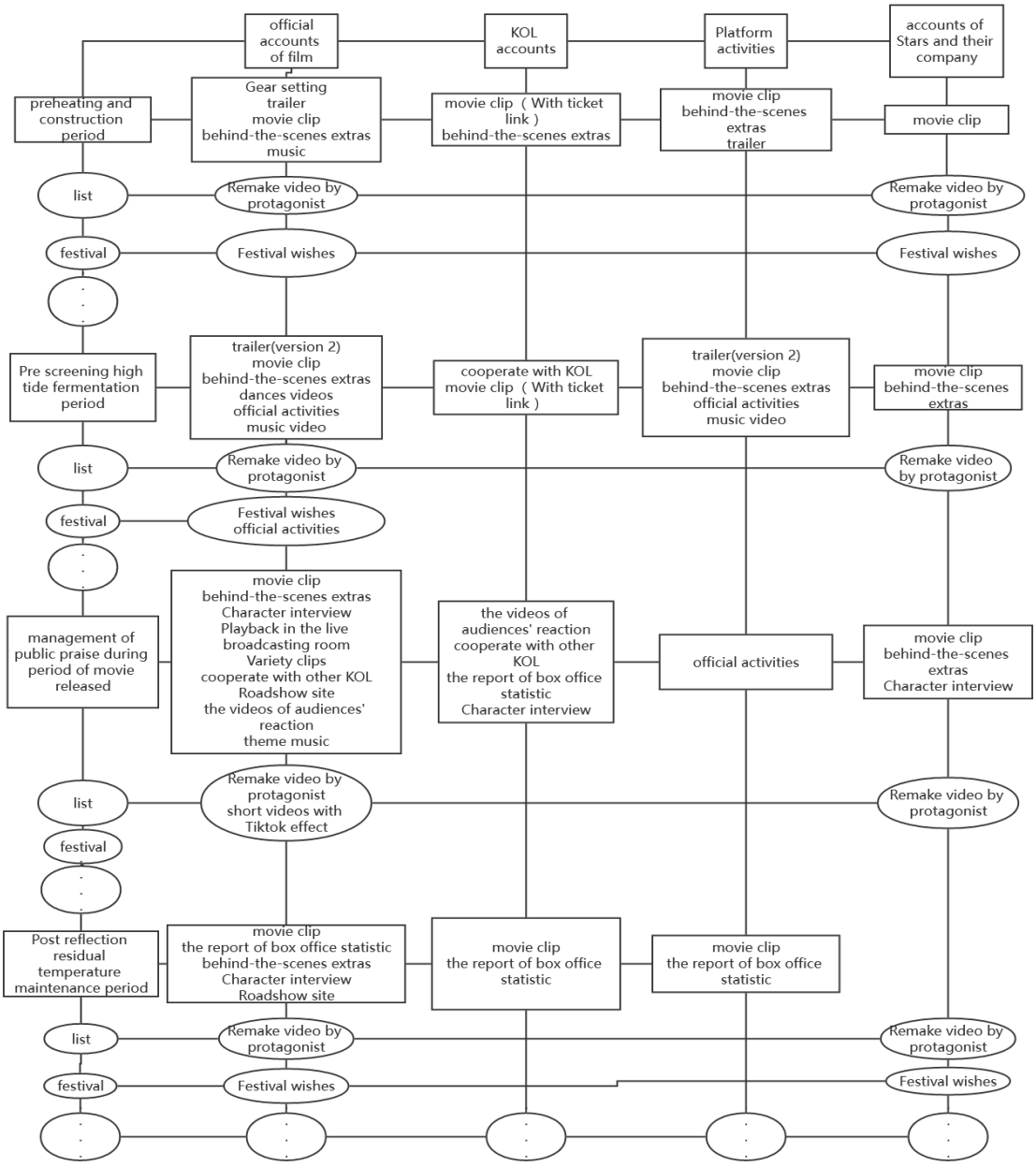



Figure 2: The figure of film marketing matrix in the Tiktok platform.

### 2.2.2. Vertical dimension

The overall node setting can be carried out in sequence according to the above three categories: first, build the overall framework according to the sequence of important stages of the film, through the four stages including preheating and construction period, pre-screening high tide fermentation period, management of review ratings during the period of the movie released and post reflection residual temperature maintenance period, and classify the preheating and construction period and pre-screening high tide fermentation period as the period of emotion elicitation according to the

corresponding emotional marketing, which should focus on emotional marketing. For example,short videos with BGM or more touching film clips should be released, and on this basis, we can interact with the KOL accounts to maximize publicity. Management of review ratings during a period of a movie released and post reflection residual temperature maintenance period should be considered as the period of emotion management. Besides, the daily film clips and the release of the behind-the-scenes extras, at this stage, are the linkage between short videos platforms and users,which can achieve the film word of mouth management and help remain to maximize benefits. After setting up the whole framework, the filmmakers should pay attention to the festivals and the Tiktok fever list in the film production cycle, and use data technology to mature, help people to realize the "vertical" dimension of the marketing matrix.

**2.3. Emotional marketing of marketing matrix**

Emotions are an important part of life. In moral decision-making, emotions play an important role*(2)*. Marketers now realize that human beings are quite emotional and they make their purchase decision emotionally*(3)*. As a commodity with spiritual and cultural attributes, the ultimate goal of film marketing is to stimulate the audience's emotion and to think with the theme content of the film and even of the life. Therefore, one of the important elements that can not be ignored in the process of film marketing is emotion. The matrix contains two emotional marketing stages, which can be divided into the emotional stimulation stage and the emotional management stage. The four important nodes during the period of film marketing are the four stages of the vertical dimension of the marketing matrix. According to the different treatment of emotion in different stages, the four stages can be divided into two categories, namely, the emotion stimulation period and the emotion management period.

2.3.1. The period of emotion elicitation

Whether in the classic AIDMA (attention, Interest, Desire, Memory, and Action) model proposed by Lewis in 1898*(4)* and finally organized in 1984 by Hall*(5)* or the evolved AISAS (Attention, Interest, Search, Action, and Share) model created in 2005*(6)*, in response to rapid technology, the attention and interest keep being the ever-present element, which indicates, in the propaganda as well as marketing, more attention paid by the audiences along with elicitation of emotion are the prime consideration. The hook model proposed by Nir Eyal with Ryan Hoover in the book Hooked--How To Build Habit Forming Products was the summarization of the design logic of the Internet commodities which includes four stages: trigger-action-variable reward-investment. The trigger for the first phase consists of internal triggers as well as external triggers, whose purpose of internal triggers is to arouse the emotions of audiences*(7)*. Therefore, before the film is released, to achieve the purpose of marketing and maximize advertising, the first step for any kind of medium is to stimulate emotion. The actions of marketers at this stage focus on stimulating the emotions of users on the short video platform and making full use of the four types of accounts on the platform to carry out marketing activities or sales promotions.

2.3.2. The period of emotion management

In the process of film marketing, in addition to warming up before the film is released, there is also an audience emotion management in the management of public praises during the period of the movie release and Post reflection residual temperature maintenance period. On the short video platform, the best way to create word of mouth is to get feedback from the audience and evaluate the movie. Compared with only displaying the audience's evaluation text, the short video platform can express its views and evaluation through audio-visual videos, although during this period, Stars will still interact well with fans and increase their exposure. At the same time, they will stimulate the emotions of the audience through their halo effect (positive impressions in one area which positively influence impressions in other areas)*(8)*. Nevertheless, word of mouth is more appreciated at this stage. Therefore, to expand the scope of advertising, managing public emotion is essential.

**3. Emotional marketing of marketing matrix from the perspective of normative ethics**

Film marketing departments frequently use the marketing matrix for the promotion and the sales

of a new film, through which they want to receive compensation for the expenditures made for these Publicity and marketing activities. In constructing the marketing matrix, the ultimate aim of the horizontal and vertical dimension is to arouse the emotions of audiences. It is necessary to discuss and summarize the way of mobilizing middle note in the process of building a marketing matrix, to know whether these activities can withstand ethical examination.

To provide a more precise look at the ethical considerations for each, We discuss each prescriptive approach individually. However, it is impossible to use just one ethic to measure, the best way for us is to use more than one set of ethical criteria. Thus, when we discuss the ethical examination of the marketing matrix on the short video platforms, the reviews of the normative ethics should be the first consideration: consequentialism, deontology, and virtue ethics.

**3.1. Consequentialism**

We begin with consequentialism, which lies in the nature of consequentialism that striving for a desired result at all cost*(9)*. It encourages marketers to engage in sustainable actions as long as doing so maximizes the overall good consequences*(10)*. Utilitarianism, the most prominent form of consequentialism, defines the morality to maximize happiness for all the individuals in the nation even in the world.

3.1.1. Consequentialist Ethics applied to emotion elicitation

Through short videos, the official account of the film and the accounts of stars can not only help the publicity of the film, but also interact with the users on the short video platforms. Whether in the form of original video or imitations, their videos can become a kind of entertainment for users. From this perspective, after the purchase and sales of films, films with good contents improve the quality of life of most people. As a result of maximizing social happiness, through the examination of utilitarianism, we profoundly realize that film, as an externalized object of human thinking activities with both commercial and artistic nature, builds the material and spiritual bridge between people and brings the increasing happiness index of people. Similarly, the official activities on the Tiktok platform is to be issued through Tiktok accounts or ticket link in the videos to distribute movie coupons to meet the needs of diverse users. It withstands the examination of the consequentialism that this action maximizes enjoyments of people.

3.1.2. Consequentialist Ethics applied to emotion management

The morality of behaviors is assessed by the quality of the results according to consequentialism. Therefore, during this period, to seek the interests of the largest majority of people, moderate marketing is adopted. If excessive marketing, such as frequently reporting of box office, crazy and disrespectful behavior of the audiences happen, it will be regarded as disturbing or violating the rights of ordinary short video platform users. Under this kind of bad behaviors, it will be judged to be unethical and vice versa.

**3.2 Deontology**

Different from consequentialism, under deontology, the ends of any supposed action can never justify the usage of any means, for one must act out of respect for the (moral) law*(9)*. The deontological approach emphasizes the obligations, principles, and norms in making moral decisions regardless of potential consequences or the approaches through which to achieve the goal. To judge whether the use of human emotion in the film marketing is in line with the deontology, deontological norms under the Categorical Imperative should be based on. Under the theory of deontology, whether the decision meets one's obligations should be considered first. If so, one should continue to test the principles and norms according to the rules of Categorical Imperative.

3.2.1. Deontology applied to emotion elicitation

Thus, from a Kantian perspective, the person was a purpose but not a means. On the short video platforms, the content released by the official account of the film will be recommended to almost every user, which virtually becomes the news forcing the audience to see the film marketing. Further-

more, after seeing it, the attention and interest are stimulated. Therefore, the audience is passive and has become a means to realize film propaganda. In addition, the use of the popularity of stars and online celebrities as well as festivals in the marketing process as the emotional arouse all trigger the audience's positive emotions. These methods undoubtedly take the audience as a means to achieve the marketing purpose and indirectly promote them to make purchase decisions.

As Hill puts it, "The idea that one should try to influence others to appeal to their reason rather than try to manipulate them by non-rational techniques is manifest in Kant's discussion of the duty to respect others"*(11)*. Sales promotions are one of the strongest tools to trigger impulse buying for both online and offline shoppers*(12)*. Price discounts are among the most widely employed sales promotion tactics*(13)*. However, while offline impulse shoppers can also be driven by other external cues, such as the taste and smell of food, or the color and style of apparel*(12)*, a positive correlation was found between a person's affective state which mainly influenced by the sales promotion*(14)*. Some activities on the platforms are usually included during the film marketing, which will be launched in the form of creating topics or inviting stars to the official live broadcast, and finally, the movie coupons are released. The audience's low price buying seems free on the surface, but it is essentially bound by the "impulse". Kant mentioned in one of the Categorical Imperative that "all norms are consistent with the possible purpose of the kingdom through legislation, such as the kingdom of nature", emphasizing freedom of will. Short video platforms make use of the behavior of sending film coupons and selling low-cost film tickets to make users in a "non-free will" state. At this phase, the decision-making of "selling the video at a low price" must be influenced by the "Categorical Imperative" of the users, which will inevitably affect the behavior of "selling the video at a low price".

3.2.2 Deontology applied to emotion management

Using the audience's viewing response and review ratings as materials of propaganda video violates Kant's third formulation of "people are the goals" by stimulating emotions and using audience response as a means. Its ultimate goal remains to be the sales of films, rather than the audience the purpose.

The first and foremost formula introduces the "Categorical Imperative" in utmost rational abstraction: "Act only according to that maxim whereby you can at the same time will that it should become a universal law"*(15)*. In today's Internet era, equal rights can be realized in each information communicator. Using the response of audiences as video material to realize film marketing is regarded as undoubtedly opposing the Categorical Imperative which follow the rule that people are the means. However, viewers can actively post videos with special effects developed by the short video platforms. The former "passive recipient" has now changed its identity to "active disseminator", It virtually increases the "Stickiness" between users and platforms, which is also due to the equal distribution of basic rights and obligations. Users can actively click the "not interested" button in the process of film marketing to "eliminate" the interference content in this process. This is the expression of the equality of "communicator" and "receiver", which is in line with the theory of Categorical Imperative.

**3.3. Virtue ethics**

Whereas consequentialism focusing on the outcomes and deontology emphasizing the principles, virtue ethics, a focus on moral virtues and character traits contributing to the quality of life becomes a natural way to approach ethics, with the notion of a good life becoming the most fundamental moral question*(10)*. Virtues are exemplified in and manifested through certain character traits: courage, wisdom, temperance, truthfulness and other qualities that facilitate a person to conduct a morally good life leading to self-realisation and happiness*(16)*. Virtue ethics contends that morally correct actions are those undertaken by actors with a virtuous character and who pursue virtues such as wisdom, honesty, friendship, mercy, etc. Central to the ethics of virtue is the notion of "a good life"*(17)*.

3.3.1 Virtue ethics applied to emotion elicitation

The official activities on the short video platforms, which invite users to watch movies, are considered

disguised philanthropy. The authorities also have their interests and benefit from the users. The internal goods also have the same effect as the element in practice. And in the end, it can also gets the people involved in saving money and benefit, which obeys the virtue ethics.

3.3.2. Virtue ethics applied to emotion management

It is acknowledged that reviews can be the judgement for customers to assess some goods. Reviews (consumer-generated information) are helpful in making purchase decisions because they provide indirect experiences of products*(18)* and help prospective customers reduce the uncertainties involved in inferring product quality*(19)*. Hence, the word-of-mouth formed by the audience's online rating can be used as one of the important elements for other users on the short video platforms to buy movies tickets. However, many marketers deliberately create review ratings, such as buying paid Internet trolls to praise movies. These behaviors violate personal traditional virtues and mistakenly guide people's emotions. Under the examination of virtue ethics, these ways should be strictly stopped. on the contrary, the moral characters of marketing personnel themselves should be improved so that the marketing environment should be purified, rather than letting it go, causing a bad atmosphere in the marketing place.

After being authorized by the audiences, it is allowed to use the audience's response as video material, but if one manages the word-of-mouth by posing or high praises continuously and maliciously removing bad comments, as too many reviews which commenting popular products can be seen in some online shopping malls(20), it is not in line with changing ethics, and the final result is also rejected by the community, not as a socially established cooperative human activity truly attractive and only good films will be recommended by people out of their original intention, to naturally form a good reputation, and also conform to their elements of the virtual ethics.

## 4. Conclusion

The marketing matrix is built respectively horizontally and vertically to successfully stimulate and manage the emotions of users on a short video platforms, but its ethical thinking also follows. Under the examination of normative ethics (consequentialism, deontology, and virtue ethics), the emotional marketing of the marketing matrix obtains different test results according to different theoretical principles. It is not advisable to make marketing decisions based on an ethical principle. Therefore, in the future, the film should pay attention to comprehensively considering ethical issues in the marketing publicity of short video platforms and build a moral marketing matrix of film on a short video platform.

**Funding**: This work was supported by the Chinese Ministry of Education of Humanities and Social Science Project (Grant Number 19YJCZH235; PI: Zheng ZANG), the Borui Special Project of Soochow University on "the Creation of A Strong Sense of the Chinese National Community" (Grant Number 21BRRT002; PI: Zheng ZANG) and the Major Projects of China's Ministry of Education's Key Research Center for Humanities and Social Sciences (Grant Number 17JJD720007).

**Conflicts of Interest**: The authors declare no conflict of interest.

**References**


1. Jacobs L. *The Rise of the American Film a Critical History*, 1st edition, Harcourt Brace, 1939.
2. Molewijk B, Kleinlugtenbelt D, Widdershoven G. The role of emotions in moral case deliberation: theory, practice, and methodology. *Social Science Electronic Publishing* 2011; 25(7), 383-393.
3. Tang J, Zhang Y, Sun J, Rao J, Yu W, Chen Y, et al. Quantitative study of individual emotional states in social networks. *IEEE Transactions on Affective Computing* 2012; 3(2), 132-144.
4. Lewis D, Bridger D. *The soul of the new consumer: Authenticity what we buy and why in the new economy*. London: Nicholas Brealey Publishing; 2000: 204-208.
5. Hall SR. *Theory and practice of advertising: A textbook covering the development and fundamental principles of advertising and methods of representative advertisers*. New York: McGraw-Hill Book Company Inc; 1926: 12-13.
6. Du Z. Research into factors affecting the attitudes of university students towards WeChat marketing based on AISAS mode. *IEEE International Conference on Electro/information Technology IEEE*; 2015.
7. Eyal N, Hoover R. *Hooked--how to build habit-forming products*, Portfolio/Penguin, a member of Penguin Group (USA) LLC; 2014.
8. Caulfield JL, Baird CA, Lee FK. The ethicality of point-of-sale marketing campaigns: normative ethics applied to cause-related checkout charities. *Journal of Business Ethics* 2022; 1-16.
9. Troy MC. Business ethics: deontologically revisited. *Journal of Business Ethics* 2007; 72(1), 17-25.
10. Lim WM. A blueprint for sustainability marketing: Defining its conceptual boundaries for progress. *Marketing Theory* 2016; 16(2): 232-249.
11. Hill TE. Humanity as an end in itself. *Ethics* 1980; 91(1), 84-99.
12. Xu J, Huang J-S. Effects of price discounts and bonus packs on online impulse buying. *Social Behavior and Personality: an international journal* 2014; 1293-1302.
13. Miozzo M, Caramazza A. When more is less: the impact of base value neglect on consumer preferences for bonus packs over price discounts. *Journal of Experimental Psychology General* 2003; 132(2), 228-252.
14. Dawson S, Kim M. External and internal trigger cues of impulse buying online. *Direct Marketing an International Journal* 2013; 3(1), 20-34.
15. Kant I. *Grounding for the metaphysics of morals*. Indianapolis, Ind.: Hackett Pub. Co.; 1993, 30.
16. Gotsis G, Kortezi Z. Philosophical foundations of workplace spirituality: a critical approach. *Journal of Business Ethics* 2008; 78(4), 575-600.
17. Garcia-Rosell JC, Moisander J. Ethical Dimensions of Sustainable Marketing: a Consumer Policy Perspective. *E-European Advances in Consumer Research* 2007; 8: 210-215.
18. Park DH, Lee J, Han I. The effect of on-line consumer reviews on consumer purchasing intention: the moderating role of involvement. *International Journal of Electronic Commerce* 2007; 11(4), 125-148.
19. Nan H, Ling L, Jie JZ. Do online reviews affect product sales? The role of reviewer characteristics and temporal effects. *Information Technology & Management* 2008; 9(3), 201-214.
20. Park DH, Lee J. Ewom overload and its effect on consumer behavioral intention depending on consumer involvement. *Electronic Commerce Research and Applications* 2009; 7(4), 386-398.


Received: April 13, 2022
Accepted: June 24, 2022