

A Research on the Key Components and Communication Logic of the Secondary Creation of Short Videos of Film and Television on "DouYin"

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Abstract: In recent years, the commercialization of short-form self-publishing has been further boosted by the emergence of multi-channel networks, with massive traffic generated by the secondary creation of film and television content launched by self-publishing users on short-form video platforms such as DouYin. This study takes the self-publishing users with the highest traffic for the secondary creation of long-form videos on the DouYin platform as a sample. This paper uses a qualitative comparison method to analyze the grouping of 10 cases of self-publishing that has gained massive traffic on the DouYin platform. The research results show that high and stable update frequency, strong original narration style, strong visual effects on the homepage, real-time narration of hot films, and precise thematic classification are the critical components of the short video category of secondary film and television creation to obtain better dissemination effects. The deep recommendation mechanism and internet traffic rules of quality film and television self-publishers and Jitterbug Film Critics Group members rallied a more extensive audience base. This study helps promote a new economic model, allows the creators of short films and videos understand the psychological needs of the audience, and provides a reference for the secondary creation of short films and videos.

1. Introduction

As of June 2022, the scale of online video users was 995 million, up 20.17 million from December 2021, accounting for 94.6% of Internet users. Among them, the scale of short video users was 962 million, up 28.05 million from December 2021, accounting for 91.5% of Internet users as a whole [1]. The definition of a short video given by the First Financial Business Data Center (CBNData) is "a new form of video that is less than 15 minutes in length, relies mainly on mobile smart terminals to achieve rapid filming and beautification and editing. Furthermore, it can be shared and seamlessly connected in real-time on social media platforms."

In today's fast-paced society, people's respect for efficiency has become a catalyst for the secondary creation of short videos. Whether in the car, in line or on a break, the public prefers to enjoy secondary creations in fragments of time. For some time now, secondary creation in film and

television has been widely debated as a controversial type of creation under copyright law. As shown in Figure 1, the size of online video users has reached 994.88 million in 2022. Image source: CNNIC Statistical Survey on Internet Development in China.

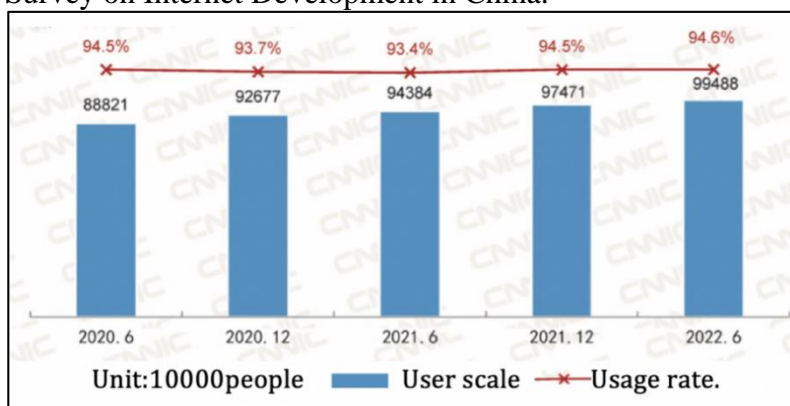


Figure 1: 2020.6-2022.6 Online video (including a short video) user scale and usage rate

In April 2021, "The Legend of Donnie Yen", a hit on the short video platform because of various clips interpreting the footage, also entered the public eye with LeTV holding the copyright behind the scenes. In November 2021, it also launched the "Whale Swarm Project", which licensed the rights to its films and TV dramas to secondary creators. These film and TV commentaries and short video clips allowed LeTV's films and dramas to gain much traffic. In the first half of 2022, LeTV's video website added about 3 million registered users [2]. 19 July 2022, Akiyo and Jitterbug Group announced a partnership that will explore aspects such as secondary creation and promotion of long-form video content. This partnership marked the opening of a new model of win-win cooperation between long and short video platforms [3].

As a 'media culture', short videos reflect and inform a certain post-modern cultural logic and spirit. Short videos are formed in our daily life, and they also incorporate features such as micro, short, sensual impact and physical display into our daily thinking, turning all culture into consumption and everything into "symbolic consumer goods" and economic consumption through the packaging of short videos [4]. The emergence of MCNs has further boosted the commercialization of short-form video self-publishing. For content producers of short videos, an MCN (Multichannel Network) is an agency or brokerage. Through MCNs, short video producers under a specific direction can gather together and form a cluster effect, which makes it easier to obtain support from platforms or capital, and provides the basis for sustainable content production and profit model [5].

2. Key Components of Secondary Creation of Short Videos for Film and Television

As a "media culture", short videos reflect and inform a certain postmodern cultural logic and spirit [4]. A short video is a type of short video, which is made by editing and rearranging images of ready-made film works, with narration. In addition to the inherent characteristics of short videos, they are also characterized by the adaptation and secondary creation of other people's works.

2.1 Coding Reconstruction from the Narrator's Point of View: the Main Form of Creation Consisting of Plot Restoration and Film Commentary

The different forms of production used by different categories of producers produce different narrative and commentary effects. Despite the huge number of existing short film commentaries and the variety of genres, there are many common features in the mode of production of film

commentaries as a specific form of cultural practice [6].

Table 1: Typical case studies of 10 Jitterbug movie accounts

Account ID /Number of followers (million)	Type of interpretation	Frequency of update	Length	Category	dubbing
Du She Movie /6377.3	Explanatory in nature, with very little allegorical expression	Weekly	2 ~ 5 minutes mainly	All Categories	Live dubbing
Bu Yi Tan An /2628.9	The Story Narration	Weekly	2 ~ 3 minutes mainly	All Categories	Live dubbing
Xian Yu Ge Ge /3067.4	The Story Narration	2 ~ 5 days Update	2 ~ 4 minutes mainly	All Categories	AI dubbing
Wu Ya Movie /1093.0	Films, biographical explanations of actors	Irregular update	About 2 minutes	All Categories	Live dubbing
Jiang Sheng Movie /1046.5	The Story Narration	2 ~ 7 days Update	2 ~ 3 minutes	All foreign films	Humorous dubbing
Wenxxi And A Qi /554.0	Dialect funny miscellany	2 ~ 4 days Update	3 ~ 5 minutes	Sichuan dialect for action and war films	Funny Sichuan accent
Bai Xiao Sheng /385.1	The Story Narration	1 ~ 3 days Update	2 ~ 4 minutes	Domestic films, by director	Live dubbing
Chang Pian Duan Jie /315.5	The Story Narration	1 ~ 2days Update	About 2 minutes	Most classic domestic films and documentaries	Live dubbing
Wang Xiao Wu /112.9	Miscellany of camera language film techniques	3 ~ 5 days Update	1 ~ 2 minutes mainly	Explaining the individual highlights of the film	Live dubbing
Tan Yi Xia Movie /15.5	Audiovisual language analysis	3 ~ 7 days Update	2 ~ 3 minutes mainly	Explanation of film scenes, editing, shots, sound, characterization, etc.	Live dubbing

In 2014, movie review video blogger Gu Ah-Mo became popular in the Chinese Internet world with his Taiwanese accent and his commentary on movie works, which quickly made short video programmed like "X minutes to watch the whole movie" a trend on the Internet, and a large number of similar programmed started to emerge. The case selection process is similar to the selection of variables and model setting in statistical research, requiring experimentation and iteration [6]. Therefore, on the basis of Dou Yin's "Top 10 Movie and TV Narrators" list, the researcher retrieved "recommendations of quality bloggers", "ranking of the influence of UP owners in knowledge zones" and other online information in the field of film and TV. The researcher selected 10 sample cases with high frequency and professional representativeness (the research date ends on October 6,

2022).

Table 1 shows that most short video episodes are no less than 2 minutes long and are concentrated in the 2-5-minute range. A consistent update time is necessary to maintain a virtual community. The categorization of films makes it easier for viewers to find them quickly through search engines, but it does not make much difference to the viewing audience. Instead, selecting highly rated films with a good reputation or newly released blockbusters in the category gets the attention more quickly. Shake Shack, more about film and television, such as Tanyixiafilm, has 155,000 followers after posting 87 titles. Compared to film and TV self-publishers with 500 titles or more, they have a later start, take longer to update and have a smaller audience.

Most of the above are short videos of plot narration. The original video of the film is re-edited to recapture the plot and narrate the story in a highly condensed manner, allowing the audience to understand the story of the film in a short time. In order to help the audience, grasp the characters and the story's main plot, the narrator recodes the characters' names according to the genre of the film. Furthermore, they complete the decoding and transmission of the meaning of the text. For example, the personalized "Toxic Movie" on the ShakeYin platform takes full advantage of the familiarity with the plot to gradually lead the viewer into the logic and framework of the film from the shallow to the deep. The use of similar film commentaries to set the teaching context is also a very effective teaching tool in foreign literature teaching, through the broadcast of short videos can significantly shorten the distance between students and the teaching content, stimulate students' interest in learning, and effectively promote the development of teaching activities [7].

The other category is the professional analysis of short films, which has a higher "aesthetic threshold" and requires some professional knowledge to better understand, and does not emphasize the story of the film, but focuses more on the professional analysis of the film's scenes, camera language, narrative techniques and even lighting, composition and shadows. In the education sector, the use of TikTok in the context of learning objectives at various levels of education and existing academic units has attracted authors to examine how social media TikTok can be used in learning activities. However, there were limited studies on how to leverage social media in education [8].

2.2 Aesthetic Techniques of Expression by the Editors: Texts with Discursive Techniques Piggyback on Shots that Go Straight to the Subject Image

Most self-publishers with certain film and television narration skills determine the story line after selecting the film. If it is divided into three short video narrations, three high points are needed and the core discourse must be carried out in the first three seconds. So, the beginning is the climax. Short videos eschew the narrative structure of beginning, development, climax and ending that literary works or video narratives follow. The shortness of its genre and the fragmented way it is disseminated requires it to catch someone's eye in a very short time, so it is important to frontload the climax and put the most appealing points at the forefront. The opening should be straightforward, and the climax should be crisp and clear at the end. Precise cuts and interruptions create a good sense of suspense and attraction, keeping the viewer's mind in a state of 'near acquisition'.

The concept of "DouYin" from the beginning was to "record the good life", capturing the uniqueness and self-reporting characteristics of the subcultural circle and enabling more grassroots people to record their lives and share the with their mobile phones at any time with a low threshold.

The opening 20 seconds of a film commentary will usually create suspense or excitement to grab the user's attention. Usually, a film is divided into three short videos, equivalent to creating three video opening highlights or three videos using the same words to open the movie. In the middle of the elaboration process, a turning point is created. Ultimately, a miscellaneous summary of values is

made based on the film's content so that the user can understand the film's main idea directly and better understand the film's meaning while bringing more thoughts to the user.

Table 2: Ranking of the top ten most popular works by short video accounts for film and television on the Douban platform (As of 6 October 2022)

ID	Video Title	Start Copywriting	Number of likes (million)	Title of film
Du She Movie	They are protecting animals with care	This is the "carcass" of a pack of wolves, this is the "carcass" of a sheep	300.3	Wolf Totem
Bu Yi Tan An	He took a total of seven courses to get into university, with less than 100 marks in total, and built a university	He couldn't get into university, so he simply opened one himself. He was just trying to cheat his parents, but on the day of registration, more than 1,000 people came, and one person paid 2,000 tuition fees.	222.6	Admissions Notification
Xian Yu Ge Ge	A life of riding the waves, the extraordinary path of the talented Han Han	What man doesn't want to live as Han Han? He is really living a human life as a novel.	143.4	Four Seas
Wu Ya Movie	Kindly poor boy picks up 50 cents on the street and bucks the odds to become a billionaire #fantasy#	This girl sent her dad on a gold rush to win the raffle. His dad bought all the chocolates in town and had his own workers unwrap them for three days and nights to find the gold scroll hidden in the chocolates before his daughter exploded!	140.2	Charlie and the Chocolate Factory
Jiang Sheng Movie	Scientists have hatched dinosaurs from mosquitoes, sci-fi adventure #pumpkin film #dinosaurs	The miners dig up a piece of ancient amber that contains a thousand-year-old mosquito, which was accidentally wrapped in the sap of a flowing tree after having sucked dinosaur blood for hundreds of millions of years	113.0	Jurassic Park
Wang Xiao Wu	Dou Yin invites the whole nation to watch movies online #movies #Chinese NewYear #awkward mom for free	Today, the good news is that Awkward Mom is back. From 00:00 on the first day of the Lunar New Year, DouYin invites the whole country to watch Awkward Mom online.	98.4	Promotion of the film "Awkward Mom"
Wenxxi And A Qi	The first person to start a divine drama, everyone here is a brother	The first time I saw Yuanfang surrounded, I was a little worried about this scene, "What are you worried about?" I'm worried that there's not enough people to kill Yuan Fang, don't you think?	78.9	Da Mo Qiang Shen
Chang Pian Duan Jie	Based on the border conflict of 2020 #touching#	When he bought a train ticket without money, he handed the salesman a piece of chicken cake, which the nice, nice girl advanced for her, and on the train she exchanged the chicken cake for grapes from the next seat, chanting, "That was fast and steady!"	66.4	Reunion
Bai Xiao Sheng	#JiangWen # Hidden Man #Past, Present and Future	What exactly does Jiang Wen want to say to the audience? It's all in the final film of his Republican trilogy, such as this line: What is Lan Qingfeng's words to his son, they are entirely a heartfelt confession from Jiang Wen to the audience	24.6	Hidden Man
Tan Yi Xia Movie	Two techniques in film metaphor in seconds #directing #writing #making a film	Do you know what kind of chemistry a shot of a dead flower and a shot of a dead bush would create when edited together?	21.5	Explanation of metaphors in film

In fact, at this level, there is a corresponding congruence between the development of short video platforms and the cultural core of cinema, i.e., cultural products that satisfy people's spiritual needs [9]. Therefore, in terms of the construction of the linguistic form of the narration, the playful trolling narration and the serious professional narration of film and television short videos coexist, representing two different critical horizons but intermingled with the common goal of being close to reality and facilitating the audience's understanding. As Table 2 shows, the text of the film Wolf Totem, as narrated by Toxic Film, is straightforward in two simple sentences: this is the 'corpse' of a pack of wolves, and this is the 'corpse' of a sheep. The film Admission Notice, narrated by Raggedy Detective, has a simple but illogical text; for example, he failed to get into university and opened his own, which was to fool his parents, but on the day of registration, more than 1,000 people came and paid 2,000 tuitions for one person. Charlie and the Chocolate Factory, narrated by Raven Films, is even more of an assembly of internet phrases and simple sentences: "This girl had her dad go crazy with kryptonite for the lottery, and his dad bought all the chocolates in town and

had his workers unpack the chocolates for three days and nights, finally finding the gold scroll hidden in the chocolates before his daughter exploded". And what exactly is Jiang Wen trying to say to his audiences about the nonsense literature of *The Evil Dead* by Bai Xiaosheng? All of it is in the final part of his Republican trilogy, 2018's *Evil Is Not Enough*, just spiced up and in need of decoding, such as this line: where is what Lan Qing Feng says to his son, a completely heartfelt confession from director Jiang Wen to the audience. It seems to say a lot, but without any substance. Among the most popular text patterns of ShakeYin, the banter and trolling category is the most popular content. The above research results show that high and stable update frequency, strong original narration style, strong visual effects on the homepage, real-time narration of hot films, and clear thematic classification are the key components of the secondary creation of cinema and TV short video categories to obtain better communication effects.

Short video platforms push users with corresponding preferences through algorithmic big data analysis. Film commentaries are timely in length and streamlined with quality content, which better matches the current user psychology and behavioural habits. Short film commentaries allow people to understand the synopsis of a film or drama in a very short time, inspiring more interest in understanding it and subsequently seeking out the original version to watch the full plot. However, the meaning of a film or television work is shaped by people, and each viewer will use their own experience and knowledge to interpret it when it is disseminated. The author's viewpoint of the short video is transmitted to the audience in a one-way manner, resulting in the audience not being able to use their comprehension and aesthetic experience while watching the film. As a sub-genre of online film criticism, film narration creates a two-way "aphasia": firstly, it makes the film images no longer touch and influence the audience; secondly, it destroys the possibility of dialogue between the audience and the ideas, which ultimately makes it difficult for the audience to understand and accept the views of the author of the film narration while not being able to think independently.

Short videos of film and television parodies reshape the meaning of a film or television work in their production and restrict the freedom of thought of the audience. The personal perspective of the producer of a short video on a film or television series is a great dissolution of the meaning of the film's existence. This is why the textual elements in the viewing process greatly indicate the professionalism and expressive ability of different self-publishers.

3. A Study of the Communication Logic of Secondary Creation of Short Videos in Film and Television

John Fisk has developed the theory of 'two economies', which suggests that cultural products can circulate in two different economies, a financial economy and a cultural economy. While the financial economy circulates wealth, the cultural economy circulates meaning, pleasure and social identity. In a cultural economy, the audience can be the subject of meaning production and consumption. In some ways, short videos are both a 'low' aesthetic and an economic consumption.

3.1 Bloggers' Maintenance of Virtual Communities in the Traffic Economy

Under the account of DouYin self-publishing, user members will express their views and opinions around the narrated content with interactive exchanges such as likes, comments, favourites and retweets. And bloggers will selectively reply and even seek suggestions from other users to gain experience for the next creation.

Suppose the bloggers can continue to produce a product that satisfies people. In that case, the users who watch the videos may become fans and gather around the bloggers, stabilising the initially fluid and weak organisational relationship and evolving it into a tighter and more extensive

virtual social network and communication chain through retweets and recommendations among users. As a branch of the platform, the most important of the secondary creation of short videos of film and television are the bloggers who produce the content. Platform users have the status of creators while viewing the videos [6]. The nature of the media economy of short videos belongs to the user-based economy of sharing, where there is traffic and profit. The media has become a crazy attention grabber, and traffic has become the top priority for capturing business opportunities. The "flow economy" better explains the economic benefits of attention resources in the current media environment and supports the concept of "user economy" and other media economy essentials [10].

3.2 A Matrix for the Distribution of Popular Film and Television Content with Universal Participation

As the Internet continues to develop, more and more short-form video platforms are providing innovative platforms for the content and dissemination of documentaries. For example, the rise of short video platforms such as Jitterbug and Flash Player has changed viewers' viewing habits, with fans participating in the broadcast of film and television works through comments and pop-ups. Some viewers are uploading film and television excerpts to short video platforms through post-editing and content excerpts, expanding the dissemination channels of film and television works. A good movie or TV work is not only about the artistic creation itself but also about the influence and value of the content. Transmedia narratives have opened up new opportunities for the dissemination and development of films, allowing audiences to participate in creating and disseminating the film's content through different forms. From the perspective of transmedia narratives in feature films, many excellent movies have been completed and published through transmedia narratives. With the help of new media technology, transmedia narratives are gradually becoming a mode of production for globalised film and television productions, which mainly involve the re-creation and dissemination of text, video, animation, sound waves, virtual spaces, theme parks and other forms. For example, since its release in 2011, the film and television work Legend of Donnie Yen has continued to ferment on the Internet, resulting in a variety of expressions such as transcriptions of dialogue, analysis of the fate of the characters, psychological discourse, costume styling, and studies of identity and make-up. After watching the film or TV work, viewers create a secondary version of the content or make it on the same theme, creating a popular matrix for the distribution of film and TV content on the Internet platform, allowing the film's influence to continue to ferment and bringing multi-level and multi-disciplinary distribution to the film.

Images of classic intellectual property (IP) have also all been derived from literature, films, comics, stage plays, symphonies and other series in cross-media narratives, allowing content to effectively communicate images in different fields, such as Kung Fu Panda, Mickey Mouse and Harry Potter. In the short video platform, food blogger Li Ziqi is a typical case and has extended his brand through a multi-channel network. 2019 saw the launch of the Medium Video Partner Programme by Watermelon Video, a joint campaign with ShakeYin and Today's Headlines to incentivise medium video creation. Authors who successfully join the Medium Video Partner Program can enjoy the creative benefits of Watermelon Video, Jitterbug and Today's Headline for original landscape videos (≥ 1 minute in length) released through the Watermelon Creation Platform, the Watermelon Video App, the Jitterbug App (opened to sync to Watermelon Video and Today's Headline), the Watermelon Video app in Jitterbug, and the Watermelon Video in Cut Screen. After being assessed by the platform to meet the exclusivity criteria and signing the exclusivity agreement, you can check the box for video exclusivity when posting videos. The exclusive videos will receive additional doubled revenue on top of the creation revenue [11].

3.3 The Direction of Short Video Creation for Film and Television in the Man Model

MCN (Multi-Channel Network) is essentially a product form of a multi-channel network, which unites PGC (professional content production) content and, with the strong support of capital, ensures the continuous output of content, thus ultimately achieving stable commercial realisation. When the video market has developed to the extent that it has today, the most realistic and capital-approved model for MCNs must be to go deep into one vertical and then expand the successful experience to more market segments.

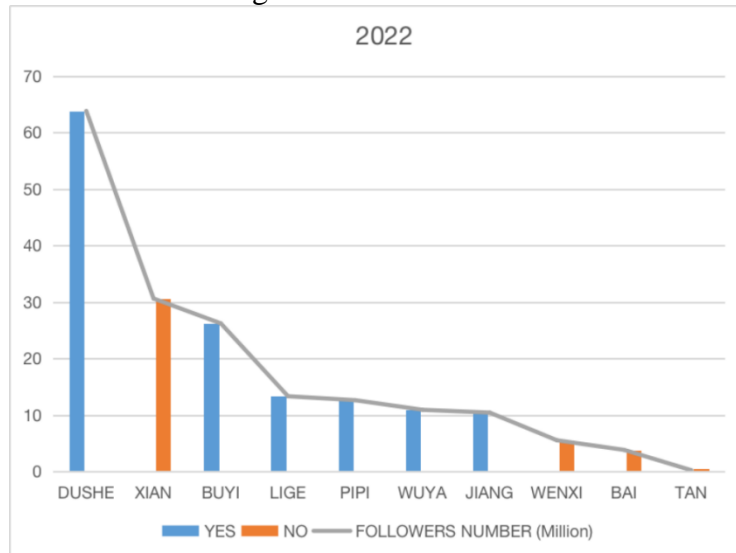


Figure 2: DouYin Short Video 2022 Top 10 Film and TV Self-Media Numbers and MCN Cooperation

With the strengthening of technical means, the Jitterbug platform can gradually control pure account trading through various technological means such as a real name system, mobile phone binding, content identification and account downgrading, making the profit space in the account trading field gradually shrink. However, market demand remains strong, and account trading is gradually changing to the acquisition of offline teams as a whole by capital, ultimately leading to the scaled-up development of short-video MCN operations. In this paper, to observe the inner logic of film and television short video content production, we adopt a convenient sampling and continuous comparison method; as of October 2022, a network sampling of 10 Shake Shack short video self-media numbers or organisation accounts was observed. The main body of these is the top 10 bloggers in the film and television self-publishing rankings. Individual professional explanatory self-publishers are also included, as shown in Figure 2.

In the face of the above findings, the number one ranked film with 60 million fans has partnered with MCN agency "You Hao Xi "; Cloth Detective, with 2,600 fans, has partnered with MCN agency "Shadow Show Culture". Three self-publishers with 10 million fans, Pippi Cat Film and Television, Auntie Sauce and Rico Film and Television, have partnered with MCN agency "Bai Ze Wan Cheng". Crow Film has just entered the 10 million fans club and partnered with "Guangzhou Le Sumer". A few MCNs will monopolise the traffic on short video platforms. A few MCNs will control short video accounts with over 10 million followers.

The growth of traffic on specialist platforms has its limits. For example, the daily activity of short video users and the average time online on the ShakeYin platform determine the daily audience traffic to be roughly a fixed number of hundreds of millions of hours. Eventually, the short video platform traffic is monopolised by one or several MCN agencies. The impact of the

monopoly of a few MCN agencies on the traffic of short video platforms is that, firstly, the individual short video creators will lose the ground for survival and will find it difficult to make profits from short video creation; secondly, the monopoly of traffic is tantamount to having the power to control public opinion. And under the MCN model, big capital will directly trade with PGC teams and accounts, resulting in the so-called "head" short video accounts with tens of millions of followers that we see belong to several large MCN agencies, contributing to the concentration and monopoly of account traffic. This makes it difficult for new short video creators and start-ups to compete, gradually building up barriers in the industry [12].

Excellent content producers have become the most critical competitive resource for short-form video platforms. Moreover, each short-form video platform (e.g. Jieyin, Foton, Weishi) competes for content creators and large MCN agencies through subsidies, resulting in a new way of profitability, i.e. content production in exchange for platform subsidy revenue.

4. Conclusion

Combined with the above studies, it can be concluded that the key components influencing the secondary creation of short videos in the film and television genre are decoding personality characteristics from the narrator's perspective and titles and content that possess discursive skills. However, after film and television rights have moved from confrontation to collaboration, the vast amount of copyright options has tested practitioners even more on the direction of secondary creative film and television works. From the point of view of communication logic, film narration in the context of accelerated social time, although to meet entertainment and recreation, rapid access to knowledge and emotional needs. However, the creation of film and television short videos will undoubtedly fall into the rigidity of the industrial assembly line in the MCN model.

The long-term pursuit of "fast food" and "snacking" will undoubtedly lead to malnutrition of one's aesthetic values and level of artistic appreciation, all of which sound the alarm for the operation of short film commentaries.

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