

Research on Cultural Communication Strategies of Short Videos Under the Secondary Creation of Film and Television Content

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ABSTRACT With the rapid penetration of mobile internet, short videos have become an important channel for contemporary cultural communication. Based on editing, reorganization, dubbing, commentary, and other methods, secondary creation of film and television content has formed a large-scale content ecosystem on platforms such as Douyin and Bilibili. This ecosystem extends the communication cycle of original film and television works and changes the way audiences receive, interpret, and redistribute media content. However, such content still faces contradictions in communication effects, copyright definition, platform governance, and cultural expression. From the perspectives of communication studies and cultural studies, this paper analyzes the production logic, platform recommendation rules, cross-platform diffusion paths, and user interaction mechanisms of short videos based on secondary creation of film and television content. The study further proposes optimization paths that balance communication efficiency and cultural connotation, including content quality standardization, differentiated creation, copyright collaborative governance, and integration between cultural value orientation and commercial communication logic. From an engineering communication perspective, the work treats short-video dissemination as a platform-driven information propagation process influenced by algorithmic distribution, audience feedback loops, and multi-node network diffusion. The research provides theoretical support and practical reference for the high-quality development of secondary creation short videos and offers useful implications for platform governance, creative practice, and collaborative copyright management.

INDEX TERMS film and television secondary creation, short video, cultural communication, platform ecology, information propagation

I. INTRODUCTION

Secondary creation of film and television has long existed, but it is the emergence of short video platforms that has made it popular on a large scale. Compared with traditional fan creation, contemporary secondary creation of film and television is characterized by low production threshold, high communication efficiency and wide coverage, gradually moving from niche circles to the public vision. The wide application of the algorithm recommendation mechanism has fundamentally reshaped the content distribution logic: whether a short video becomes popular depends not only on its production quality, but also on whether it matches user data and platform traffic rules [1]. For example, the mixed clip of *Who is the Murderer* on Douyin and film and television commentary accounts on Bilibili have accumulated tens of millions of viewers, greatly affecting the subsequent communication and cultural extension of the original works [2]. Against this background, a systematic analysis of the

content logic and communication rules of secondary film and television creation can not only expand the research horizon of digital media culture [3], but also provide a feasible analytical framework for platform governance and creator practice [4,5].

II. CONTENT PRODUCTION LOGIC OF SHORT VIDEOS OF SECONDARY FILM AND TELEVISION CREATION

A. CLASSIFICATION OF SECONDARY CREATION AND EVOLUTION OF CONTENT FORMS

Short videos of secondary film and television creation are not a single fixed form; their content forms evolve continuously with the platform ecology and user demands. According to the content distribution of mainstream platforms, there are five common forms of secondary creation: plot commentary, mixed clip, dubbing adaptation, emotional clip and in-depth review. Plot commentary focuses on information compression, condensing several hours of film and television

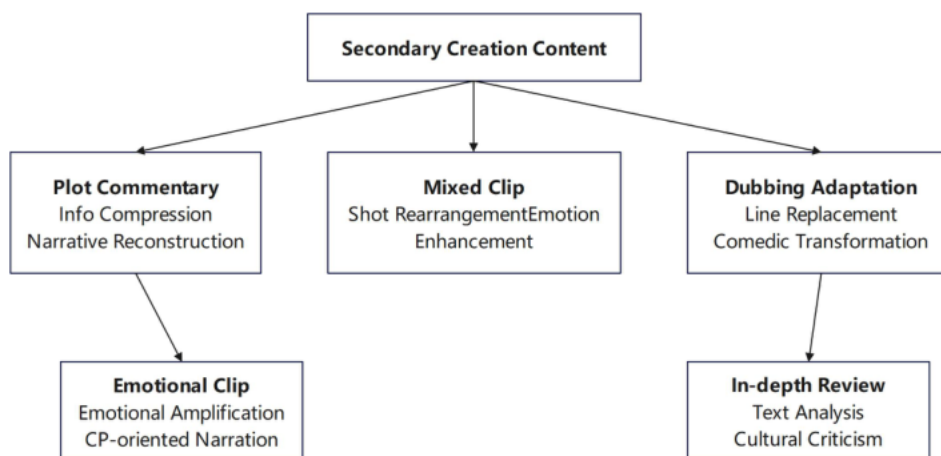


FIGURE 1. Taxonomy and Characteristic Distribution of Secondary Creation Types

works into less than ten minutes and reconstructing the story logic through narration; mixed clip rearrangement emphasizes creating new emotional rhythms through rearranging shots, often forming an independent aesthetic experience away from the original narrative; dubbing adaptation realizes comedic recoding through dialect and humorous line replacement, turning serious plots into entertaining content; emotional clips mainly focus on CP-oriented and healing narratives, amplifying specific emotional relationships in the original works; review and interpretation take film and television content as the object of text analysis and output in-depth cultural criticism.

The evolution of the above types reflects the transformation of secondary creation from pure entertainment orientation to multi-value orientation. In the early stage, secondary creation on platforms was mostly low-threshold funny dubbing. With the overall improvement of users' aesthetic ability and the continuous iteration of creation tools, commentary and critical content have gradually occupied a larger proportion. Taking Bilibili as an example, the growth rate of views in the film and television commentary section has significantly exceeded that of the entertainment dubbing section since 2020, with the former maintaining an average annual growth of approximately 35% compared to the latter's 12%. The top account Muyushuixin has exceeded 10 million views for a single video, showing the strong audience demand for in-depth secondary creation [6]. The diversified evolution of content forms is not only a sign of the maturity of the platform content ecosystem, but also an important prerequisite for the subsequent analysis of communication mechanisms and audience behaviors [7]. It is worth noting that different types of secondary creation have significant differences in communication efficiency, audience stickiness and cultural value production. To visualize the typological structure and core characteristics of various short videos of film and television secondary creation, see Figure 1.

which directly affect creators' content strategy choices and platform traffic allocation logic. Understanding this differentiation is a fundamental link to grasp the overall communication ecosystem. To clearly present the characteristic differences of various short videos in secondary film and television creation, the five main types are compared and summarized in Table 1.

B. MULTIPLE COMPOSITION OF CREATORS' IDENTITY AND PRODUCTION MOTIVATION

The producers of short videos of secondary film and television creation are complex, including four groups: full-time content creators, part-time UP owners, film and television enthusiasts and ordinary users, with significant stratification in identity and motivation. Full-time creators regard secondary creation as a professional content production behavior, motivated mainly by traffic monetization and fan expansion, with a clear commercial orientation; part-time UP owners are mostly interest-driven, with strong self-expression attributes, and their content quality varies greatly; film and television enthusiasts create as an extension of cultural consumption, realizing in-depth interpretation and emotional projection of the original works through secondary creation; ordinary users' occasional participation usually stems from emotional resonance, with strong immediacy and randomness.

Identity directly affects the quality orientation and communication strategy of creative content. Full-time creators tend to quickly follow popular film and television works, strengthening click-through rates through title optimization and cover design; in-depth enthusiasts focus on content uniqueness and cultural depth, often choosing niche or classic works. This difference leads to the polarization of platform content quality: high-traffic content may not have high cultural value, while high-cultural-value content is often difficult to spread effectively due to lack of traffic operation capabilities. In addition, the ambiguity of identity

TABLE 1. Comparison of Main Types and Content Characteristics of Short Videos of Secondary Film and Television Creation

Type	Core Method	Typical Platforms	Content duration	Audience characteristics
Plot Commentary	Information compression, narrative reconstruction	Bilibili, Douyin	5–15 min	Efficient consumption, pan-entertainment
Mixed Clip	Shot rearrangement, emotion enhancement	Douyin, Weibo	1–3 min	Young, aesthetics-oriented
Dubbing Adaptation	Line replacement, comedic transformation	Douyin, Kuaishou	1–5 min	Entertainment preference, circle communication
Emotional Clip	Emotional amplification, CP-oriented narration	Weibo, Bilibili	2–8 min	Fan group, high interaction
In-depth Review	Text analysis, cultural criticism output	Bilibili, Podcast	10–30 min	High cognitive engagement and IP-loyalty, in-depth reading

is a common feature of current creators, many of whom wander between “enthusiast” and “entrepreneur”, leading to instability in content style and update rhythm. Understanding the diversity of creators’ identities helps explain the high dispersion of secondary creation in quality, style and communication effect, and provides a realistic basis for the subsequent discussion of platform incentive mechanism design. Creators’ identity is not static, but dynamically adjusts with the growth of fan scale and changes in platform policies, which is also an important dimension to understand the content production logic.

C. SELECTION PREFERENCE OF FILM AND TELEVISION MATERIALS AND NARRATIVE RECONSTRUCTION MECHANISM

The selection of film and television materials is not random, but constrained by three factors: traffic logic, personal preference and cultural context. According to platform data, popular TV series and new films usually usher in an explosive growth of secondary creation within two weeks after release, indicating that traffic popularity is the primary driving force for material selection. Meanwhile, the periodic revival of classic old films is also an important source of secondary creation. For example, historical dramas such as *Ming Dynasty 1566* and *Towards the Republic* have been extensively re-edited in specific social discussion contexts, realizing cross-era cultural communication through secondary creation. Another important dimension of material selection is emotional density: scenes with high conflict and strong emotional tension appear far more frequently in secondary creation than smooth narrative passages, because high emotional density content is more likely to trigger immediate emotional reactions and promote forwarding [8].

Narrative reconstruction is the core technical link of secondary creation. When processing materials, creators usually follow the internal logic of “emotional arc reconstruction”, that is, concentrating scattered emotional high points in the original works through re-editing to create maximum emotional impact in a short time. Technically, this operation relies on in-depth understanding of the original narrative structure and basic audio-visual language literacy. Some high-quality secondary creation also introduces background

music to enhance emotions, strengthening narrative rhythm through audio-visual synchronization. Notably, narrative reconstruction is essentially a re-encoding of meaning: when selecting and combining materials, creators inevitably embed their personal cultural stance, aesthetic preference and value judgment, enabling secondary creation to produce new meanings different from the original works while continuing the original symbolic resources. This meaning production mechanism is the key to understanding the cultural communication value of secondary creation [9].

III. COMMUNICATION ECOLOGY AND DISTRIBUTION MECHANISM OF SHORT VIDEO PLATFORMS

A. STRUCTURAL IMPACT OF ALGORITHM RECOMMENDATION ON CONTENT DISTRIBUTION

Platform algorithms are not neutral technical carriers, but core factors deeply participating in the whole process of content production and distribution. The algorithmic distribution mechanism of short video platforms and its ecological impacts are illustrated in Figure 2.

Platforms represented by Douyin adopt the “traffic pool superposition” distribution model. Newly released content first enters a small-scale traffic pool for testing, and whether it enters a larger traffic pool is determined by core indicators such as completion rate, like rate, comment rate and forwarding rate. This mechanism objectively forms a systematic preference for short-term high-intensity emotional content. Due to their inherent characteristics of high emotional density and strong narrative compression, secondary creation content often has natural advantages in the above indicators, thus obtaining relatively higher traffic inclination in the algorithm distribution system [10].

However, the structural orientation of algorithm preference has also brought significant content homogenization. When a certain type of secondary creation performs well in traffic data, many creators tend to imitate and copy quickly, leading to the rapid emergence of specific narrative templates, editing styles and music collocations, which quickly lose freshness. This phenomenon is particularly typical in the “famous scene mixed clip” boom from 2021 to 2022: a large number of accounts adopted highly similar editing rhythms and BGM combinations, turning an originally cre-

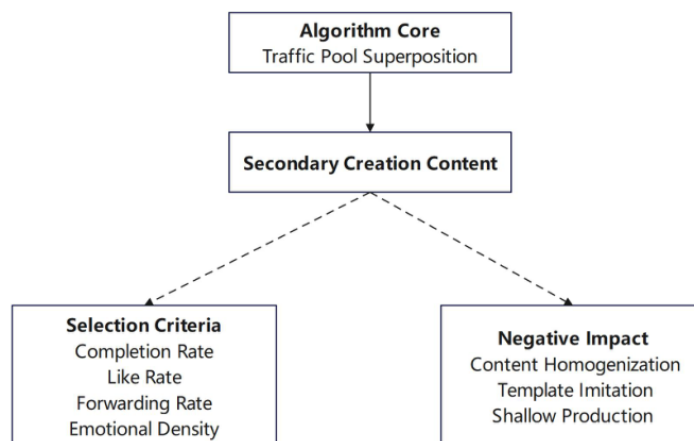


FIGURE 2. Algorithmic Distribution Mechanism and its Ecological Impact

ative form into an assembly-line product. The algorithm logic also exerts significant pressure on creators' update frequency: while high emotional density grants secondary creation an initial entry advantage, the platform's preference for "content freshness" causes rapid traffic attenuation of older clips. The incentive mechanism that platforms give more traffic support to frequently updated accounts forces some creators to exchange long-term creative quality for short-term production speed to counteract this decay, further exacerbating the shallow trend of the content ecosystem. Understanding the structural impact of algorithm distribution is a prerequisite for evaluating the communication efficiency of secondary creation and formulating optimization strategies.

B. BOUNDARY GAME BETWEEN PLATFORM RULES, COPYRIGHT FRAMEWORK AND CREATION SPACE

Secondary creation of film and television has long been in the fuzzy boundary of copyright management and usage norms, with continuous tension among platform rules, copyright holders and creators. Legally, Article 24 of China's Copyright Law on fair use provides limited legal basis for some secondary creation, but the application boundary of "for the purpose of introducing or commenting a work or explaining a problem" is difficult to accurately define in practice, resulting in a large number of secondary creation content in an unstable state of being removed at any time. Since 2021, long-video platforms such as iQiyi, Youku and Tencent Video have jointly issued statements with film and television companies, clearly opposing unauthorized film and television commentary and mixed clips, triggering concentrated conflicts between long and short video platforms over copyright interests [11].

Against this background, major short video platforms have successively established copyright content identification systems and authorized cooperation mechanisms. Douyin has reached copyright cooperation agreements with some film and television companies, allowing creators to use specific film and television clips within the authorized

scope, and automatically identifying and processing infringing content through the content ID system. This mechanism has standardized the creation space to a certain extent, but has also triggered extensive controversy among creators due to the vague definition of authorization scope. The game of copyright boundary essentially reflects the interest distribution contradiction between the upstream and downstream of the content industry chain: film and television companies hope to achieve free publicity benefits through secondary creation, while worrying about the substitution effect on genuine content consumption; creators seek a dynamic balance between copyright risk and traffic revenue. The resolution of this structural contradiction depends on a more dynamic and tiered copyright authorization system—such as implementing "time-window" agreements that allow full commentary only after the theatrical window has closed—and a clearer definition of fair use boundary to mitigate the substitution effect while maximizing promotional reach. Copyright management strategies vary significantly across platforms. To illustrate such differences intuitively, the mechanisms of mainstream platforms are compared in Table 2.

C. CROSS-PLATFORM MIGRATION AND DIFFUSION PATH OF CIRCLE COMMUNICATION

The communication of secondary film and television creation is not limited to a single platform, but shows obvious cross-platform migration characteristics. In-depth commentary content originally released on Bilibili is often reprinted by users into Weibo, WeChat Official Accounts, Xiaohongshu and other platforms, forming a radial communication network with core content as nodes. This cross-platform migration stems from the overlap of user groups on different platforms and the media characteristics of short videos that are easy to intercept and share. Popular mixed clips on Douyin usually first become hits among young users, then spread to middle-aged users through WeChat private domain channels, realizing cross-age circle penetration.

TABLE 2. Comparison of Copyright Management Mechanisms of Major Short Video Platforms

Platform	Copyright Technology	Authorization Mode	Platform Attitude	Processing Method
Douyin	Content ID + Manual Review	Partial film authorization	Support compliant creation	Mute/Remove
Bilibili	Fingerprint Identification + Appeal	Copyright holder sharing	Encourage in-depth commentary	Revenue sharing or retention after successful appeal
Kuaishou	Basic Filtering	Less authorization	Relatively lenient	Process after complaint
Weibo	Third-party Database	No systematic authorization	Weak control	Permanent removal after complaint-driven review

The diffusion path of circle communication has an obvious hierarchical structure. In the initial stage, basic communication and quality screening are completed relying on the core fan group of the original platform; after the content gains certain recognition, the forwarding of opinion leaders becomes a key node to promote the spread to external circles; finally, when the content touches universal emotional topics or social hot spots, it is possible to break through circle barriers and achieve global communication. Taking the secondary creation communication during the broadcast of *A Lifelong Journey* in 2022 as an example, the emotional mixed clips of the drama first circulated in film and television enthusiast communities, quickly broke through the original circle after being forwarded by multiple large-scale emotional accounts, and finally formed a topic discussion on Weibo with a total view count exceeding hundreds of millions. This communication path clearly presents the complete logic of circle communication from vertical deep cultivation to horizontal circle breaking, and reveals the core role of cross-platform migration in amplifying the influence of secondary creation [12].

IV. AUDIENCE PARTICIPATION, MEANING CONSTRUCTION AND CULTURAL IDENTITY

A. TRANSFORMATION OF AUDIENCE ROLE FROM PASSIVE RECEPTION TO ACTIVE CO-CREATION

In the traditional media environment, audiences can only passively receive film and television content in one direction, lacking effective channels to participate in content production and meaning construction. The rise of short video platforms has fundamentally changed this pattern: audiences have experienced a three-stage evolution from “viewer” to “participant” and then to “co-creator”. The evolution path of audience roles and their participation mechanism are displayed in Figure 3.

In the viewer stage, audiences mainly browse and like, with superficial participation; in the participant stage, interactive behaviors such as comments, bullet screens and @friend sharing become the main ways for audiences to connect with content and other audiences; in the co-creator stage, audiences not only actively participate in meaning interpretation, but also directly intervene in the production of secondary creation through “relay creation” and “reaction videos”, realizing the leap from the consumer side to the producer side.

Taking the bullet screen culture of Bilibili as an example, bullet screens sent by users when watching film and television commentary videos are not simple emotional expressions, but constitute a secondary narrative layer interacting with video content in real time. A large number of bullet screens include extended interpretation of the original works, doubts or supplements to creators’ views, and responses to other viewers’ comments, forming a multi-dimensional meaning communication field. This participation model has profoundly changed the evaluation logic of secondary creation communication effects: indicators measuring communication efficiency are no longer limited to view count, but extended to comment quality, bullet screen density and users’ spontaneous secondary communication. The deepening of audience active participation not only endows secondary creation with stronger vitality and diffusion potential, but also puts forward higher requirements for creators’ content strategies, prompting them to reserve more interfaces and spaces for audience participation in narrative design [13].

B. MEANING NEGOTIATION MECHANISM IN COMMENTS, BULLET SCREENS AND SECONDARY FORWARDING

The meaning of short videos of secondary film and television creation is not fixed unilaterally by creators, but continuously negotiated and reconstructed in the interactive field composed of comment sections, bullet screens and secondary forwarding. This meaning negotiation has obvious decentralization characteristics: any single user’s interpretation may gain high social visibility through likes accumulation, thereby affecting other audiences’ understanding of the content. High-liked messages in the comment section often actually play the role of “meaning anchoring”, guiding content interpretation to a specific framework, which creators themselves may not be able to control.

As a unique interactive form of Bilibili, bullet screens play a particularly special role in meaning negotiation. The time-axis binding characteristic of bullet screens forms an accurate correspondence with video content; users’ immediate responses to specific shots or lines are directly superimposed on the visual presentation, forming a “collective annotation” effect. A large number of users sending similar bullet screens at the same time node will form a strong emotional resonance signal at the visual level, reversely

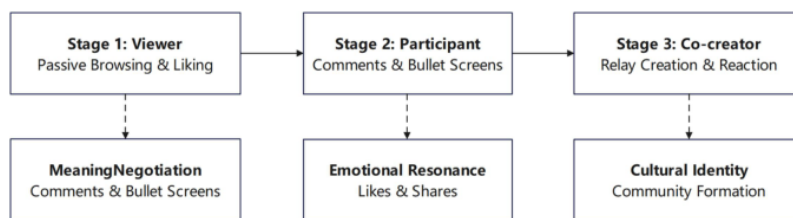


FIGURE 3. Evolution Path of Audience Role and Participation Mechanism

affecting subsequent viewers' emotional perception of the clip. Secondary forwarding represents another dimension of meaning negotiation: users usually attach personal comments or interpretation tags when forwarding secondary creation, making the content continuously superimposed with new meaning levels in the communication process. This multi-layer meaning accumulation mechanism makes the final communication effect of short videos of secondary film and television creation often far exceed creators' initial expectations, and also makes them an important window to observe contemporary audiences' cultural psychology.

C. STRENGTHENING LOGIC BETWEEN SECONDARY CREATION CONSUMPTION AND CULTURAL IDENTITY

There is a deep mutual reinforcement between the consumption of short videos of secondary film and television creation and audiences' cultural identity. When audiences choose to watch specific secondary creation, they often have pre-existing emotional investment in the original works. Secondary creation further strengthens this emotional connection through rearranging original symbols and amplifying emotions, transforming it into a more social expression of cultural identity. Crucially, it facilitates a transition from "fandom resonance" to "societal identity" by embedding individual narratives into broader cultural contexts, such as traditional values or collective memories. This process transforms it into a more social expression of cultural identity that extends beyond the original intellectual property's boundaries. Taking secondary creation of domestic historical dramas as an example, such videos often show characters' historical responsibility and patriotism through re-editing, arousing emotional resonance beyond entertainment consumption among audiences, and prompting viewers to actively integrate relevant content into personal cultural identity narrative.

The strengthening logic of cultural identity is also closely related to the formation of circle communities. Users who consume specific types of secondary creation often spontaneously form subcultural communities with internal discourse systems in comment sections and forwarding chains, establishing group boundaries through shared meme culture, idioms and emotional symbols. This community process in turn promotes the continuous consumption of secondary creation: community members tend to continuously track and share new content of relevant creators out of the internal

drive to maintain group identity, forming a stable loyal audience group. Notably, the cultural identity strengthening mechanism does not always point to positive cultural values. Some secondary creation may strengthen one-sided or even biased cultural cognition among audiences through out-of-context editing of original works. Therefore, while affirming the cultural identity construction function of secondary creation, it is also necessary to pay attention to its potential risk of cultural value misleading and include it in the consideration of subsequent communication optimization [14,15].

V. OPTIMIZATION ORIENTATION OF COMMUNICATION EFFICIENCY OF SHORT VIDEOS OF SECONDARY FILM AND TELEVISION CREATION

A. BALANCE MECHANISM BETWEEN CONTENT QUALITY STANDARDIZATION AND CREATIVE DIFFERENTIATION

To optimize the overall communication efficiency of secondary film and television creation, it is necessary to first build a balanced path between basic content norms and creative expression space. The current platform content ecosystem presents obvious quality stratification: top creators occupy a large amount of traffic resources by virtue of professional editing technology, clear content positioning and stable update rhythm, while a large number of mid-to-tail creators fall into the dilemma of homogenization competition due to lack of self-evaluation standards for content quality. This structural imbalance not only restricts the healthy development of the overall content ecosystem, but also weakens the effective transmission ability of secondary creation to the original cultural value.

Establishing basic norms for content quality does not mean standardizing restrictions on secondary creation forms, but setting quantifiable reference standards in dimensions such as narrative integrity, information accuracy and basic audio-visual production norms. At the platform level, the content rating algorithm can be optimized to give higher recommendation weight to high-quality content types such as in-depth commentary and cultural criticism, thereby guiding creators' content strategies to tilt towards quality. Meanwhile, creative differentiation depends on creators' deep cultivation in vertical segments: focused creation centered on specific types of film and television or specific cultural issues can often cultivate more sticky precise audiences,

with stronger long-term communication potential than pan-entertainment content strategies. Content quality standards and creative differentiation are not opposites: high-quality creative expression needs solid content foundation as support, and differentiated competition in turn continuously promotes the overall improvement of content quality, forming a mutually reinforcing positive cycle.

B. DESIGN OF CREATION INCENTIVE SYSTEM UNDER THE FRAMEWORK OF COPYRIGHT COLLABORATIVE GOVERNANCE

Copyright has become a key constraint restricting the sound development of the secondary creation ecosystem. A tough governance path relying solely on technical shielding or legal prosecution is difficult to balance the dual goals of copyright protection and content ecosystem vitality. Building a copyright collaborative governance framework requires a more flexible institutional arrangement in the interest distribution mechanism among film and television companies, short video platforms and creators. Film and television companies can learn from the royalty sharing model of the music industry to implement proportional sharing of traffic revenue generated by secondary creation, retaining reasonable creation incentives for creators while protecting copyright holders' income.

Short video platforms are at the hub of copyright collaborative governance, and the accuracy of their content ID systems directly affects the fairness and effectiveness of governance effects. The existing system has a high misjudgment rate: some review content fully compliant with fair use standards has been wrongly processed due to containing original clips, seriously damaging creators' enthusiasm. To solve this problem, platforms should establish a more complete manual review and appeal mechanism, and clearly distinguish different processing rules for commercial and non-commercial secondary creation in authorization agreements. For creators who take the initiative to file for copyright compliance, platforms can give positive incentives such as traffic support or income guarantee, guiding creators to standardize through institutional design. The effectiveness of the creation incentive system ultimately depends on the balance of interests of all parties: if all copyright revenue belongs to film and television companies and creators cannot obtain corresponding returns, the secondary creation ecosystem will face the risk of shrinking high-quality content supply, which also constitutes an unavoidable operational threat to platforms relying on secondary creation to maintain user activity. To systematically clarify the applicability and limitations of existing copyright governance approaches, four governance modes are compared in Table 3.

C. INTEGRATION PATH BETWEEN CULTURAL VALUE ORIENTATION AND COMMERCIAL COMMUNICATION LOGIC

The optimization of communication efficiency of short videos of secondary film and television creation cannot

be separated from the fundamental constraint of cultural value orientation. The tension between commercial communication logic and cultural value orientation is one of the deep contradictions facing the current content ecosystem. Commercial communication logic takes traffic maximization as the core goal, naturally inclined to emotional, entertaining and fragmented content orientation; cultural value orientation requires effective transmission of the original ideological depth, aesthetic value and humanistic spirit beyond communication efficiency. Unilateral dominance of either logic will lead to ecological imbalance: secondary creation under pure commercial logic easily becomes a traffic consumer product, while cultural value-oriented content without considering communication efficiency may be difficult to form substantial cultural influence due to limited audience scale.

The key to the integration path is to find the resonance point between commercial attractiveness and cultural depth. Practical experience of high-quality secondary creation shows that content with clear cultural stance and unique interpretation perspective can often accumulate stable loyal audiences and obtain high word-of-mouth communication benefits, with long-term communication potential even exceeding traffic-oriented content relying on algorithm dividends. Institutional support at the platform level is also indispensable for the integration path: establishing a special traffic support plan for high-quality cultural secondary creation, and incorporating the cultural value dimension of content into the evaluation system of recommendation algorithms, can effectively reduce the communication threshold of high-quality cultural content. From a broader perspective, the cultural value orientation of short videos of secondary film and television creation is inherently consistent with the national policy of promoting the creative transformation of excellent traditional Chinese culture. Combining policy resources with platform mechanisms is expected to activate the cultural communication potential of secondary creation on a larger scale, making it a truly effective carrier for cultural inheritance and innovation in the digital era.

TABLE 3. Comparison of Copyright Collaborative Governance Modes for Short Videos of Secondary Film and Television Creation

Governance Mode	Leading Subject	Core Mechanism	Applicable Scenarios	Main Limitations
Technical Shielding	Platform	Automatic identification and removal	Obvious infringement	High misjudgment
Authorization Sharing	Copyright Holder + Platform	Traffic revenue sharing	Commercial secondary creation	High negotiation cost
Fair Use	Regulatory Guidance	Commentary exemption	In-depth commentary	Difficult boundary definition
Filing Incentive Mode	Platform	Compliance support	Professional creators	High operation cost

VI. CONCLUSION

This study focuses on the cultural communication strategies of short videos formed in the secondary creation of film and television content. Driven by digital media technology and audience participation, such short videos have formed a relatively complete ecological system covering content creation, platform distribution and audience interaction. The diversified creation forms enrich content supply and extend the communication value of original works. At the same time, the industry is facing problems such as ambiguous copyright boundaries, serious content homogenization and insufficient cultural expression, which restrict high-quality development.

To promote the healthy development of film and television secondary creation short videos, efforts should be made in creator literacy, platform algorithm optimization and copyright collaborative governance. This research mainly focuses on the analysis of domestic short video platforms, which is its limitation. In the future, comparative research can be carried out from a cross-cultural perspective, and the impact of new technologies such as artificial intelligence on creation and communication can be further explored, so as to provide more practical references for the cultural communication and industrial development of secondary creation short videos [16].

CASE SOURCE

https://m.thepaper.cn/newsDetail_forward_18001073

HAZARDS

This study does not involve any chemicals, hazardous procedures or equipment.

HUMAN RESEARCH SUBJECTS

This research does not involve human subjects.

ANIMAL RESEARCH SUBJECTS

This research does not involve animal subjects, and is not relevant to the ARRIVE guidelines.

AUTHOR CONTRIBUTIONS

Conceptualization – Long Wang and Hongtao Li; methodology – Long Wang and Hongtao Li; investigation – Long Wang and Hongtao Li; writing-original draft preparation –

Long Wang and Hongtao Li. All authors have read and agreed to the published version of the manuscript.

CONFLICTS OF INTEREST

The authors declare no conflict of interest.

FUNDING

This research received no external funding.

ACKNOWLEDGEMENTS

Not applicable.

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