

An Investigation into the Personification Operational Pathways of Film and Television Commentary Video IPs: Post-print

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Abstract

As the market size of the short-video industry continues to expand, film-and-television commentary short videos have attracted considerable attention as a specialized subfield. Short videos are imbued with the creator's personality traits, thereby exhibiting personalized charm. This study conducts a case analysis of the film-and-television commentary video IP account "Liu Bi Dian Ying" to explore the personalized connotation, value, and operational models of such content, as well as to investigate its IP operation pathway. The findings indicate that the IP entity significantly enhanced its communication effectiveness through impression management via iconic symbolic encoding, cross-propagation of long-form and short-form commentaries, establishment and maintenance of community circles, and marketing strategies integrated with trending topics—thus delivering narrative depth while showcasing the creator's personal charisma. However, challenges persist, including critique that deviates from plotlines and excessive commercialization. This article examines the IP operation of "Liu Bi Dian Ying" and proposes recommendations across several dimensions: balancing copyright protection with public interest, reconciling commercialization with content quality, exploring novel directions for secondary creation, and integrating entertainment with intellectual depth.

Full Text

Examining the Personification Operational Path of Film and Television Commentary Video IPs: A Case Study of "Liu Bi Film"

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Abstract: With the continuous expansion of the short video industry market, film and television commentary short videos have attracted significant attention as a distinct segment. Short videos are imbued with personified charm through the creator's personality traits. This study conducts a case analysis of the IP account "Liu Bi Film" to explore the personalized connotation, value, and operational model of film and television commentary videos, and to investigate its IP operational path. The study finds that through impression management via iconic symbolic coding, cross-communication between long and short commentaries, and marketing strategies that combine community building with trending topics, the IP significantly enhances its communication effectiveness while providing narrative depth and showcasing the creator's personality. However, problems exist, such as commentary deviating from plotlines and excessive commercialization. This article discusses "Liu Bi Film's" IP operation and offers suggestions through balancing copyright and public interest, balancing commercialization and content quality, exploring new directions for secondary creation, and integrating entertainment with intellectual depth.

Keywords: Liu Bi Film; personification communication; emotional narrative

Some scholars refer to film and television commentary short videos as "fast-food movies" [1]. Others interpret fragmentation as diversification, analyzing the dissemination patterns of these short videos by examining their content, channels, and audience types to understand the survival mechanisms and communication dynamics of niche media [2]. Platforms like "Douban Ratings" and "Maoyan Ratings," which audiences rely on for quality assessment, have gradually lost credibility due to manipulation by paid reviewers. In this context, film and television commentary short videos, with their distinctive characteristics of objectivity, professionalism, and entertainment value, have partially compensated for the absence of "gatekeepers" in contemporary film and television communication [3].

The evaluation system for films has evolved from relying primarily on renowned critics, directors, and academic seminars to more concentrated platforms like forums, post bars, and BBS, which democratized film criticism beyond traditional media columnists. Subsequently, short videos offering "understanding a film in minutes" emerged on platforms such as Bilibili, Douyin, Weibo, and WeChat official accounts, expanding the scope of film commentary toward broader "film and television discussions."

The case study subject, "Liu Bi Film," is positioned in Bilibili's "Film & Television Discussion" category, which officially encompasses film reviews, commentaries, roasts, and popular science. As of December 12, 2021, the account had 1.762 million followers on Douyin, 10.575 million on Weibo (where it won "2021 Top 100 Weibo Video Accounts" and "2020 Most Influential Film Influencer"), 160,000 followers on Zhihu, and 231,000 followers on Kuaishou.

Bilibili annually selects 100 UP Ξ (content creators) based on three dimensions: creativity, influence, and reputation, colloquially known as the "Top 100 UP

主.” The “Liu Bi Film” account received this honor in 2018 and currently ranks among the top 100 UP 主 in Bilibili’s film and television category by follower count.

This study examines “Liu Bi Film’s” works through simultaneous sampling, selecting the top 60 videos by view count as of December 12, 2021, to analyze the composition of the account’s popular content. [Figure 1: see original paper]-1 shows the source material statistics for these top 60 videos on Bilibili.

As of December 12, 2021, the account ranked among the top ten similar commentary accounts on Bilibili in terms of follower count, with user behavior data shown in -1:

Metric	Value
Followers	3.134 million
Likes	18.447 million
Views	470 million
Reads	651,000
Works	596 videos
Charging times[1]	4,329 instances

Under copyright law, film and television commentary short videos were classified as “quasi-film works” under the old Copyright Law, but undoubtedly fall under “audiovisual works” for protection under the 2020 revised Copyright Law. Works protected by China’s Copyright Law refer to original intellectual creations in scientific, artistic, and literary fields that can be reproduced in tangible form. Whether such videos constitute works depends on their originality.

Examining the creative method, “Liu Bi Film” completes secondary creation through “poaching” from film texts. In the production process, it employs narrative strategies such as shaping a roast commentary style with a Northeastern accent, reconstructing character names, and deconstructing narrative structures to satisfy audiences’ diverse needs for cognition, entertainment, and social interaction [2].

Comparing the account’s content with peers: unlike the Taiwanese-accented “Gu A Mo” account that relies on vulgarity for attention, “Liu Bi Film’s” scripts avoid sensationalism; compared to the similarly Northeastern-accented “Liu Laoshi Shuo Dianying,” “Liu Bi Film” covers broader content with more concise introductions; and compared to high-quality film reviewers like “Xiao Pianpian Shuo Dapian” and “Muyu Shuixin” that focus on premium content and in-depth analysis, “Liu Bi Film” prefers roasting “bad dramas” and “trash films,” exhibiting emotional bias (primarily roasts) and evaluative orientation (primarily compilation videos). Its self-label is “A happy creator! A warm companion for horror films! A roaster of trashy dramas!”

From the perspective of communication studies, this article elaborates on the connotation of the IP subject's personification path. Personification refers to attributing human characteristics to inanimate objects, abstract concepts, and natural phenomena [3]16. John Stewart categorizes interpersonal relationships into personal, quasi-personal, and impersonal, with personal communication being that which fully expresses self-attributes [4]363.

Personification manifests at both macro and micro levels: the humanization of media and the personification of communication symbols. Regarding media humanization, media technology development increasingly aligns with human needs and facilitates information exchange, providing an objective foundation for more effective personified communication. This macro-level trend offers preconditions for personified communication, while symbol personification addresses micro-level content presentation strategies. At the micro level, personified communication refers to media subjects conveying meaning through the selection and combination of specific personified symbols [5].

Some scholars define personified communication as: a content presentation strategy where real or virtual media spokespersons comprehensively use personified linguistic and non-linguistic symbols to shape the media subject's image, with its core being the highlighting of "personality traits" in the communication process [1].

In summary, from the perspective of personification communication, the film and television commentary video IP "Liu Bi Film" can be categorized as: an IP account that uses commentary scripts embodying the attributes of "a happy creator, a roaster of trashy dramas" to personify entertainment audiovisual works with distinctive viewpoints.

II. Personification Communication of IP Accounts

Video presentation methods have become crucial for producers to establish personal style and deepen audience experience. "Liu Bi Film" fundamentally comprises brief film clips, a Northeastern accent, commentary scripts, plus fixed opening and closing sequences, self-produced graphics, and background music.

(一) Impression Management Through Symbolic Communication: Iconic Coding and Commentary Scripts

First, "Liu Bi Film" has designed cohesive iconic coding from start to finish. The account has established a unique title format and fan designation. Titles consistently begin with "[Liu Bi]," demonstrating impression management from the very first element. Most commentary videos feature fixed dynamic background music, with the opening line "Hello, big babies, it's me Liu Bi" and closing line "Okay, thanks big babies for watching this episode, see you next time," creating a sense of serving users with imperial academy dedication. These

fixed verbal patterns, repeated through visual and auditory channels, achieve a degree of user dependency and anticipation. Most importantly, as the “person” of “Liu Bi,” video covers on Douyin and Kuaishou feature a visual design of the character “啤” (Bi), constructing iconic coding at the visual content level.

Second, “Liu Bi Film’s” Northeastern accent carries emotional bias in film evaluation. The colloquial, conversational roast-style commentary employs casual expression without strict grammatical structure, using everyday spoken language extensively. Commentators inject irrational elements through sharp, humorous language and highly summarized ironic punchlines, creating “alienation” between the audience and the original film text [1].

Emotionally-biased film commentary short videos use witty language, popular memes, and incisive phrases to roast poorly-produced works. The speaker’s virtual position aligns with the viewer, with familiar language immediately narrowing the distance between commentator and audience, drawing viewers into a carnival state [2]. When a program contestant says, “Ginger is still old ‘rua’,” the commentator immediately interjects with personal roast: “Stop with the ‘rua’, I’m about to ‘yue’ (vomit). Are you here to select idols or to engage in palace intrigue?” As a playful film commentary account, this teasing approach elicits audience laughter while simultaneously closing the distance.

In commentary on a variety show, the narrator states: “After ten minutes I developed social anxiety—why is this so awkward? I just don’t get it. But I must say this show is truly extravagant, bringing together fifteen celebrities with no theme, just playing around!” Evaluative commentary often appears in compilation formats. First, the selection criteria for these compilations reflect creator “Liu Bi’s” subjective thinking, lacking objectivity and professionalism; second, the commentary scripts for each film are highly personal and subjective [3]. In most of “Liu Bi Film’s” commentaries, the style combines “emotion + evaluation,” which, together with the Northeastern accent, creates a carnival atmosphere with the audience.

(二) Story Commentary Requires Long-Short Combination: Premium Long-form and Short-form Compilations

Compared to high-viewership works, “Liu Bi Film’s” higher-rated content consists of its early horror film “warm commentary” series. These premium long-form pieces differ from its popular hot-topic commentaries—while the latter generate high traffic, their themes tend toward homogenization. The differentiation lies in quality, length, and reputation-building, aligning with its slogan: “A warm companion for horror films.”

With premium long-form content establishing reputation, unique story symbols have created a reserve of high-quality works for “Liu Bi Film,” providing the foundation for personified communication through strong scriptwriting capabilities and broad content coverage. Grounded film compilations attract traffic; among the account’s top 60 videos on Bilibili as of December 12, 2021, film com-

pilations and blind-date compilations totaled 16, accounting for approximately 30%. The combination of long and short forms, premium reputation and traffic-chasing hot topics, demonstrates the IP's diversified promotion strategy based on its communicative foundation.

(三) Matrix Deployment Requires Continuous Trial and Error: Transforming Symbols to Strengthen IP Persona

Kuaishou's slogan is "Embrace Every Life," and on this platform, "Liu Bi Film" has published 250 works but only 231,000 followers. Douyin's slogan is "Record a Beautiful Life," where the account has published only 84 works but has 1.762 million followers.

Before March 30, 2021, the Douyin account posted segmented commentary videos, then suspended updates for two months. During this Douyin hiatus, the account continued posting segmented commentaries on Kuaishou, with still unpromising data. In May 2021, both platforms simultaneously switched to more personalized covers featuring the "哔" character design, with each cover presenting a complete story instead of three-part distributed videos. This shift to more IP-distinctive covers strengthened brand identity, after which videos with independent covers showed significantly improved metrics.

The account's selling points are "Liu Bi Film's" bold commentary style and anticipated script content. Focusing on these two elements for cover display achieves the effect of selling "person + content." [Figure 2: see original paper]-1 and [Figure 2: see original paper]-2 illustrate the traffic comparison before and after the content and cover transformation on Kuaishou and Douyin platforms through like counts.

(四) Creating Environment Through Diverse Channels: Community Maintenance in the Tribe Era

Bilibili (B 站) focuses on user-generated content and encompasses various youth subcultures including film and television, making it a comprehensive video community highly concentrated with China's younger generation. Beyond this tribe, "Liu Bi Film" has established dedicated communities on Douyin, Weibo, and WeChat to maintain users across different channels.

On Weibo, presentation of personal life scenes embeds diverse everyday emotions. The account frequently posts personal life updates beyond commentary videos, such as: "I haven't watched a ball game in eight hundred years... Qualifying for the World Cup doesn't matter, just beating Australia would be enough," and "Why are reviews for 'Female Psychologist' so polarized... I'm confused by the mixed comments..." Additionally, the account interacts with fans in comment sections across platforms. On one hand, this brings personal life emotions to the forefront of Weibo to maintain activity data; on the other hand, it serves as an emotional communication method, showcasing another side of the professional commentary IP through daily life roasts. By presenting lifestyle content,

the commentator moves private daily life onto mobile screens, maintaining daily communication with community users on Weibo. This is a carefully designed impression management that constructs familiarity and trust through dynamics and scenarios.

On the WeChat platform, offline viewing group recruitment enables precise user acquisition. On December 10, 2021, the account launched “[Hangzhou Viewing Group Recruitment] ‘Manslaughter 2’ looks promising this time! Xiao Yang plays an ordinary father who hijacks a hospital to save his son!” Users added the team assistant’s WeChat, crossing a certain communication threshold to jointly complete the maintenance of specific regional offline users with the “Liu Bi Film” team.

III. Current Operational Status of the IP Account

(一) “Fair Use” in Commentary Proportion

Film and television commentary videos constitute secondary interpretation of original works. Secondary creation based on original footage corresponds to either derivative works or parody works, with the primary distinction being whether original author permission is required or whether it qualifies as fair use. Currently, most film and television commentary short videos are unauthorized parody works.

Commentary outweighs spoilers. “Liu Bi Film’s” videos can be characterized as “fair use” to a certain extent, as the commentary portion constitutes a large proportion of the video, reducing exposition of core film content. Whether praising or criticizing films, the videos primarily display and express the author’s post-viewing feelings, thereby increasing the overall originality of the short videos.

Commentary rather than reproduction. Story introductions before film discussions are based on publicly available information without revealing specific plot details. Unlike many commentary videos that function as film trailers, “Liu Bi Film” does not extensively elaborate on original works. Most relatively in-depth plot commentaries that do extend content tend to reproduce original clips, whereas this account does not infringe through wholesale segment reproduction.

According to copyright law, “appropriately quoting others’ published works for the purpose of introducing or commenting on a work or explaining an issue” can be done without copyright holder permission and without payment. Although most of “Liu Bi Film’s” content appears to avoid copyright infringement suspicion, there is no objective standard for what constitutes “appropriate quotation,” nor have judicial interpretations provided more specific clarification of this provision’s meaning.

(二) “Rational Utilization” of Marketing Hotspots

Undeniably, high-traffic videos such as “[Liu Bi] Roast: Why Do Koreans Keep Stealing Our Things” and “[Liu Bi] Chinese Traditional Culture Cannot Be Stolen Like This Anymore!” have shaped and reinforced the persona labels of “patriotism” and “correct values.”

Amid fierce competition among similar commentary accounts, “Liu Bi Film’s” videos expressing clear positions on issues like Chinese traditional culture being plagiarized by Korea have sharply disseminated emotions and values. The account’s pinned Weibo post from February 1, 2021, “[Liu Bi] Chinese Traditional Culture Cannot Be Stolen Like This Anymore,” has 7.84 million views, and 765,000 views on Bilibili, prompting audience reflections such as “What can ordinary people like us do after following this?”

For commentary on other popular films and dramas, when content is supplemented with the account’s habitual value orientation—such as the line “After harassing doctors, police, lawyers, and firefighters, idol drama writers have finally set their claws on scientific researchers”—the degree of personified communication for the “Liu Bi Film” account is strengthened.

(三) The Double-Edged Sword of Roast Intensity

One online positive review states: “Very smooth storytelling with real-time roasts that are really interesting. Compared to pure story explanations or forced awkward laughter editing, you feel Liu Bi is more like humorously explaining the story itself, without forcing a funny blogger persona.”

However, as an IP capable of roasting without crossing mainstream taste boundaries, it becomes more disheartening when roasts are made for roasting’s sake. When roasting the idol variety show “Produce Camp,” the video titled “[Liu Bi] This Isn’t Produce Camp, This Is Produce Zero” was criticized as “poor taste.” As of December 12, 2021, this video’s 7.779 million views make it the account’s most-watched video. Some netizens speculate this is either because the video drives more traffic to the variety show or because the show’s competitors have commercial cooperation with “Liu Film.”

Film and television commentary is a double-edged sword. Commentary that deviates from plotlines for the sake of roasts ultimately consumes the account’s communicative power. When an IP becomes immersed in commercial “money-making” (恰饭) and ignores user feedback, the relationship between utilitarianism and credibility is something the IP must also consider.

IV. Strategies and Recommendations

(一) Balancing Copyright and Public Interest

Although industry self-regulation combined with technical measures will largely address copyright infringement issues in film and television commentary short videos, problems remain regarding platform safe harbor principles and uploaders insisting on fair use claims. This necessitates further clarification of rights boundaries for such videos.

From a technical perspective, scholars have proposed that blockchain technology plays important roles in original trading markets, token-based authentication, incentive mechanisms empowering users, and smart contracts enabling real-time short video rights management [1]. First, combined with tagging functions, semantic indexing can form information pools while assisting blockchain in classifying tags. For miscellaneous audiovisual works like film commentary, blockchain technology can record creative composition through tagging and traceable editing sources in a ledger-style chain. For fair use cases involving public interest, such as non-commercial educational interests, full balance with copyright liability scope must be achieved.

Second, a compensation mechanism can be introduced for fair use. Scholars suggest drawing on copyright compensation systems to provide economic compensation for public film screenshot usage. The conflict between copyright holders and public interest is caused by digital technology and should thus be solved by digital technology. Through copyright filtering mechanisms, technology can precisely measure original footage usage while developing different compensation fees for different film types, enabling dynamic balance of all parties' interests [2]. With blockchain technology, interest division should be as transparent as possible through standardized guidelines.

(二) Exploring New Directions for Secondary Creation

Although video commentary brings traffic to original works, it remains a double-edged sword since most commented works are unauthorized. On December 15, 2021, the “Network Short Video Content Review Standards Guidelines” 2021 revision introduced new regulations, including Article 93: “Unauthorized self-editing and adaptation of various audiovisual programs and clips including films, TV series, and online dramas.”

Although this is not a mandatory industry regulation issued by the National Radio and Television Administration, and ambiguities remain regarding how to clearly define accountability for unauthorized content, heated online discussions about secondary creation indicate that accounts like “Liu Bi Film” need to consider new directions.

(三) Balancing Commercialization and Content Quality

Individual users hoping for rational commercialization from “Liu Bi Film” are insufficient to sway a communication entity with extensive private domain traffic. However, psychology’s halo effect suggests that when a person is labeled as good, they become enveloped in a positive aura and are attributed with all good qualities.

As a professional film commentator, “Liu Bi Film” essentially occupies an opinion leader position, providing roasts and viewpoints from top-down. Even when disappointed and critical comments from audience fans appear under some commercial cooperation videos, they remain a minority and can be deleted by moderators.

When mainstream values and virtues become industry indicators, as in the 100 detailed rules about short videos in the December 15, 2021 “Network Short Video Content Review Standards Guidelines,” this explicit specification creates positive expectations from audience comments directed at opinion leaders. Viewpoints and evaluations can also emerge from users beyond industry norms, collectively calling for rationality. If “Liu Bi Film” can circumvent official industry requirements through scriptwriting and original footage ratio selection merely to capture user economic behavior and attention, then when users collectively voice that opinion leaders should balance commercial interests with public value, whether the halo effect can, to some extent, envelop opinion leaders from bottom-up is a proposition worth anticipating.

(四) Integrating Entertainment and Intellectual Depth

When user behavior data is market-valued and attention and click-through rates become factors in advertising revenue distribution, users not only receive the sharp yet playfully absurd linguistic symbols created by “Liu Bi Film” but also fall into the entertainment cocoon constructed by the IP’s “roaster of trashy dramas” persona. Watching visual content is also a form of reading. If reading aims to progress from seeing information to thinking about knowledge to obtaining valuable knowledge, such demands require users to think about and construct a value system for reading from the outset, avoiding the complete immersion of attention in low-cost entertainment.

With its unique Northeastern accent, sharp commentary, and contrasting style that is playful yet serious in values output, “Liu Bi Film” has carved out its own IP brand in a fiercely competitive market with serious homogenization. When the “Liu Bi Film” account achieves considerable influence, recruiting offline viewing groups becomes routine, and with upstream production capabilities, it gains decent traffic and revenue across major platforms. Liu Bi himself becomes the brand, completing personified communication. In its development, it must also balance capital and users, and reconcile market commercialization with user demands.

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