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The user wants me to translate a Chinese academic paper title: “抖音自媒体视频对艺术类高校图书馆阅读推广的经验借鉴与启示后印本” Let me break this down: - 抖音 = Douyin (the Chinese short-video platform, known as TikTok internationally) - 自媒体 = self-media, we-media, or user-generated content - 视频 = videos - 对 = regarding, for, to...

Authors: The user has provided a very short input: “梁茁草”. This appears to be a Chinese name. Let me analyze this:

1. It' s not wrapped in tags
2. It' s not a full paragraph or academic text
3. It seems to be a person' s name

The instructions say: - Translate from Simplified Chinese to English with highest accuracy and academic tone - Preserve ALL ...paragraph wrapper tags EXACTLY - Return ONLY the translated text for the given input (no explanations, no quotes, no headings you invent) - Keep one output paragraph per input paragraph; do not merge or split paragraphs - Maintain exact count and IDs of ...tags

However, the input “梁茁草” is not in the expected format. It' s just a name, not a paragraph with tags. The instructions are very specific about preserving tags, but there are none in the input.

Let me think about how to handle this edge case:

1. The input is just a name “梁茁草”
2. In academic contexts, Chinese names are typically transliterated using Pinyin
3. “梁茁草” would be “Liang Zhuocao” in Pinyin
4. The surname is “梁” (Liang) and the given name is “茁草” (Zhuocao)
5. In academic writing, Chinese names are often written with surname first, sometimes with a comma: “Liang, Zhuocao” or just “Liang Zhuocao”

Since there are no tags in the input, I cannot preserve any. The instructions say “PRESERVE ALL ...paragraph wrapper tags EXACTLY” but there are none to

preserve.

The most appropriate translation would be the Pinyin transliteration: “Liang Zhuocao”

I should return just this transliteration without any additional formatting, explanations, or tags, following the rule “Return ONLY the translated text for the given input (no explanations, no quotes, no headings you invent).”

This seems to be a test case or edge case. The user might be checking if I can handle simple inputs that don’ t contain the full structure. I should follow the instructions as closely as possible while handling this minimal input appropriately.

The most faithful academic translation of a Chinese name is its standard Pinyin transliteration. I will

Date: 2024-06-13T00:00:00+00:00

Abstract

The user wants me to translate a Chinese academic text about art university libraries and Douyin short videos for reading promotion. Let me break down the requirements:

1. Critical Requirements:

- Preserve ALL LaTeX commands and placeholders exactly
- Preserve ALL citation commands ([?], ??, (??), etc.) exactly
- **PRESERVE ALL …paragraph wrapper tags EXACTLY**
- Maintain academic tone and formal scientific writing style
- Use precise technical terminology - obey the glossary strictly
- Preserve section structure and paragraph organization
- Translate all content completely - do not omit any information

2. Output Rules:

- Return ONLY the translated text (no explanations, no quotes, no headings)
- Keep one output paragraph per input paragraph
- **Maintain exact count and IDs of …tags**
- Do NOT add Markdown formatting unless present in source
- Preserve original line breaks within paragraph when meaningful

3. Formatting Guidelines:

- Keep mathematical expressions in original LaTeX format
- Preserve equation numbers and references
- Maintain proper academic paragraph structure
- Use formal scientific language

4. Glossary:

- 机器学习 => machine learning
- 深度学习 => deep learning

Looking at the input text, I notice: - There are no LaTeX commands or math placeholders - There are no citation commands - There are NO tags in the input - The text is about art university libraries, Douyin short videos, reading promotion - It' s an academic abstract or introduction

Since there are no tags in the input, I need to check the requirements again. The user says “PRESERVE ALL …paragraph wrapper tags EXACTLY” and “if input has N paragraph tags, output must have exactly N paragraph tags with matching IDs” . But the input doesn' t have any tags.

This is a bit confusing. Let me re-read the instructions carefully. The user says “Translate from Simplified Chinese to English with the highest accuracy and academic tone.” and gives specific rules about tags. However, the input text provided doesn' t contain any tags.

I think the most reasonable interpretation is: 1. If the input has tags, I must preserve them exactly 2. If the input doesn' t have them (like this case), I should just translate the text as is, following

Full Text

Abstract

The development of short videos on Douyin (TikTok) for art university libraries remains in its infancy, while social reading promotion short videos have developed rapidly, offering valuable creation experience worth learning from. This article investigates reading promotion We-Media accounts and their popular videos through network survey and content analysis methods to understand the current operational status of reading promotion We-Media, analyze the essential elements and characteristics of popular videos, and identify the core components that constitute reading promotion video content. The study extracts applicable experiences for creating reading promotion videos in art university libraries and derives insights based on the characteristics of these institutions.

Keywords: TikTok; We-Media; Reading promotion; Short video; Art university library

1. Research Review

Reading promotion We-Media has developed rapidly, with its operational strategies offering important insights. Short videos have become a significant pathway for people to acquire knowledge, and reading content has proliferated on platforms. According to the “2022 Douyin Knowledge Data Report,” the number of knowledge creators with over 10,000 followers on Douyin exceeded 500,000, with knowledge content being the fastest-growing category [2]. Short videos, represented by Douyin, have risen swiftly, with China' s short video user base reaching 962 million, accounting for 94.8% of total internet users [1].

Research on university library short videos has primarily focused on current development status. Scholars have empirically investigated the status of short video development in university libraries, analyzing problems such as low update frequency, limited number of works, serious content homogenization, lack of management norms and team operation, and unclear service positioning through categories of video content, work release frequency, and video presentation forms [5-10]. Corresponding solutions have been proposed, including vertical content development, creative content exploration, multi-channel traffic attraction, and enhancing user stickiness.

In terms of development strategies for university library reading promotion short videos, Hu Tingjun [11] proposed establishing diversified reading short videos with clear themes based on marketing strategies. Anna [12] suggested that university library short video creation should conduct user profiling through data mining, utilize key timing and hot figures to enhance dissemination effects. Sui Hongyan [13] pointed out that guide language is the core of guide short videos, which can adopt excerpt-style, commentary-style, or suspense-creating approaches. An Qi [14] discovered the positive impact of interaction on user-perceived trust, emphasizing the importance of interpersonal communication in university library short videos. Hu Qianfeng [15] proposed suggestions for knowledge-based short videos supporting teaching and research, including identifying pain points in teachers' and students' research practices, using micro-narrative and brand narrative strategies, and creating interactive spaces through live streaming and online comment functions.

Research on reading promotion in art university libraries has mainly focused on practical activities, such as those at Xiamen University [16], Shanghai Institute of Visual Arts [17], Shenyang Conservatory of Music [18], Beijing Normal University [19], and China Academy of Art [21]. These studies examined attracting student participation, enhancing viewing experiences, designing diversified reading promotion activities oriented toward art disciplines, and guiding student reading interest and behavior. Lian Chaoxi et al. [22] investigated teachers' reading habits at Nanjing University of the Arts, finding issues such as low reading volume and insufficient reading guidance. Ma Yu [23] proposed constructing a reading promotion indicator system for art university libraries from the perspective of students and libraries. Fan [24] studied the development causes, dissemination value, and reflections of social reading promotion short videos.

Existing research on university library short videos mostly analyzes strategies based on their own development status without comparing them with social reading promotion short videos across the platform. Few studies specifically address art university libraries, and research on social reading promotion short videos is limited. Yang Dasen et al. [26] analyzed the readability, intertextuality, and titles of reading promotion short videos, but their study focused on quantitative analysis of video comments. This paper differs in its research perspective and scope, examining accounts and videos with greater online traffic and popularity, making the derived experiences more applicable to art university libraries.

2. Current Status and Problems of Douyin Short Videos in Art University Libraries

This study selected 30 public undergraduate art universities as the survey scope, encompassing nationally renowned public art institutions and reflecting the current development status of short videos in art university libraries. Searching Douyin with the keyword “library” revealed that only Beijing Film Academy Library and Dalian Campus Library of Luxun Academy of Fine Arts had opened official Douyin accounts. These two libraries published a total of 69 short videos with 24,000 total likes.

The short video themes primarily included library introduction and promotion, event displays, and work exhibitions. Although the libraries published few works, they made varying degrees of attempts at content innovation. For example, Dalian Campus Library of Luxun Academy of Fine Arts filmed the “Library Wonderful Night” series based on the Tang Dynasty painting “Lady of Guoguo on a Spring Outing,” using the form of ancient figures from the painting traveling through time to the library to introduce the history of ancient paintings. Beijing Film Academy Library moved animated scenes into the library, completing the display of an animated short film on reading tables, bringing readers an immersive situational experience.

Current problems include: low video update frequency, non-retrievable topic tags, lack of unified overall column division and style, video quality needing improvement, low collection numbers, and failure to form effective user interaction. Currently, only 2 out of 30 art university libraries have opened Douyin short video accounts, accounting for 6.7% of surveyed institutions. The traffic of social reading promotion We-Media accounts far exceeds that of art university libraries, making research on top Douyin reading promotion We-Media accounts and their popular videos highly instructive for the development of reading promotion short videos in art university libraries.

3. Investigation of Douyin Reading Promotion We-Media Accounts

3.1 Research Methods and Process

Since its launch, Douyin has maintained a leading position in the short video industry, with reliable platform data and official account verification. The investigation period was from January to March 2023. The author retrieved 86 accounts containing “reading” in Douyin and selected 15 top reading promotion We-Media accounts with over 100,000 followers that primarily publish social reading promotion videos. The earliest video release time from these accounts was August 2018, and the latest was January 2023. These 15 accounts published a total of 15,847 videos with over 200 million cumulative likes.

The author conducted descriptive statistics on the 15 Douyin We-Media accounts and their short video data through network survey methods. Since like

count is an important indicator of video recognition, this survey conducted statistics on video likes from different dimensions, including the number of videos with over 10,000 likes and the percentage of such videos. The survey also examined whether video styles were unified, update frequency, and other data indicators.

3.2 Analysis of Research Results

The 15 top Douyin reading promotion We-Media accounts showed that 40% had over one million followers, and 26.7% had over ten million likes. These statistics reflect the operational status of top reading promotion We-Media to some extent. The accounts were categorized by video style into: host narration type (40%), film/video narration type (13.3%), graphic reading type (26.7%), and book display and commentary type (20%).

Graphic reading accounts, the largest category, display reading texts against single backgrounds with background music, conveying only textual information. Book display and commentary videos aim at book marketing, attracting traffic through high update frequency. Their video process resembles live-streaming sales, where audience recognition of recommended book categories can directly convert into interaction data. The focus of account operation development lies in text content selection and guide language creation.

The percentage of videos with over 10,000 likes varies significantly across accounts. Statistical results show that 53.3% of accounts have less than 10% of videos with over 10,000 likes, while only 13.3% exceed 30%. Video likes do not directly correlate with follower count, and maintaining high-quality content output long-term is challenging. However, host narration accounts show relatively higher percentages of videos with over 10,000 likes, indicating guaranteed quality.

Film/video narration accounts primarily use edited film clips with commentary, covering numerous hot figures and popular film and television works to attract traffic by tapping into trending topics. Book display and commentary accounts have the highest average number of works, with over 60% updating more than 30 videos per month. The average daily video release for the “Tietie’s Bookshelf” account is 3.7. Most We-Media accounts require continuous video updates to accumulate and consolidate followers.

The same account can show huge differences in likes across videos. Statistics reveal that in 90% of accounts, the difference between the most-liked and least-liked video reaches a thousandfold. Even with unified video styles, video content plays a more decisive role in recognition. Regular updates depend on team operation, as video shooting and editing require substantial time and sufficient human support.

[Figure 1: see original paper] Distribution of Accounts by Percentage of Videos with Over 10,000 Likes

4. Analysis of Popular Douyin Reading Promotion Video Content

4.1 Essential Elements and Characteristics of Popular Videos

Based on the survey of reading promotion We-Media accounts, 50 popular reading promotion videos with over 100,000 likes were selected for in-depth analysis of the core elements constituting reading promotion video content. The investigation reveals that background music and subtitles are essential elements of reading promotion videos, while video content plays a decisive role in recognition.

Popular videos maintain style consistency with their accounts. Among the 50 popular videos, host narration videos account for 52%, film/video narration for 24%, book display and commentary for 20%, and graphic reading for only 4%. Host narration videos feature presenters with good mental outlook, speaking either calmly or with varied intonation. These videos place high demands on the host's language skills, facial expressions, and demeanor management. The production challenge lies in collecting and organizing video materials, including interviews and film clips that serve the video theme.

Book display and commentary videos focus on displaying physical books and introducing content and highlights. Despite their obvious marketing nature, popular videos often showcase books with topical relevance, such as originals of well-known film and television works. These videos emphasize novelty in content and design, with high literary value from which readers can benefit. Graphic reading videos, though able to gain some traffic, have the lowest probability of becoming viral videos due to their limited intuitive appeal.

4.2 Core Elements of Popular Videos

Title and Cover: Titles serve as an important pathway for viewers to understand video content. The average length of popular video titles is 17 characters, with 78% using interrogative sentences to stimulate audience curiosity. Over half of the video cover titles echo the video titles, creating mutual reinforcement. For example, a cover title reading “The Republican female writer Bing Xin at the bottom of the contempt chain” attracts viewers to explore the reasons, while the video title “What exactly did Bing Xin do to make so many writers dislike her?” provides the explanation. This interactive title format is worth emulating.

Video Duration: Video duration shows no direct correlation with likes. The longest video reaches 225.6 seconds, while 70% of popular videos fall within 30-60 seconds. Two videos exceed 3 minutes. What matters more is whether the video has substance. Duration can be determined by content without strict limitation, as long as it conforms to short video characteristics.

Background Music and Subtitles: 70% of popular videos use original video sound, while 86% add background music to enhance effects and immerse viewers. All popular videos feature subtitles, which have become an essential element,

helping viewers browse without barriers especially when watching on mobile devices in various scenarios.

Theme Selection and Value Manifestation: The core elements of popular video content include theme selection, originality, and value manifestation. All popular videos demonstrate corresponding value, allowing viewers to gain inspiration, satisfy needs, and expectations, or obtain pleasure. The higher the video value, the higher the recognition.

Popular video themes can be categorized into famous quotes, life philosophy, hot topic interpretation, and knowledge expansion. Some videos choose themes related to social celebrities, popular film and television works, and trending elements, while others select themes that resonate with audiences. Most language expressions in popular videos are not improvised but carefully planned and scripted, with logical clarity and vivid language. Examples serve as effective tools in video creation, helping viewers intuitively understand perspectives and triggering emotional resonance.

5. Experience for Art University Library Reading Promotion Short Videos

5.1 Short Video Operation Experience

In the competitive operational environment, art university libraries must improve video quality according to popular video standards and grasp video originality. Currently, social reading promotion We-Media operating on Douyin has formed certain scale, and art university libraries will also enter traffic competition when opening accounts. Reading promotion We-Media features clear content orientation. For instance, the “Literacy Classroom” account only explains character meanings and usage, teaching commonly used but easily mistaken characters, with several episodes receiving over 100,000 likes.

Art university libraries in the initial stage of short video development should conduct adequate pre-planning before opening official accounts. They should understand their advantages and audience needs, clarify content positioning, and select appropriate video styles by analyzing the four video types. Content development should leverage the library’s art professional characteristics, choosing the institution’s strongest art discipline as a content development 名片 (calling card). For example, Beijing Institute of Fashion Technology could publish only fashion-related videos, using the school’s disciplinary reputation to increase the library’s brand appeal.

Video creation should emphasize rhythm, adding subtitles and background music that enhance atmosphere. During operation, user profiling should be adjusted based on video play volume and interaction data, with content continuously adapted to changing user needs. In terms of topic selection, libraries can go beyond the library scope and focus more on hot topics within the school and industry.

5.2 Short Video Creation Experience

Essential Elements: Art university library short video creation can learn from reading promotion We-Media. Host narration videos are most suitable, as art majors primarily practice through audio-visual media. The most important aspect is having a fixed presenter to lay the foundation for consistent style. Art university libraries should cultivate a long-term video presenter who receives specialized training in demeanor and facial expression management.

Core Text Transformation: The understanding and transformation of core texts best demonstrate video originality. Adding fresh perspectives to original texts can stimulate audience curiosity. Core text presentation forms are also crucial. Art university library reading promotion short videos need to select relevant materials to form a complete script, striving for clear logic and vivid language expression. Different narrative strategies can be employed, such as setting storylines.

Visual and Language Communication: Compared with social reading promotion short videos, both visual and language communication are equally important for art reading promotion videos. The challenge for creators is how to transform art-related reading texts into audio-visual language. The unique aspect of art university library reading promotion lies in its combination of art and reading, requiring creators to have certain cultural literacy, professional knowledge reserves, and appreciation abilities.

5.3 Enlightenment for Art University Library Reading Promotion

Content Development: The development of high-quality art reading promotion videos requires building a categorized topic database before creation, establishing a sustainable content framework. After clarifying content positioning, a unified style type should be selected, as consistent style deepens account recognition. If video style cannot be maintained, the account image becomes blurred. Video covers should maintain a distinctive style containing title content.

Title Creation: Short videos need guiding titles, with length controlled within 20 characters to avoid incomplete display affecting user experience. Interrogative forms or item-summary formats can stimulate audience curiosity. Column-based video content development helps expand audience range.

Update Frequency: In the initial stage, video release frequency should be increased to enhance exposure. The frequency should be stabilized in the medium term while continuously improving quality. In the later stage, as follower numbers increase, more videos meeting fan demands can be created.

Team Building: Most art university libraries are small to medium-sized with limited human resources. They should expand creation teams outside the library to ensure update frequency, recruiting student volunteers with art professional specialties. Volunteers can map audience needs from their own perspective,

improving creation quality while meeting their own needs and promoting library brand building.

Unique Resources: Art university libraries should fully utilize their special collection resources, such as Beijing Film Academy Library' s film script library, Beijing Institute of Fashion Technology' s Hezhe fish-skin costume library, and Central Academy of Fine Arts' folk woodblock New Year picture library. Content uniqueness helps social reading promotion short videos gain more traffic and dissemination effects.

Audience Interaction: Interaction volume directly affects short video dissemination levels. High interactivity leads to video content being pushed to more similar users through Douyin' s content distribution mechanism and superimposed recommendation algorithm [28]. Art university libraries should encourage interactive behaviors, create interactive atmospheres, and use multi-dimensional publicity to expand short video dissemination effects. Campus-level fan expansion can be achieved through various channels such as library websites, WeChat official accounts, and faculty/student WeChat groups.

6. Conclusion

The development of reading promotion short videos in art university libraries can learn vertically from social reading promotion short video creation achievements and horizontally from popular art knowledge-sharing short videos. By selecting reference objects according to content positioning and adapting to creation capabilities, libraries can find the most suitable short video development path. Art majors primarily study audio-visual media expression methods, making reading promotion short videos based on audio-visual language a new path for art university library reading promotion work.

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Note: Figure translations are in progress. See original paper for figures.

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