Vol.7 Iss.4 2026 Communication & Education Review
https://doi.org/10.37420/j.cer.2026.058

Media Convergence Perspective: A Study on Narrative Innovation in Short-Video News on the Douyin Platform

Wan Ning SUN*
School of Nursing, Jiamusi University, China
***Corresponding author E-mail: 895799574@qq.com**

Abstract:
This study, situated within the policy context of media convergence and the systemic transformation of mainstream media, systematically investigates the narrative innovation logic of mainstream media's short-video news on the Douyin platform. Employing a combination of narrative analysis and in-depth interviews, the research examines the practices of four representative media outlets. The findings reveal three primary shifts: a narrative perspective transformation from an "official monologue" to "national empathy," prioritizing ordinary people's viewpoints; the strategic combination of reversal, exaggeration, and surprise narrative techniques to form an attention-grabbing toolkit; and a deep morphological restructuring in narrative form from horizontal viewing to vertical immersion with multimodal integration. While these innovations have significantly enhanced the communication power and guidance of mainstream media, particularly among younger audiences, they also introduce professional risks, including the proliferation of "reversal news," a tension between emotionalized narrative and journalistic objectivity, and a "false logic" driven by scenic effects over factual integrity. The study concludes that mainstream media must seek a balance between attracting audiences and upholding journalistic professionalism within the short-video ecosystem.

Keywords:
Douyin platform, media convergence, narrative innovation, short-video news, systemic transformation

1 Introduction

Since 2020, media convergence has been elevated to the level of a national strategy in China. In July 2024, the Third Plenary Session of the 20th Central Committee of the Communist Party of China deliberated and adopted the Resolution of the Central Committee of the Communist Party of China on Further Deepening Reform Comprehensively to Advance Chinese Modernization, which for the first time explicitly proposed "establishing working mechanisms and evaluation systems adapted to all-media production and communication, and promoting the systemic transformation of mainstream media." In October 2025, the Fourth Plenary Session of the 20th Central Committee further proposed "deepening the systemic transformation of mainstream media, advancing the integrated management of news publicity and online public opinion, and enhancing the capacity for guiding mainstream public opinion." Currently, driven by institutionalized frameworks, policies, and resources, China's media convergence practices are accelerating into deep waters, entering a phase of

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

comprehensive, all-factor, all-link, and full-chain transformation. The advancement of this series of top-level designs signifies that the convergence transformation of mainstream media has moved from the initial stages of channel integration and morphological fusion into a phase of deep evolution centered on systemic reform.

Against this macroscopic policy backdrop, the news production methods of mainstream media are undergoing profound adjustments. Short-video platforms have become crucial arenas for information dissemination. Short-video platforms represented by Douyin, leveraging their media characteristics of brevity and strong visual impact, are reshaping the landscape of news communication. Traditional mainstream media have actively established a presence on the Douyin platform, seeking new opportunities for media convergence. The popularity of local mainstream media accounts like “Sichuan Observation” (Chuan Guan) serves as a typical example.

Simultaneously, the news production of mainstream media on short-video platforms exhibits a unique narrative trajectory, starkly contrasting with the “exaggerated, suspenseful, and novelty-seeking” communication style of online self-media. This raises a crucial theoretical inquiry: What profound transformations have occurred in news narratives as mainstream media adapt to the logic of short-video platforms? How do these narrative innovations align with the media characteristics of short videos? Investigating these questions holds significant theoretical importance and practical value for deeply understanding the evolutionary logic of news narratives within the context of media convergence.

2 Literature Review

2.1 Theoretical Foundations of News Narratology

News narratology provides a crucial theoretical foundation for this study. Internationally, Canadian scholar Marshall McLuhan, in Understanding Media: The Extensions of Man, proposed the renowned thesis "the medium is the message." He argued that the form of the medium itself, rather than the content it conveys, has a greater impact on human perception and cognition. McLuhan also posited that “the medium is an extension of man,” suggesting that each new medium alters the sensory balance of human beings. This theory offers significant insights for understanding the short-video medium: the shift from traditional television news to Douyin short-video news is not merely a reduction in screen size or duration but signifies the emergence of an entirely new communication logic and narrative mode.

Dutch scholar Teun A. van Dijk, in News as Discourse, pioneered the integration of discourse analysis and media studies, focusing on the structural schemata of news discourse. He identified specific structural patterns inherent in news discourse, which are considered normative frameworks in traditional news narratives. Van Dijk’s theory provides crucial methodological tools for analyzing the internal structure of news narratives and a valuable analytical lens for examining how short-video news narratives break through and reconstruct conventional news discourse structures.

Domestically, Zeng Qingxiang, in News Narratology, introduced narratological theory into Chinese journalism studies, arguing that news narrative is not a mechanical reflection of events but “a process of selecting and processing factual materials.” Cai Wen introduced the concept of “media convergence” into Chinese jour-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

nalism research, proposing the theoretical framework of "convergence journalism." These theories provide localized analytical tools and theoretical resources for analyzing narrative innovation in short-video news in this study.

2.2 Research on Short-Video News Narratives

As an emerging form of news, short-video news has garnered widespread scholarly attention. Some studies have analyzed innovative measures in short-video news narratives across four dimensions: narrative subject, narrative time, narrative content, and narrative expression. These studies indicate that short-video news features diversified narrative subjects, time-compressed narratives, concretized narrative content, and emotionalized narrative expression. However, issues such as overlapping narrative materials, lack of textual elements, and insufficient depth of value have been identified. Huang Xin, using the "Sichuan Observation" Douyin account as a case study, examined narrative strategy innovations in news short-videos, finding that these innovations primarily manifest in narrative form, narrative strategy, and the narration of mundane daily life. Chen Yongmei investigated the innovative logic of news short-videos within the convergence trend, noting that narrative innovation had once relied on a "false logic" predicated on "scenes," limiting the improvement of short-video news quality. Other scholars have explored the pathways through which news short-videos achieve "emotional resonance," discovering a shift in audience demand from "information acquisition" to "emotional resonance." Furthermore, some scholars have analyzed the emotional communication strategies of mainstream media on Douyin, finding that positive-energy short videos exhibit strong dissemination power and contribute to constructing mainstream societal values. Another study, using the "CCTV News" Douyin account as an example and applying the SIPS model, analyzed the mechanisms of positive-energy communication in short videos, identifying a process involving sympathy, identification, participation, and sharing & diffusion. The short-video transformation of mainstream media has become an overarching trend within the current context of scenic and fragmented communication.

2.3 Research Question Formulation

A review of the existing literature reveals that while scholarly discussions on short-video news narratives have yielded certain results, most focus on describing narrative characteristics and analyzing communication strategies. Few studies systematically examine the narrative innovation logic of mainstream media on the Douyin platform from the policy context of media convergence and national strategy. Building upon this foundation, this study aims to conduct a systematic investigation into the narrative innovations of mainstream media's Douyin short-video news from a media convergence perspective.

3 Method

This study employs a combination of narrative analysis and in-depth interviews to address the research questions posed earlier.

3.1 Narrative analysis

This study selects the official Douyin accounts of four mainstream media organizations as research subjects:

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

People's Daily, CCTV News, Sichuan Observation, and The Paper, a digital news outlet. The rationale for selection is as follows: People's Daily and CCTV News represent central-level mainstream media; Sichuan Observation represents a typical case of local mainstream media transformation; and The Paper represents the transformation of traditional media into new media. These four outlets possess significant influence and representativeness on the Douyin platform. The research timeframe spans from January 2025 to March 2026. A stratified purposive sampling method was employed, selecting five short-video news items with high engagement (likes) per month from each media outlet, yielding a total sample of approximately 300 videos. The coding dimensions include: narrative perspective, narrative technique, and narrative form.

3.2 In-depth interviews

To compensate for the limitations of narrative analysis in accessing the deeper dimensions of audience reception, this study also utilizes semi-structured, in-depth interviews. The interviewees are frequent Douyin users aged 18-35 who regularly consume news on the platform, recruited through snowball sampling, totaling 15 individuals. Each interview lasted approximately 30 minutes. The interviews were structured around three core questions: (1) What is your overall impression of mainstream media's short-video news on Douyin? (2) Which narrative modes left a deep impression on you, and why? (3) Do you think these narrative modes affect the authenticity and professionalism of the news? The interview recordings were transcribed and subjected to thematic analysis for coding and categorization.

4 Results

4.1 Narrative perspective: from "Official Monologue" to "National Empathy"

The findings reveal a significant "populist" turn in the narrative perspective of mainstream media's Douyin short-video news. The elite-centric narrative typical of traditional television news, dominated by reporter appearances and expert commentary, is gradually giving way to a civilian-centric narrative foregrounding ordinary individuals, involved parties, and front-line workers. Within the 300-strong sample, videos featuring ordinary citizens as the primary narrative subject constituted 67.3%, while the traditional elite perspective accounted for only 18.5%. This finding strongly aligns with the "diversification of narrative subjects" proposed by Deng Ken and Wang Kewei: short-video news "produces news from the user's perspective, where individual users can provide self-shot video footage, expanding the role of individual narrators."

This shift was particularly prominent in the coverage of major events in 2025. For instance, during the multiple flood disasters in the summer of 2025, the People's Daily Douyin account extensively utilized mobile phone footage capturing self-rescue efforts by affected masses and front-line struggles of rescue personnel. By reconstructing the scene from a "first-person" perspective, it effectively narrowed the emotional distance with the audience. Research by Yu Xiucai and Guo Hongchi indicates that mainstream media commonly employ emotional packaging strategies in short-video news reporting, often adopting the "emotional highlighting method" within the emotional framework to arrange empathic structures. Multiple interviewees expressed: "Seeing those scenes shot by ordinary people is more touching than anything a news anchor could say."

This transformation in narrative perspective can be elucidated through McLuhan's "the medium is the mes-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

sage" theory. In Understanding Media, McLuhan proposed key concepts such as "the medium is an extension of man" and "the medium is the message," arguing that media are fundamental drivers of social development. The inherent characteristics of the vertical screen and short duration naturally suit intimate, emotionally charged expressions, rendering the traditional "condescending" narrative stance ineffective in generating resonance within the Douyin environment. Zeng Qingxiang pointed out that news narrative is a process of selecting and processing factual materials; within the short-video context, this "selection" leans more towards emotional resonance rather than informational comprehensiveness. One interviewee candidly stated: "When I scroll through Douyin, I know the news might not be comprehensive, but it's just easier to be moved by it."

4.2 Narrative techniques: a trio of reversal, exaggeration, and surprise

This study identified three typical innovative strategies employed in Douyin short-video news narratives: reversal narrative, exaggeration narrative, and surprise narrative, which enhance the news's readability and appeal.

Reversal narrative refers to enhancing the dramatic appeal and engagement of news by setting up suspense, creating cognitive conflict, and ultimately achieving a narrative reversal. For example, an October 2025 short video titled "Delivery Driver Scolded to Tears by Customer" initially presented the driver's grievance, but the latter half revealed that the customer deliberately used harsh words ("benevolent scolding") to motivate the driver out of a low point; this video garnered over 3 million likes. The effectiveness of reversal narratives lies in their rapid fulfillment of "expectancy violation," satisfying users' psychological need for "surprise" during fragmented browsing. Research on the causes and countermeasures of reversal news in the post-truth era notes that the generative logic of "post-truth" narratives primarily encompasses technological empowerment, emotional catharsis, and interest orientation, with reversal narrative being a primary manifestation. However, interview data also included skepticism: "Seeing so many reversals, sometimes I wonder if it's intentionally fabricated."

Exaggeration narrative involves intensifying key news information through visual and auditory elements. In early 2026, the CCTV News Douyin account reported on extreme cold weather in a certain region using an exaggerated headline "-30°C! Splashing Water Turns to Ice" and rapid-cut editing, rapidly surpassing 100 million views. Some scholars point out that excessively exaggerated news commentary methods are significant factors contributing to the continuous emergence of reversal news, suggesting mainstream media must exercise restraint when using exaggeration narratives.

Surprise narrative refers to the strategy of rapidly capturing audience attention within the initial 3 seconds by deploying elements of unexpectedness, anomaly, or contrast. Sample analysis revealed that over 80% of viral short videos established a "surprise hook" within the first 5 seconds, employing phrases like "No one expected..." or "This scene is too unexpected..." This strategy is highly compatible with the "swipe" mechanism of short-video platforms-given the extremely short user dwell time, surprise narratives become a key technique for "attention anchoring."

Notably, these three narrative techniques are often not used in isolation but appear in combination. In December 2025, a short video about a "Post-95s Female Pilot" published by Sichuan Observation commenced with "A female pilot? And Post-95s?" to generate surprise, interspersed with exaggerated footage of arduous

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

training, culminating in the reversal “She finally took to the blue sky.” This garnered exceptionally high dissemination metrics. This corroborates Chen Yongmei's assessment: narrative innovations in short-video news are coalescing into a relatively mature toolkit of techniques, but simultaneously warrant vigilance against the “false logic” where “narrative innovation relies on ‘scenes’.”

4.3 Narrative form: from “Horizontal Viewing” to “Vertical Immersion”

Concerning narrative form, mainstream media’s Douyin short-video news has undergone a profound morphological restructuring. Firstly, the aspect ratio has comprehensively shifted from horizontal to vertical. Within the sample, vertical screen videos accounted for 94.2%; horizontal videos were mostly simple croppings of traditional television news and exhibited significantly lower dissemination effectiveness. Scholars like Guo Quanzhong argue that a crucial dimension of mainstream media's systemic transformation is the “lightweight and adaptive” nature of narrative register, and vertical screen narration has become a key indicator for assessing mainstream media's communication capabilities. Huang Yiwei and Qin Yazhou further point out that, driven by the logic of intelligent communication technology, the information presentation, narrative capacity, and public opinion guidance capability of vertical screens on mobile phones have become primary metrics for evaluating the effective communication effectiveness of new mainstream media.

Secondly, the deep integration of multimodal elements has become a trend. Subtitles are no longer mere informational aids but have been endowed with independent narrative functions-techniques like enlargement, color alteration, and animation effects are widely used to emphasize keywords. The emotional guidance function of background music is also fully exploited: heartwarming news is often set to soothing piano pieces, while breaking news adopts fast-paced electronic music. Wen Ya encapsulates this phenomenon as the “visualization of subtitle functions,” arguing that mainstream media's short-video news achieves visual communication through strategies like emphasizing scenarized visual narratives, foregrounding data as a core visual element, and highlighting emotionalized visual expressions, thereby forming a unique visual language system.

However, narrative form reforms also invite controversy. One interviewee commented: “Sometimes the music is too melodramatic; it feels like watching a movie, not the news.” This feedback echoes Postman's caution in Amusing Ourselves to Death: when the presentational form of news excessively pursues emotional impact, its functions of information transmission and rational analysis may be weakened. Research on the turn from “journalistic work” to “product” in short-video news and its hidden perils also notes the trend in short-video creation of transitioning from a “news work” to a “news product” to cater to user psychology, a turn that brings advantages in effective communication but also risks of news distortion, reversal, and manipulation.

4.4 Effects and reflections on narrative innovation

In terms of communication effects, the aforementioned narrative innovations have significantly enhanced the influence of mainstream media among younger audiences. By 2025, the People's Daily Douyin account's follower count exceeded 180 million, and CCTV News surpassed 170 million followers. The empathic communication effect of positive-energy short videos has been particularly prominent. During the National May Day Labor Day period in 2025, the “Ordinary Heroes” series of short videos published by multiple main-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

stream media outlets accumulated over 5 billion views, effectively constructing mainstream societal values. Research on the emotional guidance effects and communication mechanisms of mainstream media within platform environments, using the case of warm-hearted news on the People's Daily Douyin account, found through sentiment analysis that positive-energy short videos demonstrate generally strong dissemination power and contribute to building mainstream societal values. Guo Xiaoan, Zhou Ziqi, and Li Zeyuan, using the 2022 Chongqing wildfire incident as a case study, discovered that the image of volunteers, as a typical representation of ordinary citizens participating in firefighting efforts, evoked strong emotional resonance with domestic and international audiences, achieving significant empathic communication effects. Some scholars argue that narrative innovation serves as a vital pathway for enhancing the communicative power of short videos; through compelling storytelling and technological methods, mainstream media can achieve breakthroughs in intense competition, continuously optimizing communication effectiveness.

However, narrative innovation also confronts professional risks that cannot be overlooked.

First, the excessive pursuit of reversals and surprises may lead to the frequent occurrence of "reversal news." In the latter half of 2025, a short video titled Elderly Person Knocked Down, No One Helps triggered nationwide outrage but was later found through investigation to be maliciously edited, damaging the credibility of the media outlet involved. This case exemplifies what Chen Yongmei termed "false logic"-narrative innovation relying on "scenes" rather than facts corrodes the foundation of journalistic truthfulness. Research on the causes and countermeasures of reversal news in the post-truth era indicates that within the internet ecosystem, the rise of self-media platforms and channels has expanded the speed and scope of information production and dissemination. While enabling rapid media response, this has also opened the door for some media entities to fabricate and disseminate rumors and fake news to attract traffic, disrupting the online environment-a phenomenon not unconnected to the frequent occurrence of abnormal situations like reversal news.

Second, a tension exists between emotionalized narratives and journalistic objectivity. Van Dijk, in News as Discourse, notes that the structure of news discourse is directly linked to social practices and news production ideologies, and indirectly to the institutional and macro-social environment of the news media. In the short-video context, this characteristic is excessively amplified-opinions and emotions may take precedence over factual presentation. One interviewee admitted: "When scrolling through Douyin, I often can't distinguish between real news and stories fabricated by marketing accounts." Research exploring the pathways for short-video news to achieve "emotional resonance" also cautions that while leveraging "emotion" to enhance communicative power, news short videos must avoid excessive sensationalism to ensure audience recognition and trust in news reporting.

Third, the issue of "false logic" inherent in some narrative innovations warrants sustained vigilance. Chen Yongmei points out that during the phased innovation of news short videos, narrative innovation once fell into a "false logic" predicated on "scenes," severely limiting the overall improvement of short-video news production standards. This implies that some media organizations, in pursuit of communication effects, may neglect the deeper logic of journalistic innovation, remaining at the level of superficial scene imitation and algorithmic following. Pan Limin, from the perspective of deep media convergence, argues that the narrative transformation of mainstream media needs to find a balance between technological adaptation and professional steadfastness.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

5 Discussion

This study examines the results within the context of existing theories. The shift in narrative perspective from elite to populist aligns with McLuhan's thesis that the medium shapes the message; the vertical, intimate nature of short video directly facilitates a first-person, emotionally accessible narrative that a traditional broadcast format would not. The successful deployment of reversal, exaggeration, and surprise techniques confirms that these strategies are an effective adaptation to the platform's attention economy and swipe mechanics. However, this success is double-edged. The findings empirically validate Postman's warning from Amusing Ourselves to Death that a medium's entertainment logic can re-shape and potentially undermine the seriousness of its content. The "false logic" identified by Chen Yongmei is clearly evident in the professional risks uncovered, particularly the tension between emotional engagement and factual objectivity. Van Dijk's discourse analysis framework helps explain why this happens: the narrative structure is not just a technical shell but is intrinsically linked to the media's institutional and societal context. Therefore, the innovation in narrative form-through vertical video and multimodal elements-is not merely a technical change but a re-encoding of journalistic authority and social responsibility.

6 Conclusion

Situated within the policy context of media convergence and the systemic transformation of mainstream media, this study focused on the narrative innovations in mainstream media's short-video news on the Douyin platform. Employing narrative analysis and in-depth interviews, the key findings are as follows:

First, in terms of narrative perspective, mainstream media's Douyin short videos have undergone a transformation from elite-centric to populace-centric, constructing empathic communication through the perspective of ordinary individuals. This aligns with the "diversification of narrative subjects" proposed by Deng Ken and Wang Kewei, and the "emotional highlighting" empathic framework identified by Yu Xiucai and Guo Hongchi. It also corroborates Zeng Qingxiang's characterization of news narrative as a process of "selection and processing."

Second, regarding narrative techniques, three strategies—reversal narrative, exaggeration narrative, and surprise narrative-are employed in combination, forming a narrative toolkit adapted to the characteristics of the short-video medium. This finding responds to Chen Yongmei's caution regarding "false logic" and resonates with Postman's reflections on the risks of entertainmentization. Simultaneously, van Dijk's discourse analysis theory provides theoretical support for understanding the social construction logic underpinning these techniques.

Third, in terms of narrative form, vertical screen orientation and deep multimodal integration constitute key trends. The discussions by Huang Yiwei and Qin Yazhou regarding vertical screen narrative capabilities, and Wen Ya's analysis of visual communication strategies, collectively support this finding. The assessment by scholars like Guo Quanzhong regarding the "lightweighting" of narrative register within systemic transformation is also validated in this study.

These innovations have effectively enhanced the communication power and guidance capacity of main-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

stream media but have also introduced risks such as reversal news, excessive entertainmentization, and the erosion of authenticity. As Postman warned, "What destroys us is not what we hate, but precisely what we love"-how to strike a balance between attracting audiences and upholding journalistic professionalism is a challenge that mainstream media must continuously explore in the process of narrative innovation.

Deriving its perspective from the dual contexts of policy and media, this study reveals the micro-level narrative adaptation logic of mainstream media amidst systemic transformation. However, limitations exist: first, the sample primarily covers central and representative local media, providing insufficient attention to the short-video news practices of county-level integrated media centers; second, the sample size for in-depth interviews was limited, precluding a large-scale quantitative audience survey. Future research could expand the sample scope and employ experimental methods to test the causal effects of different narrative strategies on audience cognition and emotion, thus offering more actionable guidance for media convergence practice.

References

[1].Allan, S. (2013). Citizen witnessing: Revisioning journalism in times of crisis. Cambridge: Polity Press.
[2].Berger, J., & Milkman, K. L. (2012). What makes online content viral? Journal of Marketing Research, 49(2), 192–205.
[3].Cheng, Z., & Li, Y. (2024). Like, comment, and share on TikTok: Exploring the effect of sentiment and second-person view on the user engagement with TikTok news videos. Social Science Computer Review, 42(1), 201–223.
[4].Hanitzsch, T., Van Dalen, A., & Steindl, N. (2018). Caught in the nexus: A comparative and longitudinal analysis of public trust in the press. The International Journal of Press/Politics, 23(1), 3–23.
[5].Hågvar, Y. B. (2025). Social stories: TikTokking the news. In Social Stories. Taylor & Francis.
[6].McIntyre, K., & Gyldensted, C. (2018). Positive psychology as a theoretical foundation for constructive journalism. Journalism Practice, 12(6), 662–678.
[7].McLuhan, M. (1964). Understanding media: The extensions of man. New York: McGraw-Hill.
[8].Molyneux, L., & Nelson, J. L. (2025, February 14). The good bits of the brave new world promised by the digital revolution never happened in journalism. The Irish Times.
[9].Negreira-Rey, M. C., Vázquez-Herrero, J., & López-García, X. (2022). Blurring boundaries between journalists and TikTokers: Journalistic role performance on TikTok. Media and Communication, 10(1).

[10].Pfurtscheller, D. (2024). Media as cookie cutters: Exploring the digital mediality of news on Instagram. In M. Luginbühl & J. G. Schneider (Eds.), Media as procedures of communication (pp. 124–155). Amsterdam: John Benjamins.
[11].Postman, N. (1985). Amusing ourselves to death: Public discourse in the age of show business. New York: Viking Penguin.
[12].Schneider, J., & Luginbühl, M. (2020). Medial shaping. A conceptual framework for the analysis of media and communication. Pragmatics & Beyond New Series, 348, 1–18.
[13].Swart, J., Peters, C., & Broersma, M. (2024). Operationalising the audiovisual turn in digital journalism. Digital Journalism, 12(3), 1–20.
[14].Tandoc, E. C., Lim, Z. W., & Ling, R. (2018). Defining "fake news": A typology of scholarly definitions.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Digital Journalism, 6(2), 137–153.
[15].van Dijk, T. A. (1988). News as discourse. Hillsdale, NJ: Lawrence Erlbaum Associates.
[16].Cai, W. (2012). Media convergence and convergent journalism. Beijing: People's Publishing House. (in Chinese)
[17].Chen, Y. (2022). Analysis of the innovation logic of news short videos under the trend of media convergence. Journal of Journalism Research, 13(3), 92–94. (in Chinese)
[18].Deng, K., & Wang, K. (2024). Research on the communication paths of short video news narratives. Media, (18). (in Chinese)
[19].Guo, Q., Wei, W., & Zhang, L. (2026). New progress in the systematic reform of mainstream media in China in 2025. Youth Journalist, (1). (in Chinese)
[20].Guo, X., Zhou, Z., & Li, Z. (2023). The empathy communication effect of short videos in major risk events and reflections. Media Observer, (8). (in Chinese)
[21].Huang, X. (2021). Innovation in narrative strategies of news short videos: A case study of "Sichuan Observer" on Douyin. Media, (7), 52–54. (in Chinese)
[22].Huang, Y., & Qin, Y. (2023). Reconstructing narrative capacity of short videos in the context of deep convergence. Chinese Journalist, (5). (in Chinese)
[23].Research on the causes and countermeasures of reverse news in the post-truth era. (2021). Voice and Screen World, (23). (in Chinese)
[24].Pan, L. (2024). Research on the narrative transformation of mainstream media from the perspective of deep media convergence. Journal of Journalism Research, (20). (in Chinese)
[25].Wen, Y. (2025). Scene, data, emotion: Visual communication strategies of mainstream media's short video news. News World, (9). (in Chinese)
[26].The shift from "works" to "products" of short video news and its hidden worries. (2025). News Front, (1). (in Chinese)
[27].Yu, X., & Guo, H. (2024). Empathy framing and emotional assemblage in mainstream media's short video news: Taking 81 natural disaster reports on the People's Daily Douyin account as an example. Modern Communication, 46(4), 125–134. (in Chinese)
[28].Zeng, Q. (2005). News narratology. Beijing: China Radio & Television Publishing House. (in Chinese)

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)