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Commercial Development Plan of Huya Live Streaming Platform Starfire Program

He Qiao

MSc in Business Administration

Supervisor:

PhD, Rui Manuel Vinhas da Silva, Full Professor
ISCTE - Instituto Universitário de Lisboa

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Department of Marketing, Operations and General
Management

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Resumo

Esta tese tem como objeto de estudo a principal plataforma de transmissão de jogos em direto da China, a Huya Live, e centra-se nos seus principais problemas, como a homogeneização dos conteúdos, a estrutura de receitas única e a concorrência feroz pelos recursos de ancoragem, que foram expostos no contexto da ascensão da economia das celebridades em rede e da concorrência feroz no sector. O objetivo desta tese é desenhar o plano de desenvolvimento comercial do Programa Starfire da plataforma Huya Live.

Esta tese apresenta uma revisão da literatura sobre a economia das celebridades em rede, analisa o atual ambiente da indústria de radiodifusão em direto através da análise PEST, analisa os principais concorrentes através do modelo das Cinco Forças de Porter e, em seguida, analisa os pontos fortes e fracos do “Plano Starburst” através da análise SWOT e estabelece os objectivos do plano.

O estudo apresenta um plano que pode ser implementado através dos 4P do marketing-mix e apresenta um plano de implementação, cujo orçamento é de 1,2 mil milhões de yuan. É também apresentado um sistema de monitorização dos KPI.

Palavras-Chave: Plano comercial, economia das celebridades na internet, indústria de radiodifusão em direto, vendas

JEL Classification: M31

Abstract

This thesis takes China's leading game live broadcasting platform Huya Live as the research object, and focuses on its core problems such as content homogenisation, single revenue structure, and fierce competition for anchor resources, which have been exposed under the background of the rise of network celebrity economy and the white-hot competition in the industry. The objective of this thesis is to design a commercial development plan to the Starfire Program of the broadcasting platform Huya Live.

This thesis provides a literature review of the network celebrity economy, analyses the current industry environment of the live broadcasting industry through PEST, analyses the main competitors through the Porter's Five Forces model, and then do the SWOT analysis, and builds up the objectives of the plan.

The study formulates a plan that can be implemented through the 4P marketing mix strategy, and designs the implementation plan, budget allocation (1.2 billion yuan) and KPI monitoring system.

Keywords: Commercial plan, Internet celebrity economy, Live streaming industry, sales

JEL Classification: M31

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Glossary

AIGC-Artificial Intelligence Generated Content

CLV – Customer Lifetime Value

CNNIC-China Internet Network Information Center

CPM-Cost Per Mille

GMV-Gross Merchandise Volume

Internet Celebrity-People Who Are Very Famous On The Internet

LBSNs-location-based social networks

MCN-Muti Channel Network

1. Introduction

With the improvement of Internet technology and network hardware level during the past decade, the live broadcasting industry has undergone profound changes. According to statistics, the size of the global live broadcasting market has exceeded USD 30 billion in 2022 and is expected to reach USD 60 billion by 2025.

Netroots economy is a kind of Internet economy based on social media platform, which attracts fans' attention through high-influential network celebrities (i.e. “Netroots”) and realizes cash through traffic. The core lies in the fact that netroots, led by personal image, content creation or unique style, gather a huge fan base, and then realize the transformation of commercial value through advertisement endorsement, live broadcasting, brand cooperation and so on.

Huya Live, founded in 2014, is a live broadcast platform that focuses on live game broadcasting and covers a wide range of live content such as entertainment, variety, education, outdoor and sports. With the traffic of live game broadcasting, Huya has been in China's live broadcasting platform has been ranked among the top.

Despite the rapid development momentum of Huya's game live broadcast, but facing the rise of more and more comprehensive live broadcast platform companies, Huya's pan-entertainment live broadcast still has a significant gap.

Through analysis, it was found that Huya Live is facing the challenges of intensified competition in the live broadcast industry, diversification of user demand and homogenization of the revenue model.

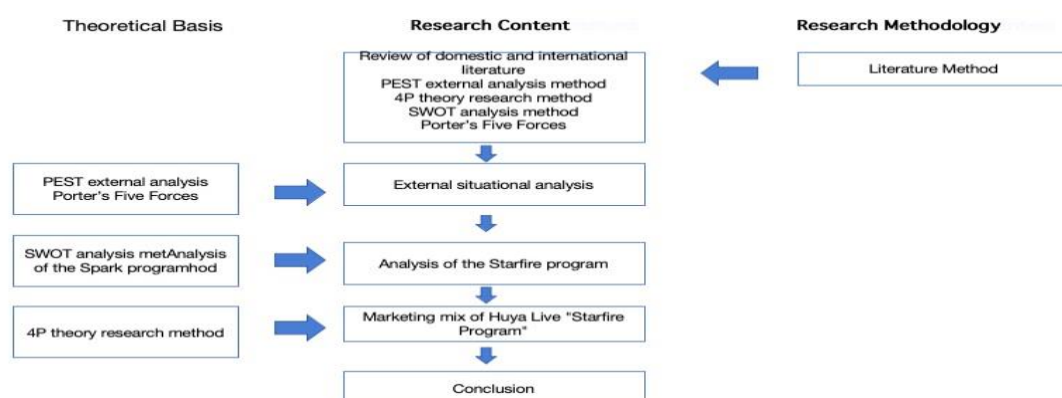
Therefore, the main purpose of this thesis is to formulate a commercial development plan for Huya Live to promote Huya's improvement under the “technology-ecology-user” trinity model, and to break through the homogenization of competition for live broadcasting platforms to achieve sustainable development, hereinafter collectively referred to as the “Spark Plan” .The following is collectively referred to as the “Starfire Program” .Through this plan, Huya Live is expected to achieve the following goals for 2025: increase of the daily active users (DAU) from 30

million to 40 million; increase the proportion of non-game content users from 25% to 50%; increase the proportion of female users from 30% to 45%; reach a proportion of 20% of DAU in overseas markets (Southeast Asia and Latin America); and have live broadcast in 10 languages.

Based on the external and internal analysis, the SWOT analysis was conducted. Then, the objectives of the plan are defined as well as the strategy and actions to be taken to reach those objectives.

This thesis is divided into 10 chapters. Chapter 1 introduces the research background, problem, objectives and methodology of this topic. Chapter 2 introduces the literature review, which includes three parts: the evolution of the Internet reddit economy and the live broadcasting industry, international research on the Internet reddit economy, and domestic research on the Internet reddit economy. Chapter 3 details the research methodology used in this project, Chapter 4 is the external environment analysis i.e. industry analysis and competitor analysis, Chapter 5 is the internal environment analysis of HootSuite live streaming, Chapter 6 is the SWOT analysis of the Starfire plan, Chapter 7 is the objectives of this plan, Chapter 8 is the design of the marketing, sales, and business development for the business strategy, and Chapter 9 is the design of marketing mix based on 4P theory. Chapter 10 is the implementation of this plan and Chapter 11 presents the conclusion.

Figure 1.1 Thesis structure



2. Literature review

2.1. Internet celebrity Economy and Live Streaming Industry Evolution

According to Rinka et al.(2018), the prevalence of online social networks has given rise to the emergence of social media influencers (SMIs), so-called "Internet celebrities". Use self-congruity theory, which originally refers to the congruence between consumers and brands or products, to the congruence between endorsers and potential tourists to evaluate endorsement effectiveness. Li (2018) explored the topic of Internet celebrities by drawing on both media success literature and online influencer research. The author discussed three key issues from the literature: the definition of Internet celebrities, criteria for identifying Internet celebrities, and factors contributing to individual online influence. To enrich the study, a series of interviews were conducted with three Internet celebrities and three of each celebrity's followers. Cai et al.(2019) introduced the concept of live streaming commerce, which is e-commerce integrated with real-time social interaction via live streams. The study found that the substitute for personal examination was associated with both the general watching scenario and product search scenario, while the enjoyment of interaction was associated with the scenario featuring an Internet celebrity. Park et al. (2020) conducted a study in China to examine the influence of various match-up scenarios on consumer attitudes within the context of live streaming shopping with internet celebrities. The study drew from previous research on celebrity endorsements and the match-up hypothesis, and developed an integrative model of internet celebrity endorsement to investigate congruence effects on live streaming viewers. Abidin (2020) notes that TikTok has rapidly gained popularity among young people worldwide, and as a result, cultures and practices of internet celebrity have emerged. However, little is known about the constitution of internet celebrity on TikTok, and existing models from Instagram and YouTube do not fully apply to the unique terrain of the app. As such, Abidin's study aims to explore the makings of internet celebrity cultures on TikTok by focusing on how attention economy and visibility labour practices have emerged as a result of the

app's features. The study is relevant to the current trend of using internet celebrities in content marketing for e-commerce, especially through social media and live streaming.

The objective of Geng et al.(2020) study is to contribute to the theoretical and practical understanding of first and second-order effects of internet celebrity endorsements on marketing outcomes in an e-commerce context. The study utilizes a cross-sectional regression analysis to evaluate the economic value of internet celebrity endorsement, and a panel vector autoregressive model is adopted to examine the relationship between the content marketing behaviors of both celebrities and consumers and the performance of ecommerce sales. The study's results shed light on the value of internet celebrity endorsements in ecommerce marketing. In China, beauty bloggers have risen to fame not only on global social media platforms such as Twitter and YouTube but also on their Chinese counterparts. Guan (2020) examines the roles that beauty bloggers play in China's technological and economic context, and how these roles have taken shape in the fast-growing internet industries of the country.

The rise of Internet celebrities in recent years has led to the increasing use of celebrity endorsements as a prevalent approach to content marketing for e-commerce sellers. Geng et al. (2020) aim to contribute both theoretically and practically to the understanding of how Internet celebrity endorsements affect marketing outcomes in an e-commerce context. Their study employs a cross-sectional regression and a panel vector autoregressive model to examine the impact of celebrities' and consumers' content marketing behaviors on e-commerce sales performance.

Inefficiencies and information asymmetry in supply chains often result in non-optimal production levels, especially when capital constraints are present. Tang et al. (2020) investigate the use of option contracts to coordinate supply chains and improve efficiency.

The Internet celebrity economy has emerged in China with the increasing popularity of online stars. Ding et al. (2020) discuss the concept of attention economics and how it explains the rise of the Internet celebrity economy and the companies' preference for Internet celebrity endorsements.

Kang et al. (2021) propose a solution to the challenges of online-to-offline (O2O) commerce, which involves the seamless integration of online and offline commerce. They introduce the heterogeneous information network (HIN) concept, which is designed to address the complexities of user information sharing in location-based social networks (LBSNs).

Although companies increasingly use online star endorsements in their marketing efforts, the scientific knowledge on the effect of these endorsements on consumers' purchase intentions is limited. Shi et al. (2021) explore the underlying mechanisms and boundary conditions of this phenomenon through the lenses of self and construal level theories.

As the beauty industry continues to grow rapidly, more vertical sub-sector areas have entered the live streaming market. Xin (2020) examines the use of social media influencers and live streaming in the beauty industry, discussing the current status, problems, and practical applications of social influencer marketing in cosmetics and makeup industry in China. The study explores the effect of social media influence marketing on the development of online transactions, taking into account the characteristics of online transactions in the new era.

Qiu et al. (2021) conduct a study on tourism practices related to live streaming, using China as a case. The study classifies the development of tourism live streaming in China into germination, exploration, and opportunity stages. It also reveals that live content mainly evokes positive emotions, and negative sentiment results from illegal or boring content. Users' perceptions of tourism live streaming content involve institutions, live streaming tools, live streaming attractions, the live streaming economy, people, facilities and information, time, and regions. The study identifies live streaming tools and attractions as the core of the identified semantic network, having the strongest regulation capabilities in tourism live streaming activities.

In recent years, live streaming e-commerce has gained intensive development and emerged as an emerging business mode.

The concept of digital labor has evolved to encompass not only labor related to the production of digital media technologies but also activities that contribute to the

production of digital content. This interpretation expands the conceptual scope of digital labor and opens a new chapter of the Marxist labor theory of value. As Fuchs (2014) notes, the notion of digital labor has come to be understood as "all labor/activities that contribute to the production of digital media technologies and contents". This perspective acknowledges the critical role digital media and technologies play in contemporary society and the various forms of labor required for their creation and dissemination. It offers insights into the workings of the digital economy and the exploitation of workers in this sector, while providing a framework to analyze the structure and dynamics of digital labor markets.

Fuchs (2014) explained that the notion of digital labor has evolved to encompass not only labor related to the production of digital media technologies but also activities that contribute to the production of digital content. This interpretation expands the conceptual scope of digital labor and opens a new chapter of the Marxist labor theory of value. This perspective offers insights into the workings of the digital economy and the exploitation of workers in this sector and provides a framework to analyze the structure and dynamics of digital labor markets.

Rojek (2004) posited that celebrity refers to "the attribution of glamorous or notorious status to an individual in the public sphere". In the internet age, social media has provided new opportunities for internet celebrities in China, although the phenomenon has also brought about significant changes in the digital labor and public sphere. Fuchs (2014) argued that, under the influence of neoliberalism, the emergence of internet celebrities in China has further intensified the blurring of boundaries between play and labor, work time and leisure time, production and consumption, and public and private life.

As scholars have explored the concept of internet celebrities, concerns have emerged over the nature of digital labor, the relationship between internet fame and traditional celebrity status, and the potential for social media to democratize the public sphere. Marwick and boyd (2011) have voiced apprehension about the commodification and media manipulation of internet fame, which could pose a threat to the authenticity and credibility of online public discourse. The impact of internet celebrities on the digital

labor market, public discourse, and society at large remains an area of ongoing scholarly inquiry. According to Fuchs et al. (2014), the impact of internet celebrities on the digital labor market, public discourse, and society in general is an area of continual investigation by scholars. As internet celebrities continue to rise in prominence in the era of social media and neoliberalism, questions persist about the nature of digital labor and the correlation between internet fame and conventional celebrity status. Furthermore, there are apprehensions about the potential for the commoditization and manipulation of internet fame, which could threaten the credibility and authenticity of online public discourse. This interdisciplinary field of research has significant implications for communication, media, sociology, and cultural studies

Flichy (2007) argued that the perceived rise of the information society, coupled with globalization and the competition for the information and communication order, has stimulated ongoing research into the political economy of communication. According to Mosco (2004), the field of political economy of communication centers around the analysis of the economic structures of the communication system and the operation processes of the market economic system. Understanding these structures and processes is crucial to developing a comprehensive understanding of the complex interaction between communication, culture, and economic and power structures. The political economy of communication adopts both qualitative and quantitative research methods, generating empirical data to illuminate how these structures operate and how they shape society.

According to Melody (2007), the political economy of communication seeks to demonstrate the social power relations of communication by analyzing the ownership, production, circulation and consumption of communication by audiences. The aim of this analysis is to reveal the complexity of communication and culture industry. By examining these dynamics, the field of political economy of communication seeks to understand the interplay between communication and economic and power structures, illuminating the role of ownership, production, distribution, and consumption in shaping these structures.

In summary, the political economy of communication seeks to understand the relationship between communication and various factors such as economic and power structures. It examines the role of ownership, production, distribution, and consumption in shaping these structures. Ultimately, by analyzing these dynamics, the field aims to provide a nuanced understanding of the relationship between communication and power in society.

2.2. International Internet celebrity Economy Study

With the gradual popularization of the Internet, the emerging information technology represented by the Internet has become the development interface for the integration of traditional industry and new media. Therefore, social media has become a new platform for celebrities to attract popularity and make their fame.

According to Senft (2008), to investigate the survival status of celebrities in the internet era, she conducted a critical and ethnographic study on 'camgirls' from 2000 to 2004. The camgirls were individuals who broadcast themselves on social media platforms to gain fame. Senft's study brought this newly emerged group into the public eye, providing insight into their lives and experiences. To gain a more authentic understanding of camgirls' daily lives, she created her own site, Terricam, to act as a real camgirl. According to Senft (2008), She interviewed around 40 camgirls and almost 80 viewers, concluding that the rise of blogs, chat rooms, and webcams had created a confession culture for young girls sharing their personal lives. This study offers a compelling look into the impact of social media on the creation and survival of internet celebrities in the contemporary era.

In 2018, Crystal Abidin analysed contemporary Internet celebrities and fame by using examples from the UK, US, Australia, China, South Korea, Japan, Singapore, Sweden, and social platforms such as Facebook, Instagram, Weibo, Twitter Reddit, Tumblr, and YouTube. Abidin (2018) presented a comprehensive academic framework for analyzing the various forms of internet celebrities that have emerged in the last decade in her book 'Internet Celebrities.' This framework includes eyewitness viral stars,

meme personalities, DIY celebrities, crowd-puller cameos, microcelebrities, and influencers. Through this framework, Abidin explored the overall pattern, development trends, and cross-cultural impact of the internet celebrity economy. Her analysis aims to consolidate key ideas about the internet celebrity culture, providing a detailed examination of the phenomenon along with its implications for society at large.

In the 21st century, with the transformation of mass media from a one-way broadcast model to a digital model that is free for all, the emerging social media have given birth to new forms of celebrities to adapt to the interactive environment where fans expect to keep visiting. In 2018, David C. Giles started from the background of digital culture and studied how platforms like YouTube and Twitter developed their own celebrity culture by extensively analysing emerging literature on celebrity studies. Giles believed that 12st-century celebrities valued their superficial authenticity more than their charm or talents. According to Giles (2018), he used YouTubers as examples to investigate how internet celebrities can embody authenticity through well-crafted performances, as well as the boundaries between authenticity and ordinariness in digital culture. This exploration of internet celebrity culture offers an important insight into the tension between performance and authenticity, and how individuals navigate these complexities in the digital age. Giles' findings provide a valuable contribution to our understanding of the internet celebrity phenomenon and its impact on society.

In the Internet age, the rise of social media has provided a platform for online sharing, which has spawned an industry called lifestyle gurus. Baker and Rojek (2020) took a critical perspective in their book 'Lifestyle Gurus' to analyze the rise of micro-celebrities in the digital age using the Belle Gibson scandal as an example. As sociologists, they analyzed the political, economic, and cultural conditions under which micro-celebrities gain authority and influence online. This analysis provides valuable insights into the complex interplay between social media, celebrity culture, and authority in contemporary society. The findings of Baker and Rojek's research have important implications for media studies, cultural studies, and sociology.

Baker and Roject(2020) argued that the 2015 Belle Gibson scandal revealed the problematic nature of "lifestyle gurus" such as Belle Gibson, who gained a large

following by blogging inspirational stories about her incurable brain cancer and promoting her "health bible.". However, the media later exposed that her cancer was a lie used to gain social attention. Drawing from this scandal, Baker and Rojek highlighted a cultural phenomenon that requires attention: the rise of lifestyle gurus in the digital age has created a crisis of confidence in the interventions of experts and professionals. They also noted that lifestyle gurus can be considered as a type of micro-celebrities, referring to lifestyle bloggers who gain authority and influence in the public domain. According to Baker and Rojek (2020), the emergence of lifestyle gurus has played a crucial role in managing intimacy and social relations, and it reflects contemporary understandings of self-identity. This analysis provides a valuable contribution to our understanding of the lifestyle guru phenomenon, its impact on society, and the implications for online authority and influence.

Baker and Rojek (2020) argue that lifestyle gurus embody the para-social, capitalizing on the appeal of intimacy, authenticity, and integrity. They explore the ethical contradictions of lifestyle websites and linked the phenomenon of lifestyle gurus to the erosion of trust among professional power groups. Through their analysis of the micro-celebrity phenomenon, they demonstrate that social media is particularly effective in establishing parasocial relationships of trust that emphasize authenticity and social inclusion, even though many of these relations are performed for fame. Furthermore, they revealed the commodification of the self in the process of self-branding and criticized the risks that this commodification brings. Their analysis provides a new theoretical perspective for the political economy research of internet celebrities. Overall, Baker and Rojek's research offers a critical examination of the relationship between lifestyle gurus, parasocial relationships, and the political economy of internet celebrity culture.

To sum up, since the era of mass media, the era of reality TV, and the era of the Internet, the study of celebrities in the Western world has carried out many 68 beneficial attempts and made substantial progress. However, due to the limitations of times and recognition, most scholars adopt a single discipline research method to study a certain

aspect of celebrity communication mode from a special path or perspective, but lack of discussion and analysis of the whole celebrity market.

Especially the study of commodification of celebrities and political economy, which are relatively rare in the current research, leaving a lot of room for future development. From my point of view, a more varied range of methodology should be considered. In particular, it is necessary to put forward a more novel research model that is closer to the development of times.

2.3. Research on China's Internet celebrity Economy

Hu (2012) notes that after China's Reform and Opening-up in 1979, the standard of truth replaced the political standard and diversified aesthetics replaced the single pattern. As a result, the return of celebrities to the screen represented people's aesthetic and political identities at that time. Although the term "celebrity" had been absent for almost three decades, it reappeared on the cover of 'Popular Movies,' attracting widespread attention from Chinese society and academia. Subsequently, the study of celebrities in China officially entered the public view and began the process of academic research. This development highlights the changing cultural and political landscape in China and the growing recognition of the importance of celebrity culture in modern academia.

Based on the development history and research status of Chinese celebrities, I will also divide the research on Chinese celebrities into three stages: the age of mass media, the age of reality TV, and the age of the Internet, respectively as significant nodes for the development of Chinese media: the period of Reform and Openingup, the period of Chinese reality TV, and the period of new media.

The development of the Internet celebrity industry has been promoted because of the wide range of cross-regional and cross-cultural connections that Internet technology has brought to China. A large number of ordinary people gather attention by publishing their works on social media platforms, short video sites, and live streaming platforms because of the communication power of the mobile Internet. Under the specific

packaging and marketing, these Internet celebrities have gradually attracted a huge fan base and formed a completely new economic industrial chain.

Since 1994, the rapid development of information technology in the Internet era has brought about the evolution of Internet celebrities in China, which can be summarized into four stages: the age of text, the age of picture, the age of symbol. In the age of picture, Chinese Internet celebrities tended to be popular and personalized by uploading their pictures on the Internet, known as "picture celebrities." In the symbol era, social media platforms have brought unprecedented changes to the Internet celebrity industry in China. Chinese Internet celebrities, known as "symbol celebrities", have attracted a large number of followers and become an important force in the digital economy because of their unique symbols and labels.

Entering the age of new media, Chinese Internet celebrities are no longer limited to traditional texts, pictures, and symbols, but are gradually stepping into the fields of video and live streaming. According to the fields of expertise, Chinese Internet celebrities on social media platforms, short video sites, and live streaming platforms could be classified into three different types: fashion-based Internet celebrities, video-based Internet celebrities, and live-based Internet celebrities. The rise of Internet celebrities has led to more and more ordinary people taking Internet celebrities as a career and dedicating themselves to different platforms. Most of the group are born in the 1980s and have a bachelor's degree or higher, according to the authoritative data report.

Yang (2018) explains that talent/MCN agencies are the core organizations responsible for managing internet celebrities and acting as an intermediary between advertisers and ecommerce/social platforms. Based on the different domains of these internet celebrities, these talent/MCN agencies can be categorized into three distinct groups: content MCN agencies, video MCN agencies, and live/e-commerce MCN agencies. These categories reflect the diversity of internet celebrities and their modes of operation on social media platforms. Understanding the role of talent/MCN agencies is essential for comprehending the complex dynamics of the internet celebrity economy and the factors that contribute to their success. Zhang (2016) notes that at present, most

Chinese internet celebrities sign contracts with MCN agencies to ensure the production of high-quality content and maximize their economic value. These talent/MCN agencies in China continue to develop by providing services such as packaging, production, and marketing. This has created a unique business model with Chinese characteristics, which can be summarized as: 'celebrity incubation → personnel management → marketing services → content production → advertising monetization.' This model highlights the various stages of development that an internet celebrity goes through and the services provided by talent/MCN agencies to ensure their success. By offering these services, Chinese talent/MCN agencies have played a critical role in the growth of the internet celebrity industry in China and have made significant contributions to the broader digital economy.

With the continuous update of Internet infrastructure, China's new media platform has become an important monetarization carrier for the Internet celebrity industry. While delivering information and generating traffic, it also creates marketing opportunities for advertisers/online retailers. From the perspective of type division, China's new media platforms can be divided into two categories: e-commerce platforms, and social platforms. Zhang (2016) notes that social platforms are a crucial component of the internet celebrity industry and can be subdivided into three categories: social media platforms, short video sites, and live streaming platforms. These categories reflect the diverse modes of operation and content production strategies adopted by internet celebrities to reach their audiences. By understanding the differences between these platforms, talent/MCN agencies can better tailor their marketing and content production strategies to maximize the economic value of their clients. As the internet celebrity industry continues to evolve in China, social platforms will continue to play an essential role in shaping the landscape of this industry. With the help of e-commerce/social platforms, Chinese Internet celebrities transform the fans into product consumers, and at the same time convert the trust of fans into the recognition of the brand, which ultimately realizes the transformation of consumption and monetarization of social assets.

As the direct audiences of the Internet celebrity industry, the number and quality of fan groups are related to the popularity and development trend of Internet celebrities. According to the survey data, Chinese fan groups are mainly between the ages of 20 and 49, with low education levels and income levels, and most of them are students. 99.2% of China's mobile network users use their mobile phones to access the internet, according to a report. The development of the Internet celebrity industry has been accelerated by the popularity of smartphones, which has promoted the close connection between Internet celebrities and fans. Compared with other fields, the video field attracts Chinese Internet users and fans most with its advantages of sensuality and visuality, which also promotes the self-transformation of Chinese Internet celebrities.

Internet celebrities use e-commerce/social platforms as strategic media for rapid promotion, and build their intellectual property brands through personalized content, which gives rise to the formation of a new industrial chain. Under the special political, economic, and cultural conditions of China, this chapter makes an objective introduction to China's Internet celebrity industry based on authoritative data analysis, thus laying the groundwork for the interview results in the following two chapters.

2.4. Customer acquisition and retention

The Kotler Loyalty Ladder is a conceptual framework developed by renowned marketing expert Philip Kotler to reveal the different stages of customer loyalty and help organizations understand how to build stronger relationships with their customers. The construction of the loyalty ladder includes several key stages:

The first stage is the Awareness stage, where in the initial stage of the loyalty ladder, the potential customer develops an awareness of the brand or product, but has not yet established a real connection or commitment. Kotler (2018) states that brand exposure is critical to attract target customers, and companies can increase brand awareness through advertising, public relations, and social media (Kotler, 2018).

The second stage is Knowledge stage, once customers are aware of the brand, they will start gathering information about the brand and its products. Research has shown

that customers learn about brand characteristics and competitive advantages in detail before making a purchase decision (Smith & Taylor, 2017). Therefore, providing clear, concise and valuable information is essential to enhance customers' brand knowledge (Smith & Taylor, 2017).

The third stage is the preference stage, where customers assess the unique value of a brand after they begin to develop a preference for it. At this point, the brand's Unique Selling Points (USPs) are especially important. According to Jones (2019), emphasizing the uniqueness of a brand, offering promotions, and creating an engaging brand experience are effective in increasing customer brand preference (Jones, 2019).

The fourth stage is the Purchase stage, a critical period when customers make purchasing decisions. Studies have pointed out that streamlining the purchase process can significantly increase conversion rates (Brown & Green, 2020). Therefore, optimizing the e-commerce site, providing excellent customer service, and attractive payment options are effective strategies to support customers' purchasing decisions (Brown & Green, 2020).

The fifth stage is the Loyalty stage, where customers show continued preference and trust in the brand. Loyalty is often formed from positive past experiences and emotional connections. Research has found that implementing loyalty programs and personalized communication can enhance customer loyalty (Kim & Kim, 2021). In addition, regular interaction with loyal customers is a key factor in strengthening customer loyalty (Kim & Kim, 2021).

The sixth stage is the Advocacy stage, where loyal customers begin to spontaneously become brand advocates and spread the brand message through their social circles and social media. According to Garcia (2022), encouraging customers to share their positive experiences can be effective in promoting natural brand advocacy (Garcia, 2022). Creating a sense of community and a platform can also further enhance customers' willingness to advocate (Garcia, 2022).

Customer Lifetime Value (CLV) is a key business metric that evaluates the total value that an individual customer is likely to bring in over their entire lifecycle with the company. CLV not only shows the long-term value of a customer, but it also provides

organizations with several very important bases for strategic decision making as follows.

The first is revenue forecasting, where CLV can help organizations predict future revenues and thus make smarter financial planning and budgeting (Wang et al., 2020).

The second is market strategy, CLV enables organizations to allocate market resources more efficiently. By identifying which customer segments generate higher CLV, firms can customize marketing strategies to attract similar customers (Venkatesan & Kumar, 2004).

The third is customer segmentation, where firms can categorize customers based on CLV. High CLV customers can be targeted for marketing through loyalty programs, while firms can develop strategies for retaining low CLV customers (Farris et al., 2010).

The fourth is cost management; by analyzing CLV, firms are able to determine the upper limit of spending on customer acquisition, thereby optimizing customer acquisition costs while maintaining overall profitability (Reinartz & Kumar, 2002).

The fifth is product development, where CLV insights can guide product development, enabling organizations to create products that meet the needs of their most valuable customers (O'Brien, 2014).

The sixth is customer retention: understanding the factors that influence high CLV can help organizations implement strategies to improve customer retention, which in turn increases loyalty and repeat purchases (Payne & Frow, 2017).

3. Methodology

The objective of this thesis is to design a commercial development plan for Huya Live Streaming Platform Starfire Program.

Under the background of the rise of network celebrity economy and the white-hot competition in the industry, Huya Live Streaming Platform Starfire Program is facing core problems such as homogenization of content, single revenue structure, and fierce competition for anchor resources. The goal of this topic is to find out the causes of these problems, and present solutions to reach the objective of this plan.

The research methods used in this thesis are: literature review, comparative research method, PEST analysis, Porter's five forces model, and SWOT analysis.

This thesis adopts a literature review approach to understand the evolution of the webstar economy and the live broadcasting industry, research on the international webstar economy, research on the Chinese webstar economy, with a focus on understanding and summarising the development of the various stages of the webstar economy and the future trends, as well as on customer acquisition and customer retention.

In terms of external analysis, this thesis adopts the PEST analysis method to understand the whole external environment situation of the live broadcasting industry from the aspects of political environment, economic environment, social and cultural environment and technological environment. An analysis of the competitor was done through the comparative research method. The competitiveness of the live broadcasting industry was analysed through the Porter's Five Forces model.

A SWOT analysis was carried out to identify the strengths and weaknesses of the Starfire Program and the threats and opportunities that may arise from the external environment. The SWOT analysis helps to determine the strategic positioning and commercial and marketing strategy of Huya Live Streaming.

This thesis adopts the 4P marketing to present proposals to reach the objectives of the commercial development plan.

4. External Situational Analysis

4.1. Overview of the cash-out model of the Internet celebrity economy

Internet celebrity economy refers to the emerging business model carried by the Internet and mobile Internet platforms. Through the power of the Internet and mobile Internet, some influential individuals or organizations (i.e., Internet celebrities) are transformed into the main body of commercial cash flow, and become a new type of commercial traffic entrance.

The following are some common realization modes of Internet celebrity economy:

The first is the advertising cash model, such as Internet celebrities through a variety of ways (such as blogs, microblogging, etc.) to accumulate a certain fan base, they can use their influence to receive advertising to earn income. The form of advertisement includes brand advertisement, product advertisement and so on.

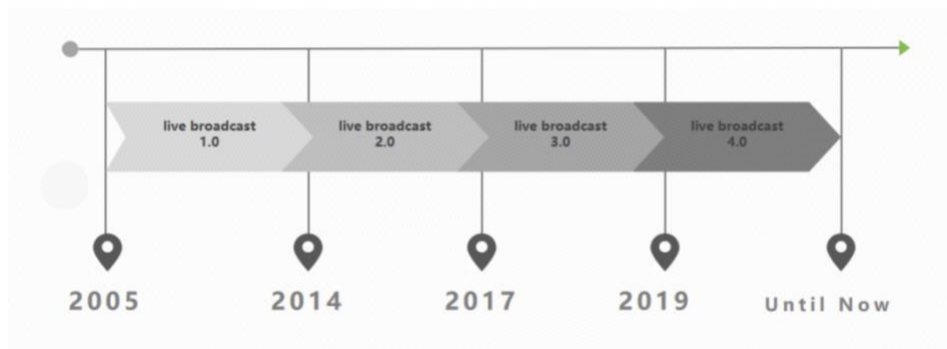
The second is the Internet celebrity live cash mode, such as in the network platform to open their own live room, and attract a large number of viewers, the network platform will be in accordance with the amount of viewing and viewing time and other indicators for the share, but also through the receipt of gifts and other ways to earn income.

The third is the e-commerce cash model, such as Internet celebrities through their own social network platform to promote the products of merchants, guiding fans to buy, the seller pays a certain percentage of commission to the Internet celebrity as a promotional commission.

The fourth is a multi-channel cash model, such as some Internet celebrities have their own fan circles on various platforms, which can be inflowed through the earnings of multiple platforms, such as in the jittery voice, fast hand, microblogging and other platforms have a high fan base, and through these platforms to promote the brand to obtain advertising revenue.

With the development history of China's live broadcasting industry, the live broadcasting industry from a single mode towards diversification, and now the live broadcasting industry has developed to live 4.0, entering the era of all live broadcasting.

Figure 0.1 Live Streaming Industry History



Live Streaming 1.0: Online video dating and chat room mode appeared; 9158 and YY were established one after another.

Live Streaming 2.0: Live streaming industry began to get widely shut down, and game live streaming began to rise; YY, 9158 and other pioneers went public, and Huya and other PC live streaming platforms went public.

Live Streaming 3.0: Capital is integrated into the live streaming market and thousands of live streaming platforms compete in the white-hot era.

Live 4.0: Digitalization of the era of universal live broadcasting, technology VR + live

4.2. PEST Analysis

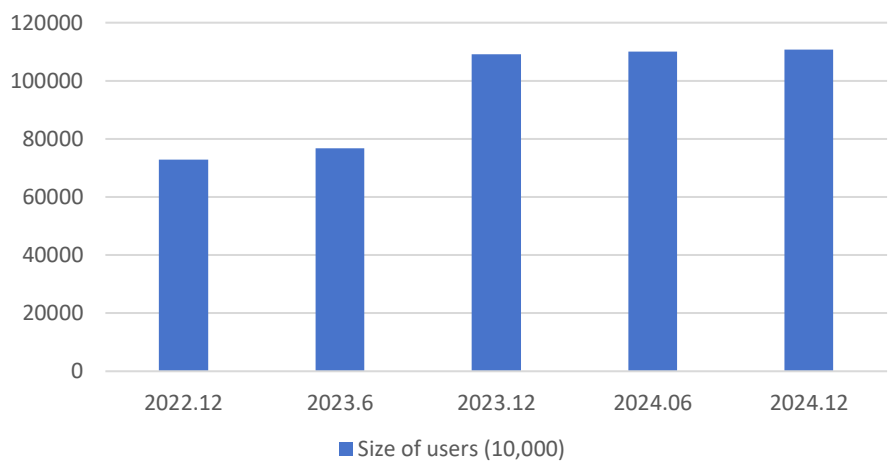
4.2.1. Political environment

The Chinese Government has always attached great importance to the development of the Internet and the digital economy, and has supported the development of online culture and the live-streaming industry. The government has taken a series of measures to encourage the innovation and development of live-streaming platforms and anchors, such as policy support, tax incentives and financial subsidies. These policy supports have provided a more favorable market environment for the live broadcasting industry,

and have also promoted the innovation and development of the live broadcasting industry.

China Internet Network Information Center (CNNIC) released the 55th Statistical Report on Internet Development in China in Beijing. The report pointed out that as of December 2024, the number of webcasting users in China reached 1.108 billion, an increase of 8 million compared with March 2024, accounting for 78.6% of the overall Internet users. The user scale and utilization rate of the live streaming market are also growing year by year.

Figure 0.2 2022.12-2024.12 Webcasting User Size and Usage Rate



Source: www.iresearch.com.cn

Also in China, the regulation of the Internet industry is getting stricter and stricter, and the live streaming industry is no exception. The Chinese government has strengthened the regulation of live streaming content, anchor behavior and platform operation to regulate the industry's market environment. This not only restrains undesirable live streaming content, but also contributes to the healthy and orderly development of the industry and the formation of a more regulated market environment, inspires consumer trust and confidence, and improves the overall safety and reliability of the industry.

The relationship between China and the rest of the world will also have a corresponding impact on China's live streaming industry. This means that practitioners

in the live streaming industry need to pay close attention to the international situation and changes in order to adapt to the rapidly changing international environment.

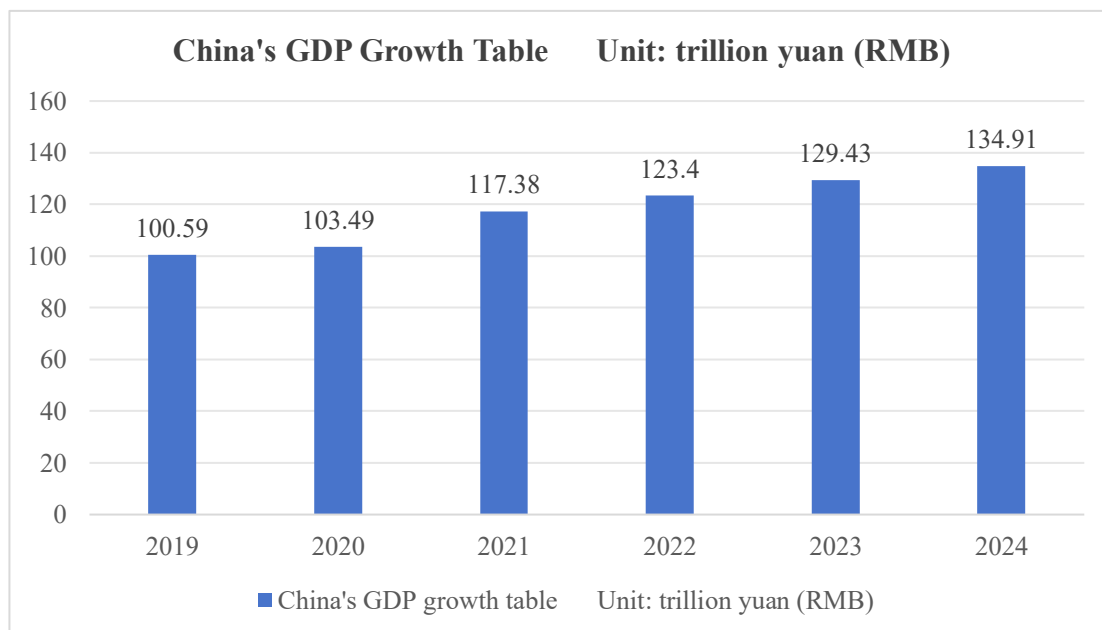
As well as the fact that Chinese culture has a deep history and tradition, it also affects the live streaming industry to a certain extent as well. Because of this, practitioners in the live broadcasting industry need to abide by the values and ethics of Chinese culture, respect social morality, professional ethics, moral risk management and other professional rules, and focus on the construction of professional ethics, so as to walk out of a development path that is consistent with China's national conditions and cultural traditions, and is legal and compliant.

In short, the live broadcasting industry is gradually moving towards formalization under the vigorous promotion of the Chinese government. Live broadcast practitioners have also been recognized by the market and society.

4.2.2. Economic environment

In 2024, China's GDP will be 134.91 trillion yuan, with a GDP growth rate of 5%, and per capita GDP will be 95,700 yuan per person, with a per capita GDP growth rate of 5.10%, of which the primary industry will account for 6.80%, the secondary industry will account for 36.50%, and the tertiary industry will account for 56.70%. China's GDP growth target for 2025 is set at around 5%, and through the multi-dimensional efforts of fiscal expansion, consumption drive, and technological upgrading, the general environment shows that China's economy is still continuing to grow steadily.

Figure 0.3 2019-2024 China's GDP Growth Table



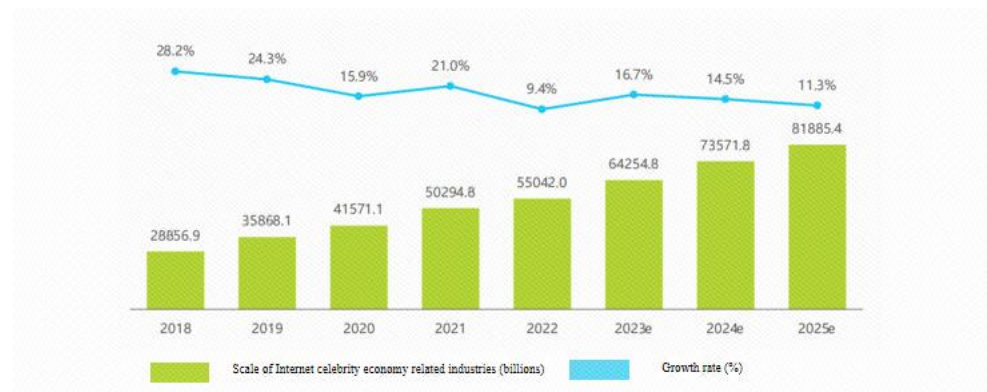
Source: ceidata.cei.cn

The growth rate of the reddit new economy ecosystem has narrowed due to the epidemic and the overall market economy, but with the continuous improvement of digital infrastructure and the extensive application of new technologies (such as artificial intelligence, blockchain, big data, etc.) in the production of content, the Internet celebrity new economy will accelerate the upgrading and remodeling of the traditional industry, and push forward the in-depth fusion of the online economy and the real economy. It will also extend service scenarios and upgrade the existing Internet demographic dividend to a digital dividend driven by the digital economy. The upgrading of talent and digital technology will become an important force in pulling the development of urban and rural economies, traditional manufacturing, tourism and other service industries.

In terms of market scale, while giving full play to the existing platform, traffic and commercial growth advantages, the new economic ecology of redditors will accelerate the expansion of industrial scale and service scenes. It is expected that by 2025, the market scale of China's reddit new economy related industries is expected to exceed 8 trillion. It can be foreseen that the Internet celebrity new economy will become a key

force in promoting economic and social innovation and development in the era of digital economy in the future, continuously improving people's living standards through reforms and innovations, and helping China's economic high-quality development.

Figure 0.4 2018-2025,China Internet Celebrity Economy Related Industry Market size



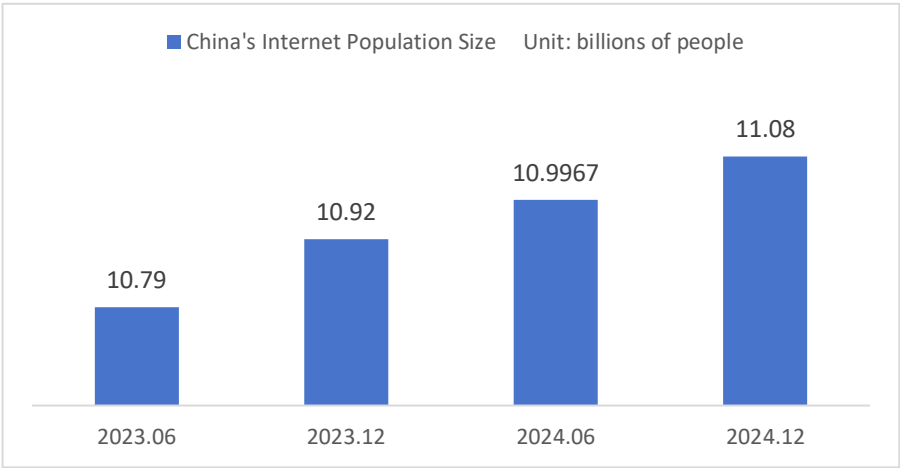
Source: www.iresearch.com.cn

4.2.3. Socio-cultural environment

As can be seen in Figure 4.5, the continuous growth of Internet users in China (1.108 billion by December 2024) is deeply related to its socio-cultural environment: on the one hand, economic development and popularization of education have given rise to a large group of digital natives, and the high dependence of Generation Z (born in 1995-2010) on online survival has driven the overall onlineization of social interaction, entertainment, and consumption. Generation Z (born in 1995-2010) is highly dependent on “online survival”, which drives the onlineization of social life, entertainment and consumption; on the other hand, policy-driven technological benefits (e.g., the “Broadband China” strategy and the construction of digital villages) have accelerated the narrowing of the digital divide between urban and rural areas, and the percentage of rural Internet users has risen to 32.3%. Meanwhile, the rise of socialization needs and “low-threshold cultural expression” forms such as short videos and live broadcasting has lowered the technical and cultural barriers to Internet participation, and the Internet access rate of middle-aged and elderly groups has increased significantly (13% of Internet users over 60 years old). In addition, the epidemic has

catalyzed the expansion of online necessities (telecommuting, education, and healthcare) and platform economies (e.g., Pinduoduo and Jitterbug's strategy of sinking into the market) to further strengthen the social stickiness of the Internet.

Figure 0.5 China's Internet Population (June 2023 – December 2024)



Source: www.cnnic.net.cn

In 2024, the number of college graduates in China is expected to exceed 11.79 million, and the employment pressure continues to highlight with the yearly increase in the number of graduates. Against this backdrop, new employment forms represented by the netizen economy are accelerating, opening up flexible and diversified career paths for young people.

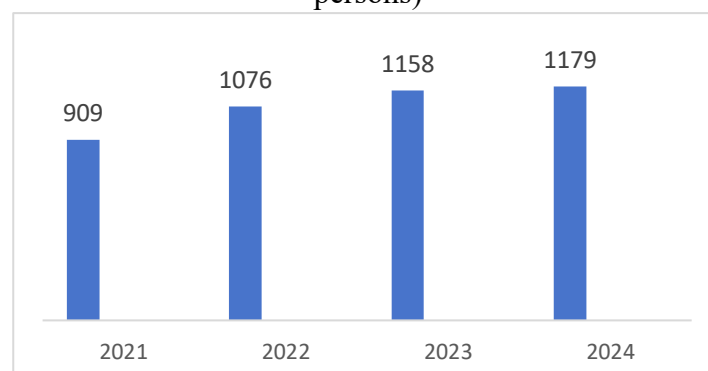
As of 2024, the size of China's netizens has reached 1.108 billion, and the huge Internet ecosystem has given rise to emerging fields such as live broadcasting e-commerce, content creation, digital marketing, etc., with a market size of more than 1.5 trillion yuan, which has directly absorbed more than ten million practitioners. Behind this trend is the double driving force of technological universality and consumption upgrading - the algorithmic recommendation of short video platforms, mobile payment and other technologies have lowered the threshold of entrepreneurship, and the pursuit of personalized expression and “interest cash” by Generation Z has reshaped the choice of careers; and it is also due to the inclusion of flexible employment. It is also thanks to the policy's tolerance of flexible employment, such as the inclusion of

“Internet marketer” in the national occupation catalog, and the promotion of industry standardization by many governments through subsidies for live broadcasting bases and tax incentives.

However, the new employment form is still facing the challenge of coexisting “highlights and bubbles” : on the one hand, the monthly income of the head netizens can be more than one million yuan, but more than 70% of the practitioners have a monthly salary of less than 5,000 yuan (China Association of the Performing Arts Industry), with a significant polarization of incomes; on the other hand, AIGC, avatars, and other technologies have empowered the production of content, but have also intensified competition in the industry, requiring the practitioners to work in the industry. On the other hand, although technologies such as AIGC and avatars have enabled content production, they have also intensified competition in the industry, requiring practitioners to have both creative, operational and compliance management capabilities.

In the future, with the deep integration of the digital economy and the real economy, the new employment pattern will continue to expand, but it is necessary to improve the vocational training system and strengthen the protection of labor rights and interests, so as to promote its transformation from “scale expansion” to “high-quality development” , and to become a “flexible buffer belt” to stabilize employment. “elastic buffer zone” .

Figure 0.6 Number Of Chinese University Graduates (2021-2024) (Unit:10,000 persons)



Source: www.gmw.cn

4.2.4. Technological environment

The popularization of 5G network will further improve the timeliness and smoothness of the live broadcasting industry, and the popularization of 5G network will greatly promote the improvement of video transmission speed and stability, provide better technical support for the live broadcasting industry, and make the live broadcasting content more clear and smooth.

The application of AR/VR technology will bring a more colorful experience for the live broadcast industry, and the continuous development and popularization of AR/VR technology will gradually blur the boundaries between the real and virtual worlds, creating more creativity and forms of expression for the live broadcast industry, and providing a more comprehensive entertainment and education experience.

Image recognition technology will bring more accurate and intelligent content recommendation for the live broadcast industry. With the continuous improvement of image recognition technology, the live broadcasting industry can obtain more accurate and intelligent content recognition and recommendation services to improve the accuracy of content viewing and thus improve the user experience.

At the present stage, the continuous progress and popularization of 5G and its extended bandwidth have led to a steady increase in data volume.

The scalable bandwidth provided by 5G has led to a steady increase in the amount of data, which plays a key role in promoting the enhancement of AI big data, and Zhen (2024) suggests that 5G, with its rapid transmission speed, extremely low latency, and extensive connectivity, has brought about sweeping changes in many fields.

Artificial intelligence (AI) involves the use of mechanical devices to reproduce human. Intelligent behavior, which integrates a wide range of disciplinary fields such as computer science, automation theory, logical thinking, biomimetic principles, linguistic analysis, psychological research, medical knowledge and philosophical reflection. As stated by Wang (2024), its core research topics involve multiple technical aspects such as automated humanoid machines, mechanical learning techniques, logical reasoning automation, construction of knowledge management systems, natural processing of

language, expert decision support systems, voice recognition techniques, computer image recognition, and automatic programming. There are already a large number of live broadcasting companies that have begun to build AI technology to realize unmanned live broadcasting scenarios.

By the end of 2024, China's live streaming market exceeded RMB 1 trillion, with a projected growth rate of over 20% in 2025. User penetration is expected to reach 650 million, with e-commerce live streaming contributing over 30% of total revenue. Platforms such as Douyin and Kuaishou have driven transaction volumes through their "live streaming + e-commerce" models, with Taobao Live projected to generate RMB 200 billion in gross merchandise volume (GMV) by 2025.

4.3. Sector Analysis

The live broadcast industry has entered an explosive growth stage since 2016, and by in 2025, it have formed a complete ecological closed loop of 'content+technology+commercial'. According to China's Ministry of Industry and Information Technology, China's pan-entertainment live broadcast market scale exceeded 200 billion yuan, the user penetration rate reached 68.9%, and the compound annual growth rate remained above 18.7%. The industry presents a 'one over many' pattern, the head of the platform such as Tiktok, Kuaishou occupy 68.3% of the market share, vertical areas of platforms such as B station live, Taobao live through the differentiation of positioning to obtain the dividends of the market segments.

Technology iteration has become the core driving factor, the popularity of 5G network has reduced the delay of HD live broadcasting to less than 200ms, AI virtual anchor technology has achieved 24-hour uninterrupted live broadcasting, and the error rate of real-time facial capture technology has been reduced to less than 0.3%. These technological innovations not only reconfigure the content production model, but also give rise to 'virtual human live' and other emerging forms of business, promoting the industry to intelligent, immersive direction of evolution.

4.4. Competitor Analysis

Table 4.1 presents the analysis of the main competitors of Starfire Platform.

Table 0.1 Competitor Analysis

live broadcast platform Analysing themes	Douyu Live	Bilibili	YY Live
Operates	Taking game live broadcast as the core, signing head anchors and tournament rights, supplemented by show and entertainment content	UGC+PGC combination, mainly secondary yuan, ACG content, community-based operation to drive the live broadcast ecological	Traditional live show mode, strong social attributes, deep ploughing into entertainment, music, talk shows and other vertical areas
Strategy	Strengthening barriers in the gaming sector and competing for exclusive broadcasting rights for e-sports events; expanding content supply through the anchor guild system	Leveraging community stickiness to drive live conversion, supporting UP owners to live across boundaries; creating differentiated content such as virtual anchors	Stabilise middle-aged and senior user groups, improve the reward system and guild management; expand overseas markets (e.g. Bigo Live)
Products	Live game, pop-up interaction, paid gifts, paid membership (shark's fin system), tournament betting	Live partition (gaming, virtual idols, learning, etc.), Grand Voyage (fan subscription), interactive game features	Virtual Gifts, Channel Membership, Multi-Player Mic, Karaoke Functions, Annual Gala Event
Price	Large price gradient for virtual gifts (\$1 - thousands of dollars), monthly membership fee of	Separate pricing for large and live memberships (\$15-25/month), moderate prices for	High reward incentives (nobility level system), monthly membership fee of \$10-30, anchor

	about \$20-50; anchor share ratio of about 30-50 per cent	virtual gifts, higher share for UPmasters	share of about 40-60 per cent
Place	Mainly in mainland China, trying overseas markets such as Southeast Asia	Mainland China, Hong Kong, Macao and Taiwan, with some content shipped to Southeast Asia	Mainland China mainly, overseas expansion through Bigo Live (Southeast Asia, Middle East)
Promotion	Free viewing during the tournament, recharge rebate, anchor ranking contest rewards	Limited-time virtual gift discounts, exclusive fan medals for UP owners, co-branded live draws	Annual ceremony list activities, new users recharge cashback, guilds to pull new rewards
Sales Strategy	Reliance on reward revenue to expand advertising and game syndication; customised live streaming rooms for businesses (e.g. mobile phone brand launches)	Live streaming and video ecosystem synergy, paid courses, live concerts and other diversified realisation	High ARPU user operations, guild system to produce content at scale, less advertising

Source: Author (2025)

4.5. Porter's Five Forces

4.5.1. Rivalry among existing competitors

The current competition in the live broadcast industry presents high-intensity characteristics, mainly reflected in three dimensions:

Firstly, the market pattern presents the co-existence of head concentration and vertical segmentation, such as Chen et al. (2021), who found that Huya and Douyu have formed a duo-oligarchic pattern of live game broadcasting through e-sports tournament copyrights and top anchor resources , while Tiktok and Kwai dominate the pan-entertainment live broadcasting through the short-video traffic pool, and the virtual anchors of the B-station and the Taobao B station virtual anchor, Taobao electric

business live broadcasting and so on through content innovation to open up a vertical track.

Second, the white-hot competition for users has led to rising operating costs, with more than 70% of users using multiple platforms, prompting platforms to boost retention through subsidies such as ranking incentives; at the same time, the transfer fees of head anchors have exceeded 10 million yuan, exacerbating the profitability pressure on platforms.

Lastly, technological barriers continue to escalate, with Tiktok relying on algorithms to improve the accuracy of recommendations, Huya developing ‘multi-screen viewing’ to enhance the viewing experience, and innovative technologies such as AI virtual anchors becoming the core battleground for differentiated competition, forming a triple game of capital, content and technology.

As such, for Huya the current rivalry in the live streaming industry is low risk, as it has a large share of the industry.

4.5.2. Bargaining power of suppliers

The bargaining power of suppliers in the live broadcasting industry is significantly stratified: core content suppliers occupy a strong position, head anchors (e.g., Li Jiaqi, game anchor Uzi) and MCN agencies obtain a high share ratio (usually more than 70%) or exclusive signing fee of ten million yuan by virtue of scarcity, and the copyright holders of telecom events (e.g., Tencent's ‘League of Legends’ series of events) strengthen bargaining power through the exclusive broadcasting right fee that has been increasing by more than 30% per year. The right to bargain is strengthened by annual increases of more than 30% in exclusive broadcasting rights fees;

In contrast, providers of cloud services/CDN and other technical solutions are limited in their bargaining space due to the high degree of product standardisation and platforms' ability to source from multiple sources.

However, the status quo of over-reliance on head resources exacerbates the risk of imbalance in the bargaining power of platforms. As Guo et al. (2022) found, the

industry is cultivating a mid-waist anchor system, developing AIGC content (e.g., virtual anchors), and constructing a diversified content ecosystem to diversify risks and form a dynamic game chain from resource competition to technological breakthroughs.

So, the bargaining power of suppliers is a low risk for Huya.

4.5.3. Bargaining power of buyers

The bargaining power of buyers in the live broadcast industry is structurally differentiated:

C-end users have medium bargaining power by virtue of low migration costs and price-sensitive characteristics, although there is bargaining space for virtual gift pricing, membership subscription fees (such as Jitterbug's '618 promotion' triggered cross-platform flow of users), but platforms such as B-station can effectively buffer the risk of churning through 'pop-up culture' to build community stickiness; in contrast, B-end advertisers occupy a higher bargaining position. However, the community stickiness built by platforms such as B-station through the 'pop-up culture' can effectively cushion the risk of loss;

In contrast, B-side advertisers occupy a higher bargaining position, and they prefer high-conversion rate scenarios (e.g., e-commerce brands tend to convert more than 10% of Taobao live, game makers focus on Hutong / Doofu pendant user groups, forcing the platform to improve advertising ROI through user profile analysis and other data-driven means to cope with cross-platform price pressure. This dual bargaining logic has prompted live streaming platforms to face differentiated balancing strategies in user operation and commercialisation paths.

Thus, the bargaining power of the buyer is a medium risk for Huya.

4.5.4. Threat of substitute products

The live streaming industry faces multi-dimensional substitution threats: among direct substitutes, short video platforms (Tiktok/Kwai) are competing for fragmented

attention with an average daily user usage of 120 minutes, while long video platforms (e.g., Aiqiyi) are competing with immersive content to form a complementary competition; among indirect substitutes, the revival of offline entertainment (concerts/e-sports offline tournaments) has diverted consumer budgets, and meta-universe live streaming and VR social networking (e.g., Meta Horizon Worlds) are challenging the traditional model by reconstructing the interactive experience. In order to cope with the pressure of substitution, the industry has accelerated the integration of ‘live broadcasting +’ scenarios (education/medical care, etc.), constructed differentiated barriers through the extension of functional boundaries, and strengthened non-substitutability in the dimensions of immediacy of content and verticalisation of services to form a three-dimensional defence system against the impact of substitution.

As there are more and more homogenised platforms, there is a high risk for Huya.

4.5.5. Threat of new entrants

The overall threat of new entrants in the live broadcast industry is at a moderately low level, but we still need to be vigilant about the structural impact of cross-border competitors:

On the one hand, there are multiple barriers to entry in the industry - on the economic dimension, the head of the platform single quarter content costs up to 2.03 billion yuan, superimposed on the anchor signing and bandwidth investment to form a heavy asset threshold; technology needs to break through the low-latency, high-concurrency and other core technologies, small and medium-sized enterprises are difficult to match the R & D capacity; policy side by the ‘live network marketing Management Measures’ and other regulatory constraints, content audit and compliance costs significantly increased.

On the other hand, the potential entrants mainly show two types of path: Internet giants rely on ecological synergies to quickly cut in, such as WeChat video number through the social chain empowered to achieve the DAU of more than 400 million; vertical field innovators are differentiated content breakthrough, such as Zhihu live

knowledge community genes through deep ploughing the payment scene. This cross-border penetration of 'ecological' and 'niche' new forces is reshaping the competitive boundaries of the industry.

More and more rivals in different fields are entering the live-streaming industry, which is a high risk for Huya.

5. Internal Situational Analysis

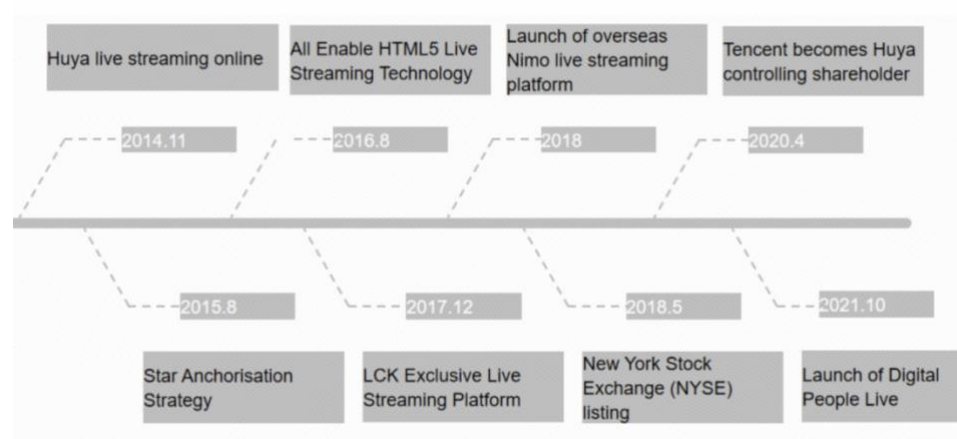
5.1. The History of Huya Live Streaming

In May 2013, Huya Live was officially launched, and at the beginning of its establishment, it mainly focused on providing live game broadcasts.

In 2015, Huya Live completed the A round of financing, upgraded the platform technical facilities, and improved the quality of live broadcasting and user experience. In 2016, Huya Live completed the B round of financing, expanding the scope of business to live broadcasting of e-competitions, entertainment and variety arts, etc. In May 2017, Huya Live was listed on the main board of the Hong Kong Stock Exchange, becoming China's first listed game live broadcasting platform. In November 2018, Huya Live Streaming Global Finals period changed its English name Huya to Huya Inc. and began to expand its business globally. In 2020, Huya Live Streaming user volume and live streaming hours increased rapidly due to the impact of the New Crown Epidemic.

In recent years, Huya Live has continued to improve its platform technology, live streaming quality and content, while expanding its business areas and user base, becoming one of the most successful game live streaming platforms in China and even globally.

Figure 5.1 Huya live streaming development history



5.2. Mission, Vision and Values

Huya Live's mission is to build the world's leading live streaming platform through technological innovation and content ecology construction, providing users with high-quality live content, real-time interactive experience, and connecting gamers, content creators and global audiences to create the ultimate entertainment experience.

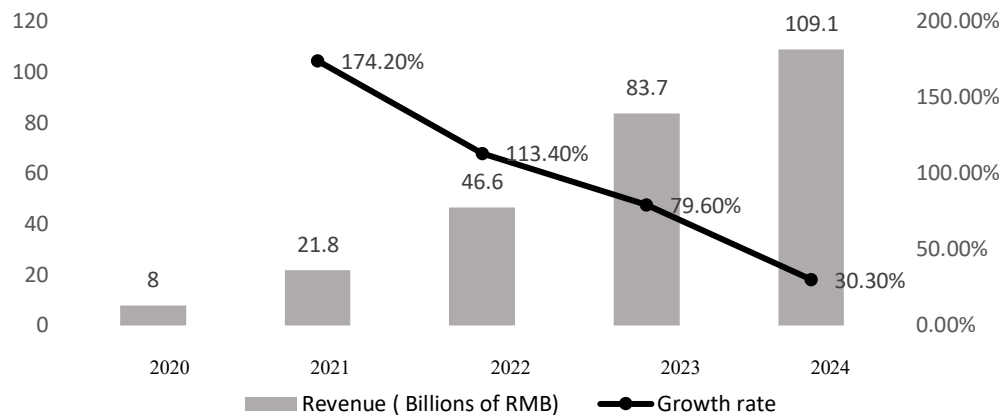
Huya Live's vision is to become the world's most respected digital entertainment platform, and to drive change in the live broadcasting industry through globalisation, diversified content (e.g. e-competitions, live entertainment, etc.) and technological breakthroughs (e.g. AI, virtual live broadcasting, etc.).

Huya Live's values are user-first, innovation-driven, honesty and integrity, and social responsibility.

5.3. Internal Strengths Analysis

Huya Live, as one of the leading live streaming platforms in China, has a huge user base and a highly active social platform. This provides a solid foundation for the successful implementation of the Starfire Program, enabling the cultivation of outstanding anchors to rapidly accumulate fans and establish a deep interactive relationship with the audience. According to Avery Consulting data, Huya's overall revenue is in a state of rapid growth as one of the "two poles" of China's game live broadcasting platforms, Huya's revenue in 2020 amounted to 10.91 billion yuan, an increase of 30.3% year-on-year, sustained rapid growth, and has been profitable for fourteen consecutive quarters. Huya, as the top platform in China's live game industry, has actively developed diversified businesses such as advertising, game syndication, and game coaching to improve its profit structure in addition to its live game business, which serves as the ballast of its revenue, so as to ensure the efficient development of the platform. With the prosperous development of the game industry, the demand for derivative services of games has risen.

Figure 0.2 Huya Live Revenue Growth



Source: Huya's annual financial reports for the past years

5.4. Internal disadvantage analysis

Huya live as the domestic head game live platform, its internal disadvantage is concentrated in the excessive reliance on a single business model and pendant content caused by systemic risk:

Revenue structure, more than 80% of revenue from user rewards, advertising, e-commerce and other diversified exploration lagging behind, anti-policy and consumption fluctuations weak; content ecology, the head anchor competition to exacerbate the risk of loss of resources, the game live homogeneous and severe, pan-entertainment The competitiveness of the content is insufficient, coupled with the high cost of vulgar content audit; operational level, bandwidth costs accounted for 15%-20% of revenue for a long time, AI recommendation, virtual anchor and other technical inputs lag behind bytes, Tencent and other big manufacturers; user growth, the domestic MAU stagnation in 80 million and the payment rate has reached the top, and at the same time face the vertical competition of the DooYu and jitteritterry voice, fast hand ‘live + short video’ cross-border traffic extrusion. Video’ cross-border traffic squeeze; policy by minors bounty restrictions, copyright disputes and other constraints, and internationalisation (Nimo TV) and brand breakthroughs are limited, superimposed on Tencent's reliance on resources and lack of strategic synergies, further limiting the space for long-term development.

The core problem is that when the industry dividend fades, its ‘game live single-core drive’ model is difficult to support sustained growth, and it needs to build a second curve through content innovation, technology cost reduction and ecological diversification.

5.5. A summary of the current issues with Huya Live

Firstly, in the business model, over-reliance on game live reward income leads to weak risk resistance, and diversification exploration lags behind the industry trend.

Secondly, in the content ecology, the head anchor competition and content homogenisation weakened user stickiness, making the transformation of pan-entertainment lack of power and high compliance costs, and lack of user growth.

The last is superimposed on the tightening of policy regulation, internationalisation is hindered, brand breakthrough is difficult, and strategic synergy is missing, exposing the fundamental misalignment between its “single-core-driven” model and the industry's ecological evolution.

Under multiple pressures, the platform urgently needs to break through path dependence and reconstruct its business logic and ecological moat.

6. SWOT Analysis

Table 6.1 SWOT Analysis Starfire Plan

Strengths 1. Huya's head position in the field of live game broadcasting is deeply bound to the content resources of e-sports, combined with the integration of online and offline channels (such as Thunder Snake hardware cooperation and TapTap traffic interoperability), forming a full-scene user reach network. 2. Starfire value points mechanism and fission-type new recruitment strategy (cash coupon incentive) accurately matches user behaviour to enhance activity and social communication efficiency. 3. CDN network optimisation (latency of 1.2 seconds, lag rate <0.5%) and low-carbon data centre technology (energy consumption reduced by 30%) build differentiated competitiveness. 4. Public welfare donations and green live broadcast certification (ISO 14001) strengthen the brand's social value, which is in line with the policy guidance and users' emotional identity.	Weaknesses 1. Multi-dimensional business synergy (hardware, tournaments, globalisation) poses challenges to organisational structure and resource deployment, and risks cross-departmental collaboration. 2. Cash subsidies (cashback on invitations), tournament prizes (20 million RMB) and public welfare donations (10% of user rewards) may put pressure on short-term profitability. 3. Localised operations in emerging markets (e.g. Southeast Asia, Latin America) need to overcome cultural differences and policy barriers, and initial trial and error costs are high.
Opportunities 1. The global e-sports market continues to grow (estimated to reach \$3.8 billion in 2025), and the user base in emerging markets (Southeast Asia and Latin America) is expanding rapidly. 2. Trends such as virtual idol and meta-universe socialising are highly compatible with innovative scenarios such as 'Starfire Virtual Idol Audition' and 'VR Immersion Chamber'. 3. Policy support: Rural gaming education public welfare projects may be	Threats 1. Tiktok and B Station have accelerated the layout of live game broadcasting, and vertical platforms such as Douyu continue to compete for core users. 2. Tightening policies on virtual bounties and youth game hours may affect users' willingness to pay and activity. 3. Global economic downward pressure may lead to advertisers' budget reduction, and emerging market currency exchange rate fluctuations may affect localisation revenue.

tilted by government resources, and green technology is in line with the direction of the ‘dual-carbon’ strategy. 4.5G popularity and edge computing development can further optimise cross-country live broadcast experience and reduce CDN deployment costs.	4. Cross-platform distribution of user-generated content (UGC) may lead to copyright disputes or content compliance issues.
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7. Objectives of this plan

In order to comprehensively promote the transformation of Huya Live from a “live game platform” to a “digital entertainment ecosystem”, Starfire plans to set multi-level, quantifiable strategic objectives, covering user growth, commercialisation, technical barriers, ecological synergies, and five dimensions of social responsibility. The objectives of this plan to 2025 are as follows.

a) User Growth and Stickiness Improvement

- Core user size
 - Daily active users (DAU): from 30 million to 40 million; monthly active users (MAU) exceed 120 million;
- User structure optimisation
 - The proportion of non-game content users increase from 25% to 50%;
 - The proportion of female users increase from 30% to 45%;
 - Overseas market (Southeast Asia, Latin America) DAU share of 20%
 - Support 10 languages live broadcast and localised content operation.

b) Revenue diversification and commercialisation upgrade

- Income structure transformation
 - Non-reward revenue (advertising, e-commerce, membership subscription, IP licensing) share increase from 20% to 60%;
 - Compound annual growth rate (CAGR) of advertising revenue exceed 40%;
 - The number of brand advertisers exceed 5,000;
 - Live e-commerce GMV exceed 30 billion yuan in three years;
 - The market share of our own brand ‘Huya Best’ reach 10% of the gaming peripherals market.
- Membership system deepening
 - Increase the number of paid members from 8 million to 20 million, increasing member ARPU by 50%;

- Launch tiered membership benefits (Basic, Pro and Enterprise) with over 80% coverage of exclusive member content.
- c) Content Ecology and Technology Barrier Building
 - Content supply-side reform
 - Incubate 3,000 mid-waist anchors (with an annual income of over 500,000 RMB), and reduce the dependence of head anchors from 70% to 40%;
 - Create 50 own virtual idol IPs, with 40% of virtual live content and over 1 billion yuan of IP derivatives revenue;
 - Exclusive e-sports event copyright coverage rate remains the first in the industry (85%+), and the annual broadcast volume of self-produced e-sports variety shows exceeds 5 billion.
 - Technology Experience Leadership
 - Achieve full-scene coverage of 8K Ultra HD live broadcasting, with the delay rate reduced to less than 0.5 seconds (industry average of 2 seconds);
 - The user penetration rate of AI interactive functions (such as intelligent pop-ups and personalised tournament commentary) exceeded 70%;
 - Built ‘Huya Yuan Universe Live Streaming Laboratory’, launched 10 3D virtual live streaming scenarios, and increased user immersion time by 3 times.
- d) Ecological synergy and cross-border integration
 - Vertical integration of industry chain
 - Build a ‘game live content alliance’ with Tencent, NetEase and other game makers, and share the right to broadcast the debut of more than 10 new games;
 - Invest in or merge and acquire 3-5 MCN organisations in vertical fields, covering e-sports training, virtual human technology and short drama production.
 - Expansion of cross-border cooperation

- In cooperation with universities, the company has opened a speciality in ‘live broadcasting and digital entertainment’ , training 1,000 industry talents annually;
 - The company has joined hands with local governments to build three ‘e-sports cultural tourism complexes’ , and the number of participants in offline activities exceeds 1 million annually.
- e) Social responsibility and sustainable development
- Content Compliance and Security
 - Real-time AI audit is implemented for 100% of live broadcast content, and the interception rate of non-compliant content exceeds 99%;
 - The establishment of the ‘Huya Youth Mode’ , which reduces the proportion of underage consumption to less than 1 per cent.
 - Green Live and Public Interest
 - The platform uses green cloud computing, reducing energy consumption per unit of traffic by 30 per cent;
 - Launched the ‘Starfire Public Welfare Plan’ , and annually invested 1% of the income from live streaming rewards into rural education and the construction of barrier-free live streaming facilities.

8. Marketing, Sales and Business Development

8.1. Segmentation, Targeting, and Positioning

Market segmentation

Huya Live's core target market is divided into the following segments by user attributes and needs:

- Core game users (50%): males aged 18-35, pursuing e-competition, hardcore game live broadcasting and interaction;
- Pan-entertainment users (30%): females aged 25-40, preferring live streaming of shows, virtual idols and life;
- Generation Z new users (15%): students aged 15-24, keen on secondary yuan, AI interaction and social fission content;
- B-side enterprise customers (5%): game manufacturers, brands, demand for advertising, customised live marketing.

Targeting

The company must be focused on the core game users. The selection is based on its core contribution to the platform revenue (70%, ARPPU $\geq$ 180 RMB) and Platform structural advantages in dimensions such as e-competition copyright coverage (over 85%) and ultra-low-latency technology (0.5 seconds). This group is not only the traffic entrance of the platform ecosystem, but also lays the foundation for B-side cooperation through the deep synergy with game manufacturers (e.g., sharing of live broadcasting rights for tournaments).

B-side enterprise customers should be the secondary market. It is positioned as the second growth curve, with their high margins (technical service gross margin of 65%+) and rapidly expanding market size (Ai Rui Consulting, forecasted annual growth rate of 28% in 2024) becoming the key to drive the transformation of non-rewarding revenues.

Generation Z new users should be the tertiary market, as it assumes the functions of defensive growth and innovation experiment.

Positioning

With the strategic positioning of ‘technology-driven digital entertainment ecosystem builder’, Huya relies on its core e-sports content barriers and AI technology advantages, focuses on the three major channels of live game broadcasting, virtual interaction and cross-border integration, and builds a closed-loop system from traffic aggregation to value co-creating through the dynamic resource allocation mechanism empowered by data and in-depth synergy with eco-partners (such as the layered incentives for MCN organisations). System. The management adopts a dual-track strategy of ‘pressurised technology investment + agile ecological response’, and adjusts the priority of resources on a rolling quarterly basis to ensure sustained competitiveness amidst the iteration of user demands and technological changes in the industry.

8.2. Customer Retention Strategies

8.2.1. User Lifecycle Management

- Newbie period (0-7 days):
 - Push ‘Starfire Newbie Gift Pack’ (including free pop-up props and priority access to popular live rooms);
 - AI algorithm recommends ‘interest-matching anchors’ to reduce cold start turnover rate.
- Growth period (7-90 days):
 - Set up ‘achievement system’, users can earn ‘Starfire points’ through signing in, rewarding and sharing, and exchange them for virtual gifts or qualifications for offline activities;
 - Open ‘exclusive channel for fan group’, providing privileges such as voice linking and customised emoticons for anchors.

- Mature period (more than 90 days):
 - Launched ‘Starfire Black Gold Member’ , enjoying exclusive customer service, pre-match on-demand broadcasting and limited peripheral purchase rights;
 - Establishment of ‘User Growth Fund’ , 5% of the annual consumption will be returned to the platform as common tokens.

8.2.2. Community-based operation enhances stickiness

- ‘Huya Interest Planet”: sub-communities are established according to the labels of games, music, virtual idols, etc. Users can create topic groups and run for the position of “Planet Manager” ;
- Offline feedback online: ‘Starfire Carnival’ (annual user festival), online live tickets and offline activities to enhance the sense of belonging.

8.2.3. Wastage Early Warning and Recall

- AI prediction model: marking high-risk churn users through user activity, payment frequency and other data (accuracy rate over 85%);
- Targeted Recall Incentive: Push ‘old friend return gift packs’ (such as free membership experience cards and exclusive recall videos for anchors) to silent users.

8.3. Sales Strategies

Huya's sales strategy is centred on ‘ecological partner-driven’, focusing on resource complementarity and market penetration through strategic alliances. Based on the theory of resource dependence and the ecological synergy model, the company selects hardware manufacturers, MCN organisations and regional distributors as the three-tier partner system, which undertakes the functions of technological empowerment, content supply and localised reach respectively. For head hardware manufacturers (e.g. Thunderbird, Logitech), HootSuite launched the ‘device-member’ deep binding programme, which pre-installs live broadcasting membership benefits into peripheral

driver software, and allows users to activate exclusive functions (e.g. AI pop-up filters) by purchasing designated products, with manufacturers receiving step commissions (5%-12%) according to the sales volume of the device; for MCN agencies, the company designed the 'traffic to traffic' scheme. For MCN organisations, the design of the 'traffic betting agreement' - the organisation's anchor can unlock additional traffic support and share ratio uplift (up to 55%) if it completes the monthly live broadcasting hours and interaction targets, while opening up the virtual live broadcasting toolchain for low-cost incubation of virtual idols, forming a 'technical idol'. At the same time, the virtual live streaming tool chain is opened up for the incubation of virtual idols at low cost, forming a closed loop of 'technology cost reduction - content quality improvement - revenue sharing'. In the regional market, HootSuite has teamed up with local telecom operators and convenience stores to cover the cash payment user group through prepaid card distribution and offline activities, and has made use of the distributors' localised operation capability to avoid the risk of cultural friction. To safeguard ecological health, Huya has established a dynamic partner rating system, with quarterly assessments based on GMV contribution, user retention rate, technical synergy and other dimensions, and implements resource demotion or elimination for bottom-ranking organisations to ensure the efficiency and sustainability of the sales network.

9. Marketing Mix

The ‘Starfire Plan’ is a systematic growth plan put forward by Huya based on the industry's competitive landscape and changing user needs, and its marketing mix strategy takes ‘technology-enabled content, ecological reconstruction of value’ as its core logic, aiming to achieve a leap from a traffic platform to a digital entertainment ecosystem through product, price, channel and promotion. Its marketing strategy is based on the core logic of ‘technology empowers content and ecology reconstructs value’, aiming to realise the leap from a traffic platform to a digital entertainment ecosystem through product, price, channel and promotion. The plan focuses on three strategic pivots:

Firstly, technology-driven experience upgrading: relying on cutting-edge technologies such as AI and virtual live broadcasting, we break the interactive boundaries of traditional live broadcasting and build immersive and highly viscous user scenes;

Secondly, ecological value network: integrate resources through cross-border cooperation (e.g. game manufacturers, hardware brands, educational institutions) to form a closed loop of ‘content production, traffic distribution and commercial realisation’;

Finally, the balance between globalisation and localisation: when expanding into Southeast Asia and Latin America, the company adopts the model of ‘unified technology platform + flexible regional operation’ to reduce the cost of cultural friction.

Uniqueness of the plan: Different from the industry's general reliance on the crude mode of traffic purchase, the ‘Starfire Plan’ emphasises both endogenous innovation and outward expansion - internally through the technology platform to reduce costs and increase efficiency, and externally through the ecological alliance to create incremental value. For example, the virtual live broadcasting tool not only improves the C-end experience, but also opens up to B-end enterprises for customised marketing scenarios,

realising ‘one technology for multiple scenarios’ . The plan is expected to promote Huya's non-reward revenue to 50% within three years, becoming a benchmark of the industry's ‘technology + ecology’ dual-drive model.

9.1. Product

With the product concept of ‘game as the nucleus, symbiosis of the whole domain’ , ‘Starfire Plan’ builds a differentiated content matrix:

First of all, the core product upgrade, immersive game live that is the launch of the ‘Starfire Engine’ , integrated multi-view viewing (support for the ‘League of Legends’ , ‘Original God’ and other 10 games), AI tactical analysis (real-time win rate prediction) function, to enhance the stickiness of hard-core players. In addition, Starfire Virtual Workshop is innovative in virtual live broadcasting, providing anchors with one-click tools to generate 3D virtual images and dynamic scenes, lowering the threshold of virtual content creation, and aiming to cover 50% of the anchors within three years.

Secondly, value-added services are extended, and membership privileges are stratified: black gold members exclusively enjoy ‘tournament retrospective’ and ‘anchor voice package subscription’ to meet the in-depth needs of high-net-worth users. B-end solution is to open up the ‘Starfire Marketing Cloud’ to provide enterprises with data and information. B-side solution: open ‘Starfire Marketing Cloud’ to provide enterprises with data-driven customised live broadcasting services (e.g. virtual conference, interactive advertisement implantation).

Finally, the cross-border integration product ‘Starfire+’ scene expansion. In the field of education, the company has launched the ‘e-sports commentator training camp’ in conjunction with NetEase Cloud Classroom, with a 30% share of the course revenue; in the field of e-commerce, it has set up the ‘Starfire Preferred’ channel, with more than 5,000 SKUs, and mainly focuses on game peripherals and IP derivatives. Starfire has built a sustainable competitive advantage through technology iteration and ecological synergy.

9.2.Price

The ‘Starfire Plan’ adopts the pricing strategy of ‘accurate tiering + regional adaptation’ to maximise the value of the user's life cycle:

For C-suppliers, the following prices are set.

Table 9.1 Prices for ToC suppliers

Membership	Pricing	Core Benefits	Target Group
Starfire Basic	15RMB/month	Remove adverts, basic quality	New user/price sensitive group
Starfire Pro	50RMB/month	4K Ultra HD, 20% off virtual gifts, AI tactical analysis	Core gamers
Starfire Black Gold	199RMB/month	Exclusive consultant,VIP seats for offline ceremony	High net worth users with annual spending of over 50,000 RMB

Source: Author (2025)

For B-end users, the following prices are set:

Advertising services: CPM base price of \$50, 30% premium for Generation Z labels, and 5% share of GMV for product-performance advertising;Technical services: virtual live room construction charged by module (3D modelling 50,000 yuan / one), subscription-based annual fee discount of 15%.

Overseas regions have established flexible pricing as follows:

The Southeast Asian market adopts the model of ‘low subscription fee + high reward share’ (membership fee of \$3/month);The Latin American market has implemented the ‘Starfire Seed Plan’, which provides new users with a 50 per cent cash rebate on their first month's gift recharge.

9.3. Place

At the level of online channel deepening, it plans to improve user reach efficiency through intelligent transformation of its own traffic pool: Huya APP intends to develop a ‘scenario-based intelligent recommendation’ system to implement differentiated content push according to user time preferences (such as targeted distribution of lightweight short live broadcasts during the midday fragmentation period, and reinforcement of e-sports event recommendations during the evening prime time); WeChat app plans to launch the ‘Starfire Sharing’ function module to support users' secondary creation and distribution of live highlights across platforms. WeChat Small Program is planning to launch the ‘Starfire Sharing’ function module, which will support cross-platform secondary creation and distribution of live highlights by users. In terms of ecological alliance construction, it is proposed to establish a new game reservation - live experience linkage mechanism with TapTap, and realise the precise infusion of reservation users to Huya's live streaming zone through the opening of API interface.

The offline scene integration plan builds a contact network through hardware ecology and spatial experience: it is proposed to jointly develop ‘Starfire Live Kit’ hardware products with Thunder Snake, and realise the conversion of hardware users to platform members through the entitlement-binding strategy of free Pro members upon purchase; it is planned to deploy ‘Starfire Immersion Pod’ VR viewing equipment in the gaming halls in the country's 10 core cities, so as to create a virtual-reality fusion of the viewing experience of the tournament; and launch the support plan for colleges and universities at the same time, through which it is proposed to establish a new game reservation-live experience linkage mechanism with TapTap. It also plans to launch a college e-sports support programme to cover 100 college e-sports associations to establish offline traffic entrances through the three-pronged path of equipment donation, anchor training and tournament co-organisation. The globalisation layout is to be promoted in phases, with the first phase planning to set up regional operation centres in Singapore (Southeast Asia) and Sao Paulo (Latin America) to carry

out localised content production and cultivation; at the technical level, it is planned to add five overseas nodes to control cross-border live broadcasting latency within 1.2 seconds through dynamic routing optimisation and target a lagging rate of less than 0.5%, so as to build up a technical centre to support cross-regional live broadcasting interactions. Through the three-dimensional design of traffic synergy, scene penetration and technology empowerment, the system explores the innovative path of extending the live broadcast ecology from single-platform operation to the whole digital scene.

9.4.Promotion

In order to enhance user activity, we propose to innovate and design the ‘Starfire Growth Plan’ on the user incentive system, and drive the enhancement of user activity through the dual rounds of behavioural points and social fission. It is proposed to establish a quantitative incentive system with ‘Starfire Value’ as the core, users can obtain points by watching live broadcasts, rewarding interactions, content sharing, etc., and the points can be exchanged for virtual gifts or the right to participate in offline activities; at the same time, it is planned to establish a ‘Starfire Achievement List’ Annual honour system, rewarding the top 100 users through the platform's grand award ceremony and full media exposure resources. In order to activate the social fission effect, it is additionally proposed to design the mechanism of ‘Invite Friends, Starfire Double’, supplemented by the economic incentive strategy of giving \$10 cash coupon for every successful invitation to a friend.

In terms of brand cross-border linkage, it is proposed to implement a ‘dual-track’ IP operation strategy: in terms of content, co-operation with head game IPs such as ‘King of Glory’ and ‘Star Annihilator’, and the development of customised virtual gifts, which are deeply suited to the consumption scenarios of Generation Z. In terms of tournaments, it is proposed to hold two tournaments, namely, the "Star Explosion Global ‘ and ’ Starburst Global" tournaments: co-operation with head game IPs, development of customised virtual gifts, deeply matching the consumption scenario of Generation Z.

At the level of social responsibility, it is suggested that a value co-creation mechanism be put in place, and the ‘Starburst Public Welfare’ programme proposes to donate 10% of the amount of user rewards to rural eSports education projects, forming a ‘consumption-public welfare’ closed-loop;

At the technical level, it is suggested that the company introduce liquid-cooled servers and an AI energy-efficiency management system to achieve a 30% reduction in energy consumption per unit of traffic, and to pass ISO 14001 environmental management system certification to create a green benchmark for the live broadcast industry. Through the three-dimensional empowerment of economic incentives, emotional connection and social value, a sustainable user ecological cycle will be built.

10.Implementation of this plan

10.1. Schedule

Based on Huya's existing resources and industry benchmarks, from the technical feasibility, the multi-view viewing function has a prototype, half a year development cycle can be delivered normally; from the financial feasibility, the budget of 1.2 billion accounted for Huya's net profit in 2024 (about 2.5 billion yuan) of 48%, the cash flow can be supported; from the feasibility of the market Q2 including the 618 promotion, the e-commerce GMV target of 8 billion yuan of which 50% can be focused on this The time period is completed.

Below is a monthly implementation plan for the core proposals in the marketing mix strategy to ensure efficient resource allocation and controlled pacing:

Table 10.1 Implementation Plan

Phase	Month	Key actions	Quantitative indicators	Department responsible
Technology validation period	2025.01	Deployment of Starfire Engine infrastructure Launched internal testing of virtual live broadcasting tools for developers	50,000 lines of code development completed 50 technical anchors participated in the internal test	Technology R&D Department
	2025.02	Opened public beta testing of League of Legends multi-viewing function. Launched Beta version of AI tactical analysis	100,000 players participate in testing Function error rate $\leq 0.5\%$	Product Operation Department
	2025.03	Collected user feedback to optimise technical modules Completed TapTap interface tuning	User satisfaction rate $\geq 85\%$ Achieve cross-platform jump within 3 seconds	User Experience Centre

Eco-expansion period	2025.04	Launched the ‘Starfire Marketing Cloud’ investment promotion meeting. Signed the first batch of 20 B-side enterprises	Enterprises' entry rate reaches 40% GMV pre-charge over 20 million yuan	Business Cooperation Department
	2025.05	Deployed ‘Starfire Immersion Pods’ in Shanghai/Guangzhou. Pre-sale of Thunderbird Hardware Kit	Average daily usage rate of equipment $\geq$ 65 Pre-sale conversion rate $\geq$ 18%	Offline Channel Department
	2025.06	Singapore Operations Centre officially opens. Launched the Southeast Asia Anchor Selection Competition	Localised content output of 500 hours Signed 50 anchors	International Business Department
	2025.07	Launched the ‘Starfire Preferred’ e-commerce channel. Opened live broadcasting solutions for educational institutions	SKU exceeds 3000 Signed 10 teaching institutions	Eco-Cooperation Department
	2025.08	Organised the ‘Starfire Global Gaming Festival’. Launched cash rebate activities in Latin America	Tournament viewership exceeded 100 million New Latin American users grew by 300,000	Marketing Activities Department
	2025.09	Completed the deployment of VR equipment in 5 cities Launched the college gaming support programme	Covered 30 colleges and universities Trained 500 campus anchors	CSR Project Department
Value Closing Period	2025.10	Dynamically adjusted the rights and benefits of member tiers Launched the ‘Black and Gold Members’ Exclusive Ceremony’	Membership renewal rate +15% YoY ARPPU of high net worth users reached RMB250	User Operation Department
	2025.11	Released the annual report of ‘Starfire Public Welfare’	Public welfare donations exceeded 5 million RMB	Financial Strategy Department

		Optimised the charging model for B-side technical services	Technical service revenue accounted for 25%	
	2025.12	Annual data review and model verification Formulated the route for globalisation and technology upgrade in 2026	Non-reward revenue share reached 35% Identified 3 core technology iteration directions	Executive Committee

Source: Author (2025)

10.2. Budget

Table 10.2 presents the allocation of funds for the presented proposals.

Table 10.2 Allocation Of Funds For Core Proposals (Unit: RMB Million)

Category	Sub-Item	Budget	% Total	Timeframe	Key Performance Metrics
Technology R&D	Virtual Livestream Engine	120	24%	Q1-Q4	Scene rendering latency $\leq 0.5s$
	AI Algorithm Optimization	80	16%	Q1-Q3	User retention rate +20% YoY
	Cross-border Network Nodes	40	8%	Q2-Q4	Latency $\leq 1.2s$, packet loss $\leq 0.3\%$
Ecosystem Development	B2B Partnership Incentives	90	18%	Q2-Q4	Partner GMV contribution $\geq \text{¥}800M$
	Hardware Co-branding	50	10%	Q2-Q3	Bundled membership conversion $\geq 15\%$
	Regional Operations Centers	35	7%	Q2-Q4	Local content output $\geq 10k$ hours
User Operations	Tiered Membership Benefits	30	6%	Q1-Q4	Black-tier renewal rate $\geq 75\%$

	Viral Incentive Pool	25	5%	Q2-Q4	CAC $\leq$ ¥35/user
	Creator Incubation Program	20	4%	Q3-Q4	500+ certified streamers
Brand & CSR	Global Esports Sponsorship	30	6%	Q3-Q4	Brand search index +50%
	CSR Campaigns	15	3%	Q4	Media exposure $\geq$ ¥100M equivalent
Contingency Reserve	Technology Upgrade Buffer	25	5%	On-demand	Unallocated, ROI $\geq$ 1.2 required
Total		500	100%		

Source: Author (2025)

10.3. Control and Assessment

Table 10.3 presents the control and evaluation, with the core KPIs and semi-annual targets.

Table 10.3 Core KPIs And Semi-Annual Targets

Target dimensions	Core KPIs	2025 H1 target	2025 H2 target	Measurement approach
User Growth and Stickiness	DAU boosted to 40 million	35 million (reached in Q2)	40 million (reached in Q4)	Backend data monitoring
	Non-gaming users 50%	35%	50%	User profile tag statistics
	Southeast Asia/Latin America DAU share 20%	15% (3 countries localised operations completed)	20% (2 new countries' coverage)	Regional traffic analysis system
Commercialisation upgrade	60% of non-reward revenue	40% (advertising + e-commerce push)	60% (membership system maturity)	Audit of financial statements
	Live e-commerce GMV (\$30bn annual)	\$10bn (complete supply chain setup)	\$20bn (Double 11/Black Friday outbreak)	E-commerce platform data matching

	Paid members reached 20 million	12 million (tiered members online)	20 million (black gold members converted)	Membership system records
Content and technical barriers	Mid-waist anchor incubation 3,000	1,200 (signing + training)	1,800 (traffic support to see results)	Anchor income data review
	40% of live virtual content	25% (20 virtual scenarios online)	40% (AI tools fully open)	Content classification tag statistics
	Live streaming delay ≤ 0.5 seconds	≤ 1.0 seconds (50% of node upgrades completed)	≤ 0.5 seconds (full domain deployment)	User experience monitoring tool
Ecological synergy	Game makers content alliance signed 10	5 (Tencent/NetEase premiere co-operation)	10 (expansion of small and medium-sized manufacturers)	Co-operation agreement for the record
	1 million participation in e-sports cultural tourism complexes	300,000 (1 pilot project completed)	700,000 (2 new complexes)	Offline ticketing system + online booking data
Social Responsibility	Real-time AI audit coverage 100%	80% (core live room coverage)	100% (full live room deployment)	Audit log sampling verification
	30% reduction in energy consumption per unit of traffic	15% (liquid-cooled server pilot)	30% (full green cloud switchover)	Third-party energy audit report
	Public welfare fund input (1% of reward income)	0.5% (system development + project establishment)	1% (completion of construction of 10 rural classrooms)	Special audit of public welfare fund

Source: Author (2025)

11. Conclusions

This thesis is a study of a Chinese live streaming company, Huya Live Streaming Platform. It diagnoses the development problems encountered in the company's current development process, and through reading a large amount of literature and conducting internal and external analyses, it helps the company to formulate a commercial development plan, the Starfire Program, for boosting the platform's newbie anchors to start broadcasting.

With the rapid development of China's Internet celebrity economy, the competition in the live broadcasting industry has become more and more intense. Huya Live first started as a game live broadcasting platform, to the current diversified live broadcasting development, with the continuous addition of emerging live broadcasting platforms, Huya needs to continue to adapt to the existing market environment and make development adjustments to meet the challenges.

The literature review of this thesis starts from the evolution of Internet celebrity economy and live broadcasting industry, mentions that Internet celebrity economy gradually becomes the development mode of emerging economy, then analyzes the aspects of international and Chinese Internet celebrity economy, and confirms that the Internet celebrity industry chain is also in the process of rapid development. Then internal and external analysis was conducted, in which the external environment elaborated on the current Chinese government's support for the Internet celebrity economy, which on the one hand drove employment, and on the other hand promoted the development of other industrial chains; the internal analysis elaborated on the predicament of Huya's live broadcasting revenue growth, more and more competitors joining in the live broadcasting industry, the anchor resources were gradually occupied, live broadcasting equipment and training empowerment were not put in place, and there was an urgent need to expand the newcomers. Anchor resources.

Then according to Huya live designed a promotion plan that is Starfire Program, for the Starfire Program set up a SWOT analysis, found that the previous marketing

positioning is not clear, the price promotion market has no advantage, Internet celebrity channel management is chaotic, the platform marketing plan is not enough publicity and other problems.

After analysis, the applicability of the dynamic capability theory in the highly volatile industry is verified at the practical level, and a strategic analysis framework for the live broadcasting industry integrating the Porter's Five Forces model and the 4P marketing mix is constructed, and the trinity of transformation path of ‘technology priority - ecological synergy - user asset operation’ is innovatively put forward, which provides a solution of theoretical depth and practical value for the live broadcasting platform to break through the homogenisation of the content and reconstruct the business model. Meanwhile, it also points out the limitations of the current research in the breadth of data validation and long-term effect tracking, and stresses that in the future, we need to pay attention to cutting-edge issues such as the psychological mechanism of virtual live broadcasting and the flexibility of policy regulation, which provides a multi-dimensional research paradigm and practical reference for the sustainable development of live broadcasting ecosystem in the era of digital economy.

Through the ‘technology-driven experience upgrading, ecological synergy to broaden the boundaries, user assets in-depth operation’ three major paths to achieve a breakthrough. The plan focus on technology iteration (on-line virtual live broadcasting tools and 8K ultra-high-definition function), content innovation (expanding ‘live broadcasting + e-commerce/education’ scenarios) and precise operation (layered membership system and event marketing), with the goal of increasing daily users from 30 million to 45 million, and optimising the proportion of non-reward income from 20% to 35%, as well as incubating and developing a new generation of users. Optimise the proportion of non-bounty income from 20% to 35%, and incubate 500 mid-waist anchors to reduce the risk of head-dependence. In the short term, Huya needs to cope with the traffic diversion of short video platforms and policy regulatory pressure, and in the long term, Huya needs to explore the layout of meta-universe live broadcasting and globalisation, and to build a moat through the closed-

loop of ‘technology-content-users’ . The Starfire Plan not only provides a growth framework for Huya, but also provides a practical model for the transformation of the live broadcasting industry from ‘traffic competition’ to ‘ecological win-win’ . In the future, Huya will need to continue to balance the commercial value and social responsibility, and to strengthen the dual-wheel drive of compliance and innovation.

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