Research on the Operation and Promotion Development of Badminton Based on International Events and New Media Data

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Abstract: Badminton, as a competitive sport in China, has not only achieved remarkable results at the competitive level but also holds an important position in social culture and the sports industry. However, compared with more commercialized sports such as football and basketball, badminton still has room for improvement in terms of event operation, audience participation and new media dissemination. This article aims to explore the operation and popularity of badminton in China. The key points of the research include changes in international event rules, such as the BWF points system, prize money distribution and participation requirements, their impact on Chinese players and events, the trends in attendance and viewership of domestic and international badminton events, as well as new media platforms such as Douyin, Bilibili, REDnote and wechat channel account. It promotes the dissemination of badminton and expands its audience base. The research methods mainly involve literature review analysis and data collection. By organizing and comparing public data (such as event prize money, ranking points, attendance statistics, the number of followers and plays on new media accounts), the interactive relationship between badminton's competitive performance and market promotion is analyzed. At the same time, by combining case studies, such as the operation models of the China Open Badminton Championships and the Sudirman Cup, the connection between event brand building and market acceptance is explored. Research has found that badminton enjoys a solid mass base in China, but its commercialization level is still limited. The mandatory participation rules and prize structures of international events have, to a certain extent, promoted the concentrated competition among high-level players and more effectively attracted audiences, but at the same time, they pose challenges to the growth space of young players. The rise of new media has brought unprecedented promotion opportunities to badminton, enabling it to gradually break through the limitations of traditional television broadcasting. The research in this article not only helps to understand the operational logic of badminton in China, but also has reference significance for enhancing the social influence and industrial value of badminton in the future.

1. Introduction

Badminton has long been regarded as one of the most competitive sports in China. Chinese players have won numerous championships in major international events such as the Olympic Games, World Championships and the Sudirman Cup, establishing their dominant position in the world of badminton. However, despite its brilliant competitive achievements, badminton still faces considerable challenges in commercial operation, audience appeal and market popularity. From the perspective of operational efficiency, the economic output of badminton events is still insufficient compared with the overall scale of the sports industry. Whether it is box office revenue of the events, media broadcasting rights fees, or sponsorship and derivative product development, they all show a situation of slow growth and limited market conversion rate. Based on observations of the industry, the economic contribution index of badminton in China's sports market is significantly lower than that of basketball, football and other sports. Despite China's large population base, the per capita consumption level related to badminton remains at a relatively low level, which contrasts with the wide and widespread social participation. This imbalance between input and output reflects the gap between badminton's competitive performance and its industrial value. Compared with more globalized sports such as football and basketball, badminton events have a relatively limited share in the international sports market, and there are also obvious gaps in ticket revenue, broadcasting rights and sponsorship scale. For instance, although the China Open Badminton Championships is one of the highest-level events of the Badminton World Federation (BWF), its attendance rate and sponsorship amount still cannot match those of tennis or basketball events of the same level. Meanwhile, the rise of new media has provided new development opportunities for badminton. A large amount of badminton content has emerged on platforms such as REDnote, Douyin, Bilibili and wechat channel account, attracting young audiences through short videos and live streaming, and changing the traditional path of sports dissemination. Against this backdrop, badminton not only faces the limitations of traditional event operation models but also enjoys the innovative communication impetus brought by new media. Therefore, study the development of badminton in China.

In terms of the dissemination characteristics, problems and optimization of sports self-media and short-video platforms, Yang Chenqian et al.[1] (2025) analyzed the content features of sports-related works on Douyin through the methods of literature review and observation, pointing out that they have the characteristics of diversity, interactivity and commercialization, while also having problems such as homogenization and insufficient supervision. The research suggests that a positive value orientation should be adhered to, the content and form should be innovated, and the regulatory mechanism should be improved. Tian Jiran et al.[2] (2024) took the Hangzhou Asian Games as an example to analyze the content construction and community dissemination characteristics of short videos in the field of sports presentation, and pointed out that the presentation personnel have become opinion leaders in the dissemination of short videos. Research suggests that platforms such as Douyin have driven the innovation and "cross-border" dissemination of sports event communication models. Meng Lingxiao[3] (2024) reviewed the current development status of sports self-media from the perspectives of communication forms and contents, pointing out that there are problems such as insufficient professionalism, biased content, and frequent infringement. The research proposes to optimize the development path from three levels: national policies, practitioners and audiences, in order to promote the healthy dissemination of sports culture. Zuo Xingbo et al.[4] (2025) conducted a systematic study on the dissemination of rural campus sports culture in the self-media environment, pointing out that self-media has broadened the channels for the dissemination of rural sports culture, but still faces problems such as insufficient discourse power of the communication subjects and weak cultural connotations. Li

Lijun et al.[5] (2025) explored the value and challenges of digitalization empowering the dissemination of rural sports events, arguing that digitalization can significantly enhance the exposure and participation of events, but it is limited by weak infrastructure and scattered audiences. The research suggests that efforts should be made to enhance technological construction and platform innovation to achieve high-quality development in event dissemination.

Xue Wenting et al.[6] (2024) pointed out that AI technology has been deeply involved in the production and distribution of sports event communication. Through human-machine collaboration and personalized push, it has significantly improved communication efficiency and audience experience, promoting the intelligent and immersive development of sports event communication. Yu Sijun et al.[7] (2023) reviewed the development process of digital sports events in China, arguing that they have undergone a transformation from e-sports to multi-faceted integration, but are still constrained by insufficient technological innovation and institutional support. It is necessary to build a digital event ecosystem centered on technology-driven development. Hammerschmidt[8] (2024) studied the tension between e-sports strategies and traditional sports organizational systems in the German professional football league clubs (Bundesliga), and believed that sports clubs are gradually adopting innovative methods including esports cooperation, virtual events, and live interaction. To simultaneously maintain traditional values and create new media influence, Takeichi et al.[9] (2014) investigated the behavioral patterns of Twitter users as "social sensors" during sports events and found that major events during the games triggered a sharp increase in the number of tweets/retweets. These sudden behaviors could reflect the audience's immediate emotional feedback and event incentives. And these social media updates are highly correlated with the audience engagement or viewing popularity of the event. Trotter[10] (2024) proposed a regression model for predicting the number of TV or streaming viewers of sports events through social media engagement metrics such as the number of posts, comments, and sentiment analysis. The R2 value of the model is very high, indicating that social media traffic is a strong variable for predicting the number of viewers.

In terms of the governance of the sports communication ecosystem and the international research perspective, Zhao Wenbo[11] (2025) studied the "Internet celebrity" phenomenon of outstanding athletes in the era of new media through the methods of literature review and logical analysis, pointing out that the tendencies of pan-entertainment, fanization and commercialization are prone to cause athletes to lose themselves and weaken their exemplary attributes. He proposed that the healthy development of athletes becoming Internet celebrities should be guided by strengthening self-discipline awareness, standardizing fan culture and establishing an influence regulation system. Xu Ying et al.[12] (2025) took the phenomenon of "fan circle" in sports as the research object and explored the responsibility and interest game among traditional media, self-media and fan groups in the process of reporting and dissemination. Research indicates that traditional media should undertake the function of guiding public opinion, self-media should balance commercialization and social responsibility, and fan groups need to express and participate rationally to jointly build a healthy and orderly sports communication ecosystem. Expand to enhance China's international discourse power in sports communication; Abeza et al.[13] (2023) critically reviewed the literature on the integration of psychosocial media and sports in sports communication research from 2014 to 2023, and classified the content of 153 articles from internationally renowned sports communication and sports management journals. It is found that most studies focus on fan interaction, the functions of social media as a marketing tool and organizational communication, but empirical research on the interaction between new media monetization methods and event operation is still scarce. Sarkhoosh et al.[14] (2023) took multiple European football leagues as cases, compared the forms of multimedia content and audience preferences on different social platforms, and found that video and short video forms are more popular among young audiences, while users'

demand for behind-the-scenes and interactive content of teams and players is increasing day by day. This suggests that the form of new media content has a significant impact on audience engagement and loyalty. Wu Dan et al.[15] (2020) utilized the literature analysis method.

In summary, existing research has accumulated rich results in the development of mass badminton sports, the dissemination methods of self-media, and the dissemination of sports brands. However, there are several shortcomings. First, most studies focus on content and dissemination forms, as well as audience attitudes, but there is relatively little systematic and quantitative analysis of the operation of new media accounts (including account types, number of followers, monetization models, etc.). Second, although some studies have involved teaching and participation in universities or public sports venues, cross-disciplinary integrated research that combines international event operations and dissemination (from the event side to new media and then to consumption and participation) has not been fully developed. Third, most studies use case studies or qualitative interviews, and the empirical data on monetization information (such as GMV, live streaming e-commerce, etc.) is not detailed enough.

This article aims to address the shortcomings of the aforementioned research: What are the scale and growth characteristics of fans for different types of new media accounts (official/media, athlete individuals, coaching institutions/evaluations, venues/community, etc.)? How do the content types and publishing strategies of these accounts affect their traffic and commercialization? And is there a quantifiable correlation between event operations (prizes, points, attendance rate) and new media dissemination? To answer these questions, this article is characterized by systematically integrating data from "event side + media side + equipment and supplies industry side", and using quantitative analysis and models to verify the influence of different factors.

The structure of the paper is as follows: The second section will focus on the analysis of international and domestic badminton competitions, including modeling of changes and trends in prize money, points, attendance rates and viewership rates; the third section will analyze the current operation status, types, number of followers and content formats of new media accounts; and the final section will be the conclusion. Through the above research, this paper hopes to not only provide empirical evidence for the further popularization of badminton in China, but also offer operational strategies and models for sports communication and operation practices.

2. Data Analysis of Badminton Events

Badminton, as a global sport led by the Badminton World Federation (BWF), its international event operation model will directly affect the competitive development and market promotion of badminton in China. The core indicators of event operation include event level, prize money scale, points system, audience attendance rate and broadcast viewership rate. The event levels (such as Super1000 / Super750 / Super500 / Super300 / Super100) stipulate the minimum or typical total prize money for the event and the corresponding world ranking points. The level of an event not only determines the competitive value of the competition, but also directly affects sponsorship, broadcasting, ticketing and local economic effects. This section will organize tables and graphs based on the official data of the Badminton World Federation (BWF Annual Report 2018-202), the Statista sports market database, the statistics of the Badminton Association of China, and public media reports, and predict future development through trend modeling.

2.1 International Badminton Events and Prize Money Analysis

The new regulations in 2024 significantly increased the points value of top-level events. The points for Olympic and World Championship champions rose from 13,000 to 14,500, and those for the year-end tour finals increased from 12,000 to 14,000. It is particularly worth noting that the

Super 1000 event implements a differentiated points strategy based on the scale of the prize money: The champion of events with additional prize money exceeding $500,000 (such as the 2024 China Open) will receive 13,500 points, while the champion of events with additional prize money ranging from $250,000 to $499,000 will receive 12,700 points. This linkage mechanism of bonuses and points effectively incentivizes event organizers to increase the scale of bonuses and also guides athletes to give priority to participating in high-value events.(Table 1)

Table 1 Prize Money and Points for International Badminton Events

Level of Event	Total Prize (USD)	Champion Prize Single(USD)	Champion Prize Double (USD)	Champion Points
Olympic Games	~5000000	~300000	~320000	14500
World Championship	3500000 -4000000	220000	230000	14500
Year-End Final of Tour	3000000	200000	210000	14000
Tournament Super 1000	1450000 -2000000	100000-140000	107000-148000	12000-135000
Tournament Super 750	950000 -1150000	70000-100000	75000-110000	11000
Tournament Super 500	475000	35000-70000	37500-75000	9200
Tournament Super 300	240000	35000	37500	7000
Tournament Challenge	150000 -250000	10000-20000	10500-21000	4000

The level of an event refers to its appeal (for top players). If the organizer hopes to enhance the competitiveness of the event, raising the event level or directly increasing the prize money is a direct and effective means. Secondly, it simultaneously brings about a cumulative effect of "the strong getting stronger". Top-level events are more likely to attract the world's top players because they can offer more points, thus creating a stronger media and sponsorship appeal. However, this will also lead to the commercialization difficulty and limited exposure of lower-level events. In the long run, it is necessary to balance the development of the ecosystem.

2.2 Analysis of Attendance and Viewership Ratings of Badminton Events in China

The attendance rate and TV viewership of China's top events (represented by the China Open Badminton Tournament) are important indicators for measuring the offline appeal and the value of traditional media. The attendance rate reflects the willingness of the audience to invest time and money in watching the game on site, while TV viewership ratings have a long-term impact on broadcasting revenue and sponsorship value. The following text analyzes the changes in attendance and viewership rates using available public information and industry reports.

According to the official reports and media reports of the China Open Badminton Tournament, before the pandemic (2018-2019), the attendance rate of some matches of the event was often at a relatively high level, with over 80% on the main event day and popular matches nearly sold out. After being upgraded to the Super 1000 level in 2019, the phenomenon of sold-out tickets for popular shows has been particularly common. Due to the schedule adjustments and audience restrictions caused by the pandemic in 2020-2021, the attendance rate dropped significantly. Since the events returned to normal in 2022-2023, the attendance rate has shown a significant upward trend. Let us take the 2023 BWF World Tour Finals in Hangzhou as an example. Over the course of five days, it attracted more than 60,000 spectators. The average attendance rate for group stage matches was 75-85%, and the attendance rate for weekend matches, semi-finals, and finals

exceeded 90%. The attendance rate for popular matches reached 100%, setting a new record for ticket sales of the same category of events held domestically. However, based on the data from multiple events, the attendance rate of regular events is still generally only "close to" but has not generally exceeded the highest level before the pandemic. This phenomenon indicates that although badminton has a solid mass base, the pandemic still has a continuous impact on the habit of watching games offline. Event organizers need to take more proactive measures to enhance the appeal of offline viewing.(Figure 1)
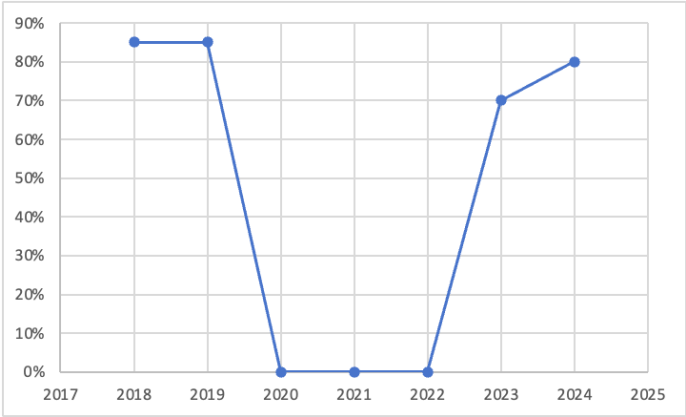

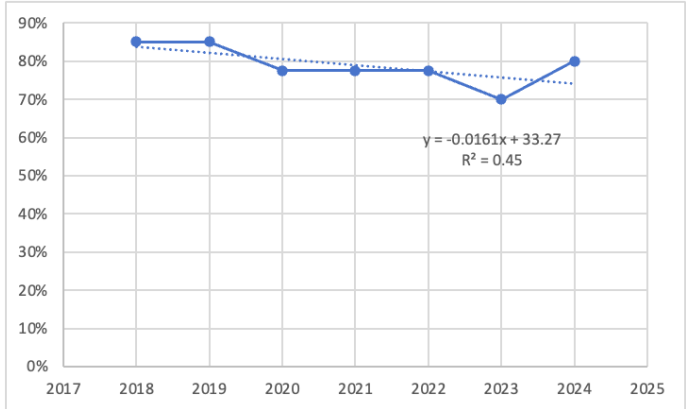Figure 1 Attendance Rate of China Open (2018-2024)

Figure 2 Trend Forecast of Attendance at the China Open

When the China Open Badminton Championships was held in Fuzhou in 2018, it was at a crucial juncture when the event was upgraded to a BWF Super 1000 event. The popularity of the event significantly increased, and the attendance rate on the main event day exceeded 80%. In 2019, the event was moved to Changzhou. As the first fully held Super 1000 event after the upgrade, the total number of spectators was nearly 30,000. Tickets for popular sessions were sold out, and it also drove nearly 50 million yuan in surrounding consumption, setting a new historical record for the scale of spectators and commercial benefits of the event at that time. Due to the impact of the epidemic from 2020 to 2022, the events were respectively cancelled and postponed, and no effective attendance rate data was generated. After the 2023 event resumed in Changzhou, its popularity rose rapidly. Among them, the men's singles final saw a situation where tickets were hard to come by due to the strong lineup of players, and the final day was sold out. Even for the group stage on a working day, the attendance rate remained at around 70%. In 2024, the Changzhou stop continued its recovery trend. The total number of visitors remained close to 30,000, and the box office revenue reached 12 million yuan. At the same time, it drove the consumption of the surrounding catering, accommodation, retail and other industries to exceed 150 million yuan. The

overall attendance rate has approached the peak level before the epidemic.(Figure 2)

It is worth noting that the recovery of the attendance rate is positively correlated with the economic benefits of the event. The 2024 Chengdu Thomas and Uber Cups performed highly representative: the event covered the May Day Golden Week, with 6 days of the 9-day schedule being holidays, attracting over 70,000 spectators and generating box office revenue of more than 50 million yuan. According to data from professional assessment institutions, its input-output ratio reaches 1:15, and the economic benefits it brings to various industries in Chengdu are 15 times that of the event's investment. The traffic from the event has been effectively transformed into tourism retention of "food, accommodation, transportation, sightseeing, shopping and entertainment", forming a new consumption model of "going on vacation with the event", fully demonstrating the driving effect of high-level badminton events on urban consumption.

In sharp contrast to the gradual recovery of the attendance rate, the viewership of traditional TV has been continuously declining. Specific data shows that the cumulative audience of the 2024 Asian Badminton Championships broadcast on multiple channels of China Media Group reached 78.97 million, with the highest viewership share reaching 2.84%. The viewership rate of the mixed doubles badminton final at the Paris Olympics in the central city even reached 2.83%. This data indicates that the TV viewership of top events remains competitive, but the audience reach scenarios have shifted from "regular viewing" to "concentrated viewing of focus events", which is consistent with the overall changes in the dissemination of global sports events. Meanwhile, new media dissemination has become the absolute main force: during the Tokyo Olympics, the online video views of the highlights of badminton reached 28 billion times, far exceeding the number of traditional TV viewers. In 2024, the Badminton Association of China live-streamed over 9,600 international and domestic events through wechat channel account and its member service platform, with a total of approximately 163 million views. Among them, the channel account had 117 million views, the wechat official account had over 1.64 million followers, and the member service platform had more than 750,000 registered members. New media has established its position as the main channel for event dissemination.

Increasing the offline attendance rate holds multiple significance for the development of badminton: from an economic perspective, a higher attendance rate can directly boost event ticket revenue and drive consumption in the surrounding areas. From the perspective of the viewing experience, a lively on-site atmosphere can enhance the performance of athletes and foster positive interaction. From the perspective of project promotion, watching the games on site can cultivate a more loyal fan base and expand the influence of the sports. Therefore, the event organizers can make optimizations from multiple aspects. For instance, event schedules should be arranged reasonably to enhance convenience for spectators during holidays. On-site interactive activities should also be enriched, such as adding player autograph sessions and technical experience zones. Thirdly, package projects that combine sports events with tourism can be developed to increase the willingness of out-of-town audiences to attend.

3. The Promoting Effect of Self-Media on the Development of Badminton

From the data analysis in Section 2, it can be seen that as the impact of the epidemic gradually fades away, incidents related to badminton matches (ticket sales, seating, and broadcasting) have seen a certain degree of recovery. However, for badminton to achieve greater development, it faces many challenges. To further expand the social influence and commercial value of badminton, the Internet should be fully utilized, and the development of self-media has become one of the most powerful communication channels: it not only breaks through the time and space limitations of traditional TV/newspapers, but also can achieve real-time interaction and commercial

transformation. This section takes mainstream platforms such as Douyin, Bilibili, REDnote, and wechat channel account as the research objects, integrates public reports, industry white papers, and media data from these platforms, analyzes the actual performance, content structure, and business paths of self-media in promoting badminton, and based on this, puts forward executable suggestions for event organizers, associations, and content creators.

3.1 Basic Data Analysis of Badminton Self-Media Operation

In recent years, badminton self-media has witnessed explosive growth, forming a diversified content ecosystem.

Table 2 Changes in the Number of Fans of Chinese Badminton Self-media Accounts (2018 - 2024)

Plat form / Indicator	2018	2024
The Number of Douyin accounts	550	5000
The Number of Bilibili accounts	220	2000
Total number of fans across all platforms (in people)	550,000	5,000,000
Annual discussion volume across all platforms (items)	1,100,000	100,000,000
Zheng Siwei's accumulated fans (people)	55,000	5,000,000
The number of views of the Badminton Association's wechat video account (person-times)	—	163,000,000
The number of likes on the Badminton Association's wechat video account (times)	—	53,000,000

Data from 2024 shows that the number of badminton related accounts on Douyin has exceeded 5,000, a nine fold increase compared to 2018. The number of professional badminton content creators on Bilibili has reached 2,000, an increase of 9 times. The total number of followers of badminton self-media across all platforms has exceeded 5 million, and the annual discussion volume has reached 100 million, increasing by 9 times and 90 times respectively compared to 2018. Top accounts such as the official Instagram account of the Badminton World Federation have 2.2 million followers, and Chinese player Zheng Siwei has accumulated over 5 million followers on multiple platforms. The official wechat channel account of the Badminton Association of China has performed particularly outstandingly. In 2024, its live broadcasts received a total of 163 million views and over 53 million likes, becoming the core channel for the dissemination of official events. The volume of discussions on social media platforms has grown even more rapidly. In June 2024, the number of posts related to "badminton" reached 3.7 million, which was four times that of the same period in 2023.(Table 2)

At the international level, the official YouTube channel of the Badminton World Federation (BWF), "BWF TV", has 3.3 million subscribers, with an interaction rate of 1.62%. The age group is mainly concentrated between 18 and 34 years old, with 80% being male and 20% being female. This data reflects that the influence of badminton among young people worldwide is on the rise, but the problem of unbalanced gender distribution is obvious, and there is great potential for the development of female audiences.

Different platforms complement each other in positioning. Douyin is suitable for entry-level popularization and fan interaction. REDnote has obvious advantages in consumption conversion and brand placement. Bilibili has enhanced the in-depth dissemination of badminton knowledge and sports. Meanwhile, Video Account dominates the live broadcast of official events, strengthening its authority.(Table 3 & Figure 3)

Table 3 Proportion of Different Types of Badminton Content Published on Self-media Platforms in China

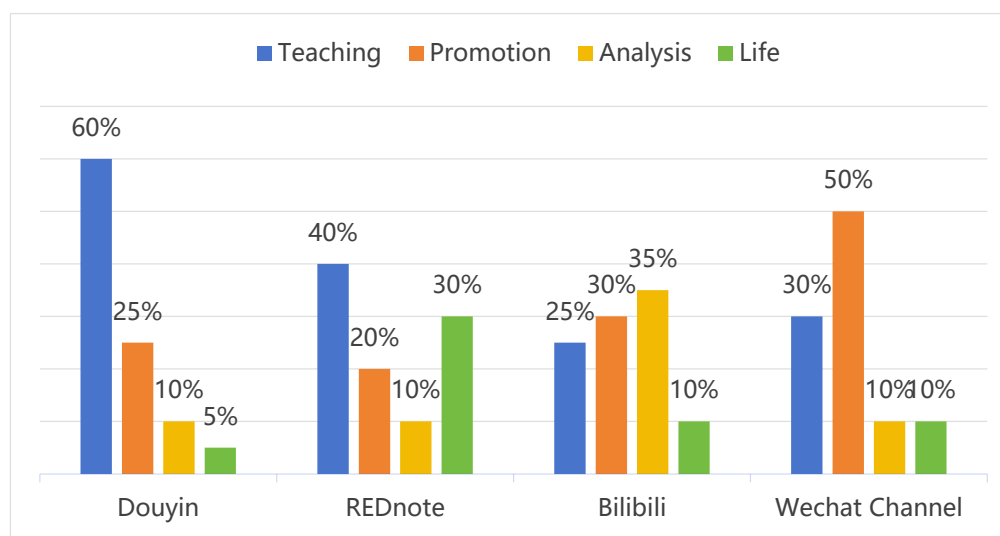| Content Type	Douyin	REDnote	Bilibili	Wechat Channel
Teaching	60%	40%	25%	30%
Promotion	25%	20%	30%	50%
Analysis	10%	10%	35%	10%
Life	5%	30%	10%	10%

Figure 3 Proportion of different types of badminton content published on self-media platforms in China

3.2 Analysis of the Operation Content of Badminton Self-media Accounts

From the perspective of content structure, the badminton self-media ecosystem has already established a clear "platform division of labor" and "account division of labor", and the two can cooperate with each other. Different platforms will, based on their own characteristics, undertake different roles in dissemination and conversion. Douyin focuses on fragmented and high-frequency real-time dissemination. The most common content here is educational short videos and highlights of sports events, among which educational content accounts for up to 60%. With its powerful algorithmic recommendation mechanism and mature live-streaming e-commerce system, Douyin is particularly suitable for achieving the goals of "getting users to get started" and short-term conversion. Many professional coaches and former professional athletes offer teaching courses and conduct live-streaming interactions here. This not only enables them to quickly accumulate followers but also directly turns their professional capabilities into actual income, achieving commercial monetization.

Unlike Douyin, REDnote focuses more on scenarios such as "plant a seed of interest" and helping users make consumption decisions. On REDnote, notes such as equipment reviews, outfit sharing, and equipment comparisons can easily arouse users' purchasing desire, especially promoting mid-to-high-end consumption. In fact, the unique social seeding mechanism of REDnote is at work behind this. This kind of content has a particularly strong appeal to female audiences and is also very effective in guiding users to complete their purchases. Bilibili, on the other hand, mainly focuses on "in-depth teaching, tactical analysis, and match review". The users here not only

stay for a high proportion but also spend more time watching individual pieces of content. It is very suitable for launching systematic teaching courses or in-depth tactical lectures. In addition, Bilibili has a well-developed comment section culture and UP owner ecosystem, which can also help creators build long-term and stable communities, laying the foundation for long-term monetization methods such as knowledge payment. The advantage of wechat channel account lies in its deep integration with the entire wechat ecosystem. Whether it is sharing in Moments, linking with official accounts, or community operation and private domain traffic accumulation, they can all work together and form a synergy. Therefore, it performs outstandingly in areas such as live streaming of official events, promotion of member services, and private domain viral growth. The official data from the Badminton Association of China also proves this point. The live broadcast views of the 2023 events on its Video account reached 153 million, and the number of followers on its wechat official account exceeded 1.1 million. Both the number of event views and user likes remained at a high level, indeed achieving the goal of large-scale event dissemination and retaining core users.

After clarifying the division of labor among different platforms, badminton self-media accounts can be further classified into five categories: official and media accounts, individual athlete accounts, coach and institutional accounts, enthusiast and venue accounts, as well as brand and review accounts. This will reveal their clear functional positioning, fan base distribution, and distinct commercial monetization paths. In terms of fan base, the top accounts with over one million fans are mainly concentrated in official/media and top athlete accounts. The 500,000 to 1,000,000 fan base is dominated by comprehensive sports media and well-known athletes. The 100,000 to 500,000 fan base is the core range of coach/institutional accounts and mid-to-lower-tier athletes. Most of the enthusiast/venue accounts are distributed at a medium to small level with less than 100,000 followers.

Official and media accounts themselves have authority and strong capabilities in integrating materials. They are the easiest to create accounts with millions of followers. For instance, the wechat official account of the Badminton Association of China has over 1.1 million followers. Relying on the live streaming resources of events, it can achieve 153 million views in a single year. Such accounts can easily gain explosive traffic during the crucial stages of the event, but their shortcomings are also obvious: the interaction rate of daily content is relatively low, making it difficult to keep users engaged for a long time. The "Diary of Li Yourong" in the field of comprehensive sports has surpassed 530,000 followers on Douyin due to its inclusion of badminton teaching content. Whether it's the fragments of daily training, the little things in life, or the stories behind the scenes of the competition, they can all quickly bridge the gap with users, build a strong sense of stickiness and trust, and thus are naturally suitable for IP derivative cooperation and commercial endorsement. For instance, Zheng Siwei has clearly demonstrated the monetization potential of an athlete's personal IP by setting up accounts on multiple platforms and conducting live-streaming sales, and has also made the amplification effect of traffic more obvious.

Coach accounts, institutional accounts and enthusiast accounts are the "landing points" that direct online traffic to offline participation. Their fan bases are mostly between 10,000 and 100,000, and they belong to precise traffic pools in vertical fields. Take the Douyin account "Li Qiannan Badminton" as an example. It focuses on teaching practical tips such as racket swinging techniques and has 94,000 followers. Her works explaining racket setting and swinging have received 38,000 likes. With professional content, it has achieved a steady increase in followers. They usually offer short teaching courses, organize ball appointment activities, or provide venue discounts, transforming users' interest generated online into actual offline participation. The fan base of equipment review and brand cooperation accounts varies greatly. Top accounts can reach over 500,000, while small and medium-sized accounts are mostly in the range of 50,000 to 200,000. The

most direct role is to connect with e-commerce conversion. A very common model now is "review on Xiaohongshu and live streaming on Douyin", especially when the popularity of events is high. It often achieves the commercial effect of selling out new products as soon as they are launched. The in-depth content accounts on Bilibili, such as "Miyu Who Randomly Cuts" have received 1,563 coin entries within 7 days, and the comment interaction rate is significantly higher than the industry average, demonstrating the strong appeal of in-depth content to core fans.

This division of labor actually reminds us that when doing self-media operation, we cannot take the rough path of "Posting one piece of content on all platforms", but should choose the corresponding content form and platform based on specific goals: whether it is to quickly increase exposure, promote consumption conversion, or cultivate users in the long term, precise matching is necessary. An efficient badminton self-media ecosystem usually operates as follows. First, the official provides core materials, then they are reprocessed by individuals or professional creators. Next, each platform integrates and disseminates them based on its own characteristics. Finally, it leads to e-commerce consumption or participation in offline venues, forming a complete closed loop. Only by allowing each link to play to its own advantages can the communication value and commercial potential of self-media be maximized.

3.3 Analysis of the Profit Model of Self-Media Accounts

The monetization channels for self-media accounts are diverse. In summary, there are mainly seven categories: live-streaming sales, platform e-commerce stores/product distribution (brand), commercial advertising and brand placement, platform revenue sharing and rewards (including virtual gifts, rewards, and member revenue sharing), paid content and courses, offline service conversion (venue reservations, paid training camps, event tickets), and IP/endorsements and peripheral product licensing. Most top and mid-tier accounts usually do not monetize through just one channel. Instead, they combine several channels into a closed loop. For instance, they use short videos to plant seeds of interest, and after the first live-streaming sales are successful, they guide the accounts to offline training camps, thus forming a cycle.

In terms of specific scale and cases, there are several verifiable industrial facts worthy of attention. Firstly, live-streaming e-commerce during events can generate a significant short-term sales peak: Youku's sports e-commerce brand "Cooldong Youxuan" once set a record of over one million yuan in single-day sales (GMV) in its live-streaming room during major events such as the Sudirman Cup, and the new products launched by the events often sold out on the first day. This indicates that the event traffic can be efficiently converted into product sales and brand exposure in the short term. Secondly, the commercial monetization ability of athletes' personal ip is also on the rise. Let us take Zheng Siwei as an example. His first personal brand live stream achieved sales of approximately 375,000 yuan within about two hours, with hundreds of thousands of views, demonstrating the direct monetization ability of athletes in the fan economy.

From the perspective of platforms, the market volume of short-video/live-streaming e-commerce is huge and still expanding: Some media reports indicate that the GMV of Douyin's e-commerce will reach the trillion-yuan level in 2024. The proportion of live-streaming and in-store live-streaming on platforms such as Douyin and Kuaishou in the overall e-commerce is getting higher and higher, indicating that short-video platforms have become important channels for commodity transactions. Meanwhile, data and reports from industry institutions show that the user base of live-streaming e-commerce has reached hundreds of millions by 2024, and the industry has entered a mature stage of transformation from "incremental competition" to "optimization of existing users".

Different platforms focus on different sources of income, which also affects the monetization

strategies of accounts. REDnote emphasizes content seeding, note guidance, and in-store live-streaming e-commerce. Platform reports and industry research show that its content-driven GMV has grown rapidly in recent years. The platform has special support for brand cooperation and seeding mechanisms, which is conducive to equipment evaluation and brand marketing monetization. Bilibili is renowned for its diversified monetization channels, mainly including membership systems, charging (rewards/payments), course sales, and live-streaming interactions. UP owners can earn income through multiple channels such as paid courses, virtual gifts, advertising revenue sharing, and live-streaming sales. These platform characteristics determine that badminton accounts should have different commercial focuses on different platforms: Douyin emphasizes short-term conversion and live-streaming sales, REDnote focuses on seeding and female consumption conversion, and Bilibili is suitable for knowledge payment and long-term user subscriptions.

3.4 Suggestions on Promoting the Development of Badminton through Self-media

Based on the analysis of the current development status of badminton self-media in the previous text, it can be found that the platform operation and content organization methods play a key role in determining the communication effect. Firstly, in terms of operation types, event promotion, teaching, star athlete and equipment review each have their own advantages, but there are differences in the covered audience and conversion rate. In the future, event promotion accounts should further collaborate with official institutions such as the Badminton World Federation (BWF) and the Badminton Association of China to enhance the professionalism and timeliness of live streaming and short video distribution. For instance, the 4,077 badminton matches broadcast by CCTV Video Sports in 2023 can be re-edited and simultaneously pushed in the form of short videos on Douyin and REDnote, thereby extending the content life cycle and increasing exposure.

In terms of content organization methods, badminton self-media need to balance professionalism and interest. The content of teaching-related accounts currently mainly focuses on tactical analysis and technical guidance. In the future, it can be combined with interactive Q&A, online training camps, virtual practice systems and other forms to further lower the participation threshold and attract more beginners to join. Accounts of celebrity athletes should enhance narrative expression, showcasing the personal charm of the athletes through daily life, behind-the-scenes footage and interaction with fans. For instance, the average number of likes on the Vlog-style videos of Zheng Siwei and Jia Yifan has exceeded 20,000, which indicates that personified communication is more likely to form fan stickiness and community culture. Equipment review accounts should enhance the professionalization and data-driven level of their content, using high-definition slow-motion, measured data, and comparative experiments to increase persuasiveness, thereby promoting product consumption decisions.

In terms of communication and marketing strategies, self-media platforms need to fully leverage the characteristics of algorithmic recommendations and cross-platform collaboration to achieve a combination of "content and forwarding and re-posting". Let us take Douyin as an example. Videos from top accounts usually receive tens of millions of views after their first release, and through secondary dissemination in the REDnote community, they can reach a female user group with greater consumption potential. To enhance the long-tail effect of the content, the account can adopt a more serialized and specialized approach. For instance, it can launch an "Olympic Countdown Training Log" around the Olympic cycle, which can attract short-term traffic while maintaining long-term stickiness and ensuring community interaction. In addition, wechat channel account, due to its close connection with the Moments ecosystem, is more suitable for live streaming of events and community-based interaction. In the future, it can serve as the main platform for the official

dissemination of badminton.

Finally, the overall development of badminton self-media should be combined with the commercialization strategy of the event. By creating a closed loop of "viewing, interacting and consuming", not only can the influence of badminton be expanded, but its industrial value can also be further enhanced. For instance, during the semi-finals of the Sudirman Cup, Youku Sports' "Cooldong Youxuan" live-streaming room achieved a single-day GMV of over one million, which indicates that self-media has the potential to become the main channel for event sponsorship and derivative product sales. Meanwhile, in view of the current phenomenon that the proportion of female users in the spectator group is insufficient but their purchasing power is strong, self-media platforms should increase the production of content for women and the promotion of female athletes, so as to achieve a balanced gender structure and further expand the consumer market.

Overall, the future dissemination path of badminton self-media should strike a balance between professionalization and entertainment, form a differentiated positioning in multi-platform operation, and promote the comprehensive transformation of badminton from a competitive sport to a national fitness and consumer culture through refined content design and cross-platform dissemination strategies.

4. Conclusion

The operation and popularization of badminton in China have entered a new era driven by both the commercialization of events and new media dissemination. This article, by collecting data from important international badminton events, has analyzed and concluded through data analysis and predictive modeling that on the one hand, the prize money levels of international events and domestic open tournaments are constantly increasing, and the box office and audience size of the events are gradually recovering. However, the attendance rate has not yet fully broken through the bottleneck before the epidemic, and the decline in the viewership of traditional media indicates that the habit of watching games is rapidly shifting to online. On the other hand, through data retrieval, new media platforms represented by Douyin, REDnote, Bilibili and wechat channel account have effectively expanded the audience of badminton and promoted a wave of public participation by leveraging fragmented teaching, live event broadcasts and the dissemination effect of athletes' personal ip. Meanwhile, equipment brands such as Yonex, Li-Ning and Victor have further lowered the entry threshold through technological innovation and price stratification, and have formed a stable pattern in the market. In the future, the development of badminton in China still needs to focus on three aspects: first, enhance the offline viewing experience and the quality of stadium services, making events a key driver of urban sports consumption; second, optimize the cross-platform dissemination loop and deepen the interactivity of new media content; thirdly, by leveraging scientific data modeling and prediction methods, it provides more forward-looking decision support for policymakers, event organizers, and brand enterprises. Only by achieving synergy in the three aspects of event value, communication value and industrial value can badminton further expand its influence in China and consolidate its dominant position on the international stage.

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