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An Analysis of Content Operation Modes of Audio Platforms in the Digital Age—A Case Study of Ximalaya FM

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Abstract

Taking Ximalaya FM as an example, this paper explores the content operation modes of audio platforms in the digital age. By analyzing the platform overview, content production and communication operation modes of Ximalaya FM, it reveals its innovative practices in diversified content, personalized recommendation, AIGC production mode, community interaction and commercialization paths. The study finds that Ximalaya FM has successfully enhanced user stickiness and brand influence through the diversified content production modes of UGC, PGC and PUGC, combined with data-driven optimization strategies and cross-border cooperation. However, the platform still faces problems such as content homogenization, review dilemmas and single interaction forms. In response to these issues, this paper puts forward suggestions such as strengthening the review mechanism, cultivating high-quality anchors and enriching interaction functions, in order to provide reference for the sustainable development of audio platforms.

Keywords: Ximalaya FM, audio platform, content operation, AIGC, personalized recommendation, community interaction, commercialization mode

1. Introduction

With the popularization of smartphones and mobile Internet, audiobook platforms have begun to attract increasing attention and recognition from users. Globally, the scale of the audiobook market is constantly expanding, with the number of users and revenue growing steadily. Audiobook apps are a new type of reading medium that provides audio-based book listening through mobile smart terminals.

Audiobooks originated in the West. In the history of publishing in China, they can be traced back to "storytelling" during the Spring and Autumn and Warring States periods. Although there were no carriers to record it, which cannot be defined as audiobooks, it can be regarded as the predecessor of Chinese audiobooks. In China, the real sense of audiobooks first appeared in the 1990s. With the iteration of media carriers, audiobooks have gone through three development stages: from electronic players to PC terminals of websites, and then to mobile terminals.

As digital media technology continues to evolve, the audio content of Ximalaya FM has become increasingly diversified. By the first half of 2021, Ximalaya FM had accumulated more than 290 million audio content items, covering 98 categories, meeting the needs of different user groups. In the audiobook section, the types of content are also more abundant and diverse, including children's stories, novels, history, humanities, storytelling, business, health and other types. Ximalaya FM has accumulated a large amount of high-quality content, providing users with a rich and varied selection.

In terms of activities, Ximalaya FM has been very active in brand communication by holding various events. As early as 2015, Ximalaya FM successfully made a name for itself by holding the "New Sound Life — 2015 Ximalaya Conference". Later, during the 2016 Shanghai Book Fair, Ximalaya FM's million audiobook contents became a highlight of the exhibition. In the same year, Ximalaya FM announced the first "123 Knowledge Carnival", which not only promoted the dissemination of audio content but also accelerated the development of paid knowledge. In addition, during World Book Day, Ximalaya FM also launched the "423 Audiobook Festival", which not only established its brand image in the audiobook market but also expanded the scale of its user groups. Through these activities, Ximalaya FM has successfully enhanced its brand awareness and attracted more users' attention. Since its establishment, Ximalaya has experienced rapid development and continuous innovation. By introducing paid subscription models, expanding user scale, international expansion and diversified content development, Ximalaya has become one of the most popular and well-known audio sharing platforms in China, and has gradually emerged in the international market.

2. Technology Empowerment and Ecological Reconstruction: Diversity in Ximalaya's Content Production

The Ximalaya platform offers a rich and diverse range of audio content, covering various fields and themes such as audiobooks, radio dramas, music, education, entertainment, and news. Users can choose and listen to various contents according to their interests. Since its launch, Ximalaya FM has focused on expanding content types to meet the needs of different audiences and gain a larger share in the market. Based on observations of Ximalaya FM's audiobook section and rankings, the content types of audiobooks can be roughly divided into children's, two-dimensional, personal growth, radio dramas, history, humanities, business and finance, storytelling, novels, IT technology, health and wellness, etc. These types include not only popular novels and humanities content that meet the needs of most users but also niche program types such as two-dimensional and IT technology, which target specific groups of people.

2.1 Rich Content Sources Attract a Wide Range of Users

In terms of audiobook content, compared with the same period of the previous year, Ximalaya FM saw a 63.56% growth in audio reading content in 2020, showing a strong momentum of development. Ximalaya FM has reached strategic cooperation with online literature websites such as China Reading Limited, involving audio adaptation of literary works and IP derivative development, thus gaining a huge resource of audio adaptations of online literature. Its market share in audiobook copyrights has also reached 70%. Classic works such as *Journey to the West* and *To Live* are popular among young users. Many parents choose to play children's audiobooks to protect their children's eyesight. Nowadays, the production of children's radio dramas is becoming more and more sophisticated, with high-quality plots and rich interpretations making children fall in love with reading. In addition, through cross-border cooperation, traditional culture and classic literature have been inherited and disseminated in the form of audiobooks. For example, the online novel *Battle Through the Heavens* interpreted in the style of storytelling, and the radio drama version of *A Dream of Red Mansions* re-interpreted by young voice actors, with their vivid and easy-to-understand expressions, have promoted the dissemination of classic sinology.

2.2 AI Creation Technology Encourages Users to Use and Publish Works

In data collation, the sources of audiobook content are classified according to the content producers: content created by ordinary users is categorized as UGC; content produced by professionals such as celebrities, scholars, industry elites, and independent studios, including content self-produced by Ximalaya's

official platform, is classified as PGC; and content provided and produced by anchors signed with Ximalaya FM is defined as PUGC. Among 339 albums, 151 belong to PGC content, accounting for the highest proportion of 44.5%. Followed by UGC albums, totaling 102, accounting for 30.1%. PUGC content is the least, with 86 items, accounting for 25.4%.

Supported by the above new technological background, users' enthusiasm has been greatly stimulated, enabling them to better participate in content creation. On the Ximalaya FM platform, a large number of audiobook enthusiasts have actively responded to the slogan "Everyone can be an anchor". As long as they pass real-name authentication, they can use the tools and upload interfaces provided by the platform to produce and publish their own audiobook works. The audiobook anchor "You Sheng De Zijin" (Voice of Zijin) initially released his recorded ghost stories on Ximalaya FM, gradually gaining popularity and becoming a hit on the platform. From the perspective of spatial scenarios, different locations can trigger different emotional needs. Ximalaya FM has a variety of audiobook content that can adapt to various spatial scenarios. For example, in the bathroom in the early morning, it is suitable to listen to news; during commuting or in private cars, storytelling and light knowledge and entertainment content are more appropriate; while in bed at home, audiobooks on personal growth, humanities, and history are ideal. Ximalaya FM will push corresponding content according to the scenario to reach the target audience more accurately.

3. Collaboration Between Producers and Consumers in the Platform Society: Analysis of Ximalaya FM's Content Production Model

With the expansion of audio program content scale and the increase in user numbers, audiobook platforms are faced with the pressure of not only providing a sufficient number of audio programs to meet the browsing needs of the audience but also offering high-quality content to attract them to use the app for a long time. As a result, the pressure they bear has been increasing over time. Ximalaya has provided content producers with more convenient production tools: AIGC. AI, leveraging its understanding, imagination, and creativity, can create various contents such as articles, short stories, reports, music, images, and videos according to specified needs and styles. The emergence of AIGC has opened up a brand-new creative world, offering countless possibilities to people. Producers can use AIGC to quickly produce the content they want, greatly reducing time costs and improving production efficiency.

At present, the problem of content homogenization is almost a "severe disaster area" for the entire audio industry. Content homogenization has become a common phenomenon in the industry, and the content and forms of various platforms, both internally and externally, maintain a certain degree of uniformity. For example, many producers, in the process of using AIGC for intelligent production, will inevitably use the same audio or video templates, thus creating a sense of "sameness" or "deja vu" for the audience. Moreover, when compared horizontally with other audio platforms, it will be found that the content sections of Ximalaya FM, such as children's, anchor radio, and humanities, are quite similar to those of other audio platforms, no longer having uniqueness, which easily causes users to experience aesthetic fatigue.

Therefore, Ximalaya FM has adopted personalized data streaming and tries to push content that users have never browsed or listened to before. It judges whether users are interested in the content by detecting the duration of their browsing and the frequency of their searching for the content in the background, so as to decide whether to push the content to them. Continuously carrying out this operation can continuously explore users' interest points, thereby reducing user loss.

"You Sheng De Zijin" has become one of the top anchors on Ximalaya by virtue of the high-quality audio content he created. The cumulative playback volume of his work *Mo Jin Tian Shi* has reached 7.58 billion times, and the number of members in his "circle" has reached 310,000, with the total number of posts exceeding 30,000. In the circle, users will exchange views and opinions on the stories and characters in his audiobooks, and sometimes express doubts. Other users will also interact through likes, comments, and reposts. The anchor himself will also interact with users in the circle, showing part of his daily life, which shortens the psychological distance with users.

4. Mediated Communication: Community Interaction and Scene-Based Distribution Mechanism of Ximalaya FM

As China's largest audio platform, Ximalaya not only provides rich audio content covering multiple fields such as novels, crosstalk, parenting, education, and finance but also adopts a professional content distribution model, with professionally generated content (PGC) and user-generated content (UGC) as its main operational methods. It aims to become a leader in the construction and operation of online audio sharing platforms and is even hailed as the "YouTube of the audio field". Ximalaya's content communication strategy is mainly based on user operation and membership operation. Firstly, since most users are highly focused when listening to audio content, it provides diverse scene value for the dissemination of audio-stream advertisements. At the same time, Ximalaya also offers users the service of purchasing memberships to obtain a better audio experience and ad-free access. In addition, it attracts users to download and use its app through innovative communication activities, such as sharing and disseminating via IP.

The communication process of Ximalaya mainly includes content production, content review, content distribution, and user stickiness. In the content production link, Ximalaya encourages originality and supports users to upload their own audio content; in the content review link, the platform reviews all uploaded content to ensure its compliance; in the content distribution link, Ximalaya pushes relevant content to users through recommendation algorithms based on their interests and behaviors. Moreover, the user stickiness of the product not only reflects the quality of user experience but also is an important indicator of communication effectiveness.

4.1 Community-Based Communication Through Interactive Functions

Community-based communication is a communication model centered on content and linked by social relationships. In this model, every member plays the role of producer, disseminator, and consumer of content products. This interactive communication method enables consumers to no longer be merely recipients of information but also disseminators of it. As an audio-sharing platform, Ximalaya's community-based communication strategy is mainly reflected in its "Circle" function. Users can make friends and chat in the circles to meet their social needs, and at the same time, participate in various topic discussions created by influential anchors, which enhances community activity. This form of interaction not only helps improve user retention but also strengthens the connection between anchors and their fans.

Ximalaya has utilized the celebrity effect in content communication to accelerate the spread and improve the quality of communication. Firstly, Ximalaya invites well-known stars and experts to produce and share audio content on its platform, such as Ma Dong, Tsai Kang-yung, and Gao Xiaosong. The participation of these celebrities not only enriches the platform's content supply but also attracts their fan bases to become Ximalaya users. Secondly, Ximalaya holds various activities such as "National Recitation" and "Karaoke Competition" to provide users with opportunities to interact with celebrities, thereby increasing user participation and stickiness. For example, Ximalaya once held a "Sound Festival" and invited many music celebrities including Jay Chou and G.E.M. Deng Ziqi, which attracted a large number of users' attention and participation.

The Audiobook Library project is jointly launched by China Post and Ximalaya. It utilizes Ximalaya's massive audio content to create an atmosphere similar to that of a traditional library, providing a vast amount of electronic audiobooks, audio magazines, and other resources. Moreover, Ximalaya's Audiobook Library is a digital audio reading product developed in response to the national "National Reading" strategy, aiming to help the whole society foster a civilized atmosphere of "loving reading, reading good books, and reading wisely" and build a learning-oriented society. To strengthen consumers' memory of the brand's highlights, Ximalaya has also stepped into more offline scenarios by creating offline pop-up stores around the product feature of "audiobooks". At the same time, Ximalaya has cooperated with libraries to launch a series of online activities, including audiobook promotions and lectures by famous scholars, further expanding its brand influence and attracting more users to participate.

In terms of community-based communication, Ximalaya has adopted a variety of strategies. Firstly, in community building, Ximalaya has established paid course communities, allowing members to communicate directly with experts, thereby increasing user stickiness and retention.

Secondly, in constructing a user growth system, the platform sets both quickly achievable tasks and long-term tasks for users in the membership level system, attracting users to stay through rewards. Thirdly, circle-based marketing methods promote communication: Ximalaya continues to explore circle-based communication methods, using more targeted channels, gameplay, and content to help brands leverage circles and achieve efficient communication. Finally, in cross-border cooperation, for example, Ximalaya has collaborated with China Mobile to create an immersive parallel universe experience through sound, and even formed in-depth cooperation with Spacety, one of China's first commercial aerospace companies, to build a space-themed radio station — "Cosmic Radio", further expanding the scope and influence of its community-based communication.

4.2 Expanding Communication Effects Through Social Media

Ximalaya has been active in cooperating with social media, establishing partnerships with multiple platforms. For instance, it has collaborated with video platforms such as iQiyi and Tencent to promote its audio content to a broader user base. Moreover, Ximalaya attaches great importance to cooperation with original audio content creators and anchors, providing them with partial platform traffic support to encourage and drive the creation and dissemination of more high-quality audio programs. At the same time, Ximalaya has also built solid and long-term cooperative relationships with numerous online platforms and publishers, which helps enrich the content resources of its platform and provide users with a diversified auditory experience. At the commercial level, Ximalaya's cooperation with different social media has also achieved remarkable results. For example, it has launched activities such as bundled sales of VIP memberships, or giving out coupons or vouchers. These initiatives not only can enhance users' purchase willingness but also help boost its revenue.

4.3 Cross-Border Cooperation to Enhance Communication Influence

Cross-border cooperation plays a multifaceted role in the communication process. Ximalaya's cross-border collaborations have exerted a significant impact in boosting its influence, mainly reflected in the following aspects: Firstly, it has elevated the visibility and influence of Ximalaya itself as well as other collaborating brands. Ximalaya has carried out cross-border cooperation with leading brands in various industries, such as domestic brands like Pianzaihuang and Jiaduobao, as well as JD Supermarket, Penguin Random House North Asia, Strait Publishing & Distribution Group, and Jiangsu Phoenix Publishing & Media Co., Ltd. These collaborations have not only raised Ximalaya's brand awareness but also strengthened its influence in different fields. Secondly, it can deepen user understanding and increase user stickiness. Through cross-border cooperation, Ximalaya can gain a deeper insight into the needs and psychology of target users, thereby providing products and services that better meet their demands.

5. Operational Tensions of Digital Audio Platforms: Content Alienation and Crisis of Community Stickiness

At present, the issue of content homogenization is almost a "severe hit zone" in the audio and video industry. Content homogeneity has become a common phenomenon across the industry, with various platforms maintaining a certain degree of uniformity in both their internal and external content as well as forms. Audiobook platforms suffer from content homogenization, resulting in low legibility and high substitutability of content among different platforms. To save production costs and reduce investment risks, some platforms convert purchased radio resources or TV videos into audio formats; popular works are broadcast on multiple platforms, which easily leads to user loss. In terms of audiobook production, supported by technology, the threshold for audio production has been continuously lowered, making the produced content highly homogeneous and replicable. In terms of platform characteristics, comprehensive audiobook platforms have similar content classifications and largely identical functions. Taking Ximalaya FM as an example, its content is roughly divided into popular channels, anchor radio, children's, humanities, etc., which are almost the same as those on other similar apps, lacking uniqueness. This easily causes users to experience auditory aesthetic fatigue and reduces the platform's profit conversion rate.

5.1 Gatekeeping Dilemmas Undermine Content

Quality

In the digital media ecosystem, audio content poses unique governance challenges due to its distinct media attributes. Compared with visualized media forms such as video and text, the non-visual nature of audio creates fundamental obstacles for censorship. The abstract nature of sound information makes it difficult for machine review to accurately identify semantics, emotional tendencies, and potential violating content. Meanwhile, manual review is inefficient due to the linear transmission characteristic of audio (requiring real-time listening to the entire content), resulting in a conflict between technical efficiency and review accuracy. The openness of the Internet further amplifies this dilemma. Audio platforms attract a large number of UGC creators through low-threshold strategies, which enriches the content ecosystem but also leads to uneven quality of works. Improvised expressions in talk shows and music programs often risk topic drift; some anchors deliberately create controversial content to attract traffic, or even turn to vulgar expressions. Due to the sequential nature of audio, such content is often detected only after being broadcast, and delayed review allows violating content to exert its communicative impact.

Copyright issues constitute another structural contradiction. Audio creation inherently relies on the quotation and re-creation of sound materials, but current platforms' copyright identification technology is still limited to simple sound fingerprint matching, struggling to handle complex scenarios such as mixed editing and adaptation. Music programs frequently get involved in copyright disputes over the use of background music, while knowledge-sharing content faces legal controversies over the legitimacy of quoted viewpoints. This tension between creative freedom and copyright constraints forces anchors to carefully balance during content production, objectively limiting the expansion of creative space. What is more noteworthy is the deep-seated conflict between the scenario-accompanying trait of audio media and the needs of censorship. Users usually consume audio in fragmented scenarios such as mobile states and background playback. To maintain the fluency of user experience, platforms often streamline the review process, leading to loosened control over content quality. This contradiction between instant dissemination and prudent review reveals the difficult balance digital audio platforms must strike among technology, law, and user experience.

5.2 Single Form Weakens Interaction Effect

From the perspective of media ontology, the temporal and spatial characteristics of audio media profoundly shape users' interaction behavior patterns. As a typical linear communication medium, audio content features an irreversible time flow. This materiality of the medium leads users to form a one-way information reception inertia during listening. Compared with the interactive features of video or graphic media that allow pausing and replaying at any time, the "fleeting" nature of audio content objectively hinders the occurrence of real-time interactive behaviors. At the platform design level, existing interaction mechanisms have significant structural flaws. Firstly, there is the problem of visual occlusion in interface design: interactive function entrances are often placed on secondary pages or edge positions, which does not conform to the core interaction logic of digital products. Secondly, interaction forms show a tendency of simplification, overly relying on traditional text comment modes, and failing to fully develop innovative forms adapted to audio media characteristics, such as voice interaction and real-time bullet screens. More critically, platforms have not established an effective feedback loop system, and users' interaction behaviors lack an immediately visible reward mechanism, leading to a continuous decline in participation motivation.

In terms of community maintenance, audio platforms face the dilemma of weakened emotional connection. Although attempts are made to build virtual communities through functions like "circles", the lack of effective online-offline linkage mechanisms makes it difficult to establish stable social connections between anchors and audiences. Existing interactions mostly remain at the level of shallow communication on content, failing to reach the level of identity recognition and emotional resonance. These structural dilemmas reflect the fundamental tension between media characteristics and social functions in audio platforms. To break through this predicament, it is necessary to reconstruct the interaction paradigm based on the materiality of the medium, rather than simply transplanting social

models from other platforms. Potential future development directions may include: developing voice-based asynchronous interaction systems, building scenario-adaptive lightweight interaction interfaces, and establishing a content-social dual-helix incentive mechanism. This requires platform operators to fundamentally rethink the social possibilities of audio media, rather than staying at the level of technical superficial function superimposed.

5.3 Communication-Reception Model Reduces Community Stickiness

There is an inherent contradiction between the linear transmission characteristics of audio media and the needs of community interaction. As a typical non-intrusive medium, the one-way output nature of audio content inherently places users in a passive receiving state during listening. This communication model makes it difficult to form an immediate and equal dialogue between listeners and anchors; the diverse symbolic exchanges relied upon by community interaction are reduced to simple text comments. More critically, the time-flow characteristic of audio content disrupts the synchronic experience among community members, resulting in fragmented and asynchronous interactions that severely weaken the sense of collective presence essential to virtual communities. After an anchor's voice, as an emotional carrier, completes its transmission, listeners' feedback often remains at the textual level. The emotional loss in this process of symbolic conversion further weakens the strength of connections.

Current community operations on audio platforms face dual dilemmas: At the content level, the premiumization strategy Squeezes the living space of UGC. While professionally produced content (PGC) has improved content quality, it has objectively created a strict divide between "anchors and listeners", suppressing ordinary users' creative willingness and participation enthusiasm. In terms of interaction mechanisms, over-reliance on comment functions reveals a lack of innovation. Anchors' passive attitude toward replying to comments sets a negative example, and platforms have failed to establish an effective incentive feedback system, trapping interactions in a "low participation-low feedback" vicious cycle. What is more worthy of reflection is that existing community functions are often directly transplanted from graphic or video platforms, without developing lightweight interaction models adapted to the accompanying usage scenarios of audio media, leading to a disconnect between function design and practical use.

5.4 Circle Communication Narrows the Scope of Connections

Audio platforms have established a relatively mature social collaboration system in terms of content production, successfully building a diverse and symbiotic content ecosystem encompassing UGC, PGC, and PUGC. This open production model has effectively activated the creative potential of social groups by lowering the threshold for creation and optimizing profit-sharing mechanisms, forming a content reservoir of considerable scale. However, in terms of relationship construction, audio platforms exhibit obvious functional lag. Compared with the weak-tie social network built by Weibo, the strong-relationship chains fostered by WeChat, or the interactive communities created by Douyin, audio platforms have never broken through the single role positioning of "content containers". The fundamental dilemma lies in the fact that platforms overly focus on large-scale production of content products while neglecting the systematic cultivation of user relationships, leading to a structural imbalance between the development of socialized production and socialized connection. This imbalance means that although platforms have massive content reserves, they lack an effective relationship network to promote the socialized dissemination of content, ultimately forming an operational paradox of "high production but weak dissemination".

Audio platforms have exposed deep-seated issues of ecological closure in the process of social transformation. Platforms such as Ximalaya FM tend to build independent content kingdoms, neither fully connecting to the open interfaces of social giants like WeChat nor effectively integrating users' existing social relationship networks. While this closed strategy ensures the uniqueness of the platform's content in the short term, it fundamentally limits the possibility of users expanding their relationships. Media is essentially an embodiment of social relations, yet the current operational logic of audio platforms remains at the binary communication level of "content-user," failing to rise to the

three-dimensional structure of "user-content-relationship." When users cannot expand their social capital or strengthen existing relationships through the platform, their motivation to participate degenerates into pure content consumption, making it difficult to form sustained emotional investment. To break through this limitation, audio platforms need to reconstruct their media positioning—from content distribution platforms to relationship service platforms. By building cross-platform relationship bridges and developing relationship interaction rituals based on sound media, they can truly unleash the communication potential of socialized connections.

6. Optimization of Ximalaya FM's Development Path

6.1 Strengthen and Improve the Review Mechanism: A Dual Approach of "Machine Review + Manual Review"

Under the User-Generated Content (UGC) model, audio platforms are faced with dual challenges of content quality and community governance. Although the open creative environment has stimulated users' enthusiasm for participation, it has also brought governance problems such as verbal violence and vulgar content. These uncontrolled interactive behaviors not only damage the community atmosphere but may also trigger the phenomenon of online group polarization. To address these challenges, platforms need to establish a multi-level review and filtering system that combines automated screening by machine learning with professional judgment from manual review. At the technical level, intelligent tools such as voiceprint recognition and semantic analysis can be introduced to conduct real-time monitoring and hierarchical processing of sensitive content. Meanwhile, a user credit evaluation system should be built to guide users to form self-disciplined interactive habits through behavior records and community rating mechanisms. This governance model of "technical regulation + community self-governance" can both ensure the vitality of content production and maintain a good communication order.

6.2 Cultivate High-Quality Anchors with Distinctive Features to Improve Content Quality

In terms of content production, Ximalaya FM has explored a stable content ecosystem composition model, forming a content production closed loop through cooperation among copyright holders, anchors, guilds, and the platform for content output. Among them, the quality of anchors has a significant impact on content quality and even the development of the platform. Therefore, Ximalaya FM needs to strengthen the cultivation of anchors and the introduction of high-quality podcasts, so as to improve the quality and level of content producers. On one hand, Ximalaya FM has already tried a series of anchor training methods. It has helped the professional development and personalized growth of platform anchors through various anchor career support action plans (such as the "Tao Sheng Project"), anchor talent shows (such as the "Campus Podcast Competition"), and podcast academies. In the long run, audio platforms can carry out more systematic training, conduct distinctive cultivation according to anchor types, and create more high-quality anchors. In addition, they can actively cultivate content contributors and post-production editors to realize the professional operation of audio programs. On the other hand, Ximalaya FM is also actively inviting professional content production teams to settle in, expanding the Professional Generated Content (PGC) production matrix.

6.3 Strengthen the Construction of Interactive Functions to Enhance User Participation

In the stage of stock competition where user growth dividends are fading, audio platforms need to reconstruct their interaction systems to improve user retention. Based on the characteristics of sound media, platforms can develop a new paradigm of "embedded interaction" by naturally implanting interactive nodes in audio content. Specifically, anchor voice guidance can be set at key plot points of audiobooks to invite listeners to share their feelings in real time through voice bullet screens; interactive easter eggs can be added at the end of programs to stimulate users' desire to explore through sound clues; and a "story continuation" function can be developed to allow listeners to participate in content creation through voice contributions. This design concept of "content as interaction" can effectively solve the interaction obstacle of "listening interruption" in audio scenarios, making participation a natural extension of the listening experience. At the same time, emphasis should be placed on optimizing the voice message

system, establishing a sound social graph, and achieving accurate matching between users through voiceprint recognition and semantic analysis to cultivate interest-based communities based on sound characteristics.

Scenario integration that breaks through virtual boundaries is a key path to enhance user stickiness. At the online level, a "virtual listeners' club" system can be created, enabling multi-person online co-listening through real-time voice chat rooms, and enhancing the sense of presence with elements such as virtual gifts and sound effects. Regular "anchor connection" activities should be held to build an interactive network across programs. At the offline level, it is necessary to systematically design sound social scenarios: hold immersive performances such as "sound theaters" to transform popular IPs into offline experiences; develop localized activities like "urban sound walks" to guide users to create local characteristic audio content; and establish physical "sound libraries" to provide equipment for users to record personalized audio works. Special attention should be paid to cultivating "sound idols"—improving anchors' offline expressiveness through professional training to create audio KOLs with cross-border influence. This three-dimensional scenario construction can elevate audio interaction from the functional level to the emotional level.

6.4 Expand External Platform Sharing Channels to Enhance User Stickiness

In the evolution from attention economy to relationship economy, audio platforms need to break through the traditional logic of content distribution and build a new communication paradigm based on social relationships. This transformation is first reflected in the reconstruction of platform architecture, which should deeply integrate social graphs and interest graphs, and develop a "familiar listening circle" function. By securely accessing users' address books with authorization, a friend listening dynamic prompt system can be established, making content consumption a form of social currency. At the same time, innovate the relationship recommendation mechanism by incorporating social weights into algorithmic recommendations, so that content favorited or liked by friends can gain higher exposure priority. In terms of the incentive system, a multi-level social fission model can be designed: users who invite friends to register can obtain exclusive content rights; forming listening teams can unlock group benefits; and establishing a mentorship system allows senior users to guide newcomers. This design converts users' social capital into the platform's growth momentum, forming a positive cycle of "relationship-content-relationship". More importantly, it is necessary to cultivate a culture of relationship consumption. Through functions such as "friends' co-listening rankings" and "sound postcards", audio interactions are embedded into users' daily social rituals, making the platform a media link for maintaining social relationships.

7. Discussion and Conclusion

In the media ecosystem of fierce multimedia competition, audio media has undergone a strategic transformation from marginalization to revival. Compared with the strong visual impact of video media, the unique accompanying characteristic of audio has instead become its core competitiveness in the mobile Internet era. The successful practice of Ximalaya FM shows that when audio platforms accurately grasp the essence of the "ear economy" and convert fragmented scenarios into advantages in content consumption, they can carve out a unique track in the battle for attention. This transformation is reflected in three dimensions: in terms of content forms, it has developed from a single broadcasting mode to a diversified product matrix including audiobooks, podcasts, and audio courses; in terms of usage scenarios, it covers daily gaps that traditional videos can hardly penetrate, such as commuting, housework, and bedtime; in terms of emotional connection, it establishes deep user stickiness through the unique intimacy of sound. It is precisely this differentiated media positioning that enables audio platforms to find an irreplaceable niche in the video-dominated era, achieving a value leap from "replaceable" to "irreplaceable".

The rise of Ximalaya FM benefits from its constructed "content production-emotional communication" dual-drive model. On the content supply side, the platform creatively develops a PUGC ecosystem, which not only maintains the quality benchmark of professional content but also activates the scale effect of mass creation. Through the triple guarantee of an anchor incubation system, a copyright cooperation network, and intelligent distribution technology, it has built a content

infrastructure for continuous output. On the user connection side, it deeply explores the advantages of audio media in emotional communication and develops scenario-based social functions. For example, "bedtime stories" meet the need for emotional companionship, "knowledge FM" builds learning social circles, and "voice live broadcast rooms" realize real-time interaction. More crucially, the platform converts sound characteristics into social currency, establishing social relationship chains based on sound recognition through distinctive functions such as voiceprint recognition and voice interaction. This model breaks through the limitation of one-way transmission in traditional audio, making content consumption also a process of accumulating social capital, thus bringing more stable user loyalty to the platform.

Looking to the future, audio platforms need to evolve from a single content platform to a sound ecosystem platform. The primary task is to break through the closed system and build a cross-platform audio social network. This means both deepening API docking with social giants such as WeChat to achieve interconnection of relationship chains, and developing independent audio social protocols to establish industry standards. Secondly, it is necessary to expand the application scenarios of sound technology, exploring multi-terminal layouts such as smart homes, in-vehicle systems, and wearable devices, to infiltrate audio services into the Internet of Things ecosystem. More importantly, it is essential to cultivate a sound creation culture. By lowering the threshold for creation, enriching monetization channels, and improving copyright protection, the enthusiasm for national sound creation can be stimulated. The ultimate goal is to build a content ecosystem with sound as the link, where each user can be a consumer, a creator, and even a dissemination node, forming a cycle of value appreciation for sound. This ecological transformation will enable audio platforms to break through the limitations of traditional media and truly become an infrastructure of digital social life.

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