

# A HKR+R Theory-Based Analysis of Risks and Development Prospects for Mid-to-Long Form Videos in the Context of New Media Technology (Postprint)

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## Abstract

**[Purpose]** As the metaverse ushers in an initial development boom, content creation pathways have diversified, with new video media no longer limited to visual and auditory experiences but also eliciting enhanced sensory perceptions and interactive experiences. **[Method]** This study integrates the HKR+R theory, which is grounded in video content creation and analysis, selects “Teacher, I’m He Tongxue,” “Luo Xiang Talks Criminal Law,” and “Hardcore Banfo Xianren” as research subjects, and employs literature analysis to investigate the risks and development prospects of medium-to-long videos in the context of new media technology based on this theory. **[Result]** The study reveals that serious potential crises exist in the video industry’s development, primarily manifesting in four aspects: advertising interference, ambiguity, rumor proliferation, and vulgar content. **[Conclusion]** These novel content creation methods will bring new perspectives and experiences to numerous viewers and creators, yet this also presents unprecedented opportunities and challenges for the entire media industry; only through the adept application of HKR+R theory can higher-quality medium-to-long videos be produced.

## Full Text

### An Analysis of Risks and Development Prospects for Medium-Long Videos in the Context of New Media Technologies Based on HKR+R Theory

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**Abstract:**

**[Objective]** As the metaverse ushers in an initial wave of development, content creation pathways have become diversified. New video media extend beyond visual and auditory experiences to trigger richer sensory and interactive engagements. **[Methods]** This paper combines the HKR+R theory—a framework for video content creation and analysis—and selects “Teacher, I’m He Tongxue,” “Luo Xiang Talks Criminal Law,” and “Hardcore Banfo Immortal” as case studies. Using literature analysis, it examines risks and development prospects for medium-long videos in the context of new media technologies based on this theory. **[Results]** The study reveals serious potential crises in the video industry, primarily manifesting in four aspects: advertising interference, information equivocality, rumor proliferation, and content vulgarization. **[Conclusion]** While new content creation methods bring fresh ideas and experiences to audiences and creators, they also present unprecedented opportunities and challenges for the media industry. Only through flexible application of HKR+R theory can higher-quality medium-long videos be created.

**Keywords:** HKR+R theory; medium-long videos; video technology; live streaming technology; metaverse

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## 1. Development Background

In this new era, bottlenecks in medium-long video development have become increasingly apparent, while emerging technologies create opportunities for new video media. Tim Pan Tianhong, manager of Filmstorm, proposed the HKR+R video philosophy in a story about a top Bilibili creator. H represents Happiness—content that brings joy naturally possesses viral potential. K stands for Knowledge—content that teaches audiences new information leaves lasting impressions. R denotes Resonance—only by resonating with viewers can creators effectively convey emotions. These three elements can be discovered across many media forms, but what gives video its distinct meaning beyond traditional print media is the final R: Rhythm. Many outstanding videos embody these four concepts.

On Bilibili, for instance, 91% of content is created by UP masters, with over 7,000 video categories. In the first quarter of 2020 alone, Bilibili received 4.9 million video submissions from 1.8 million content creators. To attract high-quality,

large audiences while disseminating knowledge amid such massive content volume, creators must start from these four elements.

Tim also mentioned Bilibili UP master “Teacher, I’m He Tongxue.” In a CCTV documentary, He asked: “In this era, everyone has 15 minutes of fame. But what comes after those 15 minutes?” As a digital technology content creator, his videos initially attracted few clicks. However, after releasing a video about 5G, he rapidly broke into mainstream circles. His earlier videos focused on niche digital product reviews, but the 5G video coincided with national discussions about the technology. He presented his understanding of 5G from a relatively unique perspective in accessible language, offering positive and novel value propositions that earned widespread acclaim and even opportunities from China’s three major central media outlets.

He’s breakthrough video was a popular science piece titled “How Fast Is 5G in Daily Use?” Through personal experience, he introduced 5G technology and envisioned its future, demonstrating strong elements of both Knowledge and Resonance. His video titles are often simple and understated— “Getting an 80s Computer Online,” “Taking a Photo with 6 Million People,” “Making an Animation with 10,000 Lines of Notes” —yet his analysis interprets obscure scientific concepts for audiences. His editing and soundtrack techniques satisfy the Resonance element at the technical level, bridging the gap between viewers and creator. Despite operating within the niche technology sector, He simultaneously fulfills all HKR+R elements, amassing ten million fans with fewer than 50 videos since 2017 and earning official recognition and support.

## 2. Case Studies of Medium-Long Videos

### 2.1 Combining K (Knowledge) and R (Resonance): Technology Sector UP Master “Teacher, I’m He Tongxue”

As described above, He Tongxue’s success demonstrates how Knowledge and Resonance can be effectively combined. His ability to interpret complex technologies through personal narrative and accessible presentation creates deep resonance while delivering substantial knowledge value.

### 2.2 Combining K (Knowledge) and H (Happiness): Knowledge Sector UP Master “Luo Xiang Talks Criminal Law”

Another breakout sensation, Teacher Luo Xiang, became a Bilibili million-subscriber UP master in just one day. Dubbed “the treasure teacher who turns criminal law into crosstalk,” he conveys the principle that justice will never be absent using the most accessible language, responding to the public’s pursuit of justice and hope. In his lectures, he animates originally dry legal knowledge by adopting the perspective of involved parties rather than a purely rational viewpoint, helping audiences understand legal concepts empathetically. By introducing the familiar character “Zhang San,” he adds emotional elements for

viewers. Despite dense “memes” and seemingly informal video styles, Professor Luo maintains rigorous adherence to legal knowledge. He believes human dignity is the foundation of all law, even using his own youthful experiences and immature thoughts that led to biases to stimulate resonance and reflection among audiences. His content is rich in both Knowledge and Happiness, and high audience interaction provides new ideas for breaking into mainstream circles. In his classroom, justice is never absent—a value highly aligned with contemporary social values and audience aspirations—generating explosive attention.

### **2.3 Combining H (Happiness) and R (Resonance): “Hardcore Banfo Immortal”**

As a financial knowledge UP master, Banfo Immortal differs from many finance creators who cultivate elite personas. Instead, he conquers audiences through meme-filled, talk-show-style commentary combined with current news and hot topics. Within three months, memes like “Rui · National Glory · Xing” and “Teacher Sun Yuchen’ s Ancestral 1 Million” circulated widely on Bilibili. Comparing his content with Luo Xiang’ s reveals that both possess strong professional knowledge and high-quality copywriting skills, closely following current events. They are deeply knowledgeable professionals (strong K element) who transform obscure professional terms into understandable principles through 调侃 and meme culture, thereby creating Happiness and generating Resonance. As rare industry figures who can flexibly integrate youth culture with deep personal experience, capturing fans becomes effortless. A deeper analysis of Banfo’ s background reveals years of self-media writing experience, suggesting that creating such outstanding UP masters is no easy task. The following sections explore industry potential crises through analysis of these quality cases.

## **3. Potential Crises in Video Industry Development**

As social media platforms, video publishing portals allow users to publish and disseminate information, presenting the “bright side” of user-generated content characterized by entertainment and knowledge value. However, many platforms lack effective regulatory mechanisms, resulting in unguaranteed information quality and revealing the “dark side” that triggers user fatigue. This manifests in the following negative information factors:

### **3.1 Advertising Interference**

This includes inserted advertisements and traditional commercials, mostly commercial product promotions interspersed between video content. Excessive ad pop-ups fragment video narratives and cause audience impatience. Inserted ads tend to force creators to promote products awkwardly within content, with product relevance often low or nonexistent—colloquially termed “eating rice” (paid promotion) online. In this regard, companies like Xiao Guo Culture and

Mi Wei Media perform exceptionally well, integrating advertisements not only reasonably but also through tightly woven content creation that makes ads fit seamlessly. This serves advertisers well while avoiding audience 反感.

### 3.2 Information Equivocality

This refers to unclear content where the purpose and credibility of published material cannot be identified. Many widely circulated marketing accounts are major disseminators of low-credibility information (such as the popular “water monkey” topic). While younger internet users can somewhat distinguish such content, middle-aged and elderly users often cannot recognize its authenticity and timeliness, leading to rapid spread through forwarding and sharing.

### 3.3 Rumor Proliferation

This involves information dissemination lacking official certification, where audiences cannot verify authenticity or timeliness. The “information cocoon” effect online creates a breeding ground for rumor proliferation. Its most direct impact on individuals is changing their thinking patterns. By clicking recommended links, one finds these recommendations almost always use trending news and topics as titles to trigger audience resonance, recommending videos similar in content, creator, and theme. If users browse rumors caused by false information, these errors circulate and intensify within internet group “cocoon,” generating substantial negative evaluations and exacerbating online hostility. Meanwhile, equivocal information also triggers rumor proliferation. Uncertain information sources and authenticity, combined with personal interpretation in the self-media era, allow rumors to spread.

### 3.4 Content Vulgarization

Platforms frequently recommend videos lacking substance, mostly short videos that trample moral boundaries or contain sexual innuendo. These gain traction on short-video-dominated platforms, including defamation and deliberate smearing of celebrities and actors. Such videos lack any main theme, are small in size but large in quantity, and create an unhealthy platform atmosphere. Frequent pushing of vulgar content misguides younger users toward wrong values, worldviews, and aesthetic enlightenment.

According to the HKR+R theory’s creator, any outstanding video work requires coordination among these four elements. The parallel development of Happiness, Knowledge, Resonance, and Rhythm will enable more emerging media to find new highlights and creative ideas. These four elements should not be limited to video creation alone but should also become one of the best choices for suppressing the “dark side” of video platforms. Notably, new creation methods like VR, AR, and live streaming break the fixed positions between audiences and creators. If these four elements can be better applied, they will inevitably guide new media trends.

## 4. Development Prospects

### 4.1 Content Creation Technology as Development Prerequisite

Media theorist Marshall McLuhan once stated “the medium is the message,” predicting that in contemporary times, medium-shaping technology lays the foundation for message dissemination, thus pushing media technological reform and innovation to a highly revered position. For traditional visual content creators, choices in input equipment (cameras, monitors, lenses) and shooting techniques (panning, tilting, tracking) constitute the most basic video creation skills applicable to any new or old technology and field. Similarly, lighting and set design are crucial, serving auxiliary roles in video content expression and as key points for creating mood and atmosphere.

After mastering quality-enhancing shooting techniques, high-quality content creation can avoid vulgarization and innovate more efficiently. Additionally, enhancing interaction between audience and creator from a visual technology perspective serves as a strong strategy for responding to the Resonance element, such as VR devices that collect olfactory and tactile feedback or AR-based systems that grant audiences content selection rights. Multi-sensory data-based interactive awareness allows audiences to immersively experience creators’ emotions.

### 4.2 Establishing Mature and Complete Production Chains

With advances in artificial intelligence, modeling, rendering, and motion/ facial capture technologies, applicability has further strengthened. Many creative works combining VR/AR technology have landed in variety shows, news anchoring, live-stream e-commerce, film, and advertising endorsement fields. The birth of these “digital humans” relies on visual technology-based interactive technology, providing platforms and opportunities for relevant talent while opening new promotional paths for media creative enterprises. The flexibility of “digital human” images allows them to “hold multiple positions” with ease, bringing new vitality to digital media and maintaining the “bright side” of platforms.

Under the premise of well-developed new-generation digital performance scenarios, these new content creation methods can perfectly penetrate more fields. On one hand, they can effectively avoid user fatigue from fixed patterns; on the other, they can cater to the diversified creative background of the new era, providing better opportunities for future media industry innovation.

### 4.3 Protecting Privacy and Intellectual Property

AR, VR, and other creation methods displace the positions of audiences and creators. Participants in content creation are no longer limited to creators themselves but combine virtual and real elements closely. This leads to frequent issues of virtual content and product theft, posing significant hidden dangers for intellectual property management. Meanwhile, the massive information data

from information explosions will increase risks of personal privacy leakage. As mentioned earlier, “olfactory and tactile feedback data collection” means data will explode geometrically in the VR/AR era. As part of creation, these seemingly fragmented data are often indispensable to works. To prevent personal privacy data leakage and theft, platforms should establish secure databases to organize data and create detailed regulations regarding privacy and intellectual property, restricting individual users’ information access permissions and formulating relevant rules on content creation copyright ownership to maintain smooth platform operation.

#### **4.4 Encouraging High-Quality Content Creation**

To prevent content vulgarization and ambiguity, relevant video platforms should lead by example and encourage high-quality content creators. Some platforms have already introduced reward mechanisms, such as Bilibili’s “Creation Incentive” program, which provides creators with varying monetary rewards based on playback volume and comment data. The goal is to encourage universal creation and recognize excellent works. Similarly, both YouTube and Bilibili award special honor medals to creators reaching certain follower thresholds (e.g., 100,000, 1 million). This approach should be promoted, as it not only expresses platform attitudes toward high-quality video content but also advances audience identification with creators, fostering a healthy creative atmosphere. Additionally, promoting special activities for creator collaboration allows strong creators to join forces, directly improving work quality, bringing audiences new cooperative experiences, and serving as excellent promotion for cross-field cooperation in new content creation contexts.

## **5. The Significance of HKR+R Theory for Emerging Visual Media**

### **5.1 Live Streaming: Real-Time Information Transmission**

If medium-long videos are solid knowledge carriers, live streaming generally feels like sharing real-time content with audiences. As a thriving medium in the new era, live streaming has spawned many branches: popular science adventures, product sales, entertainment, online e-sports, etc. Taking e-sports live streaming as an example, it currently divides into three categories: e-sports event streaming, game streaming, and personal show streaming.

E-sports event streaming features various levels of competitions. While providing strong Knowledge elements for gamers and emphasizing professional gaming expertise, accompanying professional commentary reduces the Happiness element, focusing more on technical gameplay itself. Game program streaming uses talk shows or live interactive gaming to inform audiences about the latest developments in certain games. For instance, the Honor of Kings live stream featuring protagonists from the drama “You Are My Glory” not only reports on gaming celebrity news but also showcases the latest team coordination oper-

ations, emphasizing viewing pleasure and promotional effects while increasing Happiness elements, though interactivity is weakened by the focus on gaming stars or cooperative experiences. Personal show streaming centers on anchors, enabling more diversified streaming themes and unconstrained content while establishing new scenarios that emphasize user experience value across different contexts, thereby attracting fans and creating unique collective resonance (R). Thus, while each of the four elements alone is easily achievable in live streaming, combining them requires considerable effort. Appropriately reducing the “utilitarian” nature of the live streaming era may be key to unlocking this potential.

### 5.2 VR: Two-Way Information Interaction

As NFTs and other trendy elements 闯入 the metaverse concept, VR technology—based on metaverse social technology—has emerged. This two-way content creation 置换 blurs boundaries between audiences and creators, making audiences part of the work and enabling personalized and flexible information transmission. From the metaverse’s social and immersive characteristics, human-computer interaction is realized through sensor devices, response devices, and the human brain for two-way information exchange. Human-computer interaction systems consist of perception domains, behavior domains, and system domains, forming the foundation of VR technology.

In such closed-loop information interaction environments, audiences easily generate substantial Resonance elements with original creators through received visual and auditory stimuli. Epic Games’ *Fortnite* serves as a VR content pioneer, establishing many metaverse foundations. Players use unique in-game currency V-bucks to purchase digital-only items, gather to watch movies, and attend concerts. This creation platform provides shortcuts for players to build digital and game worlds, introducing famous IPs like *Star Wars* and *Batman* to create strong belonging and resonance from the first moment of joining. From *Fortnite*’s example, VR users and content creators do not lack Resonance creation; for them, the gaming experience itself is an intensely strong Happiness element. However, the biggest challenge in such two-way information interaction is the exchange and transmission of Knowledge elements.

### 5.3 AR: Bridging Fiction and Reality

If VR technology lets people dream, AR technology lets them dream with complete clarity. Called a technology that extends and expands reality, AR (Augmented Reality) consists of multimedia, 3D modeling, multi-sensor fusion, and scene integration technologies. It allows people to perceive scene experiences while bringing entirely different interactive stimulation from the sensory world, gradually demonstrating mature trends.

NetEase’s mobile game *Onmyoji* and *Pokémon GO* were many people’s AR technology 启蒙, using phone cameras to explore objects and locations while collecting different “pokémon.” Today, AR technology has been applied to many

aspects: dynamic intelligent object recognition, video-to-modeling data, and even AR programs assisting sign language users. These software rely on large databases as foundations for exploring new objects, perfect embodiments of Knowledge elements.

On March 9, 2010, Sega held a Hatsune Miku concert using stereoscopic projection technology, creating realistic 3D visual experiences that made audiences feel present. The “holographic projection” label used in promotion further attracted domestic animation industry attention to innovative technology. Virtual idols, from birth to stage dominance, involve not only original creators’ operations but also deepened 演绎 works from numerous fans. From sound libraries and 3D models to AR-integrated virtual stages, fans participate in cultivation throughout the star-making process. In this process, Resonance elements integrate deeply. Secondary creation using virtual idol images and sound libraries is not only essential for virtual idol development but also the simplest way to enhance fan community resonance. Similarly, such “digital humans” are born through deep audience interaction, with audiences continuously creating and deepening “digital human” images. Since their image and purpose are oriented toward audience interests from initial design to final use, Happiness elements emerge throughout this process.

However, AR-integrated virtual idol concerts still have significant limitations. Regarding HKR+R’ s four elements, how to manifest Rhythm remains a challenge. Virtual idols still 过度 rely on existing stage technology and real concert effects. Even mature AR technology concerts require substantial real concert examples as references, and current audibility remains too weak. Pursuing the same viewing experience as real concerts is unreasonable.

## 6. Summary and Conclusion

New content creation methods bring fresh ideas and experiences to audiences and creators, presenting unprecedented opportunities and challenges for the entire media industry. New media’ s continuous development breaks through natural language and technical carrier limitations, using networks as the primary medium for interactive connections, forming new communication models that are individual-based and rely on organizations or platforms to build 网状 communication structures with 单向, two-way, and cyclical feedback mechanisms. What changes are the positions of content creators and audiences; what remains unchanged is content quality, ensuring the recreative 演绎 nature of content under new communication models.

New creation methods and pathways inevitably bring unavoidable risks, but this should not be a reason for avoidance. Creators and platforms should become more familiar with HKR+R theory and use these four elements to create higher-quality, valuable works.

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

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