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# The Conflict and Integration Between Traditional Film and Television Art and New Digital Media: A Postprint

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## Abstract

Since the Industrial Revolution, science and technology have experienced rapid development, with informatization and digitalization emerging as the mainstream trends of the era, thereby facilitating advancements in digital media technology that have gradually come to prominence. In recent developments, digital media technology has been progressively promoted and applied within the film and television industry. The adoption of this technology has exerted substantial influence on traditional film and television techniques, thereby creating a scenario characterized by the coexistence of challenges and opportunities for conventional cinematic practices. Against this backdrop, the effective integration of traditional film and television technologies with novel digital media technologies, and the subsequent regulation of their interrelationship, have become prominent topics within the film and television industry. The question of how to utilize digital media technology for cinematic artistic creation, and consequently effectively express interactivity and immersiveness, has emerged as a challenging problem in film and television production. Therefore, this paper primarily undertakes a systematic analysis of creative practices within the film and television industry during the digital media era, explores the conflicts and synergies existing between traditional cinematic arts and emerging digital media technologies, and seeks to ameliorate their relationship to facilitate the efficient development of film and television artistry.

## Full Text

### Abstract

Since the Industrial Revolution, science and technology have developed at an accelerating pace, with informatization and digitization becoming the mainstream of our era and driving advances in digital media technology. In recent years,

digital media technology has been gradually adopted and promoted in the film and television industry, significantly impacting traditional film and television techniques and creating a situation of both challenge and opportunity. Against this backdrop, how to effectively integrate traditional film and television technology with new digital media technology to harmonize their relationship has become a hot topic in the industry. How to employ digital media technology in film and television artistic creation to effectively express interactivity and immersion has emerged as a thorny problem. Therefore, this paper analyzes the relevant creative work in the film and television industry in the digital media era, explores the conflicts and integration between traditional film and television art and new digital media technology, and seeks ways to improve their relationship to promote the efficient development of film and television art.

**Keywords:** digitization; traditional film and television art; digital media; integration; conflict

The continuous vigorous development of the current film and television industry represents a hallmark of progress in both era and technology. Each technological transformation and innovation has injected fresh techniques and vitality into modern film and television. In recent years, the development of new digital media art has brought significant changes to the industry, creating endless possibilities in film and television creation, theory, and dissemination. However, this progress also requires certain exploratory processes and transformative practices. In future industry development, traditional film and television art needs to absorb the main advantages of digital media to form a complementary situation and promote effective integration, which presents certain challenges. This necessitates continuous strengthening of research on traditional film and television art to explore its relationship with new digital media and make every effort to resolve contradictions between them, thereby laying a solid foundation for industry transformation and innovation.

## 1. Conflicts Between Traditional Film/Television Art and Digital Media

### 1.1 Essential Differences Between Traditional and Digital Media

In the information age, digital media technology has become increasingly mature, and its aesthetic and technical effects pose a significant impact on traditional film and television art, which must continuously transform. The two exhibit substantial essential differences. Traditional film and television art is based on real society and life, using artistic forms to effectively restore reality and employing the storage and memory functions of the camera to record stories for mass dissemination. This art form essentially represents an efficient replication of the “real world,” with its artistic expression focusing on narrative storytelling. In contrast, new digital media primarily utilizes digital and advanced technologies of the information age, such as computer technology, to present the world virtually and draw audiences into virtual realms. In this virtual world,

audiences experience significantly different enjoyment in terms of thinking and visual imagery compared to traditional film and television art. This approach effectively combines reality and virtuality, breaking the conceptual barriers that traditional film and television art faced regarding virtual representation. In the information age, audience demands for audio-visual experiences have diversified, and the development and impact of digital media have made traditional film and television scenes and characters unable to satisfy the requirements of an information-based society or demonstrate fresh effects. Breaking this developmental barrier requires strengthening reform in film and television art.

### **1.2 Overuse of Digital Media Technology and Neglect of Artistic Connotation**

The development of new digital media technology has significantly promoted the digital transformation of the film and television industry, injecting fresh technological vitality. However, in this process, some film and television works have become overly dependent on digital media technology, with some even blindly advocating for it. This creates a major drawback: neglect of the essential artistic connotation of film and television works. While virtual digital characters can replace real actors and offer obvious advantages in styling, natural landscapes, and high-difficulty action performances, these digitally designed characters ultimately exhibit standardized effects in facial expressions and movements. The resulting visual effects appear stiff and fail to effectively convey the main character traits of real actors. Although digital media technology development can provide rich visual experiences and enjoyment, it fails to effectively express the main connotation of humanistic spirit. Despite the technology reaching a high level of sophistication, the essence of humanistic spirit remains the soul of film and television art development.

### **1.3 The Danger Facing Traditional Film and Television Art**

From the current development situation, many production teams have gradually strengthened their application of digital media technology and take pride in its use. This increased application can lead filmmakers to develop a misconception that simply applying digital media technology can effectively improve work quality, which in turn can increase box office revenue and generate profit. Driven by this erroneous concept, current film and television production has increasingly emphasized digital media technology, even to the point of 泛滥 (excessive proliferation). This over-reliance on technology represents a pathological manifestation in film and television production, resulting in works that lose their original depth and remain stuck at the level of visual presentation, creating a phenomenon of “flashiness without substance” that fails to present inherent humanistic spirit. If this erroneous production concept is not corrected promptly and allowed to continue, the unique charm of traditional film and television art will gradually fade.

## **2. Strengthening Effective Integration of Traditional Film/Television Art and New Digital Media**

### **2.1 Integrating the Essence of New Digital Media into Traditional Film/Television Art**

Film and television works primarily provide audiences with sensory artistic experiences, but their development requires adherence to the most basic principle of “authenticity” in film and television art. Through viewing works, audiences can experience worlds completely different from their own cognition. New digital media can provide significant technical support for vivid, realistic representation and the provision of non-realistic scenes, enabling film and television works to be expressed in more authentic and relatable ways. Simultaneously, digital media applications can express real scenes in virtual ways, which actually subverts the original real world and brings audiences into completely virtual realms, allowing ideals and fantasies to become reality. Therefore, the application of this technology can effectively enhance the performance space of works themselves.

### **2.2 Integrating Humanistic Spirit and Connotation from Traditional Art into New Digital Media**

How should we evaluate the success of a film and television work? We must examine what kind of humanistic spirit and connotation it seeks to express and whether these satisfy audiences’ emotional needs, bring encouragement, and even guide viewers to face life positively and optimistically through positive energy. Only things with positive energy have value, and valuable things possess influence. The essence of traditional film and television works lies in their humanistic spirit and artistic appeal. New digital media has certain defects in humanistic spirit, mainly manifested in the dependence of virtual digital characters on digital programming technology, which makes it difficult to effectively express character personalities and the genuine emotions that characters need to convey. The core elements of film and television works become difficult to express effectively. In the process of integrating traditional film and television art with new digital media, we must organically combine traditional film and television techniques with artistic expression methods to truly satisfy the organic fusion of art and connotation.

## **3. Strengthening Effective Exploration of New Multimedia Technology Applications**

### **3.1 Utilizing Technical Auxiliary Means to Satisfy Audience Demand for Immersion**

In the development of film and television art, the main advantage of traditional film and television art lies in its directness and authenticity. Using digital media technology to record and re-edit the real emotions embedded in works creates secondary processed products, but this process inevitably results in information

loss. To enhance audience immersion, modern digital cinema requires continuous experimentation and exploration. For instance, due to the success of 3D film development, 4D and 5D cinemas have been introduced, enabling films to achieve unprecedented realism in visual, auditory, and tactile aspects, even making audiences feel as if they are physically present in the film's plot. Another example is the simulation of film environments, where effects such as smoke, wind, bubbles, vibration, snow, and cigarette smoke are effectively presented to satisfy audience demand for immersion. However, from a technical application perspective, there are technological and cost limitations that currently prevent comprehensive coverage.

### **3.2 The Birth of Interactive Cinema to Increase Audience Participation**

Film and television development requires strengthening exploration of audience interactivity. Interactive cinema, known as the third-generation film or digital interactive film, enriches audiences' inner spiritual worlds. This concept was first proposed in 2005 by Sun Lijun, a teacher at the Beijing Film Academy, generating a concept for the film industry. This type of cinema can liberate audiences from traditional single-linear narrative film modes, with the result that audiences are no longer passive recipients of plot but can directly participate in plot development, creating interaction between audience and film. Early interactive films had different plot branches, but the audience experience was essentially no different from role-playing or plot-selection games. Fundamentally, these were no different from participating in games, as they only involved shooting film footage. In 2018, the United States released *Black Mirror: Bandersnatch*, presenting a new experience level for interactive cinema. The interactivity in the film is similar to traditional audience plot selection, but as the plot develops, audiences discover that while it appears to follow their conceived direction, the protagonist eventually discovers someone is controlling the choices and begins to resist, causing the plot to become uncontrollable. At this point, audiences realize they are not the film's directors but rather play a "God" role in the film. Therefore, what is similar between interactive and traditional film and television art is the effective treatment of audiences as participants, which can enhance audience engagement.

### **3.3 Applying VR Technology to Satisfy Demand for Realistic Viewing Experiences**

The development of digital media technology, particularly VR virtual reality technology, has effectively promoted the enhancement of realistic viewing experiences. This requires continuous strengthening of VR virtual reality technology applications to satisfy demands for realistic viewing. VR technology must somehow effectively restore the authenticity emphasized by traditional film and television art, but this restoration fundamentally conflicts with the essence of cinematic art. The main reason is that film art emphasizes the selection of

picture composition, perspective, and shot types, with directors consciously guiding audiences to focus on their intended content and conveying specific ideological connotations through this artistic expression form. However, VR technology grants audiences the freedom to choose their viewing angles, which, while strengthening viewing authenticity, loses the unique advantages of film art itself. How to effectively utilize VR technology to enhance the objectivity of modern cinema remains an important topic for the film and television industry to explore, requiring continuous technological investigation for efficient application in film and television to satisfy audience demands for realistic viewing experiences.

Traditional film and television art represents an important artistic expression method, while new digital media technology constitutes an advanced medium. Analyzing their relationship reveals no strong inherent connection and many obvious differences, yet both represent the crystallization of wisdom in film and television art development. Only through reasonable methods to organically combine them can we promote efficient development of film and television art. This can enable film and television works to achieve spiritual height while enriching artistic expression forms. In the process of industry transformation and development, we must strengthen analysis of conflicts and integration methods between traditional film and television art and new digital media. Effectively promoting their integration represents an important topic that current film and television art must focus on and study.

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