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## Analysis of Post-production and Editing of Television Programs in the New Media Era: Post-print

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### Abstract

With the rapid advancement of science and technology and the swift development of internet technology, cultural and artistic programs have flourished. Upon entering the new media era, the populace receives information through diverse terminals, and television programs have consequently attained richer presentation forms. Therefore, how to innovate television programs in the new media era, particularly in post-production editing, and how to present television programs that cater to audience preferences have become subjects that television production institutions must consider. This article proceeds from the current status and importance of television programs in the new media era and discusses strategies that television programs may correspondingly adopt under the new media circumstances.

### Full Text

## Analysis of Post-production and Editing of TV Programs in the New Media Era

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**Abstract:** With the rapid advancement of science and technology and the swift development of internet technology, cultural and entertainment programs have flourished. In the new media era, people receive information through various terminals, and TV programs have consequently acquired richer presentation forms. Therefore, how to innovate TV programs in the new media era, particularly in post-production editing, and how to present TV programs that audiences love to watch have become important topics for TV production organizations. This article begins with the current status and significance of TV programs in the

new media era and discusses strategies that TV programs can adopt in response to the new media landscape.

**Keywords:** new media; TV programs; post-production; innovation; integration

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### 1.3 Continuous Progress in New Media Innovation

Since the new media era began, cultural and entertainment programs have acquired diverse presentation methods. Text, images, video, audio, and animation have achieved excellent integration in new media technology, bringing refreshing experiences to audiences. Under the influence of these enriched and innovative technical means, audiences' aesthetic capabilities have also significantly improved. Against this backdrop, the information presentation of traditional TV programs appears relatively conventional. To meet the gradually increasing information demands and aesthetic standards of audiences, traditional TV programs need to incorporate the strengths of new media programs for improvement and innovation. Consequently, post-production and editing of programs face higher requirements.

#### 1.1 Changes in Audience Media Usage Habits

Due to its convenience, speed, and rich interactive communication forms, the internet has possessed characteristics of openness, mass appeal, and interactivity since its inception. In the new media environment, the people, as the main subjects, demonstrate high enthusiasm and participation. Especially with the rapid development of mobile networks today, audiences can watch videos anytime and anywhere through various terminals such as smartphones and iPads. Therefore, the unique communication characteristics of new media have also habituated audiences to using new media for information acquisition, with usage patterns becoming increasingly fragmented. This transformation has enabled new media programs to increasingly align with audience viewing habits, while traditional TV programs face numerous challenges, such as fixed broadcast times, single communication channels, and weak interactivity. How to cater to modern audience viewing habits in the new media era has become an important issue for TV post-production workers and poses challenges for TV program post-production and editing.[1]

#### 1.2 Changes in Audience Aesthetics

Nowadays, the vast majority of audiences have begun using mobile phones and computers to access the internet, utilizing it to watch programs and search for information on various video websites and Apps. On one hand, watching videos through multiple terminals exposes audiences to a wide array of rich content, continuously elevating their visual aesthetic standards. On the other hand, as internet big data distinguishes various terminals, people can access categorized content and obtain highly specialized information in specific fields.

As visual aesthetics become increasingly diversified while also delving deeper into professional domains, this presents considerable challenges to the content and presentation of TV programs.

### **2.1 Strengthening Comprehensive Abilities and Professional Skills of Practitioners**

In the new media era, as various new program formats mature, short videos, live streaming, and micro-variety shows have gradually entered the public' s daily life. However, for most audiences accustomed to watching television, traditional TV programs remain an important source of daily information. Under such circumstances, TV program practitioners must not slack off, as the addition of new media and technologies imposes higher demands on TV program personnel. Therefore, as post-production editors for TV programs, they should possess solid professional capabilities, strong comprehensive abilities, and good moral character to maintain high standards in TV program production.

First, TV program post-production editors must have solid professional capabilities, reflected in the improvement of individual editing skills and the demonstration of program innovation abilities. On one hand, entering the new media era, people have gradually become accustomed to obtaining valuable and meaningful information within short timeframes, and the utilization of fragmented time has become a powerful tool for various videos to occupy people' s lives. This requires TV program post-production practitioners to consciously adapt and innovate TV programs into short videos during production. They should embed highlight moments in long-format TV programs and create a batch of short videos suitable for editing into powerful promotional clips aligned with the program' s purpose, thereby using these highlights to publicize and attract audiences to watch TV programs on television terminals or through mobile terminals, achieving both high click rates and viewership ratings. On the other hand, with innovations in various new video formats flourishing, the technical level of TV program production also needs continuous improvement, which depends on post-production editors' application of computer and popular software technologies. It also requires TV program post-production editors to strengthen professional training in TV program post-production editing and packaging, creating new formats, excellent content, and profound TV programs favored by the public through continuous technological upgrades.[2]

In addition to self-learning and growth, TV production companies can also organize learning related to TV program production in daily work and life, continuously learning advanced foreign technologies and innovative thinking to apply to domestic TV program production, thereby continuously improving the professional level and competence of domestic TV program post-production editing teams.

Second, TV program post-production editors should cultivate strong comprehensive abilities. The emergence of new technologies in the new media era lies

not only in video formats and content dissemination but also in the expansion of communication channels and the enhancement of TV program practitioners' comprehensive abilities. In addition to professional post-production editing capabilities, TV program editors also need to continuously cultivate their comprehensive abilities in daily work and life, focusing on in-depth research into multiple related skills such as text editing and promotional capabilities. Taking promotional capabilities as an example, if TV program post-production editors can research new media technologies and new communication channels, expanding the dissemination methods of the TV programs they produce and leveraging popular social software to expand TV program influence, they can choose editing techniques that audiences are willing to accept based on traffic hotspots. Therefore, the enhancement of post-production personnel' s comprehensive abilities can also greatly help in the effect presentation of TV programs.[3]

Finally, post-production editors for TV programs also need to possess good moral character. In traditional media, media professionals had relatively strict control over content, and TV program dissemination was concentrated in official media. However, in the new media era, everyone can become self-media and have a voice. In this self-media era, video publishing shows a trend of diversified subjects. But this inevitably has drawbacks. Against the background of unrestricted publishing subjects, various self-media are more likely to fabricate information due to high view counts and click rates, resulting in adverse social impacts. While self-media content is indeed susceptible to data-driven bias, professional TV program post-production staff must never fabricate facts for high ratings. During TV program post-production, workers should always use their tools to reflect objective and scientific reality and viewpoints, conveying socialist core values. Only with good moral character and a firm, serious attitude toward program production can they create infectious TV programs that convey positive energy.

Beyond individual professional capability and comprehensive quality improvement, TV program post-production editors also need to achieve teamwork and emphasize win-win cooperation in the TV program production process. In the new media era, TV program production requires greater emphasis on division of labor and team collaboration. Therefore, building a young, high-level work team is essential. Within post-production teams, members should unite and help each other, fully cooperating to ensure complete presentation of program effects. In communication between post-production teams and other teams such as scriptwriting and directing teams, full communication should be emphasized to achieve win-win results through team collaboration and successfully produce excellent TV programs.

## **2.2 Emphasizing Combination of Program Content and Innovation**

Since the new media era, science and technology have developed rapidly, and a large number of short video Apps and live streaming platforms have emerged like bamboo shoots after rain, typified by Douyin, Kuaishou, and Huoshan

Short Video. Video streaming Apps such as iQoyi and Youku have also proliferated, creating a vibrant and competitive landscape for new media platforms. Due to the breadth and convenience of information sources, audiences have already browsed large amounts of information and videos on mobile terminals, and watching film and television programs through mobile terminals has become a habit. On the other hand, for the TV industry, TV program editing and production itself constitutes secondary creation of program content. Post-production editors organize and edit existing raw materials, reorganize storylines, and better present program objectives through editing on the basis of original content expression to ensure program content presentation. Under such circumstances, TV program post-production editing and production need to emphasize the combination of program content and innovation, adapt to the development of the new media era, achieve innovative development in production models and content presentation, optimize the level and quality of program editing and post-production, and demonstrate innovative achievements in TV programs in multiple aspects.[4]

First, TV programs should learn new media presentation methods in sound processing. In traditional TV programs, raw sound effects and dubbing are often combined, with overall presentation similar to real sound sources, and sound plays a relatively limited role in atmosphere creation and emotional transmission. In the new media era, new media programs often use mixed special sound effects and emphasize background music usage, all of which can be learned by TV program post-production editing teams to enhance TV program atmosphere and strengthen program rendering effects, becoming effective means for creating innovative programs. For example, during Douyin's initial promotion phase, it integrated music editing into video production, making the operation of adding music to videos extremely simple, thereby stimulating users' enthusiasm and motivation for using new media. It is precisely based on users' extensive use of new media that more interesting sound effects and dubbing, not limited to soundtrack selection, have emerged on the Douyin platform. With the support of new media technology, Douyin has maximized its advantages in sound processing, from sound creation to universal secondary creation. The diverse use of various sound effects for plot advancement and dubbing for program effect presentation are all worth learning from for TV program post-production teams.

Second, TV programs can fully express program content through special effects. Due to technical limitations, traditional TV programs used relatively few special effects. However, with technological development, using special effects in TV programs to guarantee presentation effects has become relatively mature technology. In TV program post-production, editing teams can use special effects to create rich visuals, be bold in innovation, and improve program quality. Special effects were initially used more in film production. With the continuous development of new media technology, current TV dramas have begun to extensively use special effects, such as some Xianxia (immortal heroes) and fantasy-themed dramas that use extensive special effects to present story backgrounds, providing audiences with concrete visualization of virtual worlds through technical means,

making audiences feel as if they are personally on the scene, which greatly helps plot advancement.

Third, subtitle processing and application should be improved by combining with new media programs. In traditional programs, post-production often did not emphasize subtitle innovation, with traditional black-frame white-text subtitles becoming representative of TV program subtitles. In new media programs, influenced by Korean variety shows and young people's new internet language, the use of decorative text (花字) and kaomoji (颜文字) is common. Therefore, TV program production has gradually begun to emphasize subtitle processing, inserting decorative text at positions that can reveal character inner details and promote plot development to explain storylines and enrich program expression methods. In current TV program production, especially in variety shows and reality shows, the use of special effect decorative text often enables rich display of program effects and adds vitality to programs, catering to young people's tastes while also bringing freshness to older audience groups and enhancing viewers' watching experiences.

### 2.3 Emphasizing Combination of Traditional and New Media

In the new media era, the production process of cultural and entertainment programs often requires deep integration with new technologies, but we also need to ensure that the essential parts of traditional media are not lost—"content" should always be the primary concern in TV program production. Since the vigorous development of new media, every market choice has fully proven that regardless of how diverse the forms or how complex the technologies, only excellent content is what audiences pursue and love. Therefore, while ensuring perfect program presentation, production teams should always adhere to combining the essence of traditional media with new media technology, extracting the essence to improve themselves, and achieving win-win results between traditional and new media through continuous technological upgrades.

Over the past decades, traditional media has produced a batch of classic traditional TV programs, whether they are TV dramas such as "Journey to the West" and "A Dream of Red Mansions," films like "King of Comedy" and "Red Sorghum," legal programs like "Legal Report," or children's programs like "Big Pinwheel" and cartoons like "Big-Headed Son and Small-Headed Dad," all of which have left a significant mark in the history of Chinese TV programs. These classic TV programs have left such profound impressions in the minds of the masses, fully proving that content is king is the key to TV program success. How to present the essential content of TV program production itself more artistically and diversely in the new media period to expand its influence, present better forms of expression before audiences, and successfully "break the circle" to create a new generation of classic TV programs in the new media era has also become an important issue for TV program post-production editing teams to consider.

In the TV program production process, program post-production effects and program objectives have a “flesh” and “bone” relationship. Program objectives are responsible for ensuring program positioning, creating the overall program tone, and building the entire program framework. Post-production effects, meanwhile, serve program objectives. During program production, through the enhancement of post-production effects, they assist program objectives to be presented and displayed more perfectly, making TV programs become substantial and vivid. Overall, post-production effects serve program concepts, revolve around program positioning, and are fully based on program objectives. In TV program post-production editing and production, the program’s central content and objectives should always be clarified, with program positioning as the core. In post-production editing, character positioning and program positioning should be clearly defined to ensure post-production effects align with program objectives. On this basis, post-production editing techniques can then be used to fully display program advantages and highlights, combined with vigorous promotion on new media platforms to maximize program effect presentation.

For example, “2020 bilibili’s Most Beautiful Night” combined the form of a live-streamed New Year’s Eve party with multiple Generation Z interest points such as ACG (Animation, Comics, and Games) and Chinese traditional style, showcasing bilibili’s youth culture atmosphere. This successfully created a New Year’s Eve party beloved by young people by incorporating modern young people’s bullet comment culture and live streaming elements into the traditional New Year’s Eve song and dance party format, enhancing audience interaction and participation, and combining VR and other virtual technologies, refreshing the public’s inherent perception of parties. Another example is the 2021 Henan Spring Festival Gala’s “Great Tang Dynasty Night Banquet,” where the creative team creatively presented the lifestyle of Tang Dynasty palace maids, recreating Tang Dynasty life scenes and presenting audiences with refreshing Tang Dynasty life experiences, as if being in the real world of the past. Its Lantern Festival special program “Henan Museum Lantern Festival Wonderful Night” used real-scene construction to present a stunning national Lantern Festival night at the Henan Museum. Simultaneously, the program seized network dissemination opportunities, with topics such as #HenanSatelliteTVLanternFestivalWonderfulNight#, #HenanLanternFestivalGalaAestheticOnline#, and #HenanLanternFestivalGalaRealSceneShooting# trending on Weibo. This program used the Henan Museum’s treasured artifacts as core elements and time travel as a clue to integrate various art forms including song and dance, opera, and martial arts. This is precisely a stunning demonstration of combining new media technology with national cultural treasures, also proving that excellent content presented through technological means is precisely the excellent content that audiences love.

## Conclusion

This article summarizes the post-production practices of TV programs after audiences' viewing habits shifted to new media in the new media era, analyzing the current situation and significance of combining TV program post-production and editing with new media. The article focuses on sorting out how TV program post-production editing and production should effectively conduct innovative thinking in the new media era, starting from the practical production of TV programs, enabling TV program post-production and editing to keep pace with the new media era and produce more TV programs that the masses love to watch.

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

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