

---

AI translation · View original & related papers at  
[chinaxiv.org/items/chinaxiv-202310.01316](https://chinaxiv.org/items/chinaxiv-202310.01316)

---

## A Study on the Short-Form Video Adaptation of Television Programs in the New Media Environment: Postprint

**Authors:** Zhang Qiang

**Date:** 2023-10-08T00:00:00+00:00

### Abstract

The new media environment has propelled the development of television programs. Based on a detailed study of the current development status of television programs in the new media environment, this paper analyzes the inevitability of the short-video transformation of current television programs; finally, grounded in the new media environment, it investigates the development direction and methods for the short-video transformation of television programs. The findings of this study indicate that short-video transformation has become an inevitable trend in the development of television programs; therefore, it is necessary to innovate the presentation formats and broadcasting modes of television programs, so as to better adapt to the demands of the new media environment.

### Full Text

#### Preamble

**Title:** Exploration of Short-Video Transformation of Television Programs in the New Media Environment

**Author:** Zhang Qiang

**Abstract:** The new media environment has propelled the development of television programs. Based on a detailed study of the current development status of television programs in this environment, this paper analyzes the inevitability of short-video transformation and, finally, examines the development directions and methods for television program short-videoization from the perspective of new media. The findings indicate that short-videoization has become an inevitable trend in television program development, necessitating innovation in both the presentation and broadcasting formats of television programs to better adapt to the demands of the new media environment.

**Keywords:** new media environment; television programs; short-videoization

**CLC Number:** G222

**Document Code:** A

**Article ID:** 1671-0134(2019)11-103-03

**DOI:** 10.19483/j.cnki.11-4653/n.2019.11.029

---

The development of information technology has ushered in the era of new media, fundamentally altering video playback and distribution channels. In daily life, short-video platforms such as Douyin and Kuaishou have become common applications for leisure, making the short-videoization of visual content an increasingly prominent trend. Consequently, television programs must grasp this characteristic and accelerate their short-video transformation to align with public preferences and achieve long-term development. For instance, during the 2019 Spring Festival, CCTV partnered with Douyin as the exclusive short-video platform for the Spring Festival Gala, leveraging Douyin's massive user base to boost viewership. This successful case demonstrates that short-video and other new media technologies represent the inevitable path forward for television program development.

## 1. Current Development Status of Television Programs in the New Media Environment

In the new media landscape, traditional television programs face a crisis that has become a global phenomenon. Research on the American market reveals that television usage among 18-35 year-olds declined from 16.3% in 2012 to 10.5% in 2017, with an even more pronounced drop among 18-25 year-olds. Additionally, the number of TV series commissioned by major networks like ABC and CBS fell below ten in 2018-2019, down from thirteen in 2017-2018, remaining at historically low levels. Similarly, China's traditional television ratings present a bleak picture. According to the *China TV Drama Annual Vane Report (2018)*, the highest single-day TV drama rating in 2018 was only 2.007%, a sharp decline from 6.723% in 2017. Advertising revenue has also plummeted; Hunan Satellite TV, a market leader, secured 5.069 billion yuan in advertising for 2018, but this figure dropped to just 1.309 billion yuan for 2019. These data underscore the immense pressure traditional television stations face in terms of both viewership and advertising revenue. If television programs fail to address the impact of new media, their development will be severely constrained.

## 2. The Inevitability of Short-Video Transformation

### 2.1 Flexible Expression Forms of Short Videos

Although China's short-video industry developed relatively late, it has attracted a vast audience. The *2018 China Online Audio-Visual Development Research Report* indicates that in 2018, China's online video user base reached 610 million,

accounting for 76.0% of all internet users, with mobile video users totaling 578 million (73.4% of mobile internet users), including 519 million short-video users. This massive audience is closely related to the inherent characteristics of short videos.

**2.1.1 Rich Content Diversity** Platforms like Kuaishou and Douyin leverage extensive online resources, offering content through text, direct links, and diverse access methods. Sina Weibo, for example, has established dedicated video columns covering celebrity variety shows, food content, and other popular categories, while official verified accounts disseminate social news. Additionally, micro-influencers produce distinctive short videos on topics such as cuisine, travel, and pets, catering to current public demands. Other video applications also provide unique short-video content, enabling users to not only view but also create and participate, ensuring sustained engagement.

**2.1.3 Highly Personalized Content** Personalization is a key factor attracting audiences to short videos. China's primary short-video demographic consists of young people who, in the fast-paced new media environment, increasingly use short videos to express their feelings—documenting scenic travels, sharing overseas study experiences, and broadening viewers' horizons. This personalized content resonates widely with audiences, making it a cornerstone of short-video appeal.

### 3. Development Strategies for Television Program Short-Videoization

#### 3.1 Innovating Content through Flexible Short-Video Application

Modern society exhibits significant “fragmentation” characteristics, with more people seeking comprehensive information through brief formats—precisely what short videos provide. Lasting 5-25 seconds, short videos effectively utilize fragmented time slots, enabling dissemination in complex social environments. Their fresh and entertaining content often becomes daily conversation topics, fostering interactivity. Moreover, platforms like Douyin and Kuaishou offer interactive features allowing viewers to communicate with creators through comments, which other audiences can also browse. This feedback loop enables creators to adjust content and strengthen dissemination effects.

For television variety shows, production teams can extract key content to create specific “selling points” that attract viewers and stimulate interest in full episodes. For example, the popular variety show *Keep Running* has an average runtime of two hours, but producers extract hilarious clips into dozens of 2-3 minute short videos titled “Deng Chao's Dyeing Battle Transforms into Peking Opera Monkey King” or “Lu Han Outwits Chen He.” By rapidly distilling the most eye-catching moments, these clips create urgency among viewers to watch complete episodes to understand the context.

### 3.2 Adapting Strategies to Program Characteristics

News programs, characterized by brevity and authenticity, are particularly suitable for short-video transformation. On platforms like Douyin, news television programs can be short-videoized based on headlines and themes, producing clips ranging from a few seconds to several minutes for distribution across multiple platforms. This flexible approach wins audience approval. Some television news programs have added categories like “News Hotspots,” “International News,” and “Domestic News” in their short-video sections, allowing viewers to select content based on personal interests rather than passively watching sequential broadcasts, thereby improving communication efficiency.

The success of *Chen Xiang at 6:30* illustrates this potential. Initially launched on Tencent Weishi, the program moved to Douyin after Weishi withdrew from the market. Featuring flexible scene changes and fixed durations, each episode resembles a family humor clip with no regular cast or fixed roles, delivering at least one punchline within one minute. The show has amassed a huge fan base on Douyin. As it evolved, *Chen Xiang at 6:30* began emphasizing “education through entertainment,” combining entertainment with educational concepts about family, effort, and friendship, prompting viewers to reflect while enjoying the content. Since this transformation, audience satisfaction has continuously increased, demonstrating that television program short-videoization is viable and that audiences remain receptive to educational ideas and mainstream cultural values.

### 3.3 Media Convergence for New Development Directions

Currently, Chinese television programs remain constrained by traditional categories and unidirectional communication models, limiting their dissemination effectiveness. In today’s rapidly developing short-video landscape, traditional television must strengthen integration with media platforms, leveraging their massive user bases to enhance promotional impact and audience satisfaction. Douyin, as the industry leader with a continuously growing user base, offers television programs an ideal partnership opportunity. By collaborating with Douyin and other short-video platforms, television programs can maintain their authority while producing high-quality short-video content that meets audience demands.

Henan Radio and Television’s 民生 Channel has pioneered this approach with its short-video program “Xiao Li Talks” on Douyin. Covering topics like wage arrears and food safety—similar to its television content—the program features host Xiao Li, who actively interacts with the public and advocates for ordinary citizens, resolving many real-world problems. The program has attracted over 11 million followers on Douyin and 130 million likes, with netizens praising it as a “program that speaks for the people.” This success demonstrates that television-media convergence can achieve satisfactory promotional effects, but it requires content adjustments that emphasize public participation to break traditional

limitations and leverage new media advantages.

### 3.4 Emphasizing Cultural Communication

While short-videoization of television programs gains increasing recognition, and network dissemination accelerates content distribution, the absence of a comprehensive management mechanism necessitates attention to cultural communication. Television program short-videoization should incorporate advanced cultural ideas and mainstream values, enabling short videos to not only simplify program content but also fulfill their intended social functions. In news short videos, for instance, cultural connotations should be integrated to present positive values and cultural traits from unique reporting perspectives. This requires attention to both audience feedback and the active role of cultural communication in the new media environment, thereby enhancing the value of news short videos.

## 4. Specific Practical Pathways

To deepen understanding of television program short-videoization, this study examines film and television variety shows as a case study. Given that pan-entertainment represents the primary characteristic of these programs, and new media platforms already contain numerous entertainment short videos, future efforts should focus on the following breakthroughs:

- (1) Beyond producing trailers, production teams should create “advance promotional videos” based on program plot development, with durations ranging from several seconds to one or two minutes to meet short-video specifications. After production, these videos should be distributed not only through traditional TV channels but also via Weibo, WeChat official accounts, and Douyin for regular push notifications that capture audience attention. For example, short videos could feature behind-the-scenes footage or bloopers, which are highly entertaining and satisfy audience curiosity, ensuring high viewership.
- (2) Variety shows are designed with audience psychology in mind, often incorporating suspense and plot twists that keep viewers engaged. Production teams should actively extract these elements to create 30-second or several-minute short videos that allow audiences to quickly grasp key content. The *Keep Running* case exemplifies this approach. Additionally, short videos can feature compelling scenes—such as guests’ embarrassing moments—to attract viewers and better satisfy their psychological demands.

## Conclusion

In the new media environment, short-videoization has become an inevitable trend in television program development. Professionals must fully recognize the impact of this transformation, understanding not only the dilemmas facing

traditional television programs but also leveraging short-video technological advantages as a driving force for development. Only through such comprehensive adaptation can television programs meet future societal demands.

## References

- [1] Fan Qiqi. The Dissemination Path and Suggestions for Short-Videoization of Television Programs in the Online New Media Environment[J]. West China Broadcasting & TV, 2019(16): 14-15.
- [2] Dai Tianran, Chen Hongmei. Analysis of Dissemination Strategies for Short-Videoization of Television Programs Under the “Internet Plus” Model[J]. Popular Literature and Art, 2019(10): 167-168.
- [3] Xiao Xu. The Breakthrough of Traditional Television Programs Under Media Convergence—Taking Short-Videoization Development as an Example[J]. Radio & TV Journal, 2019(3): 121-122.
- [4] Zhao Xiaoyan. Media Convergence Dissemination Strategies for Short-Videoization of Television Programs in the New Media Environment[J]. West China Broadcasting & TV, 2018(20): 24, 26.
- [5] Gao Xilin. Analysis of Media Convergence Dissemination Issues for Short-Videoization of Television Programs in the New Media Environment[J]. Research on Transmission Competence, 2018, 2(22): 73-74.
- [6] Ma Lin. Media Convergence Dissemination Strategies for Short-Videoization of Television Programs in the New Media Environment[J]. Southeast Communication, 2017(9): 10-12.
- [7] Chen Yuan. New Exploration of Converged Media Dissemination for Television News Feature Programs—Taking the TV Feature Program “Red Light · Civilization Journey” as an Example[J]. Southern TV Journal, 2017(3): 109-111.

## Author Affiliation

Central Radio and Television Station

---

**Note:** The original text contained publication artifacts and watermarks (e.g., “ChinaXiv 合作期刊,” “传媒教育·传媒业态”) that have been omitted to improve readability while preserving all substantive academic content.

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

*Source: ChinaXiv –Machine translation. Verify with original.*