

Postprint of Research on Television Program and Visual Post-Production

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Abstract

In the era of informatization and technological advancement, various high and new technologies have attracted widespread attention from all sectors of society. Various information technologies, represented by computers, have made tremendous contributions to improving people's living standards. In the process of promoting national economic construction, our country has also started to base itself on the actual situation of comprehensive national strength development, continuously integrating the application of various technologies with production practice to better promote the stable construction and development of our country. For video post-production, different production techniques have also begun to be integrated into the main workflow, effectively breaking through various shortcomings existing in traditional program production, and truly providing high-quality television programs for society.

Full Text

Introduction

For the entire production process of television programs, in addition to understanding pre-production filming work, it is essential to master various material collection techniques to ensure rational and effective program organization and editing. As a critical component of overall program logic, post-production plays a particularly vital role. Technical staff and media professionals must ensure the validity and rationality of each production step in accordance with the requirements for integrating sound and image. The post-production process for television programs is relatively complex, requiring every team member to understand the essential editing requirements at each stage and to master the techniques and essence of program production.

Materials collected during pre-production filming must be edited using both technical and artistic means to maximize their utility and expressive power,

thereby ensuring program quality and effectiveness. Furthermore, in television program post-production, picture editing directly impacts overall program quality and depth. Technical staff must recognize the importance of this phase and adopt effective strategies to implement television program production and picture post-production processes.

1.1 Expressing Creative Intent

Every television program must reflect certain social significance and convey profound creative intent. The materials captured during pre-production filming have limited utility in achieving the desired effect. To meet the substantive requirements of television program production, it is necessary to strengthen connections and interactions between different organizational forms, ensuring the rational utilization and allocation of extensive materials to provide an effective foundation for post-production. Both post-production editing and picture material collection play key roles in expressing creative intent, and relevant technical staff must comprehend the true creative intent based on post-production requirements.

1.2 Expressing Artistic Personality and Creative Style

Effective control of program production methods and duration begins with accurate program positioning to ensure reasonable and clear artistic direction. The content and forms involved in post-production program creation are relatively complex. To guarantee program uniqueness and artistic personality, it is essential to focus on enhancing program appeal. Technical staff and media professionals must understand the personalized development characteristics of programs, ensure the logic and rationality of organizational forms, and strictly select different artistic techniques according to specific creative styles. The three-dimensional shaping of materials and the demonstration of program artistic charm are particularly critical. Only by truly reflecting the program's theme and the informative nature of social reality, while ensuring interest and appeal, can audience attention be effectively captured. Program post-production is particularly crucial in this regard. When analyzing different segments captured by various cameras and locations, the actual impact varies, making this a key focus in post-production work.

1.3 Enhancing Program Dynamism

Program dynamism is closely related to the application of different images and materials. Only by truly reflecting the dynamic nature of television pictures can event continuity be ensured. To meet this requirement, it is necessary to focus on in-depth analysis and definition of the chronological logic of events, understanding the correlations between different events. Additionally, television program dynamism primarily relies on valid evidence from reality to actively reveal the essence of matters and achieve effective audience guidance and resonance.

During post-production, management personnel and technical operators must emphasize the effective organization and rational analysis of scattered filming materials, ensuring picture organization meets logical requirements and internal operational patterns. It should be noted that if the entire post-production process cannot be effectively executed, focusing only on simple segment analysis to demonstrate specific techniques for shooting different objects from multi-angle shots, this will directly interrupt audio-visual continuity and make it difficult to reflect the logic and rigor of overall picture editing.

2.1 Material Authenticity

In program picture post-production, material authenticity must serve as the important foundation. The authenticity of pictures and materials collected during pre-production is closely related to this principle. Whether studio recording or location shooting, all must be based on the authenticity of objective matters, with fabrication strictly prohibited. This is particularly critical for news programs, where facts are the core and essential requirement. Additionally, for documentary television material analysis, various historical documentary shots must serve as the main basis to ensure progress authenticity and rationality, effectively arranging various events occurring in the pictures to guarantee the true and objective presentation of programs.

2.2 Material Appropriateness

Effective selection of materials in picture post-production is particularly critical. Participants must understand the substantive requirements of material application and actively select appropriate materials for rational use. Picture post-production requires pre-editing, and television editing is an important phase and key component of television program production. During the editing process, relevant participants must understand the core requirements of picture production, carefully consider the compatibility of each picture with program content, and actively select pictures that conform to people's logical thinking and habits to reasonably define visual effects and sensory cognition, understanding the logic of different expressed events. For news programs, which have high timeliness requirements and strong rhythm, it is essential to use relatively fixed shots as the main body when selecting different picture materials to achieve rational editing of various materials. Only in this way can audience attention be captured immediately, better reflecting the objectivity, fairness, and effectiveness of television programs.

2.3 Material Completeness

For some narrative television programs, logic is relatively obvious and plots are relatively complete. Therefore, in program production, it is necessary to base on complete material data, actively connecting various material arrangements with the entire event. Through in-depth analysis and identification of the entire

event process and outcome, the completeness and rationality of programs can be better reflected. Complete materials not only provide more editing space for later program production but also better reveal the logical relationships within internal pictures. Additionally, when conducting post-production editing for different television program pictures, it is necessary to understand the completeness requirements of different materials, try to avoid missing material collection, and better strengthen the connection and interaction between television program production phases according to specific logical and temporal coherence conditions, truly achieving stable improvement in television program production levels.

3.1 Basic Rules of Picture Editing

As an important component of program post-production picture creation, television picture post-production editing rules are essential content that every creative worker must learn. The levels between different contents vary. If rules are similar, it is necessary to effectively switch between different pictures according to various background conditions to avoid a sense of jumping. If the previous second's vision remains in the picture, analyzing similar pictures will also create a comparative feeling. Therefore, during picture editing, it is necessary to ensure that picture movement is completely still before connecting to another picture. Only in this way can the fluency of the entire picture be guaranteed and effective information transmission be achieved. Secondly, technical staff must also understand the relevant requirements of personal thinking stillness, emphasize effective analysis and connection of different dynamic pictures, truly create a smoother picture expression form, and try to avoid visual confusion. Finally, in post-production picture editing, it is also necessary to try to avoid selecting continuous axis pictures, effectively screen the specific expression forms of pictures, understand the specific attributes and related operational requirements of pictures to truly provide the audience with a higher-quality aesthetic experience.

3.2 Avoiding Jump-Cut Pictures

In addition to continuous axis pictures, jump-cut pictures are also critical. Jump-cut belongs to a camera terminology. In the process of television program and picture post-production, technical staff must understand the relevant requirements for the appearance of jump-cut pictures. There exists a virtual straight line between different movement directions and moving objects, which is called the axis. To better achieve smooth connection between different pictures, relevant editing staff must understand the connection requirements between different pictures during post-production picture editing and try to avoid adjustment pictures, because this phenomenon will directly affect the logic of the entire picture and cause inexplicable changes in the movement direction of the shooting subject, seriously affecting visual effects and preventing the audience from deeply understanding and recognizing the connotation of the entire pic-

ture. This is particularly evident in various sports program productions. Staff must combine relevant operational requirements of pictures, reasonably apply different shooting techniques, truly adopt creative strategies and methods, and try to avoid the appearance of jump-cut pictures. Only in this way can the overall quality and level of picture post-production be guaranteed from an overall perspective, presenting high-quality television programs to the audience.

Television program and picture post-production involve relatively complex content and forms. Media workers, program production staff, and editors must fully consider various influencing factors, understand the relevant requirements of post-production picture creation, actively achieve close connection and interaction between different phases, and better reflect the connotation and value of different television program productions.

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

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