

Analysis of Micro-Video Production and Dissemination in the New Media Environment: Postprint

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Abstract

With the advancement of the information age, new media has experienced continuous development. The proliferation of computer and mobile applications has truly ushered micro-videos into people's daily lives. Communication modes centered on audio, video, text, and other multimedia formats are real-time, interactive, efficient, and convenient. The micro-era has fostered the development of micro-culture, establishing micro-videos as one of the most accessible and convenient cultural transmission methods today. This paper primarily analyzes the evolution of new media videos, investigates the production and dissemination of micro-videos, examines their cultural value, identifies existing problems and future development trends, and offers corresponding recommendations for their advancement.

Full Text

Analysis of Micro-Video Production and Dissemination in the New Media Environment

Abstract: As society advances into the information age, new media has undergone continuous development. The widespread adoption of computers and mobile applications has truly integrated micro-videos into people's daily lives. Characterized by real-time, interactive, efficient, and convenient dissemination through audio, video, text, and other multimedia forms, the micro-era has propelled the growth of micro-culture, making micro-video one of the most accessible and convenient cultural transmission methods today. This paper analyzes the evolution of new media video, explores micro-video production and dissemination, examines the cultural value of micro-videos, identifies existing problems and future development trends, and proposes corresponding recommendations for micro-video development.

Keywords: micro-video; production; dissemination

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1. Evolution of New Media Video

In the era of online new media, mobile phones and computers connect to communication networks, expanding access capabilities and providing various services anytime and anywhere. The rise of the internet represents not merely technological progress but a two-way communication medium. Compared with traditional media, audiences on the internet are not merely passive viewers but active participants, engaging through on-demand viewing and interest-based following, with content disseminated to all individuals. The barrier to entry for internet new media is extremely low, granting audiences greater information access rights while satisfying their information needs. The integration of traditional and new media has formed a unique era of personal media. Overall, in terms of media penetration, the internet has surpassed traditional media to become the mainstream channel for current media dissemination.

2.1 Micro-Video Content

Micro-videos are short videos, generally not exceeding 15 minutes in length. They feature brief duration, rapid production cycles, and relatively exciting content, combined with the convenience of video dissemination in the new media era. Audiences can browse and display videos anytime and anywhere, a trend significantly propelled by the development of smartphones and 4G networks. Micro-videos can be roughly categorized into several types: (1) narrative/plot-based videos that tell a story or drama, also known as micro-films; (2) micro-documentaries that record daily life, personal stories, and other documentary-style shorts, such as *A Bite of China*; and (3) other short videos, including comedic clips, anecdotes, and similar content.

2.2 Dissemination Characteristics

The low production threshold for micro-videos, aside from commercial pieces produced by professional directors, has created numerous non-commercial shorts by grassroots creators. Whether in traditional media or academic circles, opinions remain divided on the development prospects of micro-videos. Some view the rise of micro-videos as merely a fleeting trend, while others believe we have entered an era of universal voice where micro-videos can go further. The future of micro-videos is not determined by any single individual or even a particular

group. If micro-videos can fulfill cultural functions and shoulder the responsibility of inheriting cultural spirit like traditional film and television works, they can truly become a cultural feast, attracting more attention and appreciation from broader audiences. Micro-videos are characterized by short duration, small production scale, and low investment, enabling ordinary people to produce them. Film is no longer the exclusive domain of artists, satisfying ordinary people's desire and need for cinematic expression. Because of the low barrier to entry, participation remains high and content forms are diverse. Micro-videos have evolved into several forms, including advertising micro-videos, gaming micro-videos, and interactive micro-videos.

2.3 Dissemination Channels

Micro-videos, with their simple production and diverse dissemination range, are highly integrated with new media. The rapid development trend of new media has further expanded micro-video dissemination channels. The internet serves as the primary broadcasting platform for micro-videos and plays a crucial role in their dissemination. Major video websites such as Youku, Tudou, Tencent, and iQiyi each have their own micro-video channels. Mobile terminals represent another important platform for micro-video playback. The convenience of mobile viewing has made it the preferred choice for many audiences, allowing the “short, fast, and refined” characteristics of micro-videos to be fully realized.

3. The Culture of Micro-Videos

Micro-videos are undeniably a new cultural form in the development of film and television, a part of the film and television industry, and also a medium for artistic expression. The artistic value in culture can be divided into material and spiritual levels. The material level refers to the physical existence of micro-videos, such as digital storage and video dissemination. The spiritual level lies in the cultural values of micro-videos—what people appreciate, positive and uplifting energy, ethical guidelines that align with core social development values, as well as the cultural phenomena of micro-video production, dissemination, and related activities.

The “refined and short” characteristics of micro-films cater to the current era's fast-food culture. With compact pacing and concise language, micro-videos offer relatively more flexible and varied production models, greatly satisfying the cultural consumption needs of today's youth. An important feature of micro-films is their ability to achieve mutual interaction with audiences. Traditional media only allows for single, linear dissemination, making audiences passive information recipients. However, micro-videos enable people to share content and express their own feelings while watching. The rich and diverse content of micro-videos—whether family emotional stories or humorous clips—enriches people's film and television cultural life and broadens their viewing horizons.

The existence of micro-videos reflects mass culture. Compared with official

mainstream culture, civic culture represents the difference between folk and popular culture, characterized by entertainment, fashion, and commercialism. An important function of micro-videos is satisfying people's leisure and entertainment needs. The way people entertain themselves through traditional films has changed, no longer restricted by geography, time, or space, allowing them to watch videos and relax anytime and anywhere. People can not only watch micro-videos but also participate by commenting and even producing content. The accessible content of micro-films, 演绎出人生百态 through unique perspectives, brings ordinary people's dreams into reality and truly showcases the lives of common citizens, providing a platform for the masses to express ideals and vent emotions.

4.1 Low Production Quality

The low barrier to entry for micro-videos provides many people with opportunities to participate in film and television production, simultaneously resulting in numerous crude and hastily produced shorts. While not necessarily "crude," the lack of corresponding professional technical skills leads to uneven work quality. Many micro-video productions pander to the market, seeking to attract clicks through sensationalism and losing the artistic quality of video works. Production standards are low, creating a chaotic visual experience.

4.2 Lack of Original Spirit

Many video creators lack original spirit, producing content for the sake of creation rather than expressing their own intentions. They can only crudely imitate classic film scenes or story frameworks, borrowing iconic shots from originals or directly pirating and editing footage from classic works. This behavior not only lacks true innovative spirit in film and television production but also constitutes desecration of classic works. Imitation, copying, and appropriation in video production are infringements on original authors and manifestations of low competence.

4.3 Insufficient Cultural Inheritance

The low production cost of short videos leads to excessive reliance on commercialization, which to some extent results in loss of artistic expression. When economics control art, characteristics of artistic aesthetics are eroded by commercial entertainment. Many micro-video production teams receive funding from advertisers, leading to heavy product placement that greatly affects audience aesthetics. As an expression of culture and art, the true core of micro-videos must be cultural charm. Only by achieving a balance between commerce and art can micro-videos avoid excessive commercialization.

4.4 Vulgarization of Ideological Guidance

Micro-video works overly pursue “sensational effects,” with much content resorting to sensationalism in attempts to achieve overnight fame. Many short videos are crude and vulgar, showing no sense of cultural responsibility. Numerous works pursue sensory stimulation and excessive visualization, lacking soul-searching depth, resulting in shallow content that loses artistic character. Overly entertaining and commercialized works lack humanistic spirit in artistic expression, leading ideological guidance astray.

5.1 Improving Artistic Standards

For micro-videos to have longevity in the new media environment, they must improve their artistic standards. They should emphasize the application of professional expertise to build high-quality production teams and cherish brand quality in micro-videos. Beyond hardware facilities like actors and directors, script content must also possess high artistic value.

5.2 Enhancing Cultural Connotation

The artistic value of film and television works manifests in their cultural expression, and short video works should also inject cultural elements into their content, incorporating national elements and patriotic sentiment into their works. In terms of structure, works should emphasize the combination and balance of entertainment and commerce, achieving both critical acclaim and commercial success—gaining economic benefits while expressing artistic spirit.

5.3 Undertaking Cultural Mission

With broad dissemination and large audiences, micro-videos as an art form should shoulder the responsibility and mission of cultural transmission. Facing the masses, micro-videos should possess independent artistic expression and provide beneficial social dissemination. Works should emphasize humanistic care, uphold taste, and resist vulgarity.

5.4 Establishing a Cultural Evaluation System

Micro-video operations still lack corresponding management, but practitioners cannot lose self-discipline due to this absence of regulation. The industry should strengthen media literacy, improve cultural cultivation, and create positive and uplifting film and television works. Relevant regulatory authorities should also introduce management policies to strictly review micro-videos and other film and television works, establishing corresponding evaluation mechanisms to screen and eliminate works that do not conform to the spirit of the times.

The development of new media culture is vibrant, with multiple cultures blending and intertwining. Micro-videos emerge from this multicultural impact, catering to the aesthetic needs of the internet era while integrating various characteristics of diverse cultures. The development of micro-videos will inevitably improve production technology, enhance cultural inheritance capabilities in micro-video works, and draw on the management systems and operations of traditional film and television works to endure as an art form.

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