

# *Study on the Difficulties and Countermeasures of Film and TV Art Creation in the New Media Age*

**Zheng Xiaoqiang**

*Engineering College, Yunnan University Of Business Management, Kunming, Yunnan 650106.*

**Keywords:** New media technology; New media era; Film and television art creation; Dilemma and countermeasures

**Abstract:** In the era of all-media, the constant updating and progress of new media technologies has led to many new changes in the form of movies and viewers. The film shows a trend of "big movies" under the new media digital technology. And television has seen many new forms of programming. The constant innovation of new media technologies and the diversity of creative subjects have led to dramatic changes in the art form of film and television. Therefore, this paper takes the film and television art creation in the new media era as the research object, and systematically analyzes the birth and development of China's film and television art. This paper has studied the problems encountered and the development opportunities, and putted forward some reasonable suggestions for the future development of film and television art creation, hoping to promote the healthy and rapid development of film and television art creation in the new media era.

## **1. Introduction**

The 21st century is a new media era that relies on the Internet to disseminate information and images. New media is the development trend and inevitable trend of the world today. Due to the digital nature of new media and the characteristics of instant interactivity, inclusiveness and mass, it is widely used in various fields of society, especially in the field of audiovisual and audiovisual. As an important audio-visual art style, film and television art creation is facing an unprecedented development opportunity brought by new media. So how seize this opportunity? This is the subject that this article will study: In the new media environment, how to break through the film and television art creation and achieve rapid and healthy development.

Through the deep integration with new media technologies, traditional film and television subverts the thinking mode and business model, fostering new formats and new growth points, creating new development ecology and overall opportunities. New media technology also provides more development opportunities and certain challenges for film and television art creation companies. On the one hand, new media technology has broadened the financing and marketing channels of China's film and television art creation enterprises. Through the Internet big data to accurately grasp the needs of consumers, production of quality products that are more catering to market consumption. On the other hand, due to the cross-border integration between various industries, film and television art creation companies are also facing the threat of online life content

products, TV station homemade products, and overseas film and television products [1]. At the same time, it is also more intense with the Internet giants, the newly emerging Internet film and television companies, non-film companies and other strong new entrants and the same industry.

Therefore, based on the development history of film and television art creation, this paper summarized the development status and characteristics of film and television art creation, and summed up the difficulties encountered in the development of film and television art creation; Using the knowledge of sociology, communication, and film and television, and combining the characteristics of contemporary new media through the literature and data method, it provided some development strategies for the development of film and television art from various aspects. I hope that the content of this article can promote the healthy and rapid development of film and television art creation in the new media era.

## 2. The Main Development History, Development Status , Characteristics of Film and Television Art Creation

### 2.1 The main development process of audience film and television art creation

The development of film and television art creation is inseparable from the country's industrial policies and regulations. Under the relevant laws and industrial policies of China, the traditional film and television enterprises in China have gradually developed from the burgeoning stage to the stage of industrial expansion and upgrading in the current new media era. After nearly 40 years of development, film and television art creation has become an important part of China's film industry [3]. The main development process of film and television art creation is shown in Figure 1.

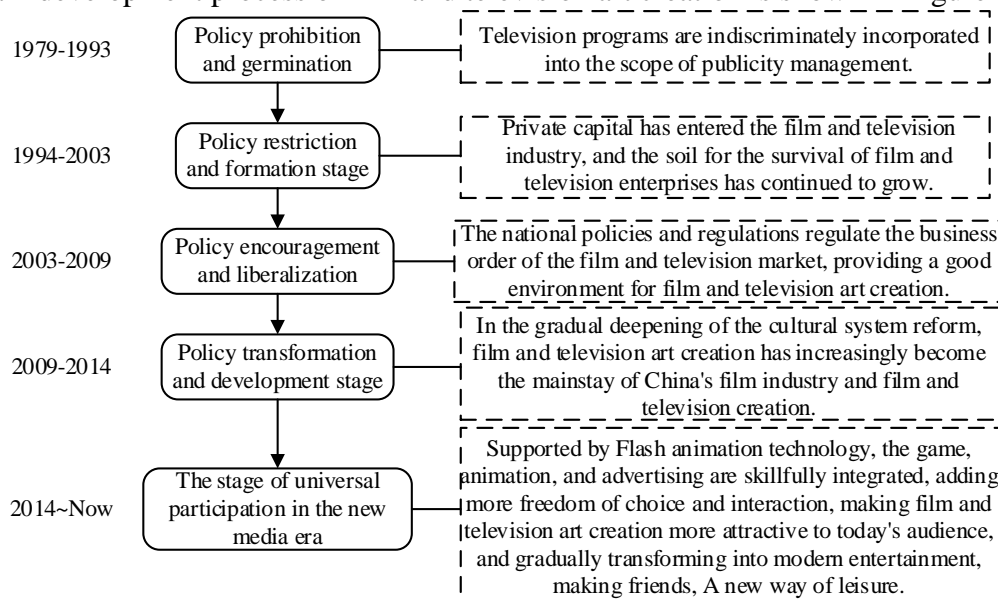


Figure 1. The main development of film and television art creation

### 2.2 Analysis of the development status of film and television art creation in the new media era

The rapid development of new media technologies, the emergence of video sites and the development of mobile terminals have provided some favorable conditions for the development of film and television art creation. Therefore, the analysis of the development status of film and television art creation is as follows:

### 2.2.1 Audience shooting and production of civilians

Nowadays, due to the low cost, miniaturization, portability, high quality, digital natural characteristics and advantages, intelligent high-definition shooting mobile phones have been widely used by the general public. Not only professional producers, but even ordinary people no longer have to rely on expensive cameras. The computer's nonlinear editing system allows people to complete the post-editing of the movie. The production of the film is getting lower and lower: As long as you have a high-definition camera, you have the theme you want to shoot, and you have a point of view that you want to express, you can shoot at any time. More college teachers and students, photography enthusiasts and more ordinary people also began to relate to their own people and things, pay attention to their own lives, and film and television creation [4]. For example, in Youku, Aiqiyi and other visual stations, there will always be some original film and television uploaded by ordinary people.

### 2.2.2 The subjective consciousness of the independent producer of the audience is highlighted.

With the development of society, people's awareness of innovation gradually emerges, and also shows confidence in culture: The creators of the film began to dare to break the influence of the authoritative "direct movie." They express their individual consciousness both inside and outside the film and television, actively use the shooting material, and boldly express themselves. With the expansion of the number of film crews and the civilianization of identity, the expression angle of film and television art creation also shows diversification, and it is adapted to the creator's subjective consciousness.

### 2.3 Analysis of the characteristics of film and television art creation in the new media era

In the new media environment, film and television art creation, which has always served as an experimental pioneer, has begun to show some new features. The following summarizes the new features of film and television art creation in the new media communication environment as the grassroots of the creation of works, the interactivity of communication forms, and the independence and dependence of commercial values (Figure 2).

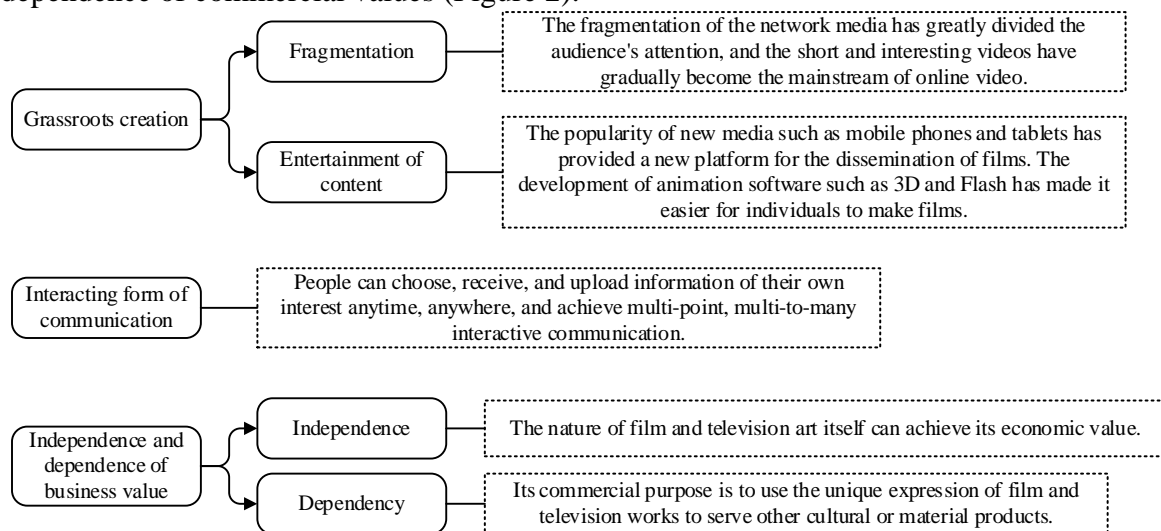


Figure 2. Analysis of the characteristics of film and television art creation in the new media era

### **3. The Dilemma Faced by Film and Television Art Creation in The New Media Era**

New media, which is based on network communication, can integrate different communication content and multiple dissemination with its immediacy, interactivity, wide range of dissemination, large amount of information storage, and the advantages of individualization, community and mobility. Internet new media quickly seized the traditional media market, changed the traditional media's single and limited communication methods, and gradually eroded the dominant position of traditional media. In the context of new media technology, while film and television art creation faces opportunities for development, cross-border integration and fierce market competition environment among various industries have also brought challenges to the development of private film and television enterprises.

#### **3.1 The content of film and television art creation is too commercial and vulgar, and there is a tendency to deviate from mainstream culture.**

At present, in the new media film and television works, the original ones have fewer quality features, and most of them are self-entertainment video clips, which are provided free of charge to the audience and spread free of charge. Therefore, the pursuit of box office and ratings has become a major driving force [5]. Too much pursuit of box office and ratings has led to the commercialization of film and television works. At the same time, in order to attract people to click and watch, the creators deliberately pursue new opposite sex and irritability. For example, stories, performances, lines, etc. are as funny as possible, and the plot is sensational. This has caused people's "focus on the smashing gossip entertainment", and the tendency to deviate from the mainstream culture has increased. In addition, the rapid transmission and limited transmission channels have extremely harmful effects on the audience, especially the young people, and the side effects are very obvious. Artistic lack of art and excessive pursuit of commercial film and television art creation are increasingly unbearable to the audience. This poses no small challenge to the creation of new media films that are still in the early stages of development: Compared with the strict review of film and television works in traditional media, the "new media" is a more freely-oriented carrier.

#### **3.2 Ineffective copyright protection, affecting the enthusiasm of creators**

Film and television works created in the new media environment are characterized by civilians and non-academics, so most of these films have a "casual" character. When these film and television works are released (released) on the new media platform, the author often only considers the "virtual value" such as the viewing rate or the number of downloads. Moreover, due to the lack of relevant laws and regulations, film and television works distributed under the new media channel can often be downloaded and distributed free of charge. In this case, if you use it for other purposes after downloading, it will result in the intellectual property of the work not being protected as it should be, and even some works will be stolen [6]. This negative factor not only leads to the chaos of the new media copyright market itself, it is difficult to form a market price system for reference, and some film and television providers take a cautious attitude. This casts a shadow over the copyright transactions between film and television production providers and service providers. This chaotic relationship seriously undermines the healthy development of film and television culture.

#### **3.3 Poor reception channels**

Although the development of digital technology and the Internet has greatly changed the viewing

habits of viewers, a number of new media have emerged that can be used as a platform for the creation of film and television art, such as personal computers and mobile phones. But this does not completely replace the status of traditional TV and film in mass communication. These new media have the characteristics of “dividing”, which makes the probability of sharing content being viewed while viewing. The group viewing behavior enables the audience to communicate and watch the feelings in time, and attracts people around them to pay attention to them, which can bring more profound communication effects, which is not replaced by new media. The openness and randomness of the network cannot replace the positive media status of traditional mass media television and movies. Compared with the network media, the traditional mass media has a stronger initiative in choosing to disseminate content.

### **3.4 The profit model is still unclear**

At this stage, the production of quality film and television has production costs, and the creators also expect to make profits through his works. At present, the reality in our country is that the majority of viewers who use the new media on the Internet do not like to pay for watching videos, and there is no unified national standard for watching video charges on the Internet. Therefore, the method of returning to the network video works through paid viewing has little practical value. Embed advertising in film and television art creation, transforming the advertiser's products into necessary elements in film and television art creation through a relatively concealed way, such as: mobile phones, clothing brands, restaurants, etc. [7]; The second method is to insert a patch advertisement before or during the film and television art creation. This form of advertising does not destroy the rhythm of the film itself, and the film and television art itself has some elements of traditional film.

## **4. Countermeasures of Film and Television Art Creation in The New Media Era**

It is precisely because of the problems and shortcomings in the production and dissemination of new media videos that it is necessary to further strengthen the management of the cultural industry. For film and television art creation in the context of new media, the following countermeasures should be adopted:

### **4.1 The audience emphasizes the creativity of the content**

Under the background of media convergence, new media and traditional media, the saturation of information and the variety of information dissemination have become the status quo of network information dissemination in the new media environment. In order to maintain the attraction of the audience in many online information, it is necessary for the film and television art works to use the content of the film as the core competitiveness in the future creation, strengthen the creative development of the film, and create more fine film and television art works [8]. High-quality content is expressed in clear images, reasonable composition, perfect audio coordination, and fascinating storylines. All of this brings visual pleasure and enjoyment to the audience from sight to hearing.

### **4.2 Audience's innovative production combined with virtual reality**

#### **4.2.1 Innovative production**

On the basis of good narrative expression, constantly improve the artistic factors such as film

picture, rhythm, music sound, etc., and then carry out effective emotional rendering to arouse the public's emotional resonance, which is the mainstream trend of the market. Under the industrialized mode of operation, the production team can carry out some reforms as shown in Table 1 for the creation of the film.

Table 1. Analysis on the Reform of Film and TV Art Innovation in the Age of New Media

Aspects	Contents
Composition of narrative subject	In the film and television creation, the influence of the characters in the film can be weakened, and the spectator performance of the group image characters is replaced.
Photography	Photographs taken by aerial photography and time-lapse photography to capture a powerful visual image
Post-production	Focusing on the control of the film's emotions, the atmosphere of substitution will be integrated into the creation of the film, three-dimensional and moving, and subtly guiding the expression of the audience's emotions.

#### 4.2.2 Virtual reality technology

With the rapid development of computer technology, virtual reality technology can be used to construct a simulation system in which users can experience interactive three-dimensional views and produce immersive effects. Its good experience function has been applied to many fields such as online games, virtual communities, film and television, etc., showing great potential for development. In the process of creating film and television works, the addition of VR technology will show unique advantages, and will open up a new path for the dissemination and marketing of film and television works. VR to film is a new exploration of the mode of film and television works, and a technological revolution in the development of film in the new era. In the world constructed by VR movies, the audience will be in a multi-level viewing experience stage (Table 2).

Table 2. Analysis of the stage of experience of virtual reality technology for viewers

Stages	Manifestations
Immersive experience stage	Virtual reality technology constructs a visual image system with omniscience perspective. The distance between the viewer's eyes and the image in the horizontal and vertical directions is extended, and the immersive feeling is generated at any angle.
Interactive experience stage	Sensing systems such as data gloves sense the head of the audience by capturing the action. The audience can get an image of breaking through the individual, time and space, and complete the interactive experience.
Intuitive experience stage	The space constructed by VR movies gives the audience an immersive and interactive experience, and the audience generates an intuitive perception of the characters or stories in the film

#### 4.3 The need to balance business and art in the process of film and television art creation

How to play down the problem of implanting, restoring the artistic expression of film and television art works, and improving the aesthetic value of film and television art works is still a topic discussed by film creators. At present, the traditional rigid method of advertising has been gradually changed, and flexible soft-embedded advertising is the future development direction. In the development, film and television art producers need to be cautious about the way and proportion of advertising in the film [9]. They want to integrate film and television art works with advertising

in a professional, innovative and ingenious way. Otherwise, excessive commercial propaganda will reduce the overall quality and aesthetics of the film, and will also cause viewers to be emotionally disturbed during the viewing, thus greatly reducing the aesthetic value of the film and television art works. When the implantation of advertisements strongly interferes with the emotions of the audience, the evaluation of the film is often not high, and the amount of on-demand will inevitably decline. This deviates from the initial investment motive of the advertiser and it is difficult to achieve the desired advertising effect. Therefore, the creators of film and television art works should carefully grasp the proportion of appropriate advertising implants in the production process, and balance the relationship between artistic expression, advertising and audience emotions of film and television art works [10].

#### 4.4 Establish communication channels to suit viewers' viewing habits

The “satisfaction” criteria of the audience can be broken down into two aspects of meeting and satisfying opportunities. The viewer chooses a work often because it believes that the work can best meet his needs, which is considered to be very subjective. In addition, whether the audience chooses a work depends on whether the work provides enough possibilities for the audience to have access and choose it. Therefore, while ensuring the high quality of domestic film and television art creation, establish a communication channel appropriate to the audience's viewing habits.

### 5. Conclusions

The emergence and development of film and television art works in the new media environment have injected new vitality into the film culture market in China. The emergence of film and television art works has enhanced the market competitiveness of the film and television industry. The sawing of film and television art works and traditional films has prompted industry producers to pay more attention to the quality level and artistic charm of the film. High-quality film and television art works have gradually led the art trend. In the new media environment, in the face of the development of communication technology and the fragmentation of the media environment, the way viewers participate in film and television art creation has changed dramatically. While maintaining its own experimental and pioneering qualities, China's film and television art creations have become increasingly prominent in their entertainment and cultural functions. All these changes have made the film and television art creation have new characteristics of the times, including the grassroots of the creation of works, the interactivity of communication forms, and the dependence on commercial values. These new characteristics of the times have become a new entry point for the study of the development of film and television art creation.

### References

- [1] Scholz J, Smith A N. *Augmented reality: Designing immersive experiences that maximize consumer engagement [J]. Business Horizons*, 2016, 59(2): 149-161.
- [2] Goris M, Witteveen L, Lie R. *Participatory film-making for social change: Dilemmas in balancing participatory and artistic qualities [J]. Journal of Arts & Communities*, 2015, 7(1-2): 63-85.
- [3] Brown H. *Convergence and Preservation in the Digital Age [J]. World Digital Libraries-an International Journal*, 2016, 9(1): 61-72.
- [4] Mateer J. *Directing for Cinematic Virtual Reality: how the traditional film director's craft applies to immersive environments and notions of presence [J]. Journal of Media Practice*, 2017, 18(1): 14-25.
- [5] Shelton C C, Archambault L M, Hale A E. *Bringing digital storytelling to the elementary classroom: video production for preservice teachers [J]. Journal of Digital Learning in Teacher Education*, 2017, 33(2): 58-68.
- [6] Walsh Pasulka D. *“The Fairy Tale is True”: Social Technologies of the Religious Supernatural in Film and New Media [J]. Journal of the American Academy of Religion*, 2016, 84(2): 530-547.

- [7] Van Dijck J, Poell T. *Making public television social? Public service broadcasting and the challenges of social media* [J]. *Television & New Media*, 2015, 16(2): 148-164.
- [8] Van den Bulck H, Moe H. *Public service media, universality and personalisation through algorithms: mapping strategies and exploring dilemmas* [J]. *Media, Culture & Society*, 2018, 40(6): 875-892.
- [9] Lobato R. *The cultural logic of digital intermediaries: YouTube multichannel networks* [J]. *Convergence*, 2016, 22(4): 348-360.
- [10] Smith S M, Krugman D M. *Viewer as media decision-maker: Digital video recorders and household media consumption* [J]. *International Journal of Advertising*, 2009, 28(2): 231-255.