



Aesthetic Exploration of Video Self-media Communication

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Abstract. With the development of science and technology in 5G era, video self-media has penetrated deeply into contemporary society, and social consciousness and aesthetic orientation are still in the processes of evolution. From the aesthetic point of view, this paper analyzes the three characteristics of it, and then puts forward the evolution model of “aesthetic migration”, and discusses the core attributes of the model in combination with the communication theory, and gives the constructive corollary to the development of the media. The conclusion of this paper provides a multi-perspective for the study of self-media communication, and has important practical significance for the rational improvement of the social value of self-media.

Keywords: video · Self-Media · Spread · Aesthetics · Migration of aesthetics

1 Introduction

Today’s self-media is not only a tool for social interaction, but also carries the demand for information exchange, and has been showing the advantages of communication in commodity trading and propaganda guidance. Self-media, or “citizen media”, is a new media with the characteristics of civilianization, personalization and autonomy, and is spread to unspecified people by modern means [1]. From blogs and microblogs to mobile WeChat and public numbers to video self media: short videos, vlogs and live streaming, the development of self media is always accompanied by the interweaving and iteration of different media and forms. According to the 47th Statistical Report on the Development Status of China’s Internet Network released by China Internet Network Information Center (CNNIC), as of December 2020, the size of China’s Internet users reached 989 million, of which 873 million were short-form video users, accounting for 88.3% of the overall number of Internet users, with a per capita single-day usage time of 125 min. The 2022 China live industry development status and market research analysis report shows that as of June 2021, China’s network live user scale reached 638 million, compared with the same period in 2020, an increase of 47.2%, accounting for 63.1% of the overall netizens. 2021 China’s live e-commerce industry reached a total size of 1,201.2 billion yuan, the video class of self-media seems to be the way of entertainment has long been industrialized. The video industry has long been industrialized and economized. The

popularity of mobile makes its audiovisual experience permeate social consciousness and aesthetic orientation anytime and anywhere, and the impact is subtle and far-reaching. In the era of rapid changes in technology, it is important to recognize the changes in aesthetic patterns brought about by the development of video-based self-media, and then accurately grasp the characteristics and trends of communication in the information age, in order to explore the development of self-media and its social value.

2 The Aesthetic Characteristics of Video Self-publishing

Video media takes the Internet as the medium of communication, and anyone can become the subject of communication, and the audience can interact, participate or re-disseminate through the Internet after receiving the audiovisual information, which undoubtedly expands the scope of the subject of communication and widens the scope of the audience, and theoretically the scope of information radiation will be infinitely expanded [1]. The information and consciousness carried by this communication structure, both in the individual and social level, are being The information and consciousness carried by this communication structure are being deconstructed and reconstructed in real time, leading to the diverse communication patterns and rapid development of video self-media. At this stage, its aesthetic characteristics can be summarized in the following three points.

2.1 Curatorial Features on Video Self-presentation

At present, with the industrialized commercial operation, the sharing and expression of video self media, whether it is the narrative structure or the packaging of persona, have created a complete sense of immersion and both artistic ornamental, forming a product with exhibition properties. Therefore, it can be said that the presentation of self media is a carefully planned "exhibition", that is, "curatorial" characteristics. Relying on different video communication platforms, people share their life scenes, daily feelings and social views. Both storytelling and the shaping of characters and events tend to be complete and self-consistent, and more and more video media creators are evolving from individual expression to curatorial system and specialization. Take the persona video self media as an example: the initial short video weblebrity "papi sauce" is good at showing various social phenomena in a humorous and ironic way to produce a collision of views. The content of the video is single, role-playing, fixed scenes, and the whole network with sharp copywriting and superb acting skills, while the later "Li ZiQi"'s national style persona is based on personal lifestyle, with national style and seclusion as the label, recording the process of life events, visual style and character settings are creating a sense of detachment and freshness from today's society. The visual style and character settings are creating a sense of detachment and freshness from today's society. This feature is also highlighted by the popular self-publishing video "Zhang" in recent years, which uses the daily clips of a man living alone in the northeast as video content, with a stronger sense of curation. Because the soundtrack style is fixed, the camera switching method is fixed, the character set character is clear, the scene is complete, the sense of planning and the complete view of the series is stronger, the sense of audio-visual immersion is stronger, and an aesthetic creation with personal artistic style has been formed, and the artistic enhancement of extraction and re-creation has been realized.

2.2 Stages on Video Self-publishing Contexts

At the beginning of the development of video media, the public used fragmented short videos to explore the dramatic parts of daily life, which became both interesting and attractive through the transformation of different techniques and angles, for example, the short video platform represented by “quick hands” presents a similar “grassroots culture carnival” Because of the low threshold of public participation and wide audience, people can only use “peculiar” to gain exposure and frequency of retweeting, and “different” to win attention and traffic. From this unified purpose, is the use of individual “different” to attract the “convergence” of value recognition, when the volume of participation of the main body of communication continues to grow, the content level of the unique has been difficult to achieve, more is the stage of short-term burst of red or the sense of topic “out of the circle”. For example: Shake Sound Divine Comedy (soundtrack), the proliferation of special effects imitation, the iconic slogan of live V “Li Jiaqi - buy it!” The “Jitterbug” is the most popular and most popular song in the world. These audiovisual languages are only briefly popular, spread fast in a short period of time, the audience is wide, they are constantly produced, but also keep being replaced. Coupled with the accurate user habits algorithm of today’s big data technology, which will lead to a spurt of interest in the short term, making the peak of video self media communication present a phase of contextual changes, the same context of the soundtrack, plot, filters are brought to the public’s sense of participation in the emerging hot spots at the time, video self Video media makes the context of cultural communication switch more frequently and the formation of aesthetic trends more instantaneous and fragmented. The social attention brought by these videos even changes like the seasons.

2.3 Iterative Features on the Utilitarian Value of Video Self-publishing

In the early stage of development, we media did not have value conversion, but only personalized sharing and display. With the development of the network environment, the value exchange of “we media” has been realized, so it has the utilitarian value of “Self-Media”. Its development is due to the emergence and operation of the creation platform. Firstly, social communication brings spiritual value identification, and the transformation of material value follows. At the same time, with the public’s demand for more commercial and entertaining we-media, the standard of value transformation is also constantly improving, resulting in the form of material exchange has been iterating. The development is as follows, the basis of the communication content of video-based self media is expression and sharing. The earliest form of merit transformation is the empathy flow brought by their own emotional expression, i.e., support type of income, such as: fan volume, online reward, after which this model iterated to evaluation, recommendation type of “with goods”, at which time the demand of video self media has been completely changed from sharing to profit. Until the rise of live shopping model in recent years, so that its utilitarian value has been completely released. The previous non-utilitarian stage is a single emotional value for both creators and viewers, a derivative model of human social needs under the impact of the network era, while embedded in the commodity economy, the value exchange between the two sides has a deeper sense of access and a close supply and demand relationship, with the standardization and industrialization of

the video self media platform, the creators and the audience are developing and maturing simultaneously, and the audience is no longer satisfied with the material satisfaction and The audience is not satisfied with the satisfaction and sense of participation brought by material. So its utilitarian value is bound to iterate to expand more value supply. For example, the recent phenomenal explosion of Dong Yuhui in the New Oriental Live team. With his abundant humanistic cognition and exportable Chinese and English expressions, he submerged the utilitarian sense of live broadcast with goods in the statement of healing style and deep emotional interconnection, which is the migration of value identity, from which the audience gets more than material value exchange, in which there will be a sense of cultural enhancement brought by the switching of multiple languages, the slow-paced case narration of simple empathy, and the knowledge explanation based on the product to broaden, and finally What the audience consumes at this time is not the video media itself, but its additional value identity and consciousness discussion. The form of utilitarian value will continue to be enriched in the iteration.

3 The “Aesthetic Migration” Coreproperty of Video Self Media

These are the existing characteristics of video-based self-media: curatorial, phased, and iterative. From the perspective of aesthetics, let us explore the core-driven attributes of its communication, which is summarized in this paper as the “aesthetic migration” model created in the era of self-media, that is, the public attracts and connects with the audience by building a self-consistent audiovisual experience system in the Internet, and jointly realizes diverse deconstruction and reconstruction of aesthetic phenomena and social consciousness to form an infinite derivative phenomenon. In other words, the masses attract and connect with the audience by constructing a self-consistent audiovisual experience system in the Internet, and jointly realize diverse deconstruction and reconstruction, so that the aesthetic phenomenon and social consciousness form an infinite derivative phenomenon. Theoretically, the following three points are elaborated.

3.1 Aesthetic Sovereignty of Aesthetic Migrations

First of all, we attribute the study of aesthetics in the age of self-media to the postmodern context, because postmodern aesthetics produces a comprehensive deconstructive dynamic in terms of the subject, gradually decentering, “all kinds of depth patterns that no longer exist in postmodern art” [2]. At the content level, it is expressed as a replicative imitation. In line with this, video-based self-publishing has been “accustomed to associating vision with rights, which are increasingly seen as historical and social relations linked through various techniques from perspective to surveillance” [3], what Michel Foucault calls “the right of the eye” Before the Internet era, the right to see was given to the public by a fixed occasion and a specific event. For example, the act of viewing or visiting an exhibition. Video media has enabled the public to deconstruct the aesthetic class, and a cell phone can exercise the right to “watch” by entering the network. The familiar sense of life has been artisticized to produce an unfamiliar sense of beauty, and human beings have a natural need for observation and voyeurism, and the video media has brought more “appreciation” and “creation” rights to users. Through the “private

public” audio-visual display, the public discourse system has been liberated, and at the same time, it is also reconstructing its own aesthetic class. This is a kind of migration of aesthetic sovereignty, the creators and viewers have expanded from the traditional limited space and limited people to the whole population and the whole domain, what connects aesthetics with video media is not beauty but aesthetics, it is an aesthetic phenomenon brought about by the deconstruction and reconstruction of the public after the right to aesthetics and the right to voice have come down from the “altar”. But at the same time, this migration of aesthetic rights is still in motion, and it will continue to change under the law of communication.

3.2 The Evolution of Social Consciousness in Aesthetic Migrations

The audiovisual perception of video-based self-media, especially the real-time sense after the rise of live streaming, allows audiences to experience a much higher intensity and breadth of communication than the social response in the early days of the emergence of traditional audiovisual media (television), “The symbolic reality suggested by audiovisual media, i.e., the mimetic environment, plays a great influence on people’s perception and understanding of objective reality, and people will then paint in their minds about the external world. Some tendencies of the audiovisual media can cause deviations between people’s subjective reality and objective reality. This influence is a long-term subtle “cultivation” process, which is the “cultivation analysis” of Gerbner and others [4]. Therefore, at the aesthetic level, although there is a certain reconstruction of the discourse system deconstructed by the public, it still gradually follows and converges for the sake of influence because of the “cultivation” of social communication, thus forming a “consensus”, whose influence is unconscious but meaningful. The influence is unconscious but far-reaching, and the consensus communication of human society is no longer confined to religion or education after the intervention of media, so the development of video media to its present scale and depth is no longer a superficial concept of “niche” and “individuality”, but belongs to the mainstream. It is driven by the social consciousness and also “directs” the aesthetic experience of the public in practice, different audiovisual experience will divide the aesthetic experience extremely fast, the public seems to have a lot of choices, but still will be held hostage by the tendency of self-consciousness and social consensus, plus the intervention of big data capture user tendency makes the public aesthetic. In this process, self media will achieve the purpose of communication, and also realize the growth of self media itself.

3.3 Simulated Vicariousness of Aesthetic Migrations

The finished productions and live content of video media are increasingly emphasizing the sense of immersion, whether it is drama, persona, life, knowledge, etc., their attraction “skills” are gradually professionalized and industrialized, and the strong sense of isomorphic immersion makes the public more and more “into the show”. The strong sense of isomorphic substitution makes the public more and more “into the show”. This hypothetical presence coupled with the real interactive participation provided by the media platform makes the audience have a disposable “life switching” experience. This paradoxical and artistic experience of fiction and reality is very similar, which is an

important fulcrum for this paper to intervene in the study of video media from an aesthetic perspective. From the perspective of creation, the video media is a work, and from the audience's perspective, the interactive behavior in the media platform changes them from "spectators" to "participants" and achieves the whole "work from the audience's point of view, the interactive behavior in the media platform changes them from "spectator" to "participant", and the whole "work" happens. The essence of video media as a communication intermediary is to create an atmosphere of confusion between objective reality and symbolic reality. As a fictional work of art and literature, it should neither be too real nor too fake. If it is too real, it is easy to create illusions and fail to make people realize that it is fictional, and if it is too fake, it is not easy to get the audience into the scene" [5]. Thus, the effectiveness of video self-publishing in terms of communication is achieved through its artistic characteristics.

4 The Development Trend and Outlook of Video Self Media Equations and Mathematics

With the continuous development of Internet technology and virtual technology, including the recent involvement of various industries in the construction of the "meta-universe", we can rely on the "aesthetic migration" attribute of video self media for the development of the type of outlook. On the one hand, the aesthetic logic will return to the "natural state". The initial stage of self-promotional media has passed, the utilitarian exhibition and strong sensory stimulation will only gradually fail, the public will continue to care more about aesthetic needs because of the artistic self-promotion. "The appreciation of modern art works is "to learn more and more", which requires increasing knowledge (experience), while the appreciation of natural beauty is "to lose more and more", which requires continuous dissolution of existing stereotypes" [6]. Self-media communication brings audiences the generalization of aesthetics and the deep dissolution of social consensus, and the diversity of styles built by high-quality audiovisual elements will be more artistic and highly immersive, and the sensory experience will be aesthetic rather than copying. Art is a true expression, not a fiction, not a competition for "beauty". Art is not about seeking beauty, but about the comprehensive and real feelings of individuals, and presenting diverse individual perceptions and "viewing" real group patterns is the fundamental meaning of self-media existence. Adorno's aesthetics has proposed that "the moment when something is revealed to us and not yet captured by the concept is the moment when its beauty is revealed" [6] 72. The individual's recording and sharing of exclusive daily life will give the public a certain sense of familiarity, but also a sense of unfamiliarity because of the difference and artistry, so that the purpose of communication will gradually form a true communication rather than blind obedience to beauty, and the video type of self media will gradually move from "commercial film" to "documentary film" to realize the real expression and present more aesthetic awareness of popular culture. At present, post-00s people often record their own day, week or a certain stage of what they see, hear and encounter in the form of vlogs on social media, which is the prototype of the aesthetic logic of "natural state".

On the other hand, the online communication behavior of video-based self-media is showing a trend of mirroring the real society. In the future, it is bound to overtake

offline experience and gradually dominate social behavior. The current online behavior is still based on offline behavior and offline social cognition. Online may seem to be just a way and a channel, but the actual essence has already emerged as a phenomenon of staggered combination, such as AR expanded reality-type exhibitions or shows (2022 Fritz Art Fair, etc.), virtual clothing trading platforms such as Roblox, virtual digital people (AYAYI, etc.), virtual community social activities (Fortnite game built-in character concert), the scale of transactions in the NFT market in various industries, and many online organizations are also gradually establishing offline extensions to achieve better communication stickiness. With the comprehensive development of virtual technology, holographic technology and the Internet of Things, these objective realities will gradually become the scene elements or objective attributes of online social activities, and virtual “reality” will replace the effectiveness of objective reality, and then drive offline behavior. People’s social behavior will be more diversified on the network. When the full-dimensional human social form is constructed and stabilized in the virtual world, human will have a doppelganger in the digital world, which can also be called the immortal state of individuals. This multidimensional sensory “reality” will be more extensive and dynamic.

5 Conclusion

The study of video media is a comprehensive proposition that relies on new media technology, communication science, art science, philosophy and other disciplines. From the perspective of aesthetics, this paper proposes an evolutionary model of “aesthetic migration” for the current situation and characteristics of video self-media, and explains it, thus exploring the development trend of video self-media, providing a diversified perspective for the study of video self-media communication, which has certain practical significance for the rational and sound social value of self-media. However, we have not yet reached a comprehensive analysis of this topic, and the next research direction will be to understand the impact of science and technology on self-media communication and to explore the contemporary social consciousness created by science and technology and aesthetics.

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