

Exploring and Exemplifying the Enabling Force of “Traditional Culture and Online Short Video Integration” Transmission

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Abstract—The appearance of short video caters to the current habit of people to watch in fragments of time and changes the discourse system of traditional culture communication, and presents traditional culture in a new way for accurate and rapid communication and novel and flexible presentation. Being neither highbrow nor flattering, the rise of short video makes traditional culture close to the era and people's life. Content IP has become the Internet industry's battleground. The short video sites have a natural gene for content in which excellent traditional cultural content will become a “scarce” and high-quality resource in the operation of short video platform. With the strengthening of network supervision, the promotion of top-level policies and the benign competition among platforms, a more favorable ecological environment will be created for traditional cultural programs. Through the spread of traditional culture can the value of short video and additional attributes be created, leaving behind the spreading traces of traditional culture and outlining the spiritual portrait of the era.

Keywords—traditional culture; short video; Internet; communication

I. INTRODUCTION

A. Channel: the Penetration of the Internet

According to the 42nd statistical Report on Internet Development in China released in July 2018, China has 802 million Internet users as of June 2018, with an Internet penetration rate of 57.7%. The number of people using mobile Internet is 788 million, accounting for 98.3%. The proportion of Internet users using mobile phones has continued to climb over the years. With the rapid development of network technology, the in-depth interpretation of digital strategy, as well as the macro-control of national policies, the penetration and coverage of the Internet to meet the needs of the people shows an increasingly strong momentum. The progress and deepening influence of network technology have brought more opportunities and changes to the new media industry, while traditional media are also actively exploring the new content transmission mode, transmission channel and operation

mode under the Internet environment, so as to realize the integration of new and old media. At present, faced with the issue of following the trend of new media and producing content in line with the era, both new media and traditional media are innovating and trying.

B. Resources: the Scarcity of High-quality Content

As the layout with film and television content as the core, derivative content as an auxiliary of the network video market ecosystem in 2018 has been gradually established, content and IP are playing an increasingly important role in the future of Internet competition. The watershed moment has come when the Internet's sphere of influence will be “reshaped” by content. Major video websites still spend a lot of money to buy copyrighted dramas and variety shows to ensure their traffic. In the meantime, more investment has been made in self-made dramas, variety shows, films and documentaries and strong cast, large capital, big-budget production is becoming the new normal of Internet content. At the same time, all major video websites have listed short video as an important part of their entertainment ecological model. However, the rapid rise of short video also faces the development bottleneck of its own. It has long been filled with vulgar, false and malicious content spread and users are suffering from addiction and information cocoon because of the accurate delivery of content released by data calculation. Therefore the loss of elite discourse power caused by the absence of high-quality content will accelerate the production and dissemination of high-quality content and cultural content.

II. SONG OF OPPORTUNITY: WHEN TRADITIONAL CULTURE MEETS SHORT VIDEO

A. Short Video Enabling the Transmission of Traditional Culture

As for the definition of short video, there is an unwritten saying in the industry, that is, videos no longer than 5 minutes. Different platforms have different standards for different target groups. Familiar platforms like Weibo and

MOMO requires the length of video at 15s, Kuaishou 57s, Wexin 10s, Jinri Toutiao 4m, Vine 6s, Yelp 3-12 and C Channel 1m, etc. Different lengths of video are the conclusion made after countless times of measurement and analysis by different platforms. Among them, the time period between 15s to 4m is most commonly seen. The main types of short video can be roughly classified as: Grassroots spoof (UGC production mode like Kuaishou), online celebrity IP (e.g. Papi Jiang, Dalian Laoshi Wangbowen), short documentary (e.g. Yitiao, Ergeng), situational plays (e.g. Surprise), the popular science and creation (e.g. rishi-ji, Set of creation), social commerce (Pinduoduo, Little Red Book), news information (e.g. We video), short video platform (e.g. Pear Video, Miaopai) etc. Since the cluster emergence of short video apps in early 2016, traditional graphics and texts has been shifted to video in the content field. Short video is characterized by short time length, fast transmission, low threshold, easy production, flexible content, strong participation and high interactivity. It complies with people's habit of reading with fragmented time and watching anytime and anywhere, caters to people's need for rapid access to information, and satisfies people's demand for entertainment fast food of film and television works. Therefore it is "like duck in water" in this mobile Internet era and tend to form secondary transmission and multiple transmission. Thanks to the in-depth popularization of mobile Internet and the rise of fan economy, short video has become one of the important communication methods of content entrepreneurship and social platforms with the help of web celebrity effect in the era of web celebrity economy, and has brought a new round of shuffle of social platforms. According to QuestMobile China mobile Internet 2018 semi-annual report, as of June this year, short video users exceeded 500 million, which means that one in every two Internet users uses short video APP. The duration of short video users accounts for 8.8% of the total duration of the network, with a year-on-year growth of 4.7 times, in line with the duration of online video users. The data show that the short video is increasingly attractive to both young and old, with a significant increase of old-people usage, which means a great opportunity of the transmission of traditional culture online.

Although the traditional culture programs underwent lowliest place elimination for its dismal ratings in traditional media, the click form of new media platform and the characteristics of audience freedom determine its broad space for development and survival. The network high technology has provided the infinite possibility for the traditional culture dissemination, and the short video can express traditional culture in a new way relying on the development of science and technology. For example, the launch of the Riverside Scene at Qingming Festival in September 2015, drawn by Sohu news mobile workshop has attracted a lot of attention. In January 2018, the British Museum posted a 3D simulation of the Scroll of Reading in Autumn Forest on Facebook, making the audience feel as if they were in an ancient landscape 400 years ago. Youku, IQIYI and other online platforms launched an 80-episode animation "Tales about Chinese traditional culture", with each episode of more than 10 minutes telling a story of Chinese traditional culture, so that children can understand

the traditional culture while watching the animation. The Forbidden City 100 creates a museum of the online world in a concise way with 6m each episode. Since CCTV hosted the offline "Spring Festival couplets writing solicitation activity" in 2014, the short video reflecting this activity "Sending the blessing of couplets to Families" was broadcast in the CCTV "network Spring Festival Gala", which drew rave reviews. This move of CCTV has brought human warmth, national love and cultural confidence into the hearts of ordinary people. It has eased the negative sense of distance and fear of many people. Traditional culture is not only the doctrine of Confucius and Mencius, the four books and the five classics, but also festival customs and human relations close to life. The content, style and communication strategy of online short video have changed the discourse system of traditional culture. Without being highbrow or flattering, short video makes traditional culture close to the era, and close to life, moistening things silently with feelings.

B. The Infusion of Traditional Culture Empowering Short Video

As a communication tool, short video have both advantages and disadvantages. In many short video platforms there exist chaotic phenomena like minor mothers competing and counterfeit products selling. A series of malicious competitions represented by the suspended live commentary in "Douyin", QQ short video external chain broadcast function, "Kuaishou" "little video volcano" and "Toutiao", have led to the "marginalization" of mainstream culture. Many platforms that once had ideals and attitudes have gradually smoothed their attitudes and abandoned their ideals. Surrounded by massive capital and entrepreneurial army, battles in the short video field were in all directions and hurrying around, and fierce battles for the short video battlefield were stirred up. When almost all short video platform organizations are emphasizing their cultural tastes and social responsibilities, pan-entertainment is still the main symptom of short video. The enthusiasm and energy of users are constantly overdrawn. The year-on-year growth of the survey data of users installing multiple apps is significant, and the competition for users among platform organizations will be more intense due to the decline of user loyalty. Platforms that hail "content" and "profession" have accumulated only a fraction of the long-tail market. Pan-entertainment is only suitable for the barbaric growth in the early stage, and malicious competition contributes to the production and dissemination of junk content. The content of high-quality mainstream culture is urgently demanded.

Since April this year, the industry regulatory storm has prompted the short video industry to officially bid farewell to the era of brutal growth, and usher in the stage of healthy and compliant development. The head products of each niche Market of short video have emerged one after another. Traditional media with the image of orthodox, official media are also undergoing transformation and transiting itself to deep ploughing role. Short video business of traditional media led by CCTV, Zhejiang Daily Press news group and the Beijing news, etc. have injected a steady and dignified stream into the impetuous and chaotic short video market.

All signs point to a harvest after the market is saturated. Those who will counterattack in this competition of the good expels the bad are not the followers and vicious competitors, but the platforms that are clear about the trend and the leaders of head contents. The competition result of comprehensive abilities of video websites will ultimately depend on the strength of the matrix of contents and objectives since video websites focusing on content are easily to become the “scarce resources” in this industry. The fine content based on intensive and meticulous quality is the key to keep audience and the bastion of true temperament and reputation of a platform. Content IP has become the Internet industry's battleground. The short video sites have a natural gene for content in which excellent traditional cultural content will become a “scarce” and high-quality resource in the operation of short video platform.

C. Traditional Culture Plus Short Video Refresh the Era

On October 15, 2014, when general secretary Xi Jinping presided over a symposium on literature and art work, he pointed out that “the excellent traditional Chinese culture is the spiritual lifeblood of the Chinese nation, an important source for the cultivation of core socialist values, and a solid foundation for us to stand firm in the world cultural turmoil. Therefore must inherit and carry forward the fine traditional Chinese culture in light of the new times condition.” On January 25, 2017, the general office of the CPC central committee and the general office of the state council issued the Opinions on the Implementation of the Project of Inheriting and Developing Excellent Chinese Traditional Culture, proposing to implement the plan of online literary and artistic creation and communication, and promote the inheritance and development of excellent Chinese traditional culture through online literature, online music, online drama and micro film.” And it required that each department in each area should carry out the opinions earnestly in combination with the reality. On October 18, 2017, general secretary Xi Jinping further pointed out in his report to the 19th CPC national congress that “culture is the soul of a country and a nation. A country will only be prosperous when its culture blooms, and a nation will only be strong when its culture flourishes. Without a high degree of cultural confidence and cultural prosperity, there will be no great rejuvenation of the Chinese nation.” The inheritance and development of the excellent traditional Chinese culture have been elevated to the strategic level and sublimated into a basic national policy, yet it is faced with many challenges and difficulties at present. Therefore it is necessary to combine new media technologies and development opportunities, innovate communication means and concepts, break through the gap between traditional culture and new media communication, actively explore and carry forward traditional culture, and make a voice for the era and cheer for the nation.

III. ITS PROPER MEANING: THE DRIVING FORCE OF THE TOP AND THE BOTTOM

A. Top as Engine

As the policy-maker and promulgator, the government should actively guide and encourage as the main promoter of “traditional culture + short video network”. It should build cooperation platforms for traditional media, new media and investment and financing institutions, open up integrated communication channels, and expand resources channels of traditional culture so as to promote the Internet communication of traditional culture. The government should give financial encouragement through the establishment of projects by its cultural departments, to ensure the survival of traditional cultural content in the new media platform. In addition, compared with graphic communication, short video has obvious disadvantages. Since watching short video must be supported by data consumption, the promotion of 5G network expansion and upgrading of technical segment is in urgent need, so as to reduce the cost of video data and break resource barriers and realize the possibility of watching short video anytime and anywhere. At the same time, at the level of scholars, it is also possible for them to reconstruct and revive the culture from the respect of the psychology and discourse of contemporary people.

B. Bottom as Combustion Apparatus

It is an inevitable trend that the disorderly competition among short video platforms gradually turns into a benign competition where content is the dominant factor and these main forces integrate and construct traditional culture as quality content according to commercial rules. As for having their own cultural labels and genes, is out of the strategy of “having things that others do not have and make things that others have better than theirs”, as well as their feelings. And promoting media recognition should be the biggest profit driver for short video platforms. When Fox (Fox Broadcasting Company) emerged as a dark horse, it disrupted the monopoly of American television by the three major networks. At first, it relied on eye-catching and unscrupulous content. But when it kept a foothold in the market, it began to create its own cultural genes and brand programs. Today, FOX has been a huge success in the news business, and has continued to thrive relying on quality shows and reality shows. The main paths for the short video platforms to integrate the transmission of traditional Chinese culture are as follows: The first is to encourage the building of PGC platforms. The contents of this platform are mainly original professional-level content and non-original professional-level content with purchased copyright. For example, one of the programs of “Everlasting Classics”, “Tai”, got a better communication effect due to the secondary transmission of short video on the Internet. When the audience has been gradually away from the traditional media, and their viewing time has gradually been shortened, the cutting and new packaging of graphic of some of the long programs will bring unexpected communication influence. The second is to integrate and process UGC resources. The integrating and further processing of traditional cultural

programs originally released by users can increase user engagement and stickiness, and inject continuous materials or content into modules. The third is to promote the combination of P-UGC. P-UGC has more diversified content channels and demands. In terms of precision and refinement, it will become the best content mode. Its core function is to provide not only the content that the public is interested in, but also more exquisite and professional video production services for customers.

IV. CONCLUSION

“That which is antecedent to the material form is known as an ideal method; and that which is subsequent to the material form is known as a definite thing”. According to this theory, the Chinese culture is at the level of ideal method while the online short video is at the level of a definite thing. At present, it is demanded that the traditional culture should come close to studies of Chinese ancient civilization and practice their appeals. This will need the cooperation of all to promote to studies of Chinese ancient civilization. “Preach deep doctrines with conspicuous words, that is, to practice enigmatic mission in the way of medium.” With the coming of the media era, the barriers of program form have been broken down, and the key to success of the era truly belongs to the platform with valuable content. With the strengthening of network supervision, inferior programs will be gradually eliminated and filtered, which will create a more favorable and benign competition environment for traditional cultural programs. In the future, with the development of more paths, short video can interact with consumers from more perspectives and achieve a new profit model. By spreading the traditional culture, the value and additional attributes of short video can be increased, leaving behind the traces of the spread of traditional culture and drawing the outline of the spiritual portrait of this era.

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