

Research and analysis of audiovisual art based on the background of new media

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Abstract. In terms of creative concept and audio-visual art, there is still much room for improvement when comparing Chinese TV commercials with American TV commercials, which have a high international standard. How to make up for the shortcomings and form its own characteristics and style has become an urgent problem for Chinese TV commercials to solve. This thesis takes Chinese and American TV commercials as the research object, and adopts a comparative research method to explore the characteristic path of Chinese TV commercials development by sorting out the history, creative concept and audiovisual art of Chinese and American TV commercials, and analyzing the classic cases of Chinese and American TV commercials.

1 Introduction

Since the middle of the 20th century, television advertising has rapidly become an important cultural representation with the unique advantages of both audio and visual, and has begun to influence the public's consumer thinking and purchasing behavior in a subtle way, reconstructing the original system of commercial culture to a considerable extent ^[1]. TV commercials are about creative ideas and audiovisual art, and in terms of their performance form alone, they should be classified as film and television art. When it comes to television advertising, it is inevitable to start with the television medium. Since 1941, the United States has been embarking on experimental trials of television, which have been a real success, and the commercialization of television has followed ^[2]. In the 1950s, the world's first color television set was successfully developed in the United States, and viewers received color signals on television in 1954. When it first appeared, television attracted countless viewers with its realistic visual and moving auditory sensations, and at this time, color replaced black and white, and the images became more and more real, vivid and vibrant, together with the original sound, thus greatly enriching the audiovisual experience of the viewer. In addition, color television incorporates a variety of audiovisual presentation elements and is quickly becoming a popular entertainment medium ^[3].

2 THE CONCEPT AND CHARACTERISTICS OF NEW MEDIA

2.1 The concept of new media

New Media, as a direct translation of the English term "New Media", is a standard foreign cultural language, which was first developed in 1967 when P Goldmark, director of the CBS Institute of Technology, published a project on the product of EVR (Electronic Video Recording). Recording) project in 1967 ^[4]. Since then, "new media" has become popular in American society and started to spread around the world, and "new media" has gradually become a global hot spot. However, regarding the definition of the term new media, in different periods of the development of new media, various academics at home and abroad have elaborated different descriptions of it, and the following are several more representative views. According to Du Wei, a scholar in China, new media is a new type of media based on digital technology and information technology, which is constantly integrating, evolving and developing ^[5].

Compared with traditional media, new media is an emerging media based on the upgrading of traditional media such as newspaper, radio and television products, which mainly provides users with various forms of information and entertainment activities through various terminals, using the Internet, satellite, computer and cell phone ^[6].

Since the term new media has not yet been precisely defined in academic circles, the author believes that a more comprehensive definition of new media should be: new media is a media medium that relies on the Internet, uses computers, cell phones, cable TV, etc. as a

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communication medium, and provides resource information and entertainment services to the public with the help of various applications [7].

2.2 Characteristics of New Media

New media, as an information medium with great differences from traditional media, has a variety of characteristics different from traditional media in its information dissemination process, mainly in one of the following aspects:

(1) New media has high interactivity

High interaction is one of the biggest advantages of new media, and plays a pivotal role in the development of new media. Users are able to give feedback to the information based on their own understanding of it, and then export it to the outside world, becoming a disseminator of information rather than just a passive recipient [8].

(2) New media is time-sensitive

With the rapid development of new media, the information dissemination media, mainly cell phones and the Internet, can obtain real-time information at the speed of a thousand miles, and the information obtained is updated quickly and instantly, breaking the time limitations of traditional media [9].

(3) New media is convenient

As indispensable new media electronic products in people's current life, cell phones, tablets and computers provide powerful help for people to obtain information. By using these products, people can break the space and time barriers in accessing information, and they can get answers anytime and anywhere by simply moving their fingers and typing in relevant questions on the search engine, which has improved the efficiency and convenience of accessing information to a certain extent [10].

(4) New media has openness

The globalization of information, as an inevitable trend in the development of new media, has gradually connected the world through the Internet. In the new media, people from different countries can express their opinions and communicate in the same platform, which promotes the collision of ideas and cultures among various countries and nationalities and helps to break the barrier of information exchange between countries and truly realize the globalization and borderless information integration [11].

(5) New media is virtual in nature

As a product of digital information technology, the virtual nature of new media has inevitably become its most essential feature. On the one hand, virtuality allows people to express their opinions, record their feelings and thoughts, and share their lives without worrying about being disturbed by others and avoiding social embarrassment; however, on the other hand, virtuality is often used by people with ulterior motives to spread false information and commit cybercrime on the Internet, damaging the environment of new media usage.

(6) New media has a popular nature

New media has a wide audience. By the end of June 2021, the number of Chinese Internet users had reached 1.011 billion, and the Internet penetration rate reached 70.40%. The lower cost of Internet access and the richness of information media resources have made more and more people start and get used to using new media for socializing, shopping and learning. Anyone can register in the new media platform and create their own account, share and spread their views and feelings, watch new media resources and browse real-time news and information, as long as the network conditions allow.

3 VISUAL ART PERSPECTIVE

Audiovisual art originated earlier as a form of artistic existence in film. After film, in order to enhance the expression and impact of television, the audio-visual art gradually formed theoretical accumulation during its development, and was also continuously explored and summarized until a more systematic methodology was formed to guide the practice of television commercial creation. With the increasing emergence and popularity of new media, audiovisual art has become more widely used in industries other than film and television, such as digital art, interactive networks, and multimedia for film and television. Today, the audio-visual art of TV commercials has become more and more mature, and fundamentally influences and restricts the message and persuasive effect of the advertised product or service.

For TV commercials, in order to pay attention to the application and embodiment of audiovisual art, we must be aware of the most basic components of audiovisual art, that is, visual and auditory elements, specifically: visual elements include scenery and angle, camera and movement, light and color, scene scheduling and temporal relationship conveyed by the picture; auditory elements include voice, music and sound.

Then there are the unique grammatical rules that audiovisual art strictly follows. The grammar of audiovisual art is what makes TV commercials unique and attractive, including the law of shot grouping, the law of sound and picture relationship and the law of audiovisual editing. In other words, the grammar of audiovisual art is the key to combining many audiovisual elements to construct the inner meaning of Chinese and American TV commercials.

Depending on the visual elements chosen and the formal expressions that go with them, television commercials require the creator to coordinate the relationships between the elements and to create a narrative and convey a specific meaning through the final grouping of shots. For consumers, TV commercials rely more on visual art to create a buying atmosphere, to highlight the main artistic image of the product, and to appeal to rational interpretation or emotional resonance. At the level of visual art, the basic elements in TV commercials, such as lines and shapes, light and color, composition and space, and camera and scheduling, all convey information and express meaning in a certain continuous dynamic mode. In other words, the visual art

of TV commercials has its own symbolic system or language specification.

3.1 Comparison of spatio-temporal relations

When it comes to the relationship between time and space in Chinese and American TV commercials, it can be said that the two are interrelated and indistinguishable from each other. Specifically, the treatment of spatio-temporal relationships in Chinese and American TV commercials both conform to the grammatical rules of audiovisual art, but there are slight differences in their expression.

3.2 Comparison of lens movement

As a specific way of narrating the content of Chinese and American TV commercials, camera movement has successfully transcended the limitations of simple narrative in terms of thematic ideas and appeal styles, and has become a proven way of expressing emotions and a highly expressive visual language.

In Chinese and American TV commercials, especially those for young consumers and brands or products that explain the true meaning of sports, the use of long shots is also more common, with more changes in angles and scenes to express the richly layered spatial environment, bringing a rich sense of visual form and helping to form a strong lyrical atmosphere. At the same time, the long shot can realize the temporal and spatial continuity and unity of the footage, presenting a complete realistic situation, which can give consumers a sense of rustic reality and natural intimacy when watching the advertising works.

3.3 Contrast of light and color

Light and color are both essential elements for the existence and expression of audiovisual art forms, and both are important components of Chinese and American television advertising graphics.

Overall, the meaning and function of light in Chinese and American TV commercials is mainly reflected in: first, determining the visual style of images, adopting specific light and shadow forms to enhance the visibility and perceptibility of modeling; second, grasping the tone of visual modeling to form the visual style and overall relationship of the picture and other effects; third, depicting and rendering narrative scenes according to the narrative requirements of thematic content, forming a three-dimensional space with great light and shadow effects; and fourth, strengthening and highlighting the characteristics and changes of characters in terms of character and emotion according to the narrative structure of plot development.



Fig. 1. CCTV public service television advertisement "peace and harmony chapter

Take the CCTV public service television commercial "Peace and Harmony" (see Figure 1) as an example. The

girl who returns alone at night, riding her bicycle, sings a song to brace herself in the dark hutongs. The good thing is that the old man who sells snacks on the road, a greeting or two, let the girl inner peace a lot. The girl cycled through the intersection, the old man will light up and cast the light in the direction of the girl's travel. It seems to be just a tiny action, but the light that illuminates the girl's way home is deeply touching, and it conveys exactly the care and warmth between people.

Secondly, color is the most external visual expression language of audiovisual art. The color in TV commercials, on the surface, is an objective reproduction and intentional imitation of real life to enhance the sense of reality, but its essence reflects more emphasis on the inner and intention of the characters in the commercials, that is, the color should express the emotion of the characters and the color should portray the spirit of the characters.

Based on the combination of visual and symbolic, emotional and psychological aspects, color has a more unique and deeper meaning of expression. Color in TV commercials can help realize the conversion process from abstract concepts to concrete images and enhance the visual art experience of viewers in terms of picture perception and subjective satisfaction, etc. It can be said that the lasting visual effect of color in TV commercials is crucial because the psychological and spiritual levels of viewers are directly affected by it.

3.4 Comparison of scene scheduling

The scene scheduling mentioned in the audiovisual art of TV commercials, which is used to guide and deal with the actors' performance activities and mutual position relationship, has been borrowed from the early theatrical stage terminology to the creation of TV commercials, and is more reflected in the scheduling of the actors' performance and action lines and the camera positions and changes by the commercial director.

Scene scheduling is a unified global thinking for TV commercials, a conscious pre-arrangement. The reason for this is that:

For one, scene scheduling can elaborate the temporal and spatial relationship of TV commercials, render the narrative theme, and strengthen the artistic infection by controlling the rhythm of TV commercials;

Secondly, scene scheduling can help the advertising director to complete the design and change of the relationship of multiple elements in a single scene, such as the position of the actors and the movement of the camera and their interrelationship;

Thirdly, scene scheduling attracts attention with the help of camera movements to maintain the viewers' continuous interest in the changing images of TV commercials and to enhance their sense of reality as if they were there;

Fourthly, scene scheduling can help the director build his own artistic style to express subjective attitudes related to the theme of the advertisement, thus generating positive narrative effects and audiovisual values.

4 AURAL ART PERSPECTIVE

4.1 Comparison of the ideographic characteristics of sound

The auditory element actively cooperates with the visual element in interpreting the thematic narrative, and exists specifically in the form of sound in TV commercial works. Sound includes three specific forms: speech, music and sound, each with its own attributes and unique functions.

The reason why Chinese and American TV commercials are vivid and concrete and perceptible basically stems from the ideational characteristics of sound, i.e., figuration and imagery, space and reconstruction, deformation and exaggeration, etc. Sound has many different ideational characteristics, which are reflected in Chinese and American TV commercials: firstly, it can create atmosphere and construct reality; secondly, it can link the picture and subtly change the scene; thirdly, it can participate in the narrative and explain the theme; fourthly, it can influence the mood and enhance the experience.

4.2 Comparison of sound and picture relationship

Sound and picture are important components of TV commercials, and the coordination and cooperation of the relationship between the two will directly affect the viewers' reception and understanding of the advertising content. This is because viewers need to process the information of a specific product or service acquired in an integrated manner under the joint action of visual and auditory senses, and produce an all-round perceptual experience. Therefore, the handling of the sound-painting relationship is particularly crucial. For the analysis of Chinese and American TV commercials, we can start from the contrast of two basic forms of paying attention to and dealing with the sound-painting relationship, namely:

4.3 Comparison of the audio-visual art of Chinese and American TV commercials

(1) About the handling of time

The duration of Chinese and American TV commercials is more strictly defined, basically in units of 5 seconds, increasing upward in multiples of 5, as in the case of Chinese TV commercials, which tend to be mostly 5-second, 15-second and 30-second versions.

(2) About the content and screen

Chinese TV commercials are mostly based on life, but they are different from real daily life. In the specific advertisements of different brands or products, there are basically well-trained and beautiful models, props with exquisite texture and craftsmanship, and surreal scenes, which give consumers only a sense of sameness and tedium. In addition, more problems focus on the poor combination of actors' voices and performances with background music, and the incompatibility between celebrities' images and product characteristics.

(3) About Montage

In most cases, Chinese TV commercials design multiple scenes, multiple clues or multiple characters in a single work, and try to show the perfect image of the product or multiple selling points, which causes the whole TV commercial to be straightforward and bland in the articulation of the footage due to the improper handling of montage.

5 CONCLUSION

This dissertation compares the audiovisual art of Chinese and American TV commercials by sorting out the different historical lines of the development of Chinese and American commercials, looking into the changes and evolution of the creative concepts of both commercials in different development periods, and then cutting into the audiovisual art of Chinese and American TV commercials, combining the representative cases of both TV commercials, and closely analyzing the main components of audiovisual art, including the comparison of temporal and spatial relations, camera movement, light and It also includes the contrast of the ideological characteristics of sound and the contrast of sound-painting relationship from the perspective of auditory art, as well as the contrast of the application of montage and the contrast of editing rules and techniques from the perspective of audiovisual editing art. After that, the discussion starts with the influence of creative concept on the content of Chinese and American TV commercials and the influence of audiovisual art on the form of Chinese and American TV commercials respectively, and draws a short conclusion on the dialectical relationship between creative concept and audiovisual art in Chinese and American TV commercials. Finally, the conclusion is drawn in accordance with the starting point of the discussion, and the affirmation of the development path of Chinese TV commercials' characteristics and related suggestions are drawn.

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