

Research and analysis of the development of news film and television based on the integrated media environment

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Abstract. The expansion of the digital integration mode of contemporary digital cinema from creation to projection and the change of cinematic language both herald the breakthrough of technology once again and the opening of a new era of digital cinematic art. From the aesthetic point of view, digital cinema has overturned and dismantled some of the theoretical essentials and important concepts of traditional film aesthetics about film ontology, and the changes and progress of digital cinema's generation principle, audiovisual environment and media properties have profoundly influenced film art creation and audiences' aesthetic approach. Digital reproduction and regeneration can realistically simulate reality and transcend reality to construct the story world in film, forming a higher level of aesthetic composition and aesthetic concept. The innovation of film media and the transformation of digital film machines enable audiences to develop an embodied experience at a super close distance or without distance, thus falling into the "immersion of the here and now" and "playable story". The digital anthropomorphic film phenomenon experience and the immersive viewing mode of multimedia sound and image have perfectly realized the freedom and transcendence of digital film aesthetic experience and become an important force to promote the development and evolution of film aesthetics. It is the original purpose of this dissertation to explore the relationship between digital film technology development and film aesthetic discourse under the new digital technology conditions, to sort out the aesthetic implications and aesthetic characteristics of digital films, to explain the film concepts and aesthetic issues in the digital era, and to try to complete the systematic construction of contemporary digital technology film aesthetics.

1 Introduction

With the rapid development of digital film technology and computer graphics generation technology, film production has entered the digital era, and the whole process from production to projection of images has undergone a radical change^[1]. Digital cinema can obtain high-definition and high-fidelity audio and video files by using digital cameras to complete live-action filming, or by carrying out digital modeling and digital adjustment through virtual cameras, image graphics processing software, graphics video processing software, etc., to realize the process of associating live images with models, synthesizing and integrating dynamic images, and seamlessly editing images to obtain virtual images^[2]. The digital film can add digital scenery and color processing at will, and the digital image creation can be modified for an unlimited number of times. The composition, perspective, color expression, space, texture, environmental climate and other picture generation and artistic effects can be designed according to the needs of the plot, and the pursuit of fake or exciting and shocking audio-visual spectacle. As the technical means of film, digital technology continues to develop the interactive function of film images with audiences in the process of generation and dissemination, and with 3D, VR, AR,

high-resolution, high frame rate and other high-tech means fully penetrate into the various processes of the film industry. Digital images can also be produced after traditional film shooting by digital intermediate film from film to magnetic, and then supported by magnetic-to-film technology to accommodate different projection equipment and screening needs^[3].

2 TECHNOLOGICAL EVOLUTION AND MEDIA INNOVATION OF DIGITAL CINEMA

The technical nature of film and the artistic nature of film are complementary and dialectically unified. The technical means of film are the prerequisite and foundation for the forward movement and development of film art, and the innovation and progress of film art in turn promote the innovation and enrichment of technology^[4]. The technological evolution and media innovation of digital cinema have profoundly influenced the development of film art and the aesthetics of contemporary audiences. The subversion of the principle of digital image generation has brought a new way of artistic expression to digital cinema, giving rise to many new explorations of film technology practices, and the

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continued exploration of the properties of the film medium has created new ways of digital aesthetics [5].

2.1 Image generation: from traditional lenses to digital anaglyphs

In terms of the developmental flow of digital technology involvement in film, some digital technology has long been used in the traditional film production field, such as program control applied to film developing machines, digital dubbing machines, cameras, etc. The local digital use in film hardware and production processes was a useful attempt by the film industry to improve production efficiency, but of course at first digital technology did not have a profound impact on film production and artistic creation until the creation and development of CG technology provided frame-by-frame generated computer animation and precise algorithms to reshape images for film creation and production [6].

2.2 Media innovation: the development of "digital integration" in the film industry

In a complete sense, digital cinema refers to "films in which traditional optical, chemical, or physical processing techniques are partially or completely replaced by digital technology in the filming, post-processing, and distribution of the film" [7]. In other words, digital cinema is a digital system, which includes shooting, transmission, encoding, distribution and screening, etc. These processes follow the sequence from digital shooting and production to distribution and broadcasting, but they are interrelated and influence each other, which is very different from the relatively independent but non-interfering production process in the traditional film era, and it makes the whole film industry closely integrated as a whole [8].

3 TECHNOLOGICAL CHANGE TRIGGERS BREAKTHROUGHS AND RECONFIGURATIONS IN FILM AESTHETICS

3.1 Subversion and Abandonment: The Breakthrough of Digital Cinema on Traditional Film Aesthetics

The editing method of digital film has further changed the "passive reception" proposed by montage into "active participation", forming a new media form of more complex montage. This has led to a non-linear narrative path for film creation, allowing film ideologies to fall into the fragmentation of modernity and the more fragmented interpretation of post-modernity, digital mimicry is completely different from the "restoration of material reality" required by documentary aesthetics to pursue the reproduction of reality, digital mimicry emits the falsehood of artificial intervention at all times, but has the form of "hyper-reality". "The ontology of the photographic image as a means of artistic montage and photorealism has since lost its ontological meaning and

fallen into a situation of collective dissonance [9]. The powerful technical nature of digital cinema brings about the consideration of aesthetic issues such as virtual existence, cinematic reality, and the reproduction of reality in cinema, which will inevitably lead to the revision of our understanding of the ontology of cinema and the further construction of the aesthetics of digital cinema [10]. In summary, digital cinema has dismantled important concepts of traditional film aesthetics, and the generative principle, audiovisual environment and media properties of digital cinema have affected the creation of film art and the aesthetic approach of the subject. On the one hand, the ontological issues of classical film aesthetics have changed in the digital era, and the subversive nature of image production has made Bazan's "ontology of the photographic image" disappear and Eisenstein's "aesthetics of montage" become less effective. Although the meaning of the camera does not seem to have changed much in the viewer's perception due to the mimetic logic of digital mimicry, it has completely changed the original meaning of the image from the perspective of creative image transformation and mimicry generation, and digital film has formed a new ontological form due to its digital reproduction and regeneration. On the other hand, modern film aesthetics is concerned with the relationship between the film image and the audience and its changes, digital film is no longer free from the interference of the image itself as the traditional relationship between the image and people in the era of mechanical reproduction, and the ideographic function of digital mimesis makes the distinction between "referent" and "referent" of Metz blurred and indistinguishable. "The digital film technology can simulate reality, express reality, and transcend reality, forming a higher level of aesthetic composition and aesthetic concept, and the audience's aesthetic consciousness and subjective motivation have been enhanced as never before. Both the artistic and aesthetic aspects of cinema, realistic mimesis and aesthetic transcendence have become important forces driving the development and evolution of film aesthetics.

3.2 Integration and Progression: The Landing Point of Aesthetic Reconstruction of Digital Technology Cinema

The change of film media formed by digital technology has caused the problems of image ontology and mimetic reality, and the reproduction and transcendence of reality by digital mimicry and image transformation of virtual reality will inevitably bring about new aesthetic forms and the consequent changes in audience aesthetic consciousness and aesthetic psychology, which cannot be reasonably explained by traditional film theories, thus the artistic and aesthetic problems of films in the digital era are bound to be completely new constructions, film aesthetics had to respond to the demands of this technological change and reconstruct film aesthetics in the era of new digital technologies [11].

As far as the objects of film aesthetics are concerned, the interventions of Bazan and Eisenstein from the

technical perspective, Balazs from the film culture perspective, Hugo Münsterberg, Rudolf Eining, Jean Mitri, Metz and others from the psychological perspective all make us ponder that film aesthetics has always In fact, film theory needs to rely on the audiovisual system under technical support in order to form film aesthetic expressions and then abstract them into general concepts and laws. The changes in film media formed by digital technology have given rise to the problems of image ontology and mimetic reality, and the reproduction and transcendence of reality by digital mimesis and image-transformed virtual reality are bound to bring about new aesthetic forms and the consequent changes in audience aesthetic consciousness and aesthetic psychology, which cannot be reasonably explained by traditional film theory, thus the artistic and aesthetic problems of films in the digital era are bound to be completely new constructions. Therefore, film aesthetics has to respond to the requirements of this technological change and reconstruct the film aesthetics of the new digital technology era.

This reconstructive approach is based on.

First of all, the changes in film language and artistic communication call us to return to the basic aesthetic scope of film to find out how digital film shows new characteristics that are different from traditional film aesthetics, and then we can make an abstract overview of the new film aesthetic expression and aesthetic pursuit. First, digital cinema needs to be based on the essence of images, to rethink the rewriting of traditional images' real characteristics by digital mimicry, the significant aesthetic changes in the relationship between time and space, narrative concept, light and shadow modeling, sound and picture relationship, and to develop a comprehensive aesthetic interpretation of digital mimicry's "super-real" concept of reality. Secondly, the fusion of reproduction and representation formed by the digital transformation of the long shot and montage also presents a balance between realism and formalism, which needs to be summarized in the process of close reading of the text and comparison with traditional film language to explore the new aesthetic form of digital mimicry in the reconstruction of reality; thirdly, classical film aesthetics studies the relationship between film and theater, literature, music, painting and other art disciplines. Digital cinema gradually regards film as a special form of digital media and devotes itself to studying the relationship with interactive media, especially interactive TV, online games and digital animation. Whether this deviates from the scope of film as art or the symbiotic needs of art and media in the digital age, we need to think deeply about the relationship between digital technology and film art, identify the artistic nature of digital film in technical reflection, and explore The relationship between digital technology and film art requires us to think deeply about the relationship between digital technology and film art, to identify the artistic nature of digital film in technological reflection, and to explore the aesthetic value of film amidst digital transformation. Secondly, in the comprehensive shift of contemporary video art to image view, from the perspective of classical film aesthetics, the change of bearing medium and image generation of digital

film marks the subversion of traditional film ontology, which not only dismantles the two traditional film ontological concepts based on montage and photorealism, but also enables us to see that after the culture of consciousness, "the renewal of art gives up the search for deep meaning and turns to superficial pleasure satisfaction. After the culture of transcendental consciousness, we can see that "the renewal of art has abandoned the search for deep meaning and turned to superficial pleasure satisfaction. The "visual shock" and "entertainment carnival" seem to confirm the conclusion of "the end of art", especially the digital film that focuses on showmanship deviates from the runway of "grand theory" and makes the aesthetics of digital cinema more beautiful. The "grand theory" runway has allowed sensuality to revel while aesthetics tends to be blunted. The "grand theory" includes many studies on film culture and social criticism, such as ideological theory, psychoanalysis, Frankfurt School, feminism, postmodern culture, etc. The reason why they occupy the main position of film theory is "the inevitable result of the logical development of film theory research itself It is the attempt of film theory to seek new academic resources and theoretical directions through 'externalization'".² In contemporary times, grand theory has developed into the promotion of landscape theory and visual culture, and the performance of digital film aesthetics with its emphasis on the function of displaying the spectacle fits well with the critique of spectacle shock in these "culturalisms". In his critique of "grand theory," Baldwin suggests that "a powerful challenge to grand theory is an intermediate range of inquiry, one that facilitates a shift from empirical specificity to more general argumentation and an exploration of implication. This fragmentary focus on problem-solving reflection and research is very different from the nebulous discourse of grand theories and from the piling up of information" (3). This "middle range" in fact requires us to return to a contemporary film aesthetics that focuses on aesthetic experience, rather than fleeing from it in the visual shock of spectacle ecstasy, and it is worth noting that Baumgarten's position in creating the discipline of aesthetics was to consider aesthetics as a study of "the perfection of perceptual awareness. It tends to discover beauty through the accumulation of sensual perception and the imagination and reflection of "rational-like" thinking, rather than exploring the deeper meaning of beauty in the mode of thinking of rational analysis. In our view, the retreat from grand theories does not mean abandoning these cultural self-proliferations and their contribution to film studies as a critical method, but rather thinking about these aesthetic impacts based on the new issues arising from contemporary film practice in the context of the technological means and historical breakthroughs of digital cinema as a disruptive change today, such as a profound understanding of the epistemological impact and aesthetic impact on film theories such as authorship, film machines, and ideology. In order to better understand the aesthetics of digital cinema, it is necessary to understand the epistemological impact and aesthetic transmutation of film theories such as authorship, film machine and ideology. Again, in terms of aesthetic concepts, the new media properties of digital

era films have brought about an increase in audience interaction and an awakening of subject consciousness, which is particularly obvious. The freedom of digital mimetic writing has fundamentally changed the intrinsic relationship between cinema and the aesthetic subject. What we need to consider is not a secular aesthetics that focuses on perception, but how aesthetic perception enables contemporary digital film aesthetics to achieve aesthetic transcendence, because perception "is not, first of all, an event in the world that one can explain in terms of causality, but as a re-creation and a re-constitution of the world at every moment"⁴. Thus, in the contemporary atmosphere of "aestheticization of daily life", how to break the rational chains of film aesthetics, return the aesthetic sensibility to its proper importance, treat the aesthetic process as a vivid and novel digital experience rather than a philosophical meditation, and more fully reflect the combination of consciousness and body to their own aesthetic activities. This also requires the establishment of a new aesthetic concept of digital cinema, leading contemporary audiences to become "aesthetic people" who gain aesthetic freedom in the digital age.

4 CONCLUSION

Looking back at the history of film development, the technical nature of film has played an important role in the development of cinematic art since its inception. The film has undergone the innovation process from silent to sound to digital surround sound, from black and white to color to digital color mixing, from film to digital intermediate to full digital integration, and each technological progress has brought endless vitality and vigor to the artistic communication and aesthetic expression of the film, while each qualitative change and leap in film art has been deeply marked by the technology, which is symbiotic and intertwined with the technology. Compared with previous technological advances, digital technology has a disruptive and transformative meaning, bringing film art into a new aesthetic ecology. Such high-tech means as digital recording and sound-mimicking technology, color mixing management, CG imaging technology, 3D/IMAX projection technology, VR technology, sensors and multimedia technology have brought film art creation into the mimicry stage of the simulation era, transforming the aesthetic elements of the basic aesthetic categories, forming the aesthetic characteristics of film in the digital era, giving digital film aesthetics a unique vision and connotation, and bringing freedom and transcendence to the aesthetic experience of the audience.

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