Media and Communication Research (2025)
Clausius Scientific Press, Canada

DOI: 10.23977/mediacr.2025.060202
ISSN 2523-2584 Vol. 6 Num. 2

Analysis of Communication Methods of Short Videoization of TV Programs in the Background of Network New Media

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Keywords: Online new media; TV programs; short videoization; communication methods

Abstract: The current short - video transformation of TV programs encapsulates content streamlining, diversified forms and channel integration. Traditional satellite television stations and numerous online platforms are fully engaged in short - video creation. They try to attract users through editing program highlights, creating derivative short dramas and initiating interactive topics. Such a process, however, does not come without its problems - content homogenization, copyright disputes and an imperfect evaluation system for the dissemination effects, and they do require the duty of systematic solutions. Revamping the short - video transformation could be, in a tech-driven way, a form of innovation and would also be a reconstruction of thinking about content production - from one-way output to user co-creation, long-narrative to clear-target, and fixed-time broadcasting to instant dissemination. Studying the dissemination methods of TV programs in short video format would not only explore transformation rules of traditional media but also provide practical inspiration for further explorations of content value in the integrated environment of new media.

1. Introduction

Media technology iteration and changing user behavior are reforming the survival logics for TV shows. Short videos have broken the shackles of traditional linear TV communication. Now instant, interactive, and fragmented content is forcing overall innovation in TV shows when it comes to each aspect from production to dissemination. The transformation of TV shows into short videos is not merely an extraction of content; it deals with deep - seated transformations in narrative strategies, platform adaptation, and the recreation of user relations. Many examples show that short - video conversion can widen content coverage and generate more interest in users, yet the success rests on a thorough understanding of communication rules. Communication mechanism analysis has been dominant within the short - video platforms, whereas scarcely any research exists that intends to deal with transformation from the perspective of television programs themselves. Based on the network new - media environment, this paper analyzes the communication characteristics and ways of transforming TV shows into short videos, and endeavors to answer how to establish a sustainable communication ecosystem through content innovation, platform operation, and user interaction. The

paper gives a general reference framework that has both theoretical value and practical worth for the digital transformation of traditional media.

2. The Current Situation and Trend of Short-Videoization of TV Programs in the Context of Network New Media

2.1. Analysis of the Current Situation of Short-Video TV Programming

In accordance to current trends, the transformation of TV programs into short videos has developed into a broader choice that many traditional media embrace as a necessary effort to adapt to the digital ecosystem. The trajectory of development has a phased character from passive transformation into active exploration. At early stages, the main way of involving TV programs into short - video format consisted of mere segment extraction and transfer. Rarely did these contents undergo secondary creation, and their dissemination mostly remained a fragmented approach to reach the original audience. With the maturity of the algorithm - based recommendation mechanism and diversified user demands, producers began to focus on content reconstruction, summarizing highlights from variety shows into independent narrative units or condensing documentaries into popularized knowledge short videos, thereby improving their efficiency in execution in consideration of mobile - device viewing habits. Some higher - dollar programs attempted to market their shows through short videos as teasers by releasing suspenseful content before the finale of their flagship programming for cross - media linkage. Even so, there exist obvious differences in terms of practices. Cultural programming painstakingly edited supports a dissemination work of ideological values, while entertainment variety shows have their emphasis in creating sensational conflicts to induce sharing [1]. It is a difference that sufficiently reflects content positioning and audience articulation in their intrinsic logic.

2.2. The Development Trend of Television Program Short Videoization

The evolution of turning TV programs into short videos has transitioned from mere formal adaptation to ecological reconstruction. By the joint influence of technological evolution and user demands, it enters the stage of in-depth integration. Popularization of artificial intelligence-based editing tools lowered the threshold for secondary content creation and forced producers to go from mechanical segmentation into intelligent generation. Such tools can, for example, extract automatic emotional climaxes or knowledge nodes from TV programs to make units of a short video with the value of independent dissemination. The exploration of applications of virtual reality technologies opens new opportunities. Cultural programs are trying to reproduce the historical scenery in a three-dimensional manner. Through short video clips, the audience can immerse themselves into the reconstruction of cultural relics or historical events. Such practices blur the boundary lines between traditional TV and new-media content. Deep content cultivation in vertical sectors become a trending focus. Such specialized short-video matrices appear within niche sectors as health, education, and intangible cultural heritage. By keeping on from high-density, high-quality content, they build user cognitive stickiness. In terms of user interaction, the mechanism goes beyond simple feedback. Some programs have developed interactive mini-drama branch plots that allow viewers to vote on the direction they wish the plot to take. This is participatory creation extending the value of original IP and reshaping the relationship between sender and receiver.

3. The Communication Characteristics of Short Videoization of TV Programs in the Background of Network New Media

3.1. Diversification of Communication Subjects

Short-video transformations of TV programs have broken through the single framework of traditional media institutions. These all constitute what may be termed a diversified and collaborative creative ecosystem. The professional media institutions form the core ecosystem, with television stations and production companies systematically supplying them with content. For example, video editing of the wonderful Q&A sessions from "Chinese Poetry Conference" into independent traditional Chinese learning knowledge units probably takes place at CCTV. Local satellite TV stations, on the other hand, produce dialect short dramas integrating regional cultural characteristics. Self-media involvement has influenced and altered the entire power structure of dissemination. The secondary processing of variety-show content by film and TV commentary bloggers can often achieve a much wider resonance among young viewers. The creation does not only expand the program's impact; it sets off disputes and quarrels in evaluation of content interpretation biases, however. Meanwhile, market operators, as new-type subjects, are deeply involved in content production. Short-video platforms exert a degree of influence over production direction through data feedback mechanisms. An instance is cooperation between a video website and a local satellite TV station on customized vertical-screen evening party bloopers. User participation is opening up even further. Audiences impact the dissemination path of the content today not only with their bullet chats and comments but also in making personalized creations armed with secondary-creation templates. This model of all-people co-creation reconstructs the dissemination value chain. The competitive and cooperative relations among the various subjects have crystallized into a hybrid dissemination network [2].

3.2. Fragmentation of communication content

The characteristics of the production of short videos based on TV shows are specific in that they have fragmentation. This transformation is, in fact, an adaptive strategy of media forms, which is in competition for users' co-opted attention. The linear narrative of traditional TV programs has been decomposed into self-existing micro-units. Educational platforms typically compile 15-second emotional montages capturing on-site participant interactions or knowledge segments, whereas documentary producers systematically distill core concepts into structured micro-course series. While fragmented content enhances the effectiveness of populations for information spread, it also puts integrity in jeopardy: for instance, catchy slogans from discussions about debates could become false assessments of agreed-upon views by virtue of being quoted out of context, while that of fragmentary transmission of history shows could dilute cultural depth. Producers then try to mitigate the shortcomings of fragmentation by designing their serialized content accordingly. For example,"China in the Classics" dismantles each episode into multiple-themed short videos, such as character monologues, scene restorations, and expert interpretations, making up a complex knowledge jigsaw. Due to users' fragmented consumption habits, the creators of a certain culture must weigh the advantages of trimming the length against those of retaining the value. Some cultural programs seem to adopt the theory of hook, suspense questions set at the beginning of short videos in order to lure watchers to Sybase back into the full-length programs.

3.3. Diversification of communication channels

The channels for disseminating short video formats of TV programs have formed a

three-dimensional network with multi-platform penetration. The differences in the very nature of different media carriers further contribute to differentiated distribution strategies. Short video platforms have become the main battlegrounds of war owing to the advantages of algorithmic-based recommendations. The official programs' accounts on Douyin and Kuaishou enhance user stickiness through forms such as challenges and sticker interactions. For instance, CCTV variety shows use dynamic subtitle special effects to cater to the lifestyles of vertical screens. Social media platforms work on topic fermentation. Combined use of super-topic communities on Weibo and WeChat video accounts brings a closed-loop from public discussions to private field dissemination of hot topics. Long video platforms have opened short video sections. iQiyi and Tencent Video create a complementary diversion between program bloopers and the main content. Smart TV terminal develops short video interfaces with a waterfall-flow layout to capture the home-use scenario. One has to pay blistering attention to the diversification in the expansion of overseas dissemination channels. The anthropomorphic short dramas of cultural relics from "National Treasures" on TikTok have attracted international users' attention to Chinese culture [3]. The diversity of channels prompts content producers to implement precise placement strategies. For the same program's martial arts teaching clips, Bilibili mainly focuses on technical analysis, while Kuaishou puts great emphasis on the emotional resonance of the master-disciple legacy. The multi-terminal adaptable capacity promoted by 5G technology blurs the boundaries of channels. The short video dissemination of TV programs is gradually evolving into a content-service ecosystem with full scenario coverage.

4. Analysis of Communication Methods of Short Video Television Programs in the Background of Network New Media

4.1. Content planning and creation methods

The short-video transformation of these will require content planning using a dual-track thinking model; within a complete program, there are predetermined short-video dissemination nodes. During pre-planning, the team picks out highlight moments. An interview program might design stand-alone paragraphs of quotable lines whereas a reality show might set a conflict scenario that holds topic-expanding potential. The narrative structure adopts a modular design. CCTV's "Everlasting Classics" breaks down each song into three independently disseminated units: the creative background, the stage performance, and the expert interpretation, while maintaining the intervisuality between the content modules. Creators need to strive to achieve a balance between their profundity and dissemination power. Short-videos for cultural programs frequently drench professional knowledge into storytelling formats. "If National Treasures Could Talk" anthropomorphizes the stories cultural relics tell, laying bare their narrative insights. The pre-positioning of interactive design became another emerging creative trend. Mango TV variety shows allow audience voting entrance into being applied during the shooting stage, and the interaction results could be leveraged inversely upon the short-video's editing versions. Technological innovation leads to the innovation of content forms. 360-degree panoramic short-videos made via virtual reality technology allow audiences to freely choose the angle of observation while dynamic subtitle technology allows arrangements for the broadcasting of many versions of information onto one same video. Building the content ought to consider the respective features of different platforms. Douyin food shows mainly focus on a close-up shot of the entire process of ingredients preparation, while Zhihu focuses on popularization of cooking principles. Copyright management has created new ways for creativity itself. Some satellite TV stations launch open-source material libraries so that creators could secondary edit the content of the programs according to the bases provided for their authorization [4].

4.2. Platform selection and operation methods

The platform's operation of short videos transforming TV programs demands a dynamic adaptation mechanism. Therefore, the distribution strategies have to be formulated based on the platform algorithms and characteristics of the user behavior. Based on the target audience profile, the core dissemination platforms are selected by the production team. Youth-oriented content mostly gets distributed through bullet-screen video platforms, whereas knowledge-based programs develop in depth through Q&A communities. Characteristics of the platform algorithm determine the direction of content optimization. The intelligent recommendation system requires that a short video compresses its highest density, triggering manner of the first three seconds, and the title keywords need to correspond with the platform's semantic analysis model. To function cross-platform, one needs to build a differentiated content matrix. The vertical-screen version is fitted to an immersive experience on mobile devices; the horizontal-screen version preserves the aesthetics of the TV, and thus caters to the requirements of the large-screen users. The operation team applies data-monitoring tools for content life cycle tracking, real-time adjusting the release time and interaction strategies. The hot-spot capturing system can find out potential dissemination nodes and start instructions for secondary creation. The intelligent tagging system allows recommendations to be delivered to a high degree of precision. Program elements are dismantled and stocked into an independent tag library, with dynamic combinations generating content variants for different platforms. Because of the integrations of copyright management and platform rules, there is a new operational model. Some production parties develop exclusive content recognition systems for an automatic and effective tracking and management of dissemination paths of materials for secondary creation.

4.3. Marketing and Promotion Methods

The promotion and marketing of short video transformations of TV programs create a spectrum of communication links thanks to what intelligence technologies deliver. The algorithmic recommendation and user profiling technologies make up a dynamic placement strategy. The production parties do employ sentiment analysis models to study the hotspot trends on the platform, embody the core value points of programs into communicable emotional symbols, and evoke emotional resonance among users. The platform content distribution system has been created with cross-referencing capabilities- it adapts all automatically, ensuring that different channels receive optimum formats. Based on data on users' time spent in the viewing window, the intelligent editing engine generates multiple versions of promotional material. The real-time public opinion monitoring module captures key nodes in the communication chain and activates a set of preset secondary creation instructions to disseminate the hot content fission-style. The KOL matrix management system accords the promotion resources according to the fan profile while the hierarchical chain of communication allows for the penetration of the content through different circles. Immersive marketing technologies accentuate the dimensions of a campaign. The virtual reality interactive preview function fosters user previews of program slices, whereas augmented reality technology integrates program elements into the daily life scenario. The copyright tracking system provides weaning up the compliant circulation of marketing materials, with blockchain evidence-storage technologies recording paths of secondary creation and dissemination. Dependent on real-time conversions, the intelligent placement system redistributes resources, getting rid of ineffective promotion vehicles [5].

4.4. Interaction and feedback methods

The mechanism of interactive feedback for a short-video adaptation of TV programs relies upon intelligent data analysis to form a closed-loop organism. Model user behavior data will turn into content optimization parameters there and then. The production team will use sentiment analysis models to interpret the moods involved in bullet comments and regular comments while ensuring that with semantic recognition algorithms the auto-capture of high-frequency interactive requests pushes their program content into a further iterative upgrade. Integrated augmented reality functions become the building blocks of these interactive technologies. While watching, audiences activate interactions with virtual characters; touch feedback technology allows the gesture operation to affect and steer the plot development of the short videos. The User Generated Content (UGC) and Professionally Generated Content (PGC) integration mechanism would be featured on demand in a dynamic content library. An intelligent screening system automatically pulls in quality user creations into the official chain of program distribution. A real-time feedback system sets up a multidimensional evaluation system. Bullet comment heat maps build peak points for audience emotional shifts in a hierarchical mode, providing a visual basis for rhythm adjustment in editing. The intelligent tagging system marches along the user's interactive trajectories and composes personalized interaction plans based on stay time and operation habits. Copyright blockchain technology assures the legitimate exchange of interactive derivative content, and smart contracts automatically activate the rules of revenue sharing from creative work.

5. Conclusion

Transforming television programs into snippets is an inevitable option, hence by technology, yet self-innovation thereto of media. The whole process of content creation implores a balancing act between fragmentation and depth. The content, however, should find itself stuck in the core value of what the shows profess, avoiding over-entertaining that dilutes the cultural connotations. The operations of the platform should integrate algorithm logic with poetic contents and a brand uniqueness in competition for traffic. User interaction has to move beyond mere superficial likes and comments and establish emotional connections through co-creating this content. Yet issues such as a copyright dispute and the lack of an evaluation system serve to further stymie its growth; one cannot ignore that short-video transformation has injected new vitality into TV programs. Further into the future, with the emerging technologies such as virtual reality and smart editing, the TV programs will likely further unleash the potential of this content into immersive storytelling, which could span long- and short-form.

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