



Emotion as Media - Opportunities and Myths of AI Video Enabling Mainstream Media's Youthful Expression and Emotional Communication

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Abstract. AI technology has injected new vitality into the field of short videos and promoted the integration of traditional culture and modern audiovisual forms. A series of AI video practices of CCTV stations demonstrates the advantages of AI in cultural communication, and at the same time exposes the problems of technical limitations, loss of meaning, and ethical risks. This paper analyzes the mainstream media's AI video applications and the opportunities and challenges posed by its youthful expression and emotional communication. To achieve a harmonious symbiosis between technology and culture, it is necessary to adhere to original research, promote the development of AI technology with Chinese cultural characteristics, and continuously explore strategies to solve technical limitations and ethical dilemmas in practice.

Keywords: AI Video; Generative Video; Virtual People; Mainstream Media.

1 Introduction

In the era of smart media, AI plays an important driving role as a technical engine leading to technological change and industrial change. Short videos are also undergoing rapid iteration and upgrading in the deep-seated changes in the media industry. Mainstream media are exploring the path of integrating the excellent traditional Chinese culture and national spirit into the emerging discourse narrative form of short videos and building a high-quality communication system that combines the mainstream value system with new audiovisual forms. At the beginning of 2024, Open AI released the generative AI model Sora, with a high degree of fidelity of the picture and high flexibility providing possibilities for diverse scenes and creative needs, achieving a breakthrough in the field of generative video ^[1]. However, there is still a certain gap between the domestic generative video and the world's advanced technology in terms of picture quality, character movement, mirror effect, etc., and the current stage of digital human technology and functions can not meet the audience's emotional interaction needs, how to give the AI digital human soul, and how to make up for the unfulfilled meaning lost in the process of conversion of the full-text genera-

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tive video, and innovate the youthful expression, which is an issue to be pondered in the process of intelligent integration of the mainstream media. This is a question that needs to be considered in the process of intelligent integration of mainstream media. This paper takes the series of AI videos of CCTV as the object of investigation, grasps the advantages and current problems of AI video-enabled cultural communication, and makes efforts to create a harmonious symbiosis of human-machine media ecology.

2 Virtual Presence: Reinventing the Senses and the Basis for Empathic Communication

2.1 Presence: Bridging the Boundaries of Virtual Reality

In 1976, three scholars, Short, Williams, and Christie, proposed social presence, which they regarded as the degree to which a person is perceived as a 'real person' and the degree to which he or she is connected to others in the process of using media to communicate. In the process of media communication interaction, audiences are perceived as 'real people' and can be perceived by others, so they have a clear sense of intimacy and psychological involvement in the experience. Media with a high sense of social presence are often perceived as social and welcoming, while media with a low sense of social presence are perceived as dehumanizing, affecting the effectiveness of communication. Mainstream media are therefore constantly experimenting with creating media that are socially present and approachable.

The rapidly developing digital media can create a virtual world similar to real life for people through analog and simulation technologies. The application of virtual digital people in the field of video production, which is designed based on human appearance and mind, will promote the virtual turn of visual culture and become an important force in the production of short video content [2]. CCTV 'AI intelligent dialogue' series of videos in the narrative subject, not only born in the meta-universe of the virtual characters but also the historical figures of the digital doppelganger. The creative team establishes the social and cultural identities of the digital people in the virtual world by giving them well-designed background stories, personality traits, and social interactions. In 'AI Mid-Autumn Journey: Sci-fi Crossover Dialogue between Qian Xuesen, Chang'e 5, Wando and Li Bai', the digital person generated based on the inspiration of the Chang'e 5 probe breaks through time and space and engages in the same scene with the restored AI-painted hyper-realistic historical figure Li Bai, as well as Qian Xuesen, who was generated through the collection of photographs and historical image data. Dialogue. At the same time, the creative team used voice voiceprint technology to further restore the voice tone and communicate the boundary between the virtual and the real. A series of non-verbal clues, such as expressions, eyes, images, virtual scenes, etc., break through the limitations of time and space and bring the audience the psychological feeling of 'being there' in the virtual environment and the spiritual feeling of being with the historical figures out of the books.

2.2 Contextualisation: A Transcendental Experience that Restructures the Senses

Generative video is a supplement to the creator's imagination in terms of picture dimension. As McLuhan said, 'The medium is an extension of the human being', and generative AI will turn what the creators think in their minds into reality, extending the human brain. The high fidelity and flexibility of AI make it possible to create fantasy scenes based on reality but beyond reality.^[3] When people are exposed to images beyond their inherent perceptions, they tend to develop a curiosity to explore. In the 'Large-scale AI Science Fiction Earth-Moon Literature and Tourism VLOG: Fantasy Night on the Back of the Moon' released by CCTV.com, there are images in line with the original knowledge and experience, such as images of the protagonist traveling to the back of the moon to visit the Netflix attractions and experience the culture of 'Travelling Special Forces', and there are also imaginative images that go beyond common sense, such as strolling around the back of the moon to visit farms and picking gardens. There are also imaginative images that go beyond common sense, such as visiting a farm on the back of the moon and picking vegetables, eating Wu Gang Gui Mu barbecue, buying a red jumper handmade by the Moon Lord, etc. This kind of audio-visual experience breaks through people's original cognitive base model, connects the old knowledge based on experience with new information, recreates and restructures human senses, and provides the audience with an unusual pleasure and sense of wonder beyond the thing itself.^[4]

2.3 Youthful Expression: Scenic Practices for Incorporating Emerging Media

AI empowers the media to improve the quality and efficiency of communication content and also provides possibilities for the youthful, diversified, and multi-level presentation of media forms. In the context of the deep integration of media, mainstream media are often close to young groups in form and expression, carefully planning products for young audiences, and striving to mainstream values into the mind and heart^[5]. The creators use the discourse with the characteristics of the era and network to build a relaxing and pleasant atmosphere, which can motivate the young audience to maintain their interest in appreciation and enhance the communication effect. The virtual digital person in the CCTV series of AI short videos has the unique affinity and 'network sense' to make the audience produce a full sense of trust and cohesion, which naturally dissolves the sense of oppression caused by the traditional authoritative broadcasting, and improves the acceptance of Internet users. In 'The First Lesson of the School Year', the creative team carefully combed the golden sentences of celebrities, cleverly adapted, and integrated them into the network hotspots, Lu Xun, Qian Zhongshu, Li Bai's digital image of the golden sentences, they talked about anecdotes about the beginning of the school year and solved the myths of homework. Qian Zhongshu said, 'This school is like a walled city, people outside the city want to go in, and people in the city want to come out', Lu Xun talked about the start of school, 'There is no start of school in this world, but if parents think about it more, it will naturally be a start of school', and Li Bai talked about learning and said,

‘Ten steps to do a question, and then you can do a question,’ and Li Bai said, ‘Ten steps to do a question, and then you can do a question. Li Bai talked about learning and said, ‘Ten steps to do a question, hand in the paper without leaving a name’. Network language and traditional mainstream media ‘linkage’ is an important way for new mainstream media to take the initiative to absorb network language, produce network language, and achieve content innovation ^[6]. For the ‘Generation Z’, who regard the production, acceptance, and dissemination of network language as their identity, the media should abandon the preacher-centered thinking and preaching, take into full consideration the characteristics of the audience, internalize and absorb the spirit of the relevant policies and measures with flexible transformation and creation of network expressions, and think about what the youth think, and convey the voice of the youth. As in ‘The First Lesson of the School Year’, behind the witty humor of the language, the program team saw the closed loop of contemporary education and the confusion of young people and expressed their earnest expectations for contemporary youth through the mouth of Qian Zhongshu.

3 Creative Myths: Production Technology Limitations and Ethical Dilemmas

3.1 Technological Limitations and Loss of Meaning

In terms of visual effect presentation, although AI video has made a big breakthrough at the technical level, the current picture effect is still not real enough, especially the literate video, which can't aptly present the anthropomorphic effect of the text, and the style of painting is mostly American retro, Japanese cartoon, etc., which lacks Chinese characteristics. This year, CCTV used part of the AI-synthesised material in the news broadcast, mainly spliced together in three-second videos, which lacked uniformity in the drawing style, making it difficult to meet the audience's requirements for aesthetics, precision and artistry. When generating each scene or frame individually, AI needs to fully understand the context and details of the previous scene and carry it over to the next scene appropriately, so it is still difficult for AI videos to ensure consistency and repeatability between different scenes at present, and problems such as distortion of movements, blurred boundaries, mishmash of colour blocks, and unsmooth connections are still relatively common.^[7] The visual aspect of ‘A Thousand Autumns of Poetry’ is still young, for example, the background image is not integrated with the characters, the characters' movements are stiff, the movement of the camera is monotonous, and the coherence between transitions is poor, so it is necessary to make up for the fineness of the visual landscape, and to create a more delicate audio-visual space for the audience. The same AI virtual digital person in the appearance of modelling still needs to break through, the public it difficult to face a puppet face without expression to produce emotional resonance, although the character image generation in the introduction of intelligent algorithms has been greatly improved, the reduction of real life modelling, in addition to changes in the lip shape corresponding to the mobilization of facial micro-expression details and voice simulation is still stiff,

from the future ‘meta-universe’ requirements there is still a gap. However, the facial micro-expressions and voice simulation are still stiff, which is still far from the requirements of the future ‘meta-universe’.

In terms of inherent meaning, it is easier to deal with descriptive texts that can be visualised in the context of the Wensheng video, but how to extract the meaning of abstract texts such as classical poems and realise their visualisation is still a serious challenge, and it is inevitable that the meaning of the hidden and implicit connotations in the unique context of the Chinese culture will be lost in the process of conversion. At present, digital people do not yet have sufficient cognitive, feedback and decision-making abilities, let alone the ability of ‘self-awareness’. After all, the ideas embodied in the short videos of digital people do not come from autonomous consciousness, but are based on passive ‘pre-training’, which is only a kind of ‘human-like mind’. Due to technical limitations, the presentation method is mostly digital people speaking to the camera, and the meaning space carried in the words is also compressed to a certain extent due to the monotony of this form.

3.2 Emotional Abuse and Ethical Risks

While actively exploring the practice of AI, mainstream media should also be alert to the negative social impact and content security risks that may be brought about by the application of high technology [7]. The abusive practice of deep counterfeiting will likely cause adverse impacts or even a huge disaster for society. Mainstream media has a huge social influence, once the application of AI technology is out of order, it is very likely to destroy social trust in the media, the dissolution of news objectivity, and other major problems. The large amount of information required in generating videos may also involve personal privacy, posing a risk to data security, and the infringement of others' intellectual property rights also needs to be protected by corresponding laws. 2023 China Aerospace Day, Qian Xuesen reappeared in the form of a digital person and released a vlog praising China's aerospace development, although the restoration of the celebrity's image reproduced his face and laughter, so that we can have a dialogue with his late father and carry on his ideology and spirit, but the vlog is a good example of how to restore his image. Although the restoration of the celebrity's image reproduces his face and laughter, allowing us to dialogue with the deceased in space and pass on the spirit of his thoughts, the internet language used by the digital person in the vlog has also been questioned, making people worry that unscrupulous elements will express their views in the mouth of the sage, causing infringement of portrait rights and various ethical issues.

4 Conclusion

At present, the Chinese characteristics of the globally available large model data training set are insufficient, and the Chinese corpus accounts for only 1.3%. [8] Insisting on original research is fundamental to promoting the development of independent general artificial intelligence in China. To address this issue, the China General Radio

and the Shanghai Artificial Intelligence Laboratory jointly formed the ‘China Big Model Corpus Database Alliance’ to provide high-standard, extensive, safe, and reliable corpus data resources for the quality and efficiency of big model training, and to strengthen data openness and sharing in terms of data resources and formulate corresponding data policies and regulations. regulate the access, use, and protection of data. The only way to accurately and vividly reproduce the essence of traditional culture is to transcend the existing technological barriers and create large models of literate videos with Chinese cultural characteristics, such as the ‘Ode to a Thousand Autumns’, with art images that fit the historical context and are in the style of traditional Chinese ink and brushwork. Similarly, the current lack of intelligence-driven ‘virtual digital person’ is just a ‘digital puppet’ without a soul. To realize the transformation of digital human short videos from empowerment to soul empowerment, in addition to a strong intelligent backend as the underlying support, the creative team should also open the emotional valve of the audience through planning and emotional interaction, and balance the boundaries between the flow of youthful expression and the mainstream value of leadership.

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