

# The Narrative Domain and Industrial Restructuring of Micro-Drama in Media Fusion: Post-Film Era Perspectives

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## Abstract

This article explores the narrative domain and industrial restructuring phenomenon of micro dramas in the context of media convergence in the post film era. Based on the theory of media fusion and classical film theory, this study analyzes the profound impact of micro dramas as an emerging form of media on film art and digital narrative space. In terms of spatial changes, micro dramas have shifted from widescreen to vertical screen, triggering differences in aesthetics and ideology, and challenging traditional film viewing habits. In terms of time reconstruction, immersive storytelling has been replaced by fragmented fast-paced production, and the production process has also been transformed from traditional modes to data-driven rapid production modes. The film industry has undergone a platform transformation, with the studio model gradually giving way to MCN (Multi Channel Network) institutions. The role of creators has shifted to algorithm optimizers, and the distribution and screening channels have shifted from cinema centers to cloud based dominance. At the level of cultural influence, the emergence of micro dramas has challenged the effectiveness of classical film semiotic theory. The viewing experience has shifted from deep gaze to instant clicking, and the fan culture has also shifted from professional film reviews to barrage interaction. Research has found that while preserving film art, micro dramas have promoted innovation in industrial governance models, balanced algorithms and creative freedom, and continuously adapted film theory to the new media environment. Finally, this article explores the aesthetic innovation, industrial governance, and theoretical update paths of film in the future possibilities, providing in-depth insights into the development of micro dramas under media convergence in the post film era.

**Keywords:** Post film era   Media convergence   Micro skits   Narrative domain   Industrial restructuring   Audience habits



# 1. Introduction: Film's End or Evolution?

## 1.1 Research Background: The conflict between traditional movies and micro dramas

In the post-film era, as media convergence theory continues to deepen and its practical application expands widely, the conflict between traditional films and emerging micro-series has become increasingly prominent, becoming a focal point of concern for both academia and industry. This conflict not only manifests in direct clashes over audience habits, content presentation, and consumption methods but also profoundly reflects the fundamental transformation of cultural consumption patterns under changing media environments.

From the perspective of audience habits, traditional films have long attracted a wide audience with their profound narrative structures and visual spectacles, forming a fixed culture of viewing and social rituals. However, the rise of micro-series has quickly captured the favor of young audiences with its concise and brisk characteristics. These viewers tend to consume content during fragmented time periods, and micro-series perfectly meet this demand, breaking the spatiotemporal constraints of cinema or home viewing, making content consumption more flexible and convenient. This shift in audience habits undoubtedly poses a challenge to the audience base of traditional films, forcing them to reassess their market positioning and narrative strategies.

In terms of content presentation, traditional films focus on in-depth exploration and complex narratives, often building rich story worlds through lengthy exposition and twists. In contrast, micro-series tend to adopt a direct and concise narrative style, frequently captivating audiences with a series of climaxes and continuous suspense. This difference in content presentation not only reflects the distinct preferences of the two media forms in storytelling but also highlights the evolving demand for efficient information acquisition in the age of information overload. How traditional films can maintain artistic depth while adapting to the fast-consumption cultural trend has become an urgent issue to address.

## 1.2 Core question: Is micro-drama a new form of film or a disruptor?

In the post-film era, the trend of media convergence is becoming increasingly evident, with various emerging audio-visual art forms sprouting up like mushrooms after rain. Among these, micro-series have emerged as a significant cultural phenomenon due to their unique narrative rhythm, concise presentation style, and broad audience base. This new form of art has sparked extensive academic discussions: Is micro-series a new form of cinematic art, or a revolutionary challenge to traditional film art? This question delves into profound issues of narrative demarcation and industrial restructuring, requiring an in-depth analysis through dialectical and comparative literary frameworks[1].

From the perspective of narrative characteristics, micro-series significantly differ from traditional films. Traditional films often strive for the completeness and depth of plots, presenting grand themes or intricate emotions through multi-threaded narratives, complex character development, and long-span storytelling. In contrast, micro-series focus more on immediacy and fragmented narrative strategies. Each episode or segment typically zeroes in on a core event or emotional climax, using tightly woven plots and powerful visual impacts to quickly capture and maintain the audience's attention. This shift in narrative style not only adapts to the current state of audience distraction but also responds to the need for improved narrative efficiency and faster information dissemination.

In terms of presentation, micro-series fully leverage the dissemination advantages of new media platforms, achieving relatively low production costs, wide reach, and strong interactivity. Compared to the large-scale production, high costs, and limited theatrical release of traditional films, micro-series are better suited for content diversity and innovation. Micro-series also establish more direct and immediate feedback mechanisms with audiences through short videos and live broadcasts, enabling content creators to quickly adjust their creative direction to meet the increasingly diverse aesthetic needs of viewers.

### 1.3 Theoretical basis: media integration theory + classical film theory

At the outset of exploring the narrative demarcation and industrial restructuring issues of micro-series in the post-film era, we must first establish a solid theoretical foundation to provide robust support for subsequent analysis and argumentation[2]. This section will focus on the integration of media convergence theory and classic film theory, examining how these two theories interweave within a diverse theoretical framework, jointly influencing the narrative innovation and industrial transformation of current audio-visual works[3].

Media Convergence Theory (Media Convergence Theory), as a product of the rapid development of information and communication technology, focuses on revealing the blurred boundaries and integrated functions between different media forms [4]. The theory emphasizes that with the widespread adoption of digital technologies, the internet, and mobile smart devices, the lines between traditional media such as film, television, and radio and emerging media like social media and video-sharing platforms are increasingly blurring, forming a complex and diverse media ecosystem. In this system, the modes of content production, distribution, and consumption have undergone profound changes, offering new possibilities for the creation and dissemination of audio-visual works. Media convergence not only promotes the diversification of narrative forms but also drives cross-platform and cross-media narrative practices, providing theoretical support for the emergence and development of new audio-visual formats such as micro-series.

Classic film theory (Classical Film Theory) focuses on the exploration of the essence, language system, and aesthetic value of cinematic art [5]. From Eisenstein's montage theory to Bazin's long take theory, and then to Metz's semiotics of cinema, classic film theory has established a rigorous system for analyzing film texts and audience reception mechanisms. These theories not only reveal the intrinsic logic of cinema as a unique art form but also provide profound insights into how films construct meaning, convey emotions, and guide audience cognition. In the post-cinema era, despite significant changes in the media environment, the core

perspectives of classic film theory remain instructive, especially in discussing how micro-series can efficiently narrate within limited time frames and build profound themes.

## **2. The digital transformation of narrative forms**

### **2.1 Spatial change: aesthetic and ideological differences between widescreen and vertical screen**

In the post-film era, under the wave of media convergence, micro-series, as a new form of narrative, are undergoing unprecedented digital transformation. This transformation is not only reflected in the innovation of content production and dissemination methods but also profoundly in the spatial changes in their narrative forms, especially the shift from traditional wide screens to vertical screens. This change not only reconstructs the aesthetic expression of images but also deeply influences the structure of narratives and the transmission of ideologies.

Wide-screen cinema, as a classic medium of film art, extends its visual composition horizontally, endowing images with grand vistas and profound spatial depth. Aesthetically, wide screens can showcase vast natural landscapes, intricate scene compositions, and rich layers of multiple characters in the frame, thus creating an epic narrative atmosphere. In terms of space utilization, wide screens expand horizontally, offering directors more compositional options and visual guidance techniques, such as using depth and width to construct narrative levels, guide the audience's gaze, and intensify emotional tension and dramatic conflict. Ideologically, the broad perspective of wide screens often aligns with grand themes like authority, freedom, and exploration, becoming an important medium for conveying specific values and worldviews.

However, with the rise of micro-drama, portrait screen has become an important new trend. The emergence of portrait screens marked a fundamental shift in the use of space and visual expression. Different from traditional widescreen, vertical screen emphasizes the use of vertical space, and the visual range is more concentrated, which ADAPTS to the needs of viewing on mobile devices. The narrative mode of vertical screen emphasizes simplicity and directness. Through compact picture structure and more efficient information transmission, it caters to the

modern audience's demand for short and efficient content. Aesthetically, vertical screens provide a more intimate viewing experience by enhancing visual immediacy and interactivity, enabling viewers to establish a more direct emotional connection with the content in a shorter period of time.

Ideologically, the simplicity and fast pace of portrait screens contrasts sharply with the deep themes of traditional films. It is more focused on immediacy, entertainment and personalization, and conveys a more modern and interactive sense of values. Vertical microdrama can find its living space in the fast consumption culture, emphasizing the convenience and sense of participation in watching, and adapting to the needs of audiences in the era of information fragmentation. Therefore, portrait screen not only challenges the grand narrative of widescreen film aesthetically, but also prompts us to rethink the artistic and communication mode of film and explore new narrative possibilities in the fragmented information flow.

## **2.2 Time reconstruction: immersive narrative to fragmented fast pace**

In the post-film era, the wave of media convergence has not only reshaped the distribution channels for film and television content but also profoundly influenced the digital transformation of narrative forms[6]. Against this macro backdrop, the reconfiguration of narrative time stands out as a particularly noteworthy phenomenon. It vividly reflects the trend of immersive storytelling shifting towards fragmented and fast-paced formats. This shift not only challenges traditional narrative logic but also has far-reaching impacts on audience viewing habits and story comprehension.

Immersive storytelling, as a narrative approach that deeply engages the audience's senses and emotions, centers on constructing a coherent, multidimensional, and immersive spatiotemporal framework. Through high-precision scene recreation, complex character development, and meticulous plot arrangement, immersive storytelling aims to make the audience feel as if they are part of the story, breathing and living with it. This narrative model often strives for linearity and coherence in handling time and space, ensuring that the internal logic of the story aligns with the audience's cognitive experience. However, in the post-film era,

with the rapid advancement of digital media technology, especially the rise of short video platforms, immersive storytelling is increasingly challenged by fragmented and fast-paced narratives.

Fragmented fast-paced storytelling, as an emerging narrative form in the digital media environment, is characterized by the rapid transmission of information and immediate consumption of content. This narrative approach breaks away from the traditional linear timeline and spatial coherence of storytelling, adopting instead a jump-cut, collage-like structure to adapt to the fast-paced lifestyle and fragmented information consumption habits of modern people. In fragmented fast-paced storytelling, stories are sliced into a series of concise segments, each carrying specific information and emotions. Audiences can freely choose their viewing order and duration based on personal interests and needs, thus achieving synchronization and interaction between narrative time and audience time[7].

### **2.3 Production innovation: traditional process to data-driven rapid production**

In the context of media convergence in the post-film era, micro-series, as a new narrative form, are undergoing unprecedented digital transformation[8]. Notably, innovations in production processes stand out, shifting from traditional linear workflows to data-driven rapid production models. This transition not only accelerates the efficiency of content creation and distribution but also profoundly impacts the balance between standardization and personalization in the industry.

Data-driven production models first manifest in the optimization of content creation. In traditional micro-series production processes, screenwriters and directors often base their creative ideas on personal experience or market trends. While this process is not short of inspiration, it often lacks precise data support[9]. Under the current data-driven model, big data analysis has become an indispensable part of content creation. By deeply mining audience behavior data, preference data, and even emotional data, production teams can accurately target their audience and tailor content that aligns with their aesthetic tastes and psychological needs.



For example, a platform analyzed user viewing records and interaction data to discover that young audiences particularly favor sci-fi themes and fast-paced narratives. Consequently, they launched a series of micro-series centered around sci-fi elements with tight plots, which garnered extremely high viewership and positive reviews. This process not only demonstrates the guiding role of data in content creation but also highlights the significant potential of data in enhancing content appeal and audience engagement.

In terms of promotion strategies, the data-driven model also plays a crucial role. Traditional promotional methods often rely on advertising and social media campaigns, whose effectiveness is hard to measure precisely. In contrast, data-driven promotion strategies focus more on accurately reaching target audiences and providing personalized recommendations. By analyzing user profiles, platforms can precisely push content previews, behind-the-scenes footage, and interactive topics that align with user interests, effectively increasing their attention and participation in micro-series. Data-based A/B testing is also an essential tool for optimizing promotion strategies. By comparing different versions of promotional materials, timing, and channels, production teams can quickly identify the optimal solution, maximizing the effectiveness of promotions.

### **3. The transformation of the film industry into a platform**

#### **3.1 Production system: studio model-> MCN organization**

In the post-film era, the wave of media convergence has not only reshaped the boundaries of content production but also profoundly driven structural changes in the film industry[10]. Among these, the transformation of production systems is particularly significant, manifesting as a profound shift from traditional studio models to MCN (Multi-Channel Network) institutions[11]. This transition is not only about control over content creation and resource integration but also, at a deeper level, impacts the diversity and innovation of new media content such as micro-series.

Under the traditional studio model, the film industry follows a highly centralized production process, with studios serving as the primary producers who control the entire chain from scriptwriting to post-production. In this model, resource allocation is relatively closed, and content production often adheres to established market strategies and audience preferences, leading to significant homogenization of content. However, with the acceleration of media convergence, audience viewing habits and aesthetic demands have become increasingly diverse, making the traditional studio model increasingly limited in flexibility, innovation, and market responsiveness.

In contrast, MCN agencies bring new vitality to the film industry with their unique platform-based operations[12]. As a bridge between content creators and platforms, MCN agencies not only offer one-stop services such as content distribution, operational promotion, and commercialization but also deeply engage in the content creation phase. By using data analysis and user profiling, they accurately capture market demands and audience preferences, guiding content creators to produce more targeted works[13]. Under this model, control over content production is, to some extent, shifted from studios to the ecosystem formed by creators and MCN agencies, making resource integration more open and flexible[14].

### **3.2 Talent transformation: from creator to algorithm optimizer**

In the post-film era, experimental explorations in media convergence have not only reshaped the narrative boundaries of micro-series but also had a profound impact on the entire film industry. One of the most significant changes is the platformization transformation of the film industry[15]. This transformation is not only reflected in technological innovation but more profoundly in the adjustment of the film talent structure and the repositioning of roles, particularly the evolution of creators into algorithm optimizers. This process has far-reaching implications for optimizing the creative process, enhancing work quality, and reshaping the skill set of creators.

In the context of the platformization transformation in the film industry, traditional creation models are gradually being replaced by intelligent production processes. The role of

creators, traditionally content producers, is undergoing profound changes. With the application of advanced technologies such as big data and artificial intelligence, creators are no longer confined to traditional creative fields like scriptwriting and camera design. Instead, they are increasingly involved in the application of digital technologies like algorithm optimization and data analysis, transitioning from creators to algorithm optimizers. This transformation not only demands that creators have a solid artistic foundation but also requires them to skillfully master and apply cutting-edge technologies such as data analysis and machine learning to meet the new demands of platformized and intelligent production.

The transformation of creators into algorithm optimizers has had a significant impact on the creative process. From the perspective of algorithm optimizers, creation is no longer a singular artistic endeavor but involves multiple dimensions such as data analysis, user profiling, and content recommendation algorithm optimization. By analyzing user behavior and predicting market trends through algorithms, creators can more accurately grasp audience needs, achieving personalized customization and efficient dissemination of content. At the same time, the application of algorithm optimization technology also enhances creative efficiency, shortens production cycles, and makes rapid iteration possible for fast-paced content formats like micro-series.

### **3.3 Release and screening: cinema center-> cloud dominance**

In the post-film era, under the wave of media convergence, the platformization transformation of the film industry has become an undeniable trend, with the profound changes in distribution and exhibition models particularly noteworthy[16]. This section will delve into the shift from traditional cinema-centric distribution channels to cloud-led dominance, using communication studies and platform ecosystem analysis to examine the convenience, challenges, and far-reaching impact on audience viewing choices and cultural consumption habits brought about by this transformation.

Traditional film distribution and screening models center around cinemas, where films are released through specific channels and ultimately presented on the big screen, requiring

audiences to visit theaters in person. This model has evolved over many years, forming a relatively stable industrial chain and profit structure. However, with the rapid advancement of digital technology and the rise of internet platforms, the way movie content is disseminated has undergone a revolutionary change. Cloud platforms, as emerging distribution channels, have gradually transformed the distribution and consumption patterns of movie content due to their extensive reach and high interactivity.

The cloud-led distribution and screening model primarily boasts convenience. Audiences are no longer constrained by geographical location or cinema schedules, allowing them to watch movies anytime, anywhere via smartphones, tablets, or smart TVs. This immediacy and flexibility significantly broaden the audience reach for film content, lowering the barrier to entry for moviegoers. Meanwhile, cloud platforms use intelligent recommendation algorithms to precisely push personalized content based on users' viewing history and preferences, further enhancing the movie-watching experience.

However, the cloud-dominated distribution and screening model also faces numerous challenges. On one hand, copyright protection and revenue distribution mechanisms still need improvement. Piracy on cloud platforms remains a serious issue, severely damaging the interests of copyright holders. On the other hand, as a collective and ritualistic cultural consumption activity, the social attributes of cinema are weakened in online viewing. The immersive experience, group resonance, and immediate feedback that come with going to the cinema cannot be fully replicated by cloud-based viewing.

## **4. Cultural influence and criticism**

### **4.1 Challenges to classical Theory: Failure of traditional film semiotics**

In the post-film era, the wave of media convergence continues to expand the boundaries and innovate content in the film and television industry. As a typical product of this trend, micro-series not only attract widespread attention with their unique narrative styles and distribution channels but also pose serious challenges to classic film theories, particularly

traditional film semiotics. This article will explore the dilemmas faced by traditional film semiotics when confronted with micro-series and other new media forms from the perspective of cultural influence and critique, analyzing how these emerging media formats challenge and reshape existing semiotic theoretical frameworks.

Traditional film semiotics, as an essential component of film theory research, centers on revealing the mechanisms of meaning generation and dissemination through the analysis of symbols and symbolic systems in films. However, with the rise of micro-series, this theoretical framework faces unprecedented challenges. Micro-series, characterized by their concise and brisk pace, break the temporal and spatial constraints of traditional film narratives, making the presentation of symbols and symbols more diverse and fragmented. This narrative decontextualization makes it difficult for traditional film semiotics to emphasize coherence, wholeness, and the internal logic of the symbol system.

Specifically, micro-series often employ nonlinear narratives and open endings, requiring viewers to rely more on personal experience and cultural background for meaning construction during interpretation. This narrative approach breaks the relatively fixed correspondence between symbols and meanings in traditional film semiotics, making the interpretation of meaning more flexible and diverse. At the same time, micro-series use a large number of internet slang terms and emoticons to construct a new symbolic system. This symbolic system differs significantly from the classic symbol systems in traditional film semiotics, further exacerbating the failure of traditional film semiotics.

## **4.2 Changes in viewing experience: deep gaze to instant click**

In the post-film era, experimental explorations in media convergence have provided vast development space for micro-series, an emerging art form[17]. In this context, changes in viewing experiences have been particularly significant, with the most notable shift being from the traditional "deep gaze" model to the "instant click" consumption habit. This transformation not only reshapes audience viewing behavior but also profoundly influences their attention allocation,

sense of participation, and overall viewing satisfaction, thereby triggering a series of cultural ripple effects.

Traditional viewing modes emphasize "deep gaze," where audiences tend to immerse themselves in the plot through large screens in relatively enclosed spaces, forming emotional connections with characters and achieving a comprehensive understanding and deep experience of the story. This process often requires viewers to invest considerable time and highly focused attention to fully enjoy the narrative and aesthetic satisfaction. However, in today's era of accelerated media convergence, micro-series have rapidly risen due to their concise and brisk pace, fundamentally changing audience viewing habits.

The "instant click" model has become mainstream, freeing viewers from the constraints of time and space. They can watch micro-series anytime and anywhere through mobile devices like smartphones. Under this model, viewers have greater autonomy, allowing them to choose content based on their interests and pace, and even participate in the plot development through interactive features. While this immediacy and interactivity enhance the experience, they also pose challenges to the distribution of viewers' attention. In the face of overwhelming information, audience focus becomes increasingly scattered, making it difficult to concentrate on a single piece of content for long periods, which exacerbates the trend of superficial viewing experiences.

### **4.3 Cultural transformation of shadow: professional film review to bullet screen interaction**

In the post-film era, the wave of media convergence has not only reshaped the production and dissemination mechanisms of film and television content but also profoundly influenced cultural consumption patterns, particularly the transformation of cinephile culture[18]. A particularly notable phenomenon in this transition is the shift from traditional professional film reviews to audience interactive bullet-screen culture. This phenomenon not only reflects an increase in audience participation in the new media environment but also heralds a fundamental change in cultural commentary and consumption models.

Professional film reviews, as an essential part of cinephile culture, have long played the role of guiding audience aesthetics and interpreting the deeper meanings of films. They are often written by critics with profound knowledge of film theory and rich viewing experience, characterized by rigorous language and deep analysis, providing viewers with multi-dimensional perspectives. However, with the widespread use of the internet and the rise of new media platforms, information dissemination has become more immediate and interactive, gradually revealing the limitations of traditional one-way communication models in film reviews.

In this context, bullet screen culture emerged and quickly gained popularity among young audiences. Bullet screens, as a form of real-time interactive commentary, allow viewers to express their personal opinions while watching videos. These comments appear on the screen in the form of scrolling text, creating a unique "co-watching" experience. Compared to professional film reviews, bullet screen comments are more immediate, intuitive, and personalized. They break down the professional barriers of film criticism, enabling every viewer to become a "commentator," thus building an unprecedented sense of collective participation during the viewing process.

This transformation has had a profound impact on the relationship between audiences and content creators. On one hand, the rise of bullet-screen culture has enabled audience voices to be more directly fed back to content creators, fostering immediate interaction between creators and audiences, which aids in the continuous optimization and innovation of content. On the other hand, the diversification and personalization of bullet-screen comments provide content creators with rich market feedback and audience profiles, helping them to more accurately grasp audience needs and create targeted content.

## **5. Response strategies and development paths**

### **5.1 Aesthetic innovation: retain the art of film in the form of short video**

In the post-film era, under the wave of media convergence, micro-series, as a new form of audio-visual art, are gradually becoming an important medium for cultural dissemination and

entertainment consumption[19]. However, how to retain and innovate the artistic essence of traditional cinema in the fragmented and immediate nature of short videos has become a critical issue that needs to be addressed in the field of micro-series. This section will explore from the perspective of aesthetic innovation the necessity and implementation paths of preserving cinematic art in the form of short videos, aiming to provide theoretical guidance and practical strategies for the artistic practice and industrial development of micro-series.

Aesthetic theory, as the soul of artistic creation, provides a solid theoretical foundation for the innovation of micro-series. In today's rapidly evolving landscape of short videos, micro-series must not only meet the audience's demand for fast-paced and highly stimulating content but also convey profound ideological content and aesthetic appeal within limited time frames through unique narrative techniques and sophisticated audio-visual language. This requires creators to continuously explore aesthetic innovation, combining classic elements from film art with the characteristics of short videos to produce works that are both in line with contemporary trends and retain artistic depth.

Specifically, the realization path of aesthetic innovation in micro-short drama can be carried out from the following aspects:

The innovation of the narrative structure is the key. The narrative of traditional films often follows a linear or non-linear structure, and constructs a complete story world through complex plot foreshadowing and characterization. However, micro-plays need to be streamlined and refined on this basis, and adopt more compact and efficient narrative strategies, such as flashbacks and parallel narration, to present profound themes in a short and concise form. For example, XXX Microdrama through a series of interrelated but independent stories, and constructs a grand narrative about urban loneliness and warmth of human nature, showing the infinite possibilities [20] of microdrama in narrative innovation.

## **5.2 Industrial governance: balancing algorithm and creative freedom**

In the post-film era, the wave of media convergence has propelled the rapid development of micro-series as a new art form[21]. However, with the widespread application of algorithmic



technology in content distribution, industry governance faces a series of new challenges, particularly in balancing the efficiency brought by algorithm optimization with creative freedom. This section will delve into how to construct effective industry governance mechanisms to achieve harmonious coexistence between copyright protection and creative expression freedom.

The continuous advancement of algorithmic technology has enabled content platforms to deliver precise recommendations based on user behavior and preferences, significantly enhancing the efficiency of content distribution and user satisfaction. However, this process also poses potential threats to creative freedom. On one hand, algorithms tend to recommend content that aligns with mainstream aesthetics and popular trends, which can lead to homogenization in themes and styles, limiting the diverse expression of creators. On the other hand, if the filtering and recommendation mechanisms of algorithms lack transparency and fairness, they may inadvertently increase the risk of copyright infringement, thereby infringing on the legitimate rights of original creators.

In response to this issue, the establishment of an industrial governance mechanism is particularly crucial. It is necessary to clarify the legal boundaries for copyright protection and strengthen platforms' responsibility for reviewing copyrighted content. By employing technical means such as blockchain and digital watermarks, the efficiency and accuracy of copyright authentication can be improved, reducing the likelihood of copyright disputes. At the same time, a rapid response mechanism for copyright infringement should be established to severely punish infringing acts, protect the legitimate rights and interests of creators, and foster a fair competitive environment for creation.

While protecting copyright, industry governance must also promote creative freedom. This requires platforms to focus more on diversity and inclusiveness in algorithm design, avoiding over-reliance on popular themes and trends, and providing creators with more space to showcase their individuality and creativity. Platforms should enhance communication and collaboration with creators, establish mechanisms for protecting creator rights, such as setting up

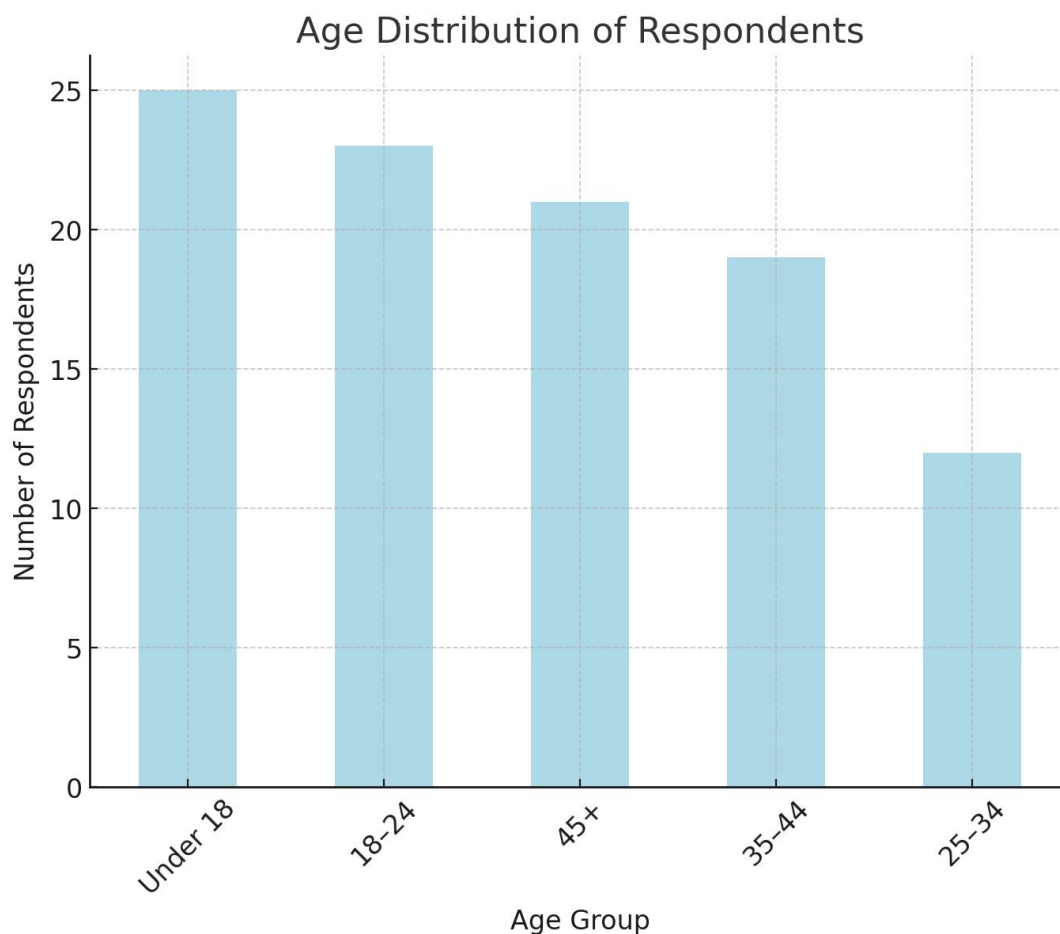
creator funds, offering creation training and guidance, to encourage creators to continuously produce high-quality works.

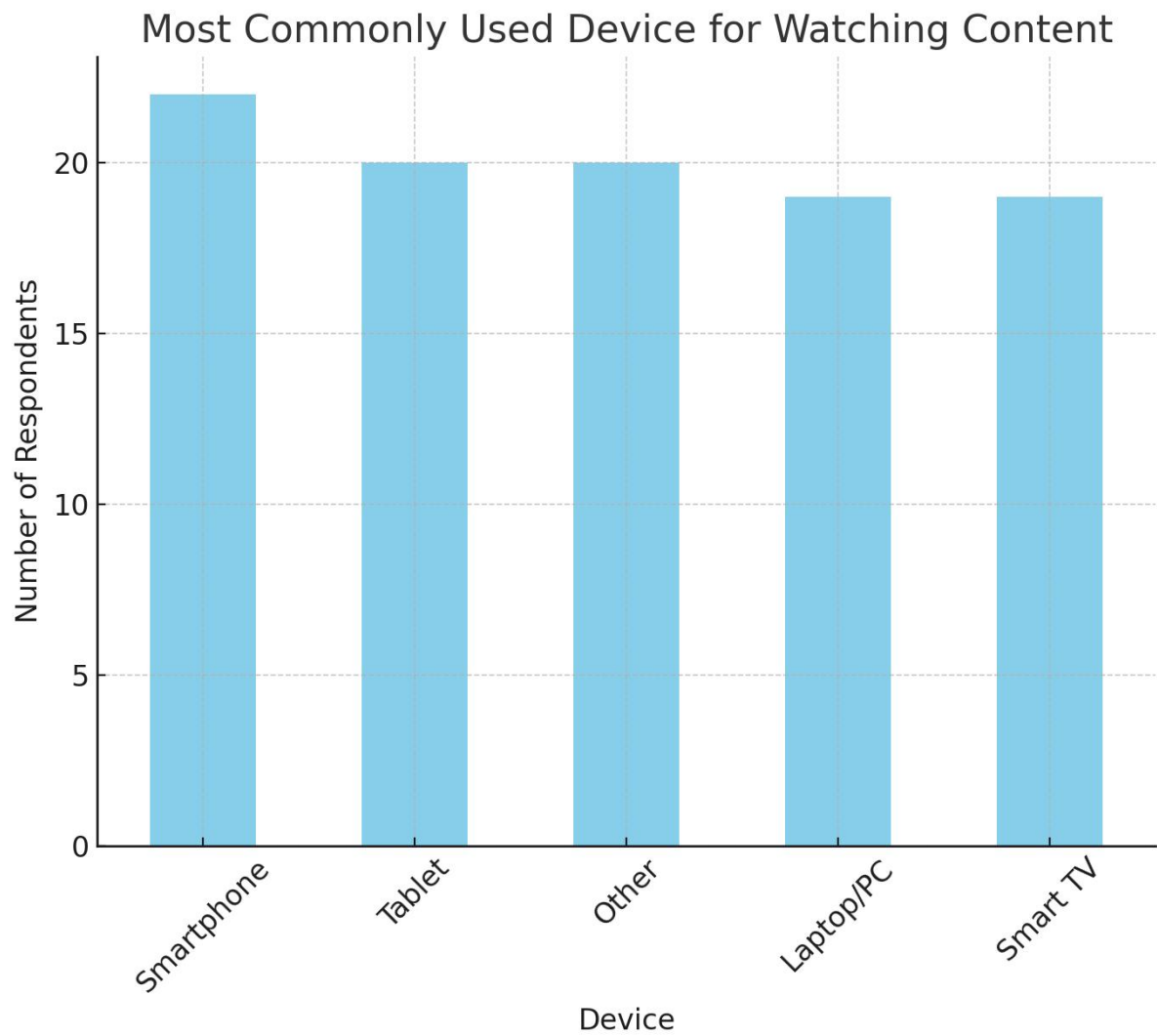
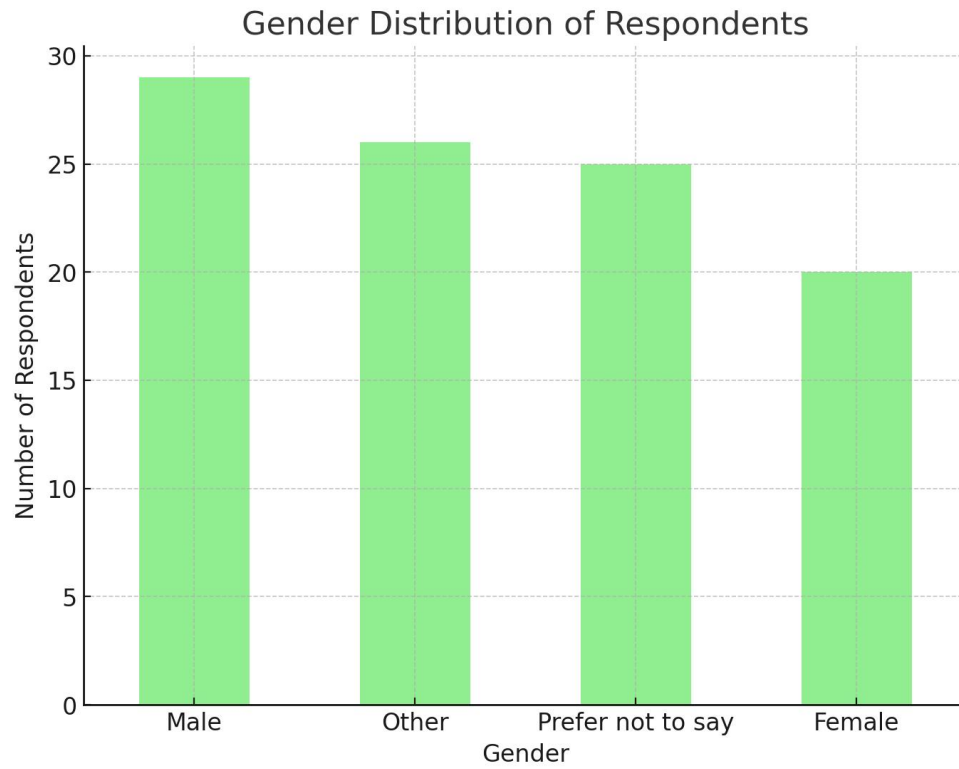
### **5.3 Theoretical update: Establish a film theory adapted to new media**

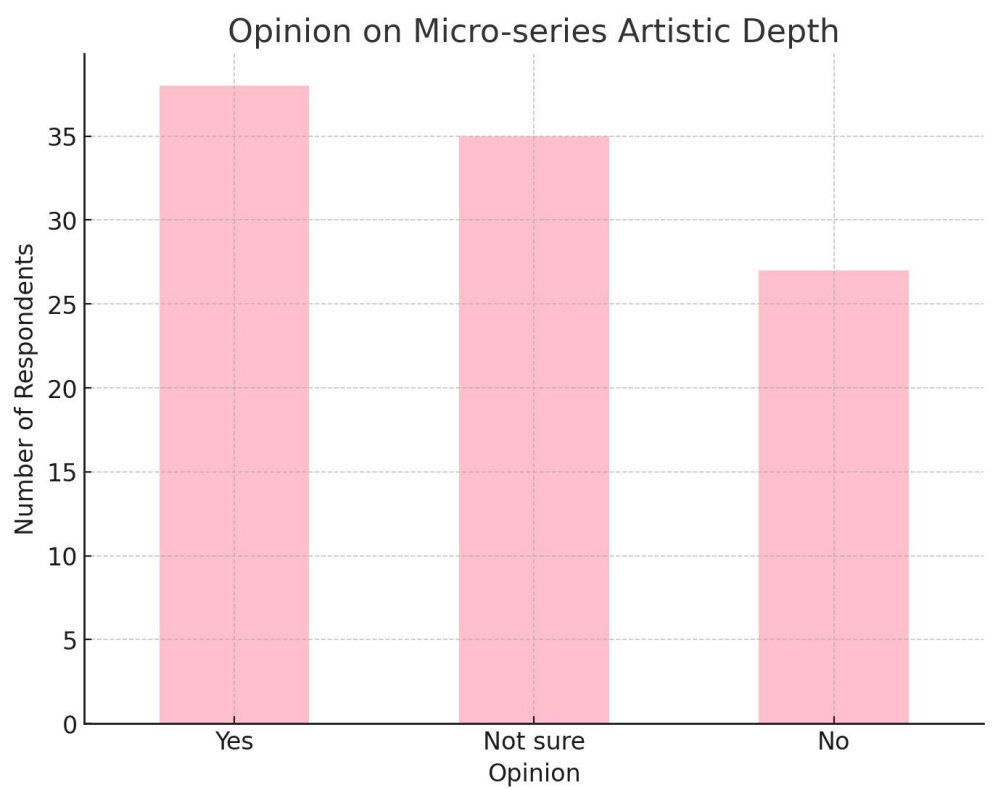
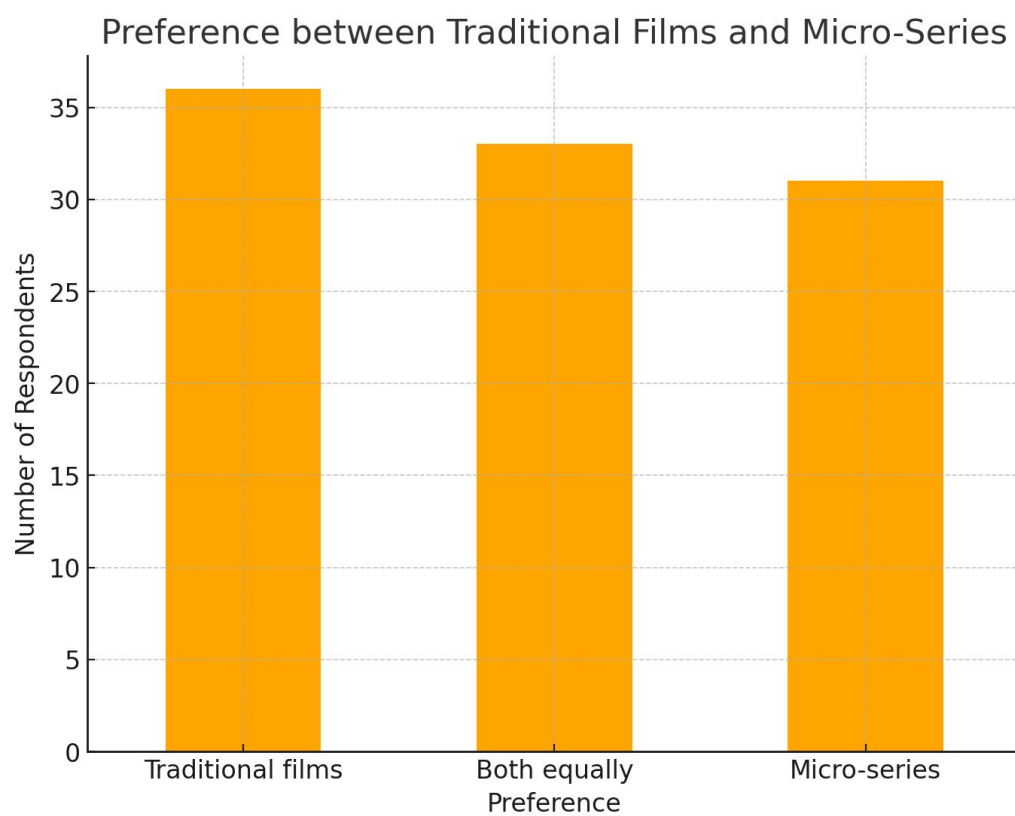
In the post-film era, under the wave of media convergence, micro-series as a new narrative form not only challenge the traditional boundaries of film and television storytelling but also impose new demands on existing film theory frameworks[22]. To delve deeper into this transformation, this section will focus on a critical aspect of response strategies and development paths——theory updates, particularly the establishment of film theories adapted to the new media environment. This exploration aims to provide a solid theoretical foundation for the narrative demarcation and industrial restructuring of micro-series through methodological construction and interdisciplinary integration.

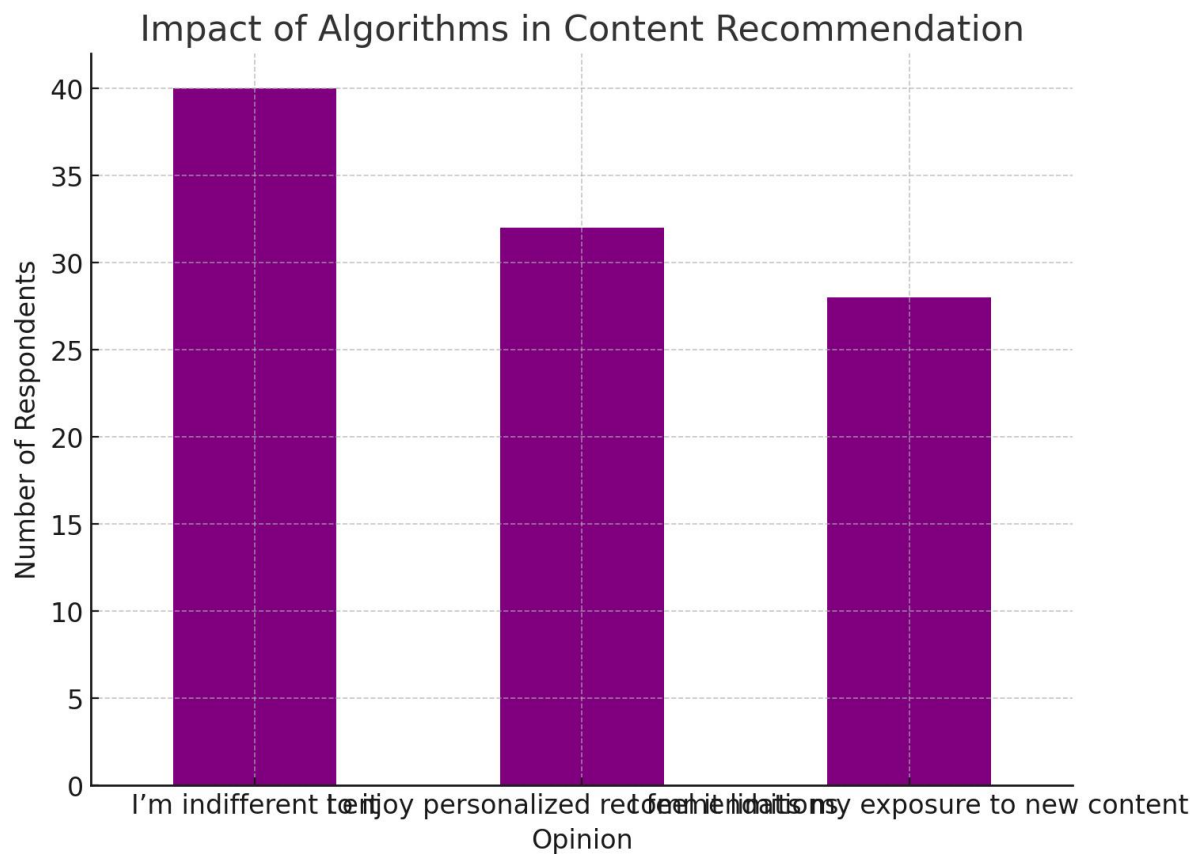
Film theory, as an academic system for understanding the essence and laws of film and television art, has continuously evolved over history to adapt to advancements in media technology and innovations in narrative forms. Entering the digital age, especially with the widespread use of the internet and mobile smart devices, media convergence has become the norm. Micro-series, characterized by their concise and tightly woven narratives, have rapidly risen, not only changing audience viewing habits but also profoundly impacting the production and distribution models of film and television content. Therefore, film theory urgently needs to be updated to embrace and explain this emerging phenomenon.

Film theory needs to enhance flexibility and adaptability to address the fragmented and multi-linear characteristics of narrative brought about by media convergence[23]. Traditional film theory often focuses on structural analysis and aesthetic exploration of long-form narratives, whereas micro-series break through temporal and spatial constraints with their unique narrative rhythm and visual language, achieving more free narrative expression[24]. This requires film theory to retain the essence of classical narratology while integrating new media narrative theories, such as network narratology and interactive narratology, to comprehensively analyze the narrative mechanisms and audience experience of micro-series[25].









In this article, we made a questionnaire research, the survey data contains 100 respondents' answers, covering different ages, genders, viewing habits, preferences, and views on micro dramas and traditional movies. From the survey results, the age distribution map shows that most respondents are concentrated between 18-24 years old and 25-34 years old, especially the young group of 18-24 years old occupies the majority, which indicates that young people have a high acceptance of micro series and short video content. This trend reflects the fast pace of young people's lives, the fragmentation of time, and the preference for short, concise content that can be watched anytime, anywhere. In terms of gender distribution, the proportion of male and female is almost equal, indicating that gender has little influence on respondents' viewing preferences, whether it is traditional movies or micro dramas, male and female viewers tend to have the same preferences. As for the audience's preference for traditional movies and micro dramas, it can be seen from the chart that micro dramas are more favored by the respondents, especially those young people who are accustomed to consuming content quickly and think that

micro dramas meet their needs for fragmented time. However, a significant number of people expressed a preference for both micro dramas and traditional films, indicating that there is still a market for traditional films, especially among audiences seeking complex plots and profound themes. In terms of viewing devices, smartphones became the most commonly used device, and almost every respondent chose this device to watch video content, which also reflects the popularity of mobile devices and their dominance in modern life, especially short, convenient forms of content such as micro TV series. Smart TVs and laptops are also used by some respondents, but less frequently than smartphones, especially among younger age groups, which are almost the preferred device for viewing content. As for the artistic depth of microdrama, the survey shows that most respondents believe that although microdrama is relatively brief, it can still maintain a certain degree of artistry, especially in the compact narrative structure and innovative visual expression, microdrama shows a unique artistic style. Despite this, some respondents still believe that the depth and complexity of microdrama is not as good as that of traditional films, which shows that microdrama still faces the challenge of balancing artistry and entertainment. Finally, regarding the role of algorithmic recommendations, most respondents have a positive attitude towards personalized recommendations, believing that algorithmic recommendations help them find content they are interested in more easily and avoid wasting time with meaningless content. However, some respondents also expressed concerns about algorithmic recommendations, believing that the push of algorithms will limit their access to a wider range of novel content, which may lead to the unitization and limitation of content consumption, reflecting that audiences hope to have more choices and freedom while enjoying personalized recommendations. These statistics reflect modern audiences' viewing habits and content preferences in the context of media convergence, as well as their views on the artistry, convenience and interactivity of emerging media forms (such as micro-drama), and provide a valuable perspective for us to further analyze the future development trend of micro-drama and traditional films as well as the mode of content creation and distribution.

## **6 Conclusions**

In the post-film era, the rise of micro-series and their conflict and complementarity with traditional films highlight profound changes in cultural consumption patterns and industry structures under the backdrop of media convergence. By analyzing audience habits, we find that traditional films have long attracted large numbers of viewers with their complex narrative structures and rich visual arts. However, as young audiences demand greater efficiency in time management, micro-series have quickly gained popularity due to their concise and powerful nature. From a content presentation perspective, the immediacy and fragmented storytelling strategies of micro-series significantly differ from the deep narratives of traditional films. This not only reflects the urgent need for efficient content acquisition in the digital age but also poses a challenge to traditional film art, compelling it to reassess its market positioning and narrative strategies. On the level of consumption methods, traditional films rely on single-profit models such as box office and ticket sales revenue, whereas micro-series achieve rapid commercialization through diversified strategies like product placement and membership fees, demonstrating their advantages in flexibility and adaptability. As an emerging form in the post-film era, micro-series not only enhance the diversified production and personalized dissemination capabilities of film content but also promote innovation in interactivity and real-time feedback mechanisms in storytelling, reshaping audience participation and cultural consumption habits. With the deepening of media convergence theory and the empowerment of digital technology, micro-series prompt creators to reflect on the coordination between artistic quality and market demand, exploring how to improve narrative efficiency and audience interaction while maintaining narrative depth, thus achieving a dynamic balance in creation. At the same time, the popularization of digital technology has led to a transformation in the role of creators. Traditional creators are gradually transitioning into algorithm optimizers, accelerating the rapid iteration of content creation and responding to audience needs. This process requires creators to possess broader technical and artistic skills to meet the challenges and opportunities of the new era. Changes in distribution models and the rise of cloud platforms have driven shifts in viewing habits. Audiences are no longer confined to traditional cinemas but can flexibly choose their



viewing content through the cloud, making their choices and consumption behaviors more diverse. In this context, micro-series and traditional films are not simply competitors but form a complementary and mutually reinforcing cultural ecosystem. The unique narrative style and expression methods of micro-series challenge traditional film theory, particularly the effectiveness of traditional film semiotics, prompting us to re-examine and reconstruct relevant theoretical frameworks to adapt to the changes in symbol and meaning dissemination brought about by emerging media forms. Looking ahead, with continuous technological advancements and evolving audience demands, the film and television industry will face more opportunities and challenges. Micro-series and traditional films will coexist and thrive within a broader audio-visual art ecosystem, driving sustained innovation and prosperity in the entire cultural industry.

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