

# Innovative Research on Digital Imaging Art in TV Programme Packaging

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Research Focus: Digital Media Art Pedagogy / Teaching in Digital Media Art

**Abstract:** The research presented in this dissertation not only enables television media practitioners to comprehend the innovative aspects of applying digital imaging art to TV programme packaging from the perspectives of technical means, design concepts, and personalised expression, but also provides theoretical materials on the methods and techniques of such application for those currently studying or about to enter this field, thereby facilitating a better understanding of the relevant industry landscape.

**Keywords:** Digital Imaging Art; Artistic Language; TV Programme Packaging; Innovative Research

## 1. Digital Imaging Art

### 1.1 Concept and Classification of Digital Imaging Art

Digital media art is an interdisciplinary subject spanning the natural sciences, social sciences, and humanities. As a branch of digital media art, digital imaging art epitomises the philosophy of “science, art and humanities” inherent in the broader discipline.

Digital imaging art is generally classified into four types: digital re-creation of traditional art, artworks created with the aid of digital tools, artworks created and disseminated via digital platforms, and artworks based on Internet-interactive multimedia application systems.

### 1.2 Advantages and Characteristics of Digital Imaging Art

Digital imaging can be applied to various domains of artistic creation, enabling creators to convey their thoughts, ideologies and emotional concepts to audiences. The uniqueness of this art form lies in its pictorial and stylistic expression, which manifests as a novel artistic morphology achieved through the artistic re-creation of original images—a morphology that offers an unparalleled visual experience. The emergence and development of digital imaging art in China are closely intertwined with the country’s social and cultural evolution. Under the visual connotation of digital imagery, the attributes of imagination, virtuality and synthesis can be mapped onto contemporary artistic expression styles.

### 1.3 Development of Digital Imaging Art Abroad

In recent years, digital imaging art has undergone rapid development worldwide. Given its significant role in stimulating economic and technological progress, many countries have actively supported the growth of this art form.

The United Kingdom has expanded financing channels to foster the digital industry, with ample financial support safeguarding the intellectual property rights and creative enthusiasm of artists, thereby enabling related sectors to rise swiftly to the forefront of the international digital media industry. Singapore has implemented policy incentives, providing substantial economic and technological backing for the development of creative industries. The United States has leveraged its inherent advantages to expand associated industries, with different regions cultivating distinctive industrial clusters encompassing film, exhibition arts, and multicultural industries. Japan has adopted developmental strategies to promote industrial chain growth, where revenues from animation, gaming and related sectors have become a major pillar of its national economy.

### 1.4 Current Status of Digital Imaging Art in China

China’s digital media industry emerged in 1995 alongside the advent of the Internet network, with digital imaging art following in its wake. Since the turn of the 21st century, digital media has successfully entered the mainstream media landscape in China, exerting considerable influence on the younger generation’s choices regarding information dissemination media.

At present, numerous domestic universities have established digital media-related programmes, primarily focusing on two directions: digital media art and digital media technology. Compared with the former, the digital media technology track places greater emphasis on the training and mastery of specialised technical skills, whereas digital media art concentrates on enhancing aesthetic cultiva-

tion in artistic works realised through digital technological means.

## 2. TV Programme Packaging

### 2.1 Basic Content of TV Programme Packaging

The application of packaging to television is intended to emphasise and beautify the overall image of TV programmes, columns, channels, or even the television network as a whole. The external formal elements include sound (speech, sound effects, music, audio effects, etc.), imagery (static pictures, motion pictures, animation), colour, and other components. Artistic packaging of TV programmes, columns and channels can accentuate their expressive forms and core connotations, rendering them more vivid and memorable, thereby enhancing competitiveness. Prior to packaging a column, practitioners should conduct audience research to ascertain viewers' existing impressions and future expectations of the programme, column, or channel, and to determine its brand positioning, so that the packaging form can be harmoniously integrated with the programme, column, and channel. Well-executed TV programme packaging is aesthetically pleasing and may itself become a cutting-edge design work.

### 2.2 Role and Value of Digital Imaging Art in TV Programme Packaging

Digital imaging is extensively applied in TV programme packaging, including title sequences, subtitle plates, telephone link-ups, and many other aspects that require digital imaging participation. For instance, in *Running Man*, the overall packaging style is light-hearted and humorous, with witty and clever text treatments, lively wording, and smooth transitions between shots. The programme employs comprehensive digital design techniques to achieve the intended effect of relaxation and enjoyment. With the advent of numerous contemporary technologies—such as virtual technology and modelling software—digital imaging finds even broader applications in packaging, enabling richer and more splendid title sequences. Vivid graphics can be realised through modelling software and combined via compositing software. Compared with past practices, this approach not only diversifies previously monotonous technical methods but also facilitates deeper development of imaging art within packaging.

It can be stated that digital imaging art is widely used in TV programme packaging and holds significant importance for enhancing the quality of television programmes.

### 2.3 Current Application Status of Digital Imaging Art in TV Programme Packaging

The application of digital imaging art in TV programme packaging is primarily manifested in digital-centric motion graphic sequences, image-promotion films for television stations or channels, channel programme guide trailers, programme title sequences, and programme packaging designs. Since programme packaging serves as a window to showcase the channel or brand image, television stations and production units typically adopt digital imaging rendering methods aligned with their brand identity to enhance social image, expand influence, and attract more viewers. A notable example is the “Ink Wash” segment in the CCTV promotional film, which extensively employs digital imaging art for packaging. The final effect is both fashionably futuristic and consistent with the connotations of traditional Chinese culture—a classic successful case of digital imaging art in channel branding.

With social progress, the scope of digital imaging art application within the brand image systems of domestic television media has continued to expand, and the overall level of application has also been elevated.

## 3. Innovative Applications of Digital Imaging Art in TV Programme Packaging

During the preparatory phase of TV programme packaging design, the overall packaging image and effect of the column should be carefully considered—with close examination of elements such as imagery, text and colour that align with the column's attributes. From a technical perspective, digital imaging technology involves numerous technical factors, including multimedia technology, digital imaging technology, network technology, etc., all of which may be regarded as technical extensions of digital imaging art. From an artistic standpoint, digital imaging technology encompasses intersections and integrations of art expression, art psychology, photography, cinematography, and other disciplines. Overall, the three dimensions—art, technology, and media—can interact and merge with one another, without clear-cut boundaries. In the creative process, high demands are placed on designers, who must not only address both internal and external project requirements by integrating knowledge from multiple disciplines, but also consider public aesthetic expectations, technical costs, value orientations, and numerous other factors.

### 3.1 Grounding in Market Economy and Grasping Mass Consumer Psychology

TV programme packaging carries the obligation of guiding consumption; therefore, practitioners must not only confront social transformation and integrate correct social values into their designs, but also continuously evolve programme packaging in tandem with

rising public aesthetic standards. Today's TV programme packaging has generated substantial demand for practitioners, yet specific packaging outcomes vary considerably due to differences in design methods and conceptual approaches.

### **3.2 Judicious Use of Special Effects and Keeping Pace with Technological Advances**

As an art form accomplished with the aid of digital technology<sup>[1]</sup>, digital imaging art relies heavily on support from advanced technology. Mastering the latest technical tools for programme packaging greatly enhances the column's competitiveness.

Leading-edge outsourcing companies, when providing packaging services for TV programmes, are able to incorporate currently popular software technologies. For instance, when creating title-sequence models for programme packaging, the C4D software from Adobe can replace traditional modelling tools such as 3ds Max and Maya, and can also achieve frame-by-frame animation effects similar to those in After Effects, enabling moving three-dimensional graphics to transform angles and form imagery<sup>[2]</sup>, thereby enriching the programme's artistic expression. In sum, the latest technologies offer more striking visual impact and are more likely to attract audiences, which also imposes higher demands on practitioners' learning capabilities.

### **3.3 Maintaining Multiple Design Alternatives to Accommodate Diverse Requirements**

Many television programmes and channels operate with real-time characteristics, necessitating that designers prepare ample solution reserves in advance to respond promptly and flexibly to emergencies or plan changes. The timeliness of TV columns also requires packaging to undergo frequent updates.

In actual packaging design work, various circumstances inevitably arise, requiring each design team to analyse its own style and determine appropriate design proposals. In the preliminary team packaging design phase, media outlets typically employ diversified design options to enhance feasibility<sup>[3]</sup>, absorbing multiple stylistic influences, and through repeated deliberation, select the optimal packaging solution.

### **3.4 Adhering to Original Concepts and Preserving Distinctive Column Identities**

A distinctive design character more readily endows a TV column with unique vitality. In a CCTV programme focused on learning traditional opera, to accentuate the personalised theme of "opera study", the title sequence employs a gradient background image presenting a traditional Chinese painting, while the foreground integrates conventional elements such as facial makeup and theatrical motifs, complemented by ethnic classical musical accompaniment in the audio track—all design elements converging on the single characteristic of "opera". It is precisely this driving force of "individuality" that has made the programme's packaging highly acclaimed by audiences.

## **4. Conclusion**

The scientific and innovative use of digital imaging art to enrich TV programme packaging is of great significance to the survival and development of television programmes. It is believed that through the concerted efforts of China's numerous television practitioners and digital imaging artists, future TV programme packaging in the country will achieve further breakthroughs and developments, with a growing number of outstanding television works emerging. The evolution of digital imaging art will likewise bring people richer and more splendid artistic and cultural enjoyment.

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