

# Research on the Integration and Creation of Dayu Culture and Online Microfilms

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## Abstract

**In the era of digital media, traditional cultural dissemination forms have been innovated, and the dissemination and development of Dayu culture are facing challenges. In order to achieve the effective dissemination of Dayu culture in the digital information age, this article focuses on creating Dayu culture network microfilms. Based on the IP symbol attributes of Dayu culture and the creative characteristics of microfilms, it is proposed that the creation of Dayu culture network microfilm feature films should pay attention to its relevance, entertainment, innovation, and other creative elements. In the hope that Dayu Culture can use online microfilms as a new carrier to achieve efficient dissemination and effective inheritance of Dayu Culture in the digital media era.**

## Keywords

**Microfilm; Dayu Culture; Blended Creation.**

## 1. Introduction

With the development of domestic technology, the maturity of 5G technology, and the implementation of speed up and fee reduction policies by operators, online media has played a significant role in people's lives. The outdated dissemination methods and dull visual presentation of traditional media have gradually separated them from the public's perspective, and the traditional culture that relies on them for dissemination is facing huge transformation challenges. Entering the digital era of the internet, the production and dissemination of new media have ushered in unprecedented development opportunities. At the same time, with the support of relevant policies, the promotion and dissemination of traditional culture are like a fish in water. The report of the 20th National Congress of the Communist Party of China proposes to enhance the influence of the dissemination of Chinese civilization. Adhering to the position of Chinese culture, refining and showcasing the spiritual symbols and cultural essence of Chinese civilization, accelerating the construction of Chinese discourse and narrative system, telling Chinese stories well, spreading Chinese voices well, and presenting a trustworthy, lovely, and respectable image of China. [1] Online micro movies are an important part of current film and television creation, belonging to the "hybrid" of big movies and online short videos, inheriting the important advantages of big movies and online short videos. From the current practical experience, it can be seen that the new creation and operation mode of online micro films is highly compatible with the essential characteristics of traditional Chinese culture and its dissemination. [2] As one of the sources of Chinese civilization, Dayu culture has rich cultural landscape content, which can provide strong IP guarantee for the creation of online micro films. The continuous content and themes integrate Dayu culture into the creation of films, utilizing the low creation threshold and efficient dissemination ability of micro films, creatively promoting Dayu culture in the digital information age, and creating local cultural brands have practical significance and practical value. Based on this, this article focuses on the relationship between Dayu culture and micro films, as well as the integration and creation of Dayu culture and online micro films.

## 2. The Development of Dayu Culture and Online Microfilms in the Digital Era

### 2.1. The Development Status of Traditional Chinese Cultural Online Microfilms

The traditional cultural forms of the Chinese nation are diverse and highly inclusive, making it a continuous source of material for online micro film creation. Objectively speaking, in the current content of online microfilms, traditional Chinese cultural themes do not dominate, and commercial and entertainment content accounts for a large proportion in the production of online microfilms. [2] In the search results of the major micro film platforms, the themes of the plot short films mainly focus on depression, campus violence, motivation, workplace, suspense, thriller and other practical problems. For example, the campus violence suspense plot short film *Bad Student*, produced by the students of the director department of Communication University of China, tells a story of campus violence in a novel way, which causes the audience to think deeply. According to incomplete statistics, The film has been imitated and remade in over twenty films. In addition, the themes of micro film plot short films are also intertwined between depression and Alzheimer's disease.

Although micro films do not occupy the mainstream in micro films combined with traditional culture, there is no shortage of high-quality short plot films of traditional culture micro films. For example, the micro film advertisement "*Iron Trees and Silver Flowers*", which was shot by Hsu Fu Chi and famous director Sun Zhou, tells the dilemma of the loss of traditional folk fireworks performance. Through the comparison between modern fireworks and traditional iron flowers, The confrontation between the son who yearns for urban development and the father who strictly adheres to the rural iron flower craftsmanship vividly demonstrates that traditional culture has become more colorful due to attention and inheritance. Although traditional culture is rarely seen in plot short films and micro films, traditional culture is widely spread in the field of micro videos (micro documentaries) in the form of documentaries. For example, the CCTV News Channel's large-scale traditional folk culture promotional film "*Four Seasons of China*" series selects 24 specific seasons in the traditional Chinese calendar that represent natural rhythm changes as the theme, and arranges them in the order of natural changes, The entire series consists of 24 works, each of which often lasts no more than 20 minutes, truly showcasing the impact of various solar terms on people's production and life, as well as various ways of harmonious coexistence between humans and nature. The significance of this micro documentary is to record the living conditions of different corners of the Chinese land, focus on the unique activities of Chinese people in each solar term, and showcase traditional Chinese culture to the world. In the micro film festivals of colleges and universities, Intangible cultural heritage frequently appears in the micro documentary track, such as the small drum in Xinxiang, Henan, Bagongshan tofu in Huainan, Anhui, Dayu culture in Bengbu, Anhui, etc.

In the current development of media, no matter how the artistic form changes, content is always the first element of audience attention. [3] Chinese traditional culture has rich connotations, various forms, and profound connotations. There is still huge room for development in exploring Chinese traditional culture in micro film plot short films.

### 2.2. The Development Status of Dayu Culture in the Digital Era

With the continuous development of technology and strong policy support, many scholars have begun to explore, develop, research, and disseminate the ancient and highly ethnic culture of the Great Yu. Through generations of continuous exploration and research, the Dayu culture has formed a relatively systematic cultural landscape content in historical sites, mythological stories, spiritual totems, and other aspects. Based on this, cultural and creative products related to Dayu culture have gradually come into people's view, and Dayu cultural sites have also

become a tourist punch in project, such as Qimu Stone, Yuwang Palace, Taisang Stone, Qimu Stream, and Yuhui Village on Tushan Mountain in Bengbu City, Anhui Province, Dayu's hometown in Dengfeng, Henan Province, Yuwang Suojiao Well in Yuzhou, the hometown of Dayu in Aba West, Sichuan Province, Qijing Well in Guishan, Huaiyin, Jiangsu Province, the monument to Dayu's flood control in Shaoxing, Zhejiang Province The Memorial Temple for the Great Yu's Flood Control, the Memorial Park for the Great Yu's Flood Control and other punch in shrines. For this reason, the Shaoxing Wenguang Tourism Bureau, the Shaoxing Jianhu Research Association, the China Water Conservancy Museum, and the Shaoxing Cultural and Historical Research Center have spent five years compiling the "Shaoxing Yu Trace Map", "Zhejiang Yu Trace Map", and "China Yu Trace Map", recording more comprehensively the distribution of cultural sites than cultural sites.

In addition, cultural films related to the Great Yu have successively entered the public's field of vision, such as the TV dramas "Yao, Shun, Yu" and "Da Shun" that reproduce the historical story of the Great Yu's flood control, the animated TV series "Da Yu's Flood Control" that is favored by children, the cinema films "Legend of the Great Yu Tu Shan", "Yu Shen", "Da Yu's Flood Control", and "The King of the Legend of Yu Shen", and the dance drama "Da Yu" that showcases the story of the Great Yu's flood control, And TV variety show feature films produced by major television stations. There are also many works of Dayu culture in artistic visualization, such as student micro documentaries such as Chaoyu Road, Qimu Stone, and Yu's Shape. However, many films and TV plays related to Dayu are works ten years ago. In the era of short video, it cannot stand out in the Exponential type stream. Dayu culture urgently needs a carrier that can stand firm in the short video industry and return to the public's vision in a new form.

### **2.3. The Development Status of Dayu Cultural Microfilms**

At present, mainstream domestic micro film online media platforms mainly include micro documentaries and micro cartoons related to the culture of the Great Yu, with very few plot short films. Due to the fact that the mythological stories contained in the Dayu culture are from ancient times, restoring and reproducing scenes requires significant human and material support, which contradicts the low-cost production characteristics of online micro films. Therefore, micro documentaries are currently the best choice for realizing the visualization of Dayu culture in film and television. In the field of micro documentaries, the Dayu culture mainly records the sites related to the Dayu culture, such as the micro documentary "The Soul of Dayu · Huai River Love". The film interprets the story of Dayu and Tu Shanjiao meeting and falling in love as a Shadow play. Later, it is integrated into aerial photography of Dayu stone statue, Qimu stone, Yu Ruins and other sites in the Tushan site. In addition, interviews with experts studying Dayu culture are inserted to comprehensively show the main context of Dayu's flood control in ancient times to the audience, Simultaneously, in a way that integrates ancient and modern times, the excellent spirit of Dayu's flood control is conveyed.

However, relying solely on micro documentaries to achieve the widespread dissemination of Dayu culture is extremely difficult. In the current era, the dissemination of traditional culture cannot be achieved through lengthy preaching, and its entertainment should also be valued. Micro film plot short films can achieve an organic unity of entertainment and education, and the Da Yu culture is almost blank in the field of micro film plot short films. Micro films are a powerful form of competition in the new media era and short videos.

## **3. The coupling mechanism between online microfilms and Dayu culture**

Online microfilms are an emerging cultural form with short and concise film forms that express people's emotions and thoughts through complete storytelling. The reason why online microfilms attract audiences the most is that their narratives are innovative, while Chinese civilization is also innovative, and the two hit it off in terms of innovation. The culture of the

Great Yu has formed a systematic cultural landscape in terms of historical sites, mythological stories, and the spirit of the Great Yu. These contents are not only the soul of the Great Yu culture, but also an important component of the traditional culture of the Chinese nation. The Dayu culture can provide a continuous stream of content and themes for online microfilms. Online microfilms combine the advantages of big movies and short videos, and use their unique advantages to broaden the dissemination forms and paths of Dayu culture. The combination of the two can not only promote traditional culture more widely, but also enable online microfilms to reach higher artistic levels. Traditional Chinese culture needs to find its own carrier in the internet media, and online micro films also need to find their own destination based on the roots of traditional Chinese culture. [2]

### **3.1. Dayu Culture provides rich cultural themes for online micro films**

The Da Yu culture has rich IP content, and its associated Da Yu cultural sites, Da Yu mythological stories, and Da Yu spiritual totems all have specific regional styles, specific cultural content, and distinct character models. When creating Da Yu culture and online micro films, there is no need to focus on reproducing the popular Da Yu story. Modern stories can be integrated into Da Yu cultural elements for micro film creation. Therefore, the cultural themes provided by Da Yu culture for micro film creation are continuous.

Firstly, in terms of the Dayu Cultural Site, it can provide spatial environment support for the creation of online micro films. At present, according to the "Map of Yu Traces in China" (2022 edition), there are over 300 Yu cultural sites in various parts of the country, distributed in 11 river basins including the Yangtze River, Huai River, and Yellow River, and scattered in 26 provinces (autonomous regions, municipalities directly under the central government). In the creation of microfilms, the scene is particularly important. Excellent scenes create excellent movies, and the scene is the most important factor in the movie script. He is the place where something happens - the place where certain specific things happen. [4] Although sparrows are small and have all their organs, microfilms, as condensed versions of movies, still inherit the elements of the movie's scenes. The Dayu Cultural Site and the repaired buildings around Dayu in various regions can be used as scene elements for microfilm shooting. In addition, the Dayu Cultural Site and related scenic spots can be transformed into various elements as the beginning and plot points of the microfilm narrative to promote the development of the plot of the microfilm.

Secondly, in terms of the Da Yu mythological story, it can provide character prototypes and story prototypes for the creation of online micro films. So far, the Dayu culture has spread over 200 stories, distributed in the Yellow River Basin, Huai River Basin, and other regions. The stories recorded in each region have local folk characteristics. At the time of micro film script creation, the mythical story of Da Yu can serve as the beginning of the micro film storyline or the reason for promoting the development of the story. In addition, it is not necessary to reproduce or tell a story in its original form to make the audience remember it. Instead, the story to be told can be used as the background for other stories. In this way, although there are only over 200 prototypes in the Da Yu mythological story, after the linkage of other stories, it forms a blended "mixed race story", and the number of such mixed race stories can exist exponentially. For example, in the series of iQIYI's self-made drama "Soul Ferry", the tearful Sharen, Chiyoun, and the secret man eating Xie in the Classic of Mountains and Seas, the first of the three ancient wonders, were integrated into modern stories, and such stories and characters were presented to the audience in a suspense way, making use of people's curiosity to leave a deep impression on the audience, so that the audience could remember these tasks and stories more actively.

Finally, in terms of the cultural and spiritual totem of Dayu, it can provide creative theme guidance for the creation of online micro films. Each story has its own theme, which is what the

story is about and what it conveys. Even though there is controversy over the praise and criticism of theme first in the literary world, the value it creates is evident to many creators, and both literary and film works cannot be separated from theme first. The spirit of Dayu is the crystallization of the specific historical stage of the Chinese nation and the practical product of the Chinese ancestors' conquest of nature in the Neolithic. It involves innovation, entrepreneurship, self-discipline, unity, legal system, patriotism and other aspects. The spirit of Dayu is not only the prototype consciousness of condensing the construction of the Chinese Volksgemeinschaft, but also the historical starting point for the continuous improvement, biochemistry and development of the Chinese national spirit. The spirit of the Great Yu can be used as the theme of micro film creation, constructing micro film scripts through "theme first", extracting meaningful stories from modern society, integrating the spirit of the Great Yu, and using a positive spirit to immerse the audience in entertainment, thereby improving the artistic level and social value of micro films.

### **3.2. Online microfilms provide a new development model and dissemination path for Dayu culture**

Online microfilms refer to a type of short film played online, typically lasting less than 30 minutes. The characteristics of online microfilms are low production costs, short production cycles, wide dissemination range, and diverse audience groups. With the continuous development of network technology, online microfilms have become a new cultural phenomenon. In the era of new media, the main carriers of the dissemination of Dayu culture are cultural themed films, movies and TV dramas, micro documentaries, cartoons, cultural and creative products, and e-books. The lengthy explanations and interviews of cultural themed films have become difficult to catch the audience's attention, and the development of related movies and TV dramas has also stagnated. The audience of micro documentaries and cartoons is limited, and the information capacity that cultural and creative products can carry is relatively small. On the other hand, online micro films are short and pithy. They not only have a complete narrative function, but also carry many features of short videos. They integrate elements of Dayu culture into the story of micro films, and upgrade the traditional interpretation, aerial photography, and recurring performance into narrating stories of modern social life. They are widely filled with entertainment, fit in with Social phenomenon that are ignored or highly concerned by people, and form a community of Dayu culture micro films. This organic integration can not only make Dayu culture become a new star of the times in a new form, stimulate the creative inspiration of micro film creators, but also transfer Dayu culture to a new track of short video transmission, and optimize the Pathogen transmission of Dayu culture.

### **3.3. The positive guiding role of online public opinion**

Since its emergence in 2010, online microfilms have undergone decades of development, and their contribution to triggering people to deeply reflect on social issues and pay attention to vulnerable groups is evident to the public. Since 2017, short videos have gradually occupied people's entertainment lives, and online public opinion issues have emerged one after another. Due to its strong interactivity, many netizens have been led astray by unscrupulous authors, leading to conflicts and public opinion being directed towards innocent people without reason. After encountering topics with different opinions, netizens use malicious language, causing great hidden dangers, and even "keyboard man" has appeared in the comment section of online short videos. The Dayu culture conveys the core values and spiritual connotations of Dayu culture through microfilms. The Dayu Cultural Microfilm narrates in a way that audiences enjoy, allowing them to understand and feel the charm of traditional culture, calming their restlessness and seeing problems more rationally in fragmented time. While entertaining, the audience is unconsciously influenced by the spirit of the Great Yu in microfilms, which cleverly



avoids the audience's aversion to preaching films. In addition, the Great Yu's flood control spirit, which is covered by the Great Yu culture, has been passed down for thousands of years and can still serve as a benchmark for public behavior in today's society. Network microfilms related to the Great Yu culture can be adapted based on hot topics of concern in society, incorporating elements beyond culture, infiltrating the spirit of the Great Yu and triggering people to think deeply, rather than immediately expressing hasty and one-sided opinions when encountering problems.

#### **4. The Integration and Creation Strategy of Dayu Culture and Online Microfilms**

After the mobile internet entered the 5G era, online microfilms can almost utilize the free time of all audiences for dissemination. Online microfilms rely on the fragmented aesthetic time and space of the information society, forming a unique and convenient communication channel that exists in daily life space. [2] Online microfilms inherit the complete narrative function of movies, which cannot be accommodated by short videos. The process of watching online micro movies is the process of viewers filling their leisure time with new cultures for entertainment. The organic integration of Dayu culture and online microfilms requires not only adherence to the creative principles of online microfilms, but also a comprehensive display of the characteristics of traditional Chinese culture that keep pace with the times and are open and inclusive in its development. As a cultural phenomenon in the new era, microfilms compete with short videos through their powerful narrative and creativity. Therefore, the integration of Dayu culture and online microfilms should pay special attention to the correlation of Dayu cultural elements, as well as the narrative, entertainment, and innovation of microfilms.

Firstly, in the creation process, attention should be paid to the relevance of Dayu culture, and its unique values and spiritual connotations should be deeply explored. The landscape content of Dayu culture is extremely rich, and it cannot be fully described in just a few microfilms. Moreover, the elements of Dayu culture are closely related, such as Tushan, Huaihe, Nujiao, Holy Spirit Spring, and other elements. These are all branches generated with Dayu's flood control as the main theme. Dayu culture microfilms only need to include very small elements, conveying subtle spirit from a very small breakthrough. If each element is created independently to create a micro film, the Da Yu cultural micro film will become disorganized, which not only brings great creative difficulties to the creators, but also disrupts the audience's thinking, which is not conducive to the continuous creation of micro films and the healthy dissemination of Da Yu culture. Therefore, when creating online micro films with the theme of Dayu culture, we should link the elements contained in Dayu culture, such as taking the element "Holy Spirit Spring" as the beginning, taking the element "Wuzhiqi" as the plot point to promote the end, and taking the element "Wuzhiqi" as the beginning of the next micro film, so as to lead the audience to the next micro film, so as to achieve the sustainable development of online micro films of Dayu culture. Secondly, in terms of narrative, it is necessary to break the traditional repetitive narrative method, combine the culture of the Great Yu with contemporary society, explore its significance and value in modern society, and make the work more realistic. To be loved by the audience, one must create in a way that the audience enjoys. The narrative mode of the online micro film of Dayu culture needs to jump out of the narrative mode of the story of Dayu myth, and integrate it into the modern society. From the perspective of the modern society, it implicitly shows more than cultural elements. For example, the image of the shark people recorded in ancient books such as *Sou Shen Ji*, *Taiping Yulan*, *Historical Records*, *Classic of Mountains and Seas* *Jing Hai Nei Nan Jing* has been modernized in the series of iQIYI's self-made drama *Soul Ferry*, Treating the shark as an animal in the deep sea, they go ashore to fulfill their wishes after eating the victims, telling a poignant and beautiful love story in a modern and

suspenseful narrative style, leaving a deep impression on the audience. There are many such elements in the myth of the Great Yu and the spirit of the Great Yu, such as the images of Wuzhiqi, the Holy Pearl and the Holy Pearl, and the Dragon, which can be adapted into the type of Soul Ferry. As an Intangible cultural heritage, the Dayu culture has been studied by a group of dedicated archaeologists who have dedicated their youth to taking their friends and family around them as the protagonists of the story of the Dayu culture micro film. For example, Hsu Fu Chi's "Iron Trees and Silver Flowers", which links the contradiction between father and son with the inheritance of Intangible cultural heritage, displays the feelings between father and son in rural areas, It conveys the crisis of the inheritance of the Tie Da Hua, and the Da Yu Culture Network micro film can also be created according to the narrative mode of such stories, with a warm treatment of the story, striving to resonate with the audience's emotions, rather than simply reproducing the Da Yu myth story.

Thirdly, emphasis should be placed on entertainment in terms of form. The Dayu culture contains many excellent traditional spirits. In order for it to penetrate into the audience's minds, online micro films must not be used as a tool for preaching, otherwise such online micro films will cause a large number of viewers to have an aversion towards them. And art is supposed to use subtle and emotional means to allow the audience to rest in entertainment, so the Da Yu Culture Network micro film should pay attention to its entertainment. Therefore, in the production of online micro films larger than culture, we can add various humorous elements that can stir up the audience's laughter. For example, in the process of Yidi's wine making, Wuzhiqi is distressed because the millet rice has gone bad for a long time. He can change himself into a white faced scholar and a young girl. Such elements can be humorized and incorporated into the narrative of online micro films. In addition to humor, The suspense and supernatural are also one of the factors that make micro films popular among audiences. The culture of the Great Yu contains many mythological and supernatural elements, which can be modernized. For example, the dragon, as a fierce beast, can survive for thousands of years, and can appear in another form after thousands of years. It can serve as the beginning of micro film narrative or the plot point to promote the development of micro film plots, hiding the excellent spirit of the Great Yu's flood control under these elements, The audience actively ponders the principles behind it in entertainment, and subtly comprehends the excellent spirit conveyed by the Great Yu Culture Network Microfilm.

Finally, we need to leverage the characteristics of microfilms, focus on innovation and experimentation, try new expression techniques and creativity, and make the work more unique and innovative. [5] Innovation is the commonality between Dayu culture and online microfilms. It is necessary to make good use of the innovation of both to achieve the transformation of Dayu culture in form, in order to attract the attention and love of the audience. Dayu Culture Network Microfilms should focus on the following innovations: firstly, innovative storylines: by innovating the storyline, the story becomes more attractive and novel, and elements such as crossover, fantasy, and science fiction can be adopted to make the audience feel refreshed; Secondly, role innovation: By setting innovative roles, the characters are made more personalized and distinct, with stronger appeal and sense of immersion; Thirdly, innovative shooting techniques: By innovating shooting techniques such as special effects, animation, VR, etc., the film becomes more vivid, visually impactful, and infectious; Fourthly, innovative plot structure: By innovating the plot structure, such as non-linear narration and multiple perspectives, the film becomes more complex, layered, and profound; Fifth, theme innovation: By innovating themes such as social hotspots and human exploration, the film becomes more thoughtful and valuable, triggering resonance and reflection among the audience.

## 5. Conclusion

In the era of digital media, online microfilms have provided new forms and paths for the inheritance and promotion of Dayu culture. This article analyzes the current development status of Dayu culture and online microfilms, explores the coupling relationship between the two, and proposes a creative strategy for online microfilms with elements greater than culture. However, further research is needed on the specific creative content and practice of online microfilms with Dayu culture as the element.

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