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Video Art Production Through Interdisciplinary Perspective

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ABSTRACT

The research objectives were as follows: (1) To explore the development of video arts through an interdisciplinary perspective. (2) To investigate video arts production through the lens of interdisciplinary perspective. (3) To compare video arts production between interdisciplinary and monodisciplinary perspectives. The primary concepts were drawn from the production process, integral vision, and Baudrillard's simulacra theory. The research employed qualitative methodology, utilizing instruments such as documents, in-depth interviews, and non-participation observation. Additionally, content analysis by typology and descriptive presentation were employed.

The findings are outlined as follows: (1) Historically, video art was predominantly inclined toward a single disciplinary perspective and specific shooting techniques, enabling deeper thematic expression. Currently, video art is produced from an interdisciplinary viewpoint, exploring diverse forms of expression from a multidisciplinary perspective. This involves continuous exploration of artists' innovative spiritual worlds, gradually reflecting the artistic, humanistic, and interactive aspects of video art. (2) Examining video art production from an interdisciplinary perspective necessitates not only various disciplines but also engagement with the artist's overall vision, brain, community, and society. Throughout the pre-production, production process, and post-production stages, the SMCR communication model interacts to realize video art creation from an interdisciplinary perspective. Therefore, selecting appropriate themes, modes of expression, media, and venues contributes to achieving effective communication outcomes. (3) Regardless of a single or interdisciplinary approach, emphasis is placed on script and content expression, often utilizing traditional shooting methods. However, the proportion of the entire creative process varies. The distinctions between the two perspectives are primarily manifested in three aspects: diversity of thinking, differences in technology utilization, and distinctions in the information recipient.

Introduction

The onset of the 21st century marked the commencement of the fourth industrial revolution, centered on intelligence and propelled by cutting-edge technologies such as artificial intelligence, quantum communication, and virtual reality. This global revolution has significantly impacted video art, not only in the expansion and innovation of research objects, paradigms, and methods but also in the fundamental reshaping of the relationship between art and other disciplines and knowledge systems.

Art, as an integral part of social life, permeates our closely connected existence. It provides a unique avenue for expressing emotions, contributing to the harmonious and beautiful fabric of our social life. Video art, reflecting social life and embodying special ideologies, stands as one of the most open and experimental categories in contemporary art. The transition from "photography" to "imaging" signifies the extension from the original "social and humanistic photography" to the more inclusive and disciplinary "visual research imaging."

The exploration of interdisciplinarity has deepened over the years, permeating various fields. In the realm of Contemporary Sociological Theory (Polloma, Margaret, 1989, p.129-178), contemporary interdisciplinary theory is acknowledged as a "theoretical alliance" essential for elucidating the increasingly complex social problems. While interdisciplinary research has a long history, true interdisciplinarity has gradually emerged with the establishment of distinct disciplines in modern times.

Photography stands as a pivotal step in image art production, serving as a crucial witness medium. Its lens, humbly facing the world, has the fundamental task of capturing what is commonly referred to as "reality." In the post-photography era, the concept of objective reality, once a fundamental requirement in the 20th century, has been continually challenged. Post-production is a crucial aspect of image art development, wherein light, mainly artificial, plays a decisive role in enriching the visual effects. Different artistic effects, such as bright, dark, or middle tones, are achieved by flexibly using various artificial lights with production software.

A dialogue relationship, rather than a monologue, should be fostered among perspectives from different disciplines. This fosters a more comprehensive knowledge and deeper understanding of art. Video art study should not solely rely on subject consciousness but also incorporate problem consciousness. This involves selecting an appropriate subject perspective and conducting effective research on identified problems. This approach goes beyond the realms of art and interdisciplinarity; it is also a form of communication. Even in video art, the information transmitted from sender to receiver carries hidden intentions, as the sender constructs their version of reality. Thus, awareness of the dissemination process in video art production (pre-production, post-production) and multidimensional analysis from interdisciplinary concepts are essential. Video art-related disciplines are confronted with unprecedented challenges, and interdisciplinary research emerges as the sole avenue to navigate these complexities. Professor Cao Kaizhong has pioneered interdisciplinary educational research on interactive video art, illustrating how a multidisciplinary design

teaching system can be established through the fusion of design, architecture, digital video, and other disciplines, ultimately fostering innovation in interactive video art teaching (Cao Kaizhong, 2019).

Objective

1. To study Video arts development through interdisciplinary perspective.

2. To study Video arts production through interdisciplinary perspective.

3. To compare Video arts between interdisciplinary and monodisciplinary perspective.

Research Framework

In the communication scop to Utilizing Berlo's Model of Communication to examine the communication process, encompassing pre-production, production, and post-production stages in video art creation. Interdisciplinary scope study to applying Ken Wilber's Integral Vision to explore the interdisciplinary aspects within the field of video art, emphasizing a holistic understanding of diverse perspectives. Communication Arts and Applied Arts Academy in China, Investigating the academic landscape at Communication Arts and Applied Arts Academy in China, focusing on its role in shaping media and arts professionals.

Key informants mention monodisciplinary media artists involving two individuals specializing in a single discipline related to media arts. Interdisciplinary media artists scope to two individuals engaged in multiple disciplines within the realm of media arts. Professional professors were two professors specializing in media studies, two professors specializing in arts education. According to VDO production personnel were two professionals actively involved in video production. Audience (VDO Enthusiasts) were four individuals representing the audience, selected through probability sampling and non-participatory observation, with a focus on those passionate about video content. Total participants are 14 persons Duration/Time Frame of the research will span a period of 2 months with the scope of Areas, the study will be conducted in Beijing and Dalian, China.

This research framework aims to comprehensively explore the communication dynamics, interdisciplinary aspects, and educational influence within the field of video art in China. By incorporating established models and involving a diverse group of key informants, the study seeks to provide valuable insights into the multifaceted landscape of video art in the specified geographical areas.

Research Methodology

1. Literature research method: By consulting books, electronic journals and network search, the author can consult relevant literature and analyze previous research results, to provide theoretical basis with reference value for this research.

2. In-depth interview method: The 14 people to be interviewed in this paper are composed of five groups of samples. By interviewing more of them, the relevant contents of the research objectives of this paper are obtained, analyzed and conclusions are drawn.

3. Non-participatory observation method: Through non-participatory observation of the interviewees, we can understand the impact of their life, environment, community and interpersonal relationship on their creation.

4. Summary and induction: Extract the key content obtained from the first three research methods, summarize and analyze how to create and spread interdisciplinary video art.

Results

1. To study Video arts development through interdisciplinary perspective.

Since the emergence of video art, until the 20th century, most of the video art has adopted a single shooting method, with the characteristics of documentary and realistic. The most representative is the documentary video, the audience first feel the picture and sound, the real scene shot by the photographer in the field, the first time to stimulate the audience's senses. The picture is clear at a glance, and the sound restores the sound of the real world. The rich sound contains a lot of life information, and the audience can understand the connotation of the film with the help of life accumulation, and there are no obstacles in the middle. Italian director Pasolini said that as a film director, he is in the hands of the most charming art form since the birth of art, is the world's only common, the most "real" language. The verisimilitude of the past video art is reflected in the picture of the video art, which is closer to the original face of the material reality and has an innate advantage in objectively reflecting the material world.

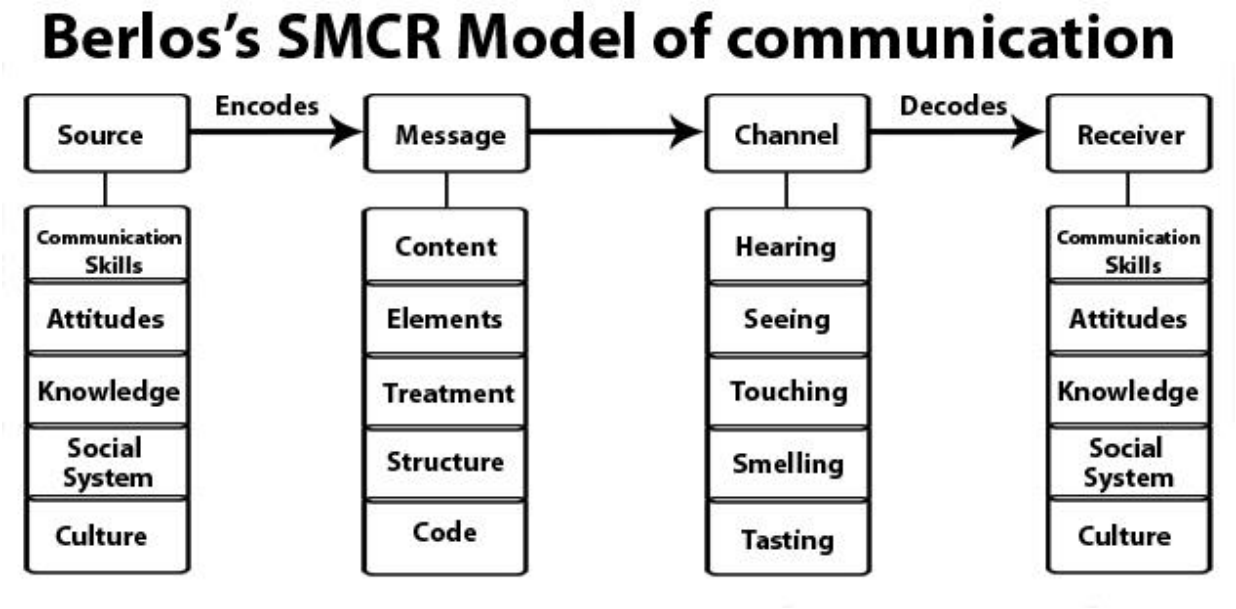
Today's video, media, design and art creative markets have entered the age of digital and diverse, this is no doubt a fact. Driven by the digital age, text-centric media content is shifting in the direction of images, images, and interactions. Video art In order to meet society's demand for applied, innovative and interactive professionals, the development of video art must move towards interdisciplinary fields. In order to create video art from an interdisciplinary perspective, the creator should not only have cultural and social science knowledge, but also have a strong practical photography ability, and be proficient in digital video and audio technology, three-dimensional animation, multimedia web design, network virtual technology, human-computer interaction technology. Only in order to make up for the gap in the training of traditional photography talents in innovation and interdisciplinary disciplines, can we not limit our understanding of photography in a narrow sense, break the disciplinary boundaries, and expand the scope of photography disciplines. From the interdisciplinary perspective, video art must not be regarded as an independent individual, ignoring the intrinsic unique role, social role, technical role, and communication role of other disciplines. Experience the spiritual meaning and connotation of different forms of artistic expression from multiple disciplines, and constantly explore the spiritual world of video art innovation, so that the artistic, humanistic, and interactive nature of video art can be fully reflected. On this basis, interdisciplinary video art will strengthen the study of the visual psychology of the audience, citing the concept of

"interaction" and "multi-discipline", and create under the unique culture of various disciplines, so that video art and interdisciplinary practice application can be better combined.

2. To study VDO arts production through interdisciplinary perspective.

In the process of creating interdisciplinary video art works, all necessary subject-related technologies, such as biology, chemistry, programming, model building, mathematics, and other non-artistic disciplines, are incorporated into the works according to the requirements of artists and creators for the theme expression and the standards for the communication path of the works. In addition, from an interdisciplinary point of view, mathematicians, biologists, scientists, digital modelers, programmers, and other interdisciplinary talents must join the production process to complete this creative task. What needs to be paid attention to is the source of the transmission of video art, both the artist and the audience. According to the Berlos's Model of Communication

Table 1: Berlos's SMCR model of communication.



Source: https://baike.baidu.com/

The communication attitude, communication skills and cultural and social institutions of the information source play a crucial role in the effective dissemination of information. According to the SMCR model, in terms of information sources, artists and creators should take the initiative to assume the responsibility of video art communication before, during and after creation, which is the premise for artists to effectively disseminate video art works.

The whole creation process is summarized from three aspects: pre-production, production process and post-production.

Pre-production: The creative process of interdisciplinary video art usually begins with an idea or concept. Artists can draw inspiration from different fields or themes and try to combine them to create a unique artistic experience. Once the idea is confirmed, the production staff needs to design visual elements, including scenes, backgrounds, characters, props, etc. This may involve hand drawing, digital painting, or 3D modeling and animation using professional software.

Production process (recording and shooting): In terms of information source communication skills in SMCR mode, from an interdisciplinary perspective, the communication of video art works created by artists must be combined with and consider the psychological expectations of the information recipient (audience) as far as possible, so that various non-artistic disciplines can be flexibly, reasonably and accurately used in the creation process. Further improve the audience's acceptance of the work. After the visual elements are designed to fit the theme, the actual material can be captured using relevant recording devices such as cameras. This may include shooting realistic scenes, role-playing, or specific actions. In addition to the choice of subject matter, technology is also an integral part. 3D holographic technology and holographic sound technology are the most advanced and promising sound production technology in the industry. From an interdisciplinary perspective, video art creation can be summarized as the creator's thoughts not only focus on the "front end" of the work, but also focus on the "back end" of the work.

Post-production: After the application of required subject content is completed, the post-production stage is entered. This includes discipline fusion, video editing, audio and sound effects added compositing. Artists can use professional video editing software and audio processing tools to process and combine footage to create the desired effect. Throughout the creative process, artists and creators may constantly change their creative ideas or details. Due to the sudden uncertainty of the work or discipline, they may need to change their work direction and thinking, and even change or increase or decrease the relevant disciplines in order to better present and disseminate the work, and promote the better, faster and wider dissemination of this interdisciplinary video artwork. From an interdisciplinary perspective, the knowledge level of video art is very broad, and the disciplinary level is also very rich, and sometimes four or more different disciplines can be integrated into a single work.

Table 2 When using a table to explain video art creation from an interdisciplinary perspective, we can clearly list SMCR elements at each stage and more intuitively show the process of information transmission.

Stage	Sender	Message	Channel
Pre-production stage	Creator	The overall concept and theme of video art, the interdisciplinary perspective of artistic intention when	Planning meetings for the production process

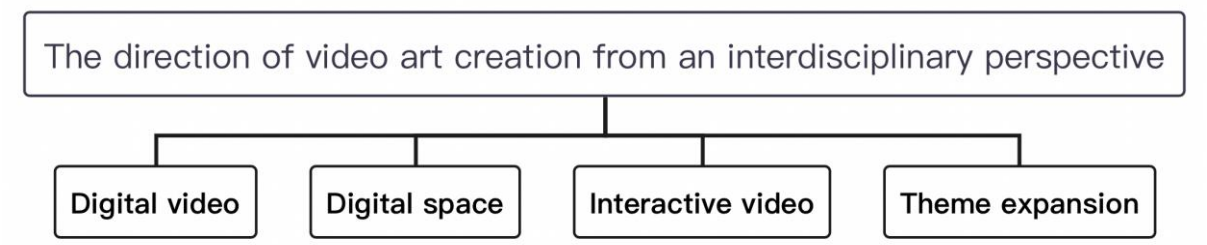
Stage	Sender	Message	Channel
	Artist	creating and the final expression of the work	Copy writing communication
	Digital technician		Anticipate and develop the form of the work
	Skills and team members in required disciplines		Creative brainstorming, etc.
Production stage	Creator	The integration of different disciplines and video art creation enables effective communication and cooperation to transform complex creative ideas into realistic video art works	Team meeting
	Artist		
	Digital technician		Studio or workshop
	Skills and team members in required disciplines		Collaboration tools for related disciplines
Post-production stage	Creator	Focus on the use of digital post-production technology, as well as the required disciplinary technology, and production research methods, to strengthen the interdisciplinary perspective of artistic expression, optimize video art works	Digital media platform
	Artist		
	Digital technician		Social media
	Skills and team members in required disciplines		Network broadcast platform, etc.

From Table 2, we can clearly see that at different stages, different senders, information, channels and receivers can interact according to SMCR communication modes to achieve video art creation from an interdisciplinary perspective. The pre-production stage involves creative conception and planning, the production process stage requires interdisciplinary collaboration and communication, and the post-production stage focuses on technical processing and the dissemination and presentation of the final product. This comprehensive representation helps to better understand the complexity and diversity of information transmission throughout the creative process.

Therefore, according to the SMCR model, the communication of video art works from an interdisciplinary perspective, combining the theme and expression form of the communicated art works with the needs of the audience, encoding the communication information in a

targeted way, and selecting appropriate disciplines, expression methods, media materials, playing places and other methods are conducive to achieving good communication effects.

Table 3 Under the influence of interdisciplinary perspective, video art will be created from the four aspects of digital image, digital space, interactive image, and theme expansion, colliding with more disciplines, and creating creativity.



Upper	
Intrapersonal communication (mind/soul) Inspiration (depend on artist background) • Pre- Production • Production • Post-Production	Intrapersonal communication (brain) The brain interprets inspiration to be script/ semi-script. • Pre- Production Brain command eye and hand to capture picture with Video, lighting, prop. • Production Brain command eye and hand which link with inspiration with Video editing. • Post-Production Brain controls and thinks the pieces of the video together until they become a complete piece.
Left	**Right**
Artists spend their life in their community. Monodisciplinary Video artists usually stay in urban areas which are modern and isolation Interdisciplinary Video artists usually stay in rural area which naturally lifestyle. • Pre- Production	Society impact monodisciplinary and interdisciplinary artists. China society favored Video arts from both monodisciplinary and interdisciplinary artists. • Pre- Production

There is a reproduction from previous content. (Simulacre of Baudrillard) • Production There is a reediting from previous content. • Post-Production Integrate the characteristics of their own environment into the work or show the characteristics and style of the living environment in the work.	There is a reproduction from previous content. (Simulacre of Baudrillard) • Production There is a reediting from previous content. • Post-Production Integrate the characteristics of their own environment into the work, or show the characteristics and style of the living environment in the work.
Lower	

3. To compare VDO art from an interdisciplinary and single-discipline perspective.

Regarding the similarities and differences between interdisciplinary perspective and single perspective in video art creation, the following conclusions can be drawn:

The similarities between interdisciplinary perspective and single perspective are mainly reflected in the fact that the two perspectives are basically the same in the production process of video art, and both focus on the expression of script and content. Whether from a single disciplinary perspective or an interdisciplinary perspective, traditional methods are used in most cases, but the proportions of the entire creative process vary.

The differences between the two are mainly reflected in three aspects: the diversity of thinking, the difference in the use of technology, and the difference in the recipient of information.

The production process of single-view video art is relatively simple; The process of creating video art from an interdisciplinary perspective involves multiple approaches, which then need to be integrated together.

At the technical level, single-discipline video art creation focuses on shooting and editing techniques, while interdisciplinary perspectives require different disciplines and professionals. For example,An interdisciplinary artist in Beijing -- Xu Bing's interdisciplinary artworks are created by finding the right pieces in different mediums, disciplines and materials. In terms of the choice of production software, most interdisciplinary video art production can be done using ADOBE series software. In addition to the ADOBE series of software, interdisciplinary video art works also use corresponding disciplinary techniques, such as the use of biological research methods when combining biology with video art.

Table 4 The comparative contents of the research purpose of the paper.

Sender1: deep monodisciplinary video artists	**Sender 2: interdisciplinary video artists**
Preproduction: scripts (content/ message) come from inner, behavior, atmosphere of community, society and deep art discipline, less effect from sign consumptions.	**Preproduction:** scripts (content/ message) come from inner, behavior, atmosphere of community, society and interdisciplinary, many effect from sign consumptions.
Production: camera angle, location, setting (come from integral level and deep art discipline)	**Production:** camera angle, location, setting (come from integral level and interdisciplinary)
Post-production: editing (come from integral level and deep art discipline)	**Post-production:** editing (come from integral level and interdisciplinary)
Receivers: analyst the video	**Receivers: analyst the video**
video is the message of deep monodisciplinary artists	video is the message of of interdisciplinary artists
Discipline, integral vision, sign consumption	Discipline, integral vision, sign consumption

In the SMCR model, the information receiver has the dual function of receiving information and giving back information. Compared with other communication modes, SMCR mode attaches more importance to the initiative of information recipients in the process of information transmission, and believes that attitude, communication skills, knowledge, social system, and culture will affect the acceptance, understanding, use and feedback of information recipients. In order to achieve effective communication of video art works from an interdisciplinary perspective, information recipients (viewers and fans) need to acquire communication information with a positive attitude, have a certain artistic foundation, or have the relevant disciplinary foundation contained in video art works, so as to better understand the deep meaning of the works and improve the initiative of artwork communication.

The cognitive differences between interdisciplinary video artists and single-disciplinary video artists, their disciplinary backgrounds, lifestyles, (thinking + brain)/ community relations/social participation, etc., will have a huge impact on the creation of their works.

Discussion

Based on the research objectives, the discussion will unfold as follows:

Hence, it can be deduced that video art produced from an interdisciplinary perspective is, to a large extent, highly nuanced in both artistic expression and the communication of ideas.

When artists engage in the creation of video art from an interdisciplinary standpoint, the flexible utilization of an overarching vision becomes imperative. The inner thoughts, inspiration, cognitive processes, community environment, and societal policies of artists all wield influence at every stage of creation.

In the pre-production phase, the artist's mind commands their eyes and hands to capture the image, employing lights and props judiciously to craft the desired scene. During the production stage, the brain directs the hands or props to execute the dynamic production of each segment. The post-production phase reflects the brain's control, contemplating the coherence of the video clips to transform them into complete video art pieces. The community environment also significantly shapes artists' work. Single-discipline artists residing in urban settings often benefit from deep exposure to the creative content of their specific discipline. In contrast, interdisciplinary artists relish a more relaxed lifestyle in the countryside, connecting with daily life and integrating diverse disciplines into their works. That consist with the study of Panzarella, et al, (2023), which highlights the widespread lack of consideration for the social dimension in sustainability, particularly its interactions with environmental and economic dimensions. Asset-based approaches, such as the Community Capitals Framework, are frequently employed to address these challenges in environmental management. Through a systematic review, the study explores the conceptual and practical applications of these approaches. The findings reveal that various forms of community capitals exist within environmental management frameworks, effectively promoting the inclusion of social, economic, and environmental dimensions in sustainability assessments. The influences of these environments manifest in every stage of their creative process. Changes in the social environment and policies can impact artists' creativity and even steer the direction of their artistic endeavors.

According to Berlo's SMCR model, Mind Map 1 reveals that interdisciplinary video art communication embodies characteristics such as interactivity, openness, timeliness, compatibility, virtual world representation, and extensibility. These features draw connections between people, people and objects, and people and society, transforming the traditional one-way communication relationship between communicators and receivers into a two-way interactive exchange.

Table 5 Video creation from an interdisciplinary perspective

Video creation from an interdisciplinary perspective Six characteristics	interactive	Man to man
		People and Things
		Man to society
	Openness	Biology
		Chemistry
		Physics
		Math
		Medicine
		A non-artistic subject
	Timeless	Follow the timeline create
		Follow hot events to create
	Compatibility	Two-way transmission
		Interactive transmission
	Virtuality	Network
		Platform cloud

		Live streaming
	Malleability	Platform allows the past to reappear in the future
		The future to be shown in advance in the present
		The imagination to become a reality

The mode of communication has also changed from "centralized" communication to "decentralized" communication, and the active communication power of the audience (viewers and fans) has been increasing. In today's society, it is worth thinking about what kind of creative idea can make the interdisciplinary art form be recognized by the humanistic spirit.

It can be deduced that video art created from an interdisciplinary perspective possesses the ability to rapidly disseminate, spark new trends, and foster active audience engagement and discussion. The information channel, a key component in the SMCR model, serves as the conduit for transmitting information from the source to the receiver, utilizing various communication tools. Human sensory channels, encompassing vision, hearing, touch, smell, and taste, play a crucial role in perceiving information through these senses. All individual's unique experiences shape their understanding of themes and knowledge, resulting in diverse interpretations of artistic works. In line with Berube's study (2023), our research aligns with the current state, contributing to multi-sensory initiatives for the low-vision and blind community. Drawing upon research findings from sensory museology and cognitive psychology, the study aims to enhance our understanding of multi-sensory translation. Utilizing a qualitative methodology, data from three rounds of individual interviews and one co-design session with visually impaired participants were examined. A thematic analysis informed design decisions and identified barriers to inclusion in art museums. The study involved the co-creation of multi-sensory translations of specific paintings, challenging the tradition of museums relying solely on vision as the acceptable sense for accessing visual arts. Specifically, the project focused on translating Franklin Carmichael's painting "In the Nickel Belt" (1928) and Duncan de Kergommeaux's "Outport Icon #2" (2001-2002) into multi-sensory experiences. New technologies such as sound, light, power, AR, VR, MR, 3D scanning and reconstruction, and motion capture provide a variety of possibilities for the interaction of video art, and have high requirements for the size, lighting, and geographical location of post-production equipment and playback venues. In order to better disseminate interdisciplinary video art works, post-production and promotion are both important.

It can be concluded that in order to create a variety in their works, artists will actively cross disciplinary methods, such as psychology, philosophy, sociology, etc. The SMCR model attaches great importance to the initiative of the information receiver in the process of information transmission, and holds that attitude, communication skills, knowledge, social system and culture will all affect the receiver's acceptance, understanding, use and feedback of information. For example, during the Cubist period, Picasso would actively integrate and create from an interdisciplinary perspective. During the Surrealist period, the artist Dali was influenced by Mondrian's new psychology and created works such as the continuity of memory, which has had a significant impact on the art world to this day. If a person with a video background or

media expertise is involved in the production of video art on a single theme, it will go relatively smoothly. However, video art production from an interdisciplinary perspective requires a multidisciplinary knowledge base, and the important difference between the two perspectives is whether artists and creators have a multidisciplinary knowledge base. In addition, in order to achieve effective communication of video art works from an interdisciplinary perspective, the information receiver (audience) needs to have a positive attitude towards acquiring and disseminating information, have a certain artistic creation or theoretical foundation, or have a foundation related to the relevant disciplines contained in the video art works.

Conclusion

When making video art, interdisciplinary artists combine multiple non-artistic disciplines with the artist's inspiration, ideas and social environment, which are expressed through pre-production, production process and post-production. According to the SMCR model, artists disseminate video art works from an interdisciplinary perspective, combine the theme and expression form of the transmitted art works with the needs of the audience, encode the communication information in a targeted way, and select appropriate disciplines, expression methods, media materials, playing places, etc., which is conducive to achieving good communication effects. From an interdisciplinary point of view, mathematicians, biologists, scientists, digital modelers, programmers, and other interdisciplinary talents must be added to the production process to complete this creative task.

In the interdisciplinary perspective, the flexible use of the overall vision is very necessary, and the artist's inspiration, the brain's thinking, the community environment and society will have a profound impact on his creation. In pre-production, the artist's brain will direct the eyes and hands to capture the picture, and the correct use of lighting and props to create; When making, the brain directs the hand to make it. The post-production stage is when the brain controls and thinks about the coherence of the video, making it a complete video work. Most of the monodisciplinary artists live in the city, while the interdisciplinary artists enjoy a leisurely life in the countryside, and the images brought by these environments will be reflected in all stages of the creation of their works. Changes in social environment and policies will affect artists' creation and even lead their creative direction.

At different stages, different senders, information, channels, and recipients can interact with each other according to the communication mode of SMCR to achieve video art creation from an interdisciplinary perspective. The communication attitude, communication skills and cultural and social system of the information source play a vital role in the effective communication of information. According to the SMCR model, in terms of information sources, artists and creators should take the initiative to assume the responsibility of video art communication before, during and after creation, which is the premise for artists to effectively disseminate video art works.

Under the influence of interdisciplinary perspective, video art will be created from four aspects: digital image, digital space, interactive image, and theme expansion, colliding with more disciplines and creating creativity. In the pre-production phase, the creative process of interdisciplinary video art usually begins with an idea or concept; At the stage of production

(recording and shooting), the information source communication technique of SMCR model is adopted. From an interdisciplinary perspective, the communication of video art works created by artists must combine and take into account the psychological expectations of the information recipient (audience) as much as possible, so that various non-artistic disciplines can be flexibly, reasonably and accurately used in the creation process. When it comes to post-production, it includes discipline fusion, video editing, audio and sound effects added compositing.

Suggestion

You may provide itemized recommendations based on your research findings in two aspects:

Recommendations for a communication perspective.

From the perspective of communication, this paper summarizes three suggestions of artists and practitioners on the creation of video art from an interdisciplinary perspective.

1. Strategic Dissemination and Communication Channels:

1.1 In the age of widespread digital content creation, generating attention-grabbing and traffic-generating content is crucial for interdisciplinary video art production.

1.2 Leveraging various communication channels such as Weibo, WeChat, Line, short video platforms, and live broadcasting platforms is essential to engage audiences through visual, auditory, tactile, smell, and taste stimuli.

1.3 Emphasizing the use of short video platforms in the digital era to expand reach and produce compelling interdisciplinary art.

2. Precise Positioning and Audience Understanding:

2.1 Recognizing the specificity of the audience for interdisciplinary video art and actively staying informed about the latest works within this scope is vital.

2.2 Employing the advantages of the Internet, including big data analysis technology, to thoroughly understand the interdisciplinary audience, allowing for comprehensive analysis and precise positioning.

2.3 Utilizing multi-dimensional communication characteristics, such as Internet and mobile platforms, to encourage the audience to actively share and disseminate interdisciplinary video art.

3. Emphasis on Fragmented Context for Rapid Information Access:

3.1 Harnessing the capabilities of Internet technology to meet audience demands for information transmission unconstrained by time, space, or region.

3.2 Capitalizing on the convenience and efficiency of Internet communication to capture audience attention and facilitate the fragmented dissemination of information.

3.3 Maximizing the use of fragmented audience time to cater to individual needs, enabling them to experience the allure of interdisciplinary video art without limitations of time and space.

Recommendations for interdisciplinary video art production in art schools

Based on the SMCR model, the following three suggestions are put forward for video art production from the interdisciplinary perspective of art colleges.

1. Enhance Communication Power of Information Sources:
   1.1 Recognize the key role of communicators in cultural communication.
   1.2 Include groups of artists and production personnel with advanced digital technology skills.
   1.3 Instill a sense of mission and responsibility in disseminating interdisciplinary video art.
   1.4 Improve their ability to modernize and convey the essence of interdisciplinary perspectives in the current social environment.

2. Broaden Horizon and Understanding of Different Disciplines:
   2.1 Encourage students to learn from an interdisciplinary perspective.
   2.2 Promote participation in and research of different disciplines.
   2.3 Obtain subject information and technology from both the arts and non-arts professionals.
   2.4 Emphasize the importance of cross-disciplinary learning to enhance video art production technology and creativity.

3. Strengthen Training of Non-Artistic Disciplines for Information Recipients:
   3.1 Move beyond theoretical and technical aspects of video art works.
   3.2 Focus on the initiative of information receivers in the SMCR model.
   3.3 Provide training in non-artistic disciplines and qualities.
   3.4 Develop skills and theoretical knowledge related to interdisciplinary video art.
   3.5 Create works that offer profound sensory experiences (vision, smell, taste, hearing, touch) to improve active communication with information receivers.

These recommendations aim to optimize the interdisciplinary video art production process in art colleges by empowering communicators, fostering interdisciplinary perspectives, and enhancing the training of information receivers in non-artistic disciplines.

Recommendations for future video art production from an interdisciplinary perspective.

When exploring the future of video art production from an interdisciplinary perspective, take advantage of Bell's SMCR model, which covers four key elements: Source, Message, Channel and Receiver. Here are five suggestions based on this model:

1. Multiple and Integrated Creative Methods (Source):
   1.1 Explore ideas, concepts, and techniques from diverse disciplines.
   1.2 Integrate elements from science, sociology, philosophy, literature, etc., into video art production.
   1.3 Combine visual elements, sound design, and interactive techniques.

1.4Incorporate different cultural, historical, and social backgrounds to stimulate multi-level thinking and emotional experiences.

2. Innovative Message and Channel:

2.1 Present creativity through various communication methods.

2.2 Integrate elements from different disciplines to create unique visual and sensory experiences.

2.3 Use multiple mediums such as video, sound, and interactive technologies.

2.4 Embrace emerging technologies like virtual reality and augmented reality for innovative communication.

3. Multiple Interpretations for Audience and Audience Groups (Receiver):

3.1 Acknowledge the diversity of the audience.

3.2 Create open and expansive works to allow varied interpretations.

3.3 Encourage the audience to interpret from multiple perspectives, fostering deeper thinking and emotional connections.

3.4 Achieve secondary and multiple transmissions of the work.

4. Interactive Exploration of Science and Technology and Humanities:

4.1 Embrace the role of technology in video art production.

4.2 Explore cutting-edge technologies like artificial intelligence, virtual reality, and augmented reality.

4.3 Investigate how technology interacts with human experiences, emotions, and social issues.

4.4 Prompt deep thinking about the relationship between technology and humanity.

5. Global and Cross-Cultural Perspective:

5.1 Transcend geographical and cultural boundaries.

5.2 Incorporate ideas from different cultures into the creative process.

5.3 Address global issues such as climate change, human rights, and cultural identity.

5.4 Convey resonance and commonality across cultural differences through multiple visual languages and symbol systems.

In the realm of interdisciplinary art production, communication form, creativity, and deep thinking hold equal importance. By applying Bell's SMCR model, future video art production can explore new possibilities in expression forms and communication channels, leading audiences to explore and think within an interdisciplinary world. Artists and producers are encouraged to maintain an open vision, embrace new methods and ideas, and continually push creative boundaries.

This study uses in-depth interviews and non-participatory surveys to obtain real research data and enrich research results. By summarizing and analyzing the results of 14 interviewees, the paper completes the three research objectives of the theory, and further puts forward correct and meaningful suggestions for video art creation from the interdisciplinary perspective in the future.

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