A Study on the Influential Factors of Mixed-cut Video Dissemination among College Students: A Perspective Based on Grounded Theory

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Abstract: In recent years, mixed-cut videos have become popular among college students. In this paper, we use the perspective of grounded theory to conduct in-depth interviews with college students and adopt a three-level coding strategy to analyze eight influencing factors: cultural atmosphere, rule awareness, creative impulse, poaching mentality, game mentality, image concern, emotional maintenance and value reconstruction. Subsequently, a model of the mechanism of the influence factors on the dissemination of mixed-cut videos was constructed. Finally, cultivating college students' cultural confidence, guiding college students to use online materials reasonably, and improving college students' media literacy education should help the standardized dissemination of mash-up videos.

Keywords: mixed-cut video; college students; influential factors; grounded theory

1. Introduction

According to the explanation of Wikipedia, mash-up video is a type of video that combines multiple pre-existing video texts in an obscure relationship[1]. Bilibili.com, a popular website for Chinese college students[2], disseminates a large number of mash-up videos of movies and TV dramas, animation mash-ups, music videos, and game mash-ups, etc. A 3-minute mash-up video titled "Marvel/ DC/ Stomp/ 1080P/" has been published. A 3-minute video with the title "Comic-Con/DC/Stomp/1080P/" has received more than 30 million plays, and the annual video series has become a regular program near the end of the year. With its prominent thematic expression, unique creative editing and distinctive playback rhythm, the mixed-cut video has captured the eyes of young people[3]. In addition to this, is there any deeper reason for the explosion of the mixed-cut videos? On the other hand, the issue of "fair use" of mixed-cut video material has been discussed by academia and industry [4][5]. And after the game of several parties, copyrighted video material has been further protected, which states in Article 93 that "unauthorized self-cutting and adapting movies, TV series, online TV dramas and other types of audiovisual programs and clips are violations." [6] In such an environment, how the dissemination of mixed-cut videos will be affected? And what is the way out in the future? Facing these problems, what kind of opinions will be expressed by the contemporary college students, and the study of related issues is already a pressing task.

2. Research Design

At present, there are few studies on the influential mechanism of mixed-cut video communication in academia. As of November 2021, a search for the keyword "mixed-cut video" on the CNKI returned 60 results. After eliminating irrelevant literature, 20 studies were retained that were relevant to the topic of this study. Among them, 18 studies were related to copyright issues, and only 2 studies were related to the psychological mechanism of video distribution and comparison of different cultural perspectives. Considering the weak foundation of existing studies and the differences in the definition of relevant factors, the feasibility of using quantitative methods to explore the influencing factors and mechanisms of the dissemination of mixed-cut videos is not high. In this study, the influential mechanism of the dissemination of mixed-cut videos is analyzed qualitatively by applying the Grounded Theory.

Grounded Theory is a qualitative research method that builds a theory based on empirical

information[7]. The researcher generally has no research hypothesis before the study begins, and directly summarizes concepts and propositions from primary sources, searches for core concepts that reflect social phenomena, and constructs a social theory process through the connections between concepts. This research method is suitable for this study and facilitates the dissection of the complex influential mechanism of mixed-cut video communication.

The data for this study mainly came from one-and-a-half structured interviews. In September 2021, the researcher selected eight current college students, who did not know each other, based on the principle of maximum difference. Two of the interviewees had just enrolled in school, two interviewees were in their second year of college, and four interviewees had completed two years of study (one was out on an internship, one was in school preparing for a college entrance exam, one was putting in a resume for an internship, and one student was still on the fence). The interviews were focused on the following aspects of the questions. Firstly, do you know about video mixing, do you like to watch it and through what channels; secondly, have you ever done video mixing and how difficult is it; thirdly, what do you think are the advantages of video mixing; fourthly, what do you think are the current problems of video mixing and what are the future development trends. Each interview lasted 30 minutes or less, and the entire interview was recorded by cell phone, then transcribed by machine into text data, and then two rounds of manual proofreading were done. 8 copies of interviewee data (coded as ABCDEFGH) were divided into two parts, 7 copies were used for specific coding and 1 copy was reserved. The Ethics Committee of the local university's approved the study and it followed the Declaration of Helsinki and informed consent was obtained from all subjects.

3. Data analysis

Coding implies categorizing the data segments with a short name while summarizing and describing each part of the data. Coding is the key link between collecting data and forming a theory. By coding, you can define what is happening in the data and begin to iterate on the meaning. This study uses a three-level coding strategy: open coding, axial coding, and selective coding(Level 1-3 code).

Eight interviews were coded sentence by sentence to extract 38 initial concepts, and then similar items were combined on this basis to form 16 descriptions. Then the 16 descriptions, obtained by open coding, were focused to obtain 10 categories. At last, the study repeatedly examines and analyzes the relationships among the 10 categories, and obtains "subculture," "rule consciousness," "image concern ""textual poaching," "meaning poaching," "affective sustainment," "playfulness "reconstructing values" and other major categories (Table 1).

Table 1: Result of three-level coding.

Num	Level 1 code	Level 2 code	Level 3 code
1AD	Often pay attention to mixed videos on mainstream video platforms; like to watch the same actors or similar storylines	Like to see the performance of idols, like similar drama	The anime culture, fan culture and secondary yuan culture embedded in the short mixed-cut videos belong to the sub-culture category, showing different characteristics from the mainstream culture and containing the invisible resistance to express their rights. And the focus is on body image to satisfy people's pursuit of body fantasy.
1B	Like to watch popular movies and television dramas or singer stage mix video on mainstream short video platform.		
1CG	I like to watch Marvel's video mixes to understand the details of the heroes; I've always been a "Marvel fan".	Like to watch anime and other secondary content, concerned about the hero image with emotional factors	
1EF	I can't say I like it, but I don't reject it either		
2D	Often participate in mixing practice, have rich experience in mixing; spend much effort on downloading video footage, imitate others editing	Rich experience in mixing and editing, will spend much effort on searching for suitable video material online, even imitate others' clips	Most young people are willing to recreate cultural products from their own interests and personalities with the help of new media platforms. They also play the role of "poachers" in the process of collecting and using texts, which confirms the theoretical view of "text poaching" and
2BEF	Have experience in mixing and editing; spend much effort on finding the right video footage; can		

	imitate other people's editing work		"meaning poaching".
2CG	Have a little experience in mixing and editing, afraid of trouble; will consider making such videos after solving the material problem.	I like to mix and match, but I choose to give up because I was afraid of troubles, mainly because it is difficult to find material.	
2A	No attempt to mix the cut.		
3ABD	Mixed-cut video communication has advantages of short time length and fast video content integration, especially with some rhythmic music, it brings great impact and helps to promote the song or the drama.	The duration is short but informative and rhythmic. The mixed cut of film and television dramas can attract attention without the burden of watching	The spread of mixed-cut videos reflects the characteristics of gameplay, and both creators and viewers pursue pleasure in the process of sharing, participating, and experiencing. People don't want too much pressure to spread it for the pure purpose of acquiring and delivering happiness, which often is non-utilitarian.
3CE	Many videos will edit the most exciting passages of the play to attract attention, and there is no viewing burden because of the short duration		
3F	Mixing and cutting videos is short but rich in content, such as mixing and cutting a movie presents a climactic point in a few seconds and a bright pace	The mixed-cut video is eye-catching, fast-paced, and has a strong sense of substitution, so it is suitable for online dissemination	
3G	Mixed-cut videos can quickly catch people's attention, for the plot rhythm is fast, and the (emotional) substitution of mixed-cut is strong, so it is suitable for online communication		
4A	Mixed and cut videos have copyright risks, originality has always been an issue.In order to avoid leagal risks, it is better to say hello to the copyright owner before using it for commercial purposes.	The issue of originality of video material has existed, and it has been used for commercial purposes in a legal and compliant manner	The change of fair use rules will reconstruct the living space of short videos, promote their transformation from fan attributes to author attributes, move toward the three directions of non-profit, specialization and diversification, and participate in the construction of social value through unique creative forms.
4BCE	Due to the limitation of materials, the future development of the mixed and cut videos will be subject to certain restrictions, and the protection of intellectual property rights will become more and more strict.	Due to material limitations, the living space of the mixed- cut short videos will be changed, and it is feasible to shift from fan attributes to author attributes	
4DF	In case of infringement, platforms need to come forward to control and limit or mark some illegal mixed and cut videos	Platforms need to control illegal mixed-cut videos to better ensure the healthy development of this creative form	
4G	The material of other people's mixed-cut videos is often used to make secondary mixed cuts; Some will take materials without copyright marks (such as images) for processing. In the future, copyright protection will become the focus, and video materials should be marked with the source	The work of the second mixing affects the normal dissemination of the mixed-cut video, and the source of the video material is one of the remedies	

Note: The numbering sequence is question number + interview material number

3.1 Model construction and theoretical saturation test

The core category of this study is "the influence and mechanism of mixed-cut videos dissemination among college students". Around this core category, we believe that subcultural expression, awareness of rules, creative impulse, poaching mentality, playfulness, image concern, emotion maintenance and value reconstruction have a significant influence on mixed-cut videos online dissemination. Under the cultural atmosphere of "subcultural expression" and the living space of "specific rules", the participants can be divided into media (including self-media) and audiences. The media influences the dissemination of mash-up videos, including the creative impulse, the creator's desire for self-expression, the drive for profit and other deep-seated factors; the poaching mentality, including text poaching and meaning poaching; and the game mentality, i.e., as well as the thrill of sharing, participating and embodying in mash-up videos. The factors that of audience-oriented type are image concern, including the concern of face and body and the pursuit of body fantasy; emotional maintenance contains; game psychology is similar to the media, except that the audience's willingness to obtain pleasure and transmit pleasure is stronger. Media, audience and environment interact with each other, and together they promote the transformation (of audience) from fan attribute to author attribute, and move toward the three directions of non-profit, specialization and diversification, and participate in social value construction through unique creative forms. Accordingly, this study constructs a "model of the mechanism of the influence factors on the dissemination of mash-up videos". More details are in figure 1.
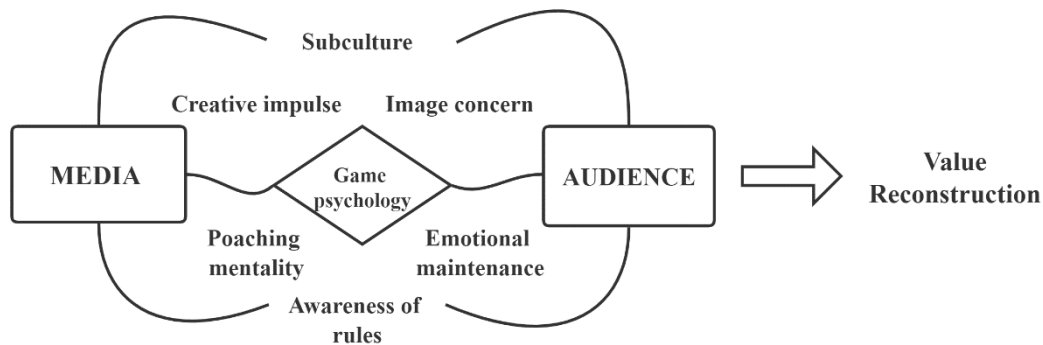

Figure 1: The model of the mechanism of the influence factors.

Theoretical saturation means new concepts and categories are not developed or new theories are not generated by the newly added samples. In this study, the textual data of H, a journalism and communication student, was coded and analyzed to test the theoretical saturation. H, a journalism and communication student, usually browses video websites and likes to watch "mix-cut videos of fixed idols" (emotional maintenance), "because he is really handsome and dances well " (image concern). She usually follows Tik Tok, WeChat videos and Bilibili.com, and chases some mix-cut videos of drama (subcultural expression). She feels that the advantage of mixing video communication is that it is short and not long-winded, "especially some music with a sense of rhythm has a strong impact" "Once the message got several thousand likes especially happy" (game psychology). As a journalism student, she has taken courses such as video editing, and has also done short video creation. "I sent a video mix I made and thought I'd have fun" (game mentality), "then I downloaded online material for editing in order to complete my teacher's homework" (creative impulse). "Later I got lazy", "I made a collage of other people's good footage or edited it after other video bloggers" (poaching mentality). Because of her profession, H was also concerned about the risks. "There is a copyright risk for mixed-cut videos, originality is always a problem, it is better to say hello to the copyright holder before using it for commercial purposes to avoid legal risks" (fair use rules), "it will become more and more regulated, and then more positive content will be spread" (value reconstruction). The above analysis concludes that saturation has been reached , adhering to the model of this study.

3.2 Model explanation

In the model, the MEDIA is the authorship of the video, and the AUDIENCE is the college students. In the following, we explain each factor of the "model of the influence mechanism of video mixing" with

the interview records.

(1) Subculture

Among college students, there are some people who like Japanese anime, movies and games escape from the pressure of reality and achieve self-identity through media use and online interaction. Now these people are gradually replaced by the relatively positive "secondary" culture. The secondary yuan culture, otaku culture and fan culture contained in the mixed-cut videos all belong to the subculture category[8]. The mash-up videos express the invisible resistance to the mainstream culture in the interpretation and expression of the text. Must the interpretation of the text be understood in accordance with the original setting? Roland Barthes believes that the text is modifiable, and the audience can use their own creative talents to interpret the text twice according to the text. The most important feature of the video mixes is that the creators do not interpret the text according to the original, but rather reconstruct the material with their own ideas, which actually shows a spirit of rebellion. One interviewee said, "I think it's interesting, it makes a new feeling, a different feeling from the original. I can say what I want to express (the content)." At the same time, although the channels of expression of college student groups are diverse, they are often under-weighted and under-appreciated, and some of them have a psychological resistance against injustice as a result. The psychological resistance of subcultural groups forms the cultural atmosphere of mixed-cut videos, which envelops the whole communication process.

(2) Awareness of rules

Rule consciousness refers to the consciousness that comes from the heart and takes the rules as the standard of action. Whether it is the author or the viewer, the ecosphere of mash-up videos needs to develop in a compliant environment, which is also the limited living space of mash-up videos. In addition to the direct downloading and pirating of existing film and television works or clips, there is another common violation. "Some people will take the finished material, and then bring it to make their own stuff, or even bring together the material mixed on the major platforms, cut into their own stuff ... The future of short video legislation or the platform in norm development will certainly become more and more stringent, even turn to protect the interests of copyright parties "The video is a good example. The author of the mixed video can "fair use" of the original film and television material, but the definition is relatively vague, resulting in the original author and the protection of the rights of the author of the mixed video in a legal dilemma. Some interviewees said frankly: "(The author) first communicate with the copyright side of the issue of copyright, so that they can freely to film and television works to spread. Another point is that the platform controls the self-publishing (authors) well, and restricts the flow or marks some of the offending mixed-cut videos, etc." The rules commonly observed by the interlocutors to build out the living space of the mixed-cut video are the Grounded of the entire communication formation.

(3) Creative impulse

Creative impulse is defined in the Chinese dictionary as "the strong desire of an artist to create due to the inspiration and motivation of something or an event in his life practice". The authors of the video mixes belong to the broad sense of art creators, who, in the process of observing, experiencing, analyzing and researching real life, are touched by people and events, and are then inspired and have the desire to express themselves. Although the interviewees said that "it is difficult to find download points for video clips, and it takes a lot of time and effort" and "many videos have watermarks that cannot be used directly, and some clips have different screen sizes", they still could not stop their desire to edit. Interviewee A added, "I just learned video editing this semester, and I want to use the editing software to create my own work." All interviewees agreed with this idea that students are willing to externalize what they have learned in class into a piece of work and then share it with others.

(4) Poaching mentality

Jenkins proposed the theory of text poaching[9]. In social media, audiences appropriate, collage and parody mainstream news articles to generate narrative texts with hybridized nature. Unlike the general audience, hybrid authors have a clearer purpose for the creation and distribution of hybrid videos, and they are more proactive in their participation. One interviewee said, "Usually, I like mashups with the same actors and similar plots. Often download some footage and then share their latest trends." Appropriation and collage are very typical means. These fan groups reorganize their idols' film and television works and recreate them by combining text, pictures, audio and other forms of text to achieve an obvious virtual interaction with their idols while they revel in their imagination of their idols for pleasure and satisfaction. Parody is another more common technique, in which they transform the originally serious style material with funny techniques to produce a sense of absurdity.

(5) Game psychology

Stephenson proposes that mass communication is a playful process in which the audience is highly involved. Compared with work-based communication, game-based communication is an enjoyable and self-selective communication process. The communication process of mixed-cut videos has obvious subjective game characteristics. Among college students, both authors and viewers believe that such videos immediately push the pace to a point where they can be watched immediately, and then the pace is so fast that it substitutes people's emotions at once. As the interviewee C said, "The advantage of its communication is that it is short in length and then rich in content, it can reach a climax inside a shorter time, for example, summarizing certain details inside a movie, (in 1 minute) it can say 10 points, 6 seconds can show a point, it is rich in content and brings people pleasure." Mainstream video platforms offer features such as likes, retweets, favorites, and comments, which add to the gaming attributes of communication. In most cases, creators and viewers are pursuing pleasurable experiences based on hobbies and interests. Game psychology, as the central element of mixed-cut video communication, profoundly affects the behavior of communication.

(6) Image concern

In the era of image reading, people are more and more "judging people by their appearance". Body image consumption is common in daily life, and this phenomenon is rapidly spreading to video clips[10]. There are a lot of video clips of various body organs, such as waistline, pectoral muscles, buttocks, long legs, and a lot of beautiful images to meet people's fantasy chasing. The titles of some very popular mashup videos contain highly infectious body images: face-worthy, golden ratio body, and high sweet warning. At the same time, mash-up videos also drive body consumption. The interviewee said, "I usually like to see the comic book cut, the hero is more characteristic, such as comic book inventory of those heroes image details, as boys especially aspire to (body)." College students group to "fitness" inspiration, they look at some of the mixed video authors through the efforts to change the body and then change the trajectory of life.

(7) Emotional maintenance

No matter what kind of platform, as the video author pushes regularly, it gradually creates a perceptual atmosphere of having someone with you every day, which enhances the user's sense of dependence and loyalty to the author. Although the author and the audience are separated by the distance of the cell phone screen, such a social distance is just right, which is conducive to maintaining the relationship between the two. One interviewee said, "I admire the author's editing skills, and I wish I could be like him and cut out sensational videos. It's an incentive, but it doesn't disturb my real life." Through the emotional connection, the author becomes a presence between real friends and online celebrities, and is able to get rid of the constraints from real human interactions and break the distance between traditional celebrities and fans, satisfy the audience's need for companionship and emotional belonging in virtual space.

(8) Value Reconstruction

Mixed-cut video communication somehow reflects the complexity of social structure and social hierarchy[11]. In this subcultural atmosphere, college student groups present some kind of shared values and the same interests. For example, the emergence of donkey groups, game player groups, and examination and study groups, which are different from the communication forms of mainstream culture, make their voices less likely to be heard by mainstream society. With the development of the Internet and the unprecedented prosperity of self-publishing, they have gained a channel to express their voices. The convergence of various viewpoints in the mash-up videos revolves around text interpretation and the right to expression, expecting to be recognized by others and even noticed by mainstream society. Under the premise of the reasonable use of rules, the subject identities of media and audiences are transformed, and not a few college students groups are transformed from fan attributes to author attributes, and they move toward the three directions of non-profit, specialization and diversification, participating in social value construction through their unique and creative ideas. Value reconstruction is the result as well as the purpose, which continues to promote the innovation and development of mixed-cut videos.

4. Discussion and Implications

Based on the Grounded theory, this study constructs the influential factors and mechanisms of action of the dissemination of mash-up videos among college students, which not only confirms the four psychological factors of dissemination: text poaching characteristics, game dissemination attributes, body fantasy satisfaction, subculture and resistance[3], but also creatively proposes new categories such

as rule awareness, creative impulse, emotional maintenance and value reconstruction. Which enriches the dissemination theory of mash-up videos as a specific target. It also provides targeted strategies and suggestions for the standardized dissemination of mash-up videos among college students.

4.1 Cultivating the cultural confidence of college students

The formation of multicultural patterns has a great influence on the current situation of the dissemination of mashup videos. Among them, some college students have shaken their political beliefs and values, and have a crisis of identification with the mainstream ideology of their country. The mixed video is both the content of the text and the form of media, so we should pay attention to the construction of this position. Government agencies should play the function of policy guidance, platform media should set up the flag correct attitude, all the way to the university ideological and political classroom, to effectively guide college students to actively spread positive social energy. It can start from ideal and belief education, traditional culture education and self-education to cultivate college students' cultural consciousness, establish their own cultural self-confidence, and improve their cultural selection ability and cultural creation ability.

4.2 Guide college students to use online materials reasonably

Because of the concealment of infringement and the high cost of rights defense, the phenomenon of "mixed-cut" infringement by college students has intensified. Legal experts point out that China's copyright fair use system has a certain lag, the degree of openness is low, and the relevant provisions are vague, so it is difficult to establish the boundary of "fair use" of network audiovisual materials in the creation of mixed-cut videos. Therefore, from the legislative level, we should clarify the use of the existing legislation on the judgment of fair use in the creation of mixed-cut videos, and from the judicial level, we should take the transformative use as an interpretative innovation to play the role of the fair use qualification. Industry associations act actively to introduce flexible regulations for the fair use of audiovisual materials. In addition, platforms, media and classrooms promote multiple parties to create a good environment for the reasonable use of online materials.

4.3 Improve media literacy education for college students

The research on the mixed-cut videos found that there are shortcomings in the media literacy education of the contemporary college students group. To improve the media literacy of college students, it is necessary to make them know how to search for information and be aware of their influence on society through educational means; understand the operation of media and the characteristics of different media; master the skills of analyzing media; learn to understand the world through media; master production skills and make good use of creative expressions in media; use media ethically and take responsibility; use media knowledge constructively and apply it to daily life; criticize and monitor media. First of all, from the viewpoint of students' acceptance habits and needs, we adopt their "discourse" system and expressions, stimulate their interest in learning, and finally realize the transformation from "in the eyes" to "in the heart". The transformation from "in the eyes" to "in the heart" should be achieved. Secondly, media education should strengthen the emotional resonance with college students, bring the education and teaching methods and contents close to their daily life, change the unidirectional indoctrination, and promote two-way interaction and communication. Finally, it is necessary to strengthen the moral quality and behavioral self-discipline of college students, consciously filter bad information, and create a clean communication environment.

Finally, it should be pointed out that the influential factors of mixed-cut video dissemination have individual differences, not all college students are influenced by all factors, and the same factors have different degrees of influence on different individuals. In addition, this study has the following shortcomings. First, the research material comes from the interviews of 8 college students in a school, which does not cover a wide range and the differences are not large enough. Secondly, the discussion of the mechanism of influential factors is not deep enough, the relevant cases are not comprehensive enough, and the connection and influence among them are not further explained. Third, this study establishes the model of the mechanism of the effect of the influence factors on the dissemination of mixed-cut videos through the Grounded theory, but the relevant conclusions have not been tested by large data samples, and future studies can consider developing survey tools to improve the model with large samples.

Acknowledgements

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