

The Communication Strategy of Cultural Programs in the Era of All Media: Taking "China in Classics" as an Example

Jiahua Wang

School of Art, Anhui University of Finance and Economics, Bengbu City, Anhui Province Postal Code, 233000, China

Abstract

In early 2021, the program "China in Classics" was launched and attracted widespread attention from both the television and online platforms. The program "China in Classics" has taken the lead from similar programs with a new theme content, exploring a new model of cultural programs. It combines cultural elements, theatrical elements, and variety show elements centered around classics, and with its ritualistic symbolic expression, dramatic plot, and expert interviews, forms its own unique program style. The success of this program provides new ideas for the creation of cultural programs of the same type. This article selects the TV program "China in Classics" as the research object, analyzes the dissemination strategies and current situation of TV cultural programs in the era of all media, and proposes reasonable suggestions and measures for the innovative development of TV cultural programs in the future.

Keywords

Cultural programs; China in Classics; Communication strategy.

1. Introduction

In the new century, with the rapid development of various high-tech, media technology has risen rapidly, and various new media platforms have emerged with various online programs, especially various entertainment and variety shows. Against the background of marketization, these programs have shown a tendency towards vulgarization and pornography in terms of content. Many domestic variety shows, in order to compete for ratings, have encountered problems such as content homogenization, and the quality of the programs is worrying.

The entertainment oriented thinking in the current television industry is becoming increasingly serious. Faced with a large number of variety shows with similar content, the audience has also relatively developed aesthetic fatigue. Faced with this situation, the continuous emergence of cultural programs in recent years has filled people's cultural and spiritual emptiness. These types of programs have a profound humanistic care color, greatly enriching the audience's spiritual world.

In recent years, under the guidance of relevant policies, cultural programs have made rapid progress. Among them, the large-scale cultural program "China in Classics" launched by CCTV Comprehensive Channel in 2021 has been loved by audiences since its launch. The emergence of "China in Classics" has created a model that takes ancient books and classics as the core element, and creates new vitality for television cultural programs through stage play elements and variety shows. The program "China in Classics" received high praise from netizens as soon as it was aired, with a rating of 8.9 on Douban. The feedback from the audience was also gratifying.

2. Overview of the Development of Television Cultural Programs

2.1. Definition of the Concept of TV Cultural Programs

There are certain differences in the definition of television cultural programs among domestic and foreign scholars. Taking British scholar Edward Taylor as an example, in his book "Primitive Culture", it is mentioned that "culture is a collection that includes knowledge, faith, art, law, morality, customs, and any other abilities and habits acquired as members of society." From his perspective, all programs presented in the media today belong to cultural programs because the information conveyed by all programs is within the category of "knowledge, faith, art, law, morality, customs, and the abilities and habits acquired by other members of society." From a domestic perspective, scholar Shi Keyang once defined television cultural programs in his article "Analysis of Television Programs and Channels" as "programs that mainly focus on characters and events in literature, art, music, dance, art, and other fields, following the principles of knowledge, ideology, and appreciation." His definition emphasizes the characteristics of topic selection in cultural programs, and his exploration of the characteristics of program form is not deep enough.

This article believes that cultural programs refer to a type of program that mainly disseminates cultural knowledge, uses film and television art to endow it with multiple attributes of education, entertainment, and literature, and conveys them to the audience through images, sounds, and other means, thereby achieving the goal of integrating education with entertainment and improving the cultural level and artistic literacy of the audience.

2.2. The Development History of TV Cultural Programs

China's television cultural programs started relatively late, with the earliest being "Observation and Reflection" which began airing in 1980. At that time, China was in a new era of reform and opening up, with rapid social changes. Cultural programs emerged in response to this historical background. After the reform and opening up, television gradually entered the mainstream households, and television programs also reached a new stage of development. A number of television programs began to emerge, such as "Entering Science" and "Happy Dictionary". Most of these programs use a "game" approach to attract people's attention, and the conveyed content is truly achieved through a competitive approach that combines education with entertainment, achieving better dissemination effects. In the 21st century, the launch of the program "Hundred Lectures" sparked a wave of historical fever, and the guests of the program gained the love of the audience. This has had a profound impact on the development of subsequent cultural programs and effectively promoted the excellent traditional Chinese culture. With the development of internet technology, the channels for audiences to obtain information have become wider. Although there are also certain cultural programs at this stage, these types of programs are no longer as prosperous as before. With the success of cultural programs such as "Chinese Character Hero" aired a few years ago, the horn of the charge for television cultural programs has sounded, and audiences have also fallen in love with traditional cultural programs. In order to meet the needs of the audience, creators have begun to constantly innovate the content and form of programs, and an increasing number of cultural programs have emerged, greatly promoting the prosperity of cultural programs. However, after achieving a series of results, we also noticed some problems with cultural programs, such as the fact that the content of these programs is mostly based on traditional culture, and these homogenized contents have put the innovation of these programs in an awkward position. This issue inspires us to continuously strive to find methods that can further promote the innovation and development of cultural TV programs.

3. An innovative analysis of the dissemination strategy of "China in Classics"

3.1. Innovation in Program Form of "China in Classics"

3.1.1. Multi dimensional stage, creating an immersive experience

The design of the program stage is very thoughtful and can be divided into four parts as a whole: first, the main stage of the first part, which has a wide range of uses and all content cannot be separated from it; The second part of the stage serves as an auxiliary to the main stage, used to display content that is not easy to display on the main stage or that needs to be displayed in addition to the main stage; The stage of the third part is significantly different from the first two, consisting of two levels of space: upper and lower, due to the presentation of specific scenes; The final stage is a passage that connects the three parts. It not only serves as a connecting stage, but also serves as a part of the stage to advance the plot. The stage design of "China in Classics" is very forward-looking and can present the completeness of the story to the greatest extent possible.

In the seventh episode of the program "Chu Ci", Sa Beining had a conversation with Qu Yuan on the main stage. Sa Beining asked Qu Yuan for advice on the article "Ode to the Orange", hoping to understand why he wrote it under what circumstances. Contemporary scholar Sa Beining watched from the side as Qu Yuan's story of eating oranges as a child was played in a drama. Then, Sa Beining took Qu Yuan across the rainforest to visit modern times and explore technology over two thousand years later. In this theatrical performance, different stages connected the ups and downs of Qu Yuan's life.

3.1.2. Dialogue between ancient and modern times, achieving precise resonance

In the program "China in Classics", the dialogue that transcends time and space in each episode is very eye-catching. It satisfies modern people's dream of spiritual communication with historical figures and realizes their dream of crossing time and space. By showcasing the communication and dialogue between modern and ancient people in the program, we aim to create an unprecedented immersive experience that resonates precisely with the preferences of modern audiences.

Firstly, the communication between the actors and historical figures across time and space largely reproduces the history of the upstream of time. From the perspective of reading classics, the most intuitive experience for actors is to explain and interpret them, ultimately achieving the maximum degree of restoration of their characters. From the perspective of human history, this is a soul exchange that transcends time and space, and a collision of cultures. Secondly, the communication of characters in different time and space is the finishing touch of the entire story and the innovation of this program. The modern reader Sa Beining plays a very important role in the entire program. He communicates with the ancient and modern sages in the program as a modern reader, allowing the audience to immerse themselves in it and get closer to the audience's inner world.

3.2. Innovation in the dissemination content of "China in Classics"

3.2.1. Digging into the Core of Classic Books

When it comes to the development of history and culture, China can be considered one of the countries with the most voice. In the introduction and dissemination of history and culture, we also have many excellent ways, methods, and talents to spread and teach. I believe that learning history is the most important thing, because learning historical knowledge not only enables us to understand the past of humanity, but more importantly, to grasp today and create tomorrow. Studying history can help us distinguish between truth, goodness, beauty, falsehood, ugliness, and evil in history, and understand the principles of being a good person; Being able to learn a

correct way of thinking about problems can make our minds smarter. When reality becomes history, later generations often pursue the reasons for success or failure from an objective perspective.

"China in Classics" first provides us with answers from ancient and modern books, explaining the historical and cultural background and many excellent and touching historical stories from ancient to modern times. People find traces of history in the program, and through exploring answers, they can understand the ideological and political emotions of ancient people, transmitting rich knowledge and ideas to us. The times are progressing, and history is also advancing. We not only need to learn new knowledge, but also need to understand the knowledge of ancient times in order to achieve a level of understanding from the past to the present.

3.2.2. Interpreting the Essence of Classic Books

The most important core point of a cultural program is the dissemination of culture, expressing the obscure and difficult to understand parts of history and culture in simple ways, so that every audience can understand and learn about historical and cultural knowledge. This is the goal that cultural programs need to explore and achieve together.

Traditional cultural programs are very dull and boring, so it is necessary for our hosts to control the rhythm and arouse the audience's interest. At the beginning of the program, the host first communicates with scholars to understand the content of the program, as well as the historical and cultural background and ideas. As is well known, scholars are very authoritative, but there may be issues with unclear expression and low audience acceptance. For example, when we talk about the Spring and Autumn Period and the Warring States Period, we will involve a lot of classical Chinese, which requires us to simplify the content of classical Chinese to express it in vernacular. To make it easier for the audience to receive the information we convey, we can use forms of performance, such as stage plays, plays, etc., to increase audience acceptance and stimulate immersive thinking.

3.3. The Innovation of Audiovisual Language in "China in Classics"

3.3.1. Beautiful classical music

Music is a powerful tool for guiding audiences to empathize and plays an indispensable role in comprehensive art. The program "China in Classics" uses a large number of traditional Chinese instruments as well as some modern pop music. At the same time, the music used is closely related to the story of the program content, and the powerful lyrical effect of music can strongly enhance the atmosphere created by the program. For example, in the seventh episode of the program, in order to better showcase the story of "Chu Ci", the program produced a highly fitting soundtrack based on some ancient instruments, "Chu Ci", which expressed Qu Yuan's personal charm and his love for the country and nation from a musical style perspective. This kind of music design can help the audience feel the character Qu Yuan and the connotation and significance of Chu Ci to the greatest extent.

At the same time, the program "China in Classics" also has a lot of original music, such as creating music based on the corresponding theme in each episode. Each episode of the program features corresponding original tracks, as each piece of music is original, which can enhance the atmosphere and better integrate the stories from classics into the stage play.

3.3.2. Brilliant lighting design

As a visual space for stage performances, stage lighting is one of the elements that lighting designers need to focus on. In addition to basic lighting, the role of lighting is more important as it helps actors shape the spatial layout and character design on stage.

Designer Yang Hao put a lot of effort into the details of stage lighting design. In terms of color, a large amount of contrast between cold and warm, contrast between light and dark, and

interweaving of light and shadow are used to tell stories and express emotions. Lighting is an indispensable part of modern stage design. By using lighting to layout the stage space and create a suitable stage atmosphere, such as the warmth and coldness of lighting colors, it presents an exquisite and unparalleled stage effect. The application of these high-tech technologies in the program helps the audience to have a clearer understanding of the performance progress and a deeper understanding of the content of the stage performance.

3.3.3. Reflection on the Communication Strategy of "China in Classics"

The program "China in Classics" integrates various types of elements such as interviews, dramas, and variety shows, achieving innovation in the program and giving dry and uninteresting words new forms, making the stories in the classics live on stage. However, while the program achieves success, we should also pay attention to the current problems and constantly negate them in order to ensure that the program has sustained vitality.

3.4. The Realistic Dilemma of Communication Strategy in "China in Classics"

The success of "China in Classics" has provided a new direction for the development of similar programs. It combines professional cultural content with forms that are easily accepted by the public, achieving a win-win situation for both the refined and the popular. With a new form, it enables the audience to receive the influence of dissemination content, bringing aesthetic pleasure to the audience who have suffered from the impact of entertainment. It is undeniable that the program itself has also been influenced to some extent by the entertainment environment during its dissemination process.

3.4.1. Single subject matter and intense market competition

The long and rich historical and cultural heritage provides many high-quality materials for the creation of modern television programs, and plays an unparalleled role in the innovative development of television cultural programs. However, in recent years, with the sharp increase in the number of television cultural programs, the problem of homogenization of program themes and content has become increasingly serious. Many local television stations are competing to imitate existing successful programs, leading to the proliferation of low-quality cultural programs. For example, in 2017, the program "The Reader" attracted a lot of attention online and attracted a lot of imitations. For example, Shenzhen TV immediately launched the program "A Journey of Books", which has vastly different themes and content. It not only causes aesthetic fatigue and a decrease in ratings for the audience, but also makes them lose patience and confidence in such programs.

"China in Classics" has opened up a different path in the current television network program market and has high learning and reference significance. But behind the popularity of the programs, it is not difficult to find that there are also more and more programs based on traditional culture, such as "National Treasure" and "If National Treasure Can Speak" previously produced and broadcasted by CCTV. In the current environment, it is worth pondering how "China in Classics" can maintain its vitality and continuously attract more audiences.

3.4.2. Weak advertising and weak investment resources

With the development of various high-tech network technologies, audiences have access to a wider range of media, and traditional television media has been challenged, which has led to high standards for the quality of television programs among audiences. For cultural variety shows, it is necessary to integrate various elements such as reading, performance, and competition in order to better meet the growing spiritual and cultural needs of the audience. By combining modern high-tech, the excellent traditional culture of the Chinese nation can be disseminated and promoted in a form that is more easily known and accepted by the public, which is more conducive to cultural inheritance and building cultural confidence. However,

television cultural programs are facing more severe challenges under the wave of entertainment.

Compared to entertainment oriented variety shows, television cultural programs rarely have commercial sponsorship. Advertisers prefer high traffic variety shows and entertainment programs nowadays, such as talk shows. According to the survey, the advertising cost of cultural programs is less than half of the sponsorship level of entertainment variety shows.

3.5. Future Prospects for the Communication Strategy of "China in Classics"

In the current fiercely competitive market environment, if a cultural program wants to achieve both social and economic benefits, creators need to put in a lot of effort behind the scenes. How cultural programs like "China in Classics" can maintain their advantages for a long time and further move towards prosperity can be broken through in the following aspects.

3.5.1. Rich program themes

For cultural programs, one of the urgent issues to consider is how to stand on the shoulders of similar excellent programs, combine Benjamin's advantages, and innovate the program form and content. From the current television program market, cultural programs are facing the problem of difficulty in innovating program forms and content. Based on this issue, the previously issued "Opinions on Implementing the Project of Inheriting and Developing Excellent Traditional Chinese Culture" provides new ideas for program creators. For example, famous cities and ancient towns, traditional buildings, religious culture, calendars, 24 solar terms, and traditional costumes are all the essence of China's traditional culture and the excellent source of program creation. The planning and directing of cultural programs should draw inspiration from the excellent traditional culture of China, and integrate modern high-tech means to create works that appeal to the audience, and through this way, promote and discard the excellent national culture.

3.5.2. Strive for commercial support

Compared to entertainment and variety shows, commercial support for television cultural programs has always been in an awkward situation, which requires programs to first find breakthroughs from themselves. Generally speaking, the willingness of advertising sponsors to invest depends on the amount of attention that the program can bring. Relatively speaking, entertainment and variety shows have excellent advertising effects, which allows them to attract more sponsors and receive substantial financial support. In the current communication environment, the status of the audience is becoming increasingly important. If a program wants to succeed, it cannot do without the love and support of the audience. This requires the program itself to innovate its content, explore the audience's viewing habits, establish instant feedback with the audience, and continuously deepen the audience's dependence on the program, relying on its own content to obtain more ratings. Making iron requires one's own hard work, and high-level program content often comes with the same level of income, which also provides assistance for the content disseminated by the program. In the increasingly entertaining new era, facing some problems in cultural programs, relevant parties can formulate certain policies to support them.

4. Conclusion

The current television and online program markets are plagued by various problems, such as the pursuit of profit, the prevalence of entertainment, and vastly different program contents. The television industry urgently needs a batch of high-quality cultural programs to fill the gap. In achieving the goal of building a strong cultural nation, the excellent traditional culture that serves as the foundation of the nation should be further promoted. At present, with the support of relevant policies, a group of cultural programs based on excellent traditional culture, such as

"China in Classics", have emerged. They bring audiences a better aesthetic experience in a new form that is different from the past. This type of program is based on excellent traditional culture and draws on current popular elements. The program has kept up with the times and the quality of the program has been further improved. This series of measures has further made cultural programs more popular among audiences.

Although the program "China in Classics" has achieved certain results, just like the changes in the main contradiction of the new era society, there is an imbalance between the audience's expectations for high-quality and high-level programs and the current program market. Therefore, there will always be some programs with the banner of "culture" but shallow content that have the opportunity to break through. Producing high-quality TV cultural programs that appeal to the audience is not only the responsibility of all professionals in this industry, but also the goal that all media professionals should strive to achieve. Our economic foundation is becoming stronger and stronger, and the sense of responsibility of our employees should also keep pace and keep up. Our communication system has always been very advantageous for the dissemination of high-quality culture, which is a good foundation for the survival and prosperity of many programs such as "China in Classics". Although there are still many problems with current cultural programs, the exploration of television cultural programs is still proceeding in an orderly manner.

References

- [1] Sun Yingying A Study on the Communication Strategy of CCTV's Cultural TV Program "National Treasure" [D]. Zhengzhou: Zhengzhou University, 2020.
- [2] What is "culture" [J]. Journal of Culture, 2007 (04): 4.
- [3] Wang Xin Ritual Construction, Narrative Transformation, and Dialogue between Ancient and Modern Times: On the Innovative Presentation of Cultural Classics in the TV Program "China in Classics" [J]. China Television, 2021, (08): 106-109.
- [4] "Opinions on Implementing the Project of Inheriting and Developing Excellent Traditional Chinese Culture" [J]. Research on Excellent Traditional Chinese Culture, 2019, (00): 3-13.
- [5] Li Xue, Yang Kongyu On the Innovative Dissemination of Traditional Culture by "China in Classics" [J]. Drama House, 2022, (04): 145-146.
- [6] Dong Yan Analysis of the Application of Dramatic Elements in TV Cultural Programs - Taking "China in Classics" as an Example [J]. Playwright, 2022, (01): 139-140.
- [7] Li Na, Chen Hongmei Dramatic Form, Nostalgic Space, Immersive Experience: Content Innovation and Formal Expression of Cultural Programs: Reflections on "China in Classics" Southeast Spread, 2021, (12): 130-132.
- [8] Yao Lei, Han Zhengru The New TV Image Construction of Traditional Cultural TV Programs: Taking "China in Classics" as an Example [J]. Modern Audiovisual, 2021, (03): 18-22.
- [9] Cheng Aixia From "China in Classics" to See the Innovative Communication of Excellent Traditional Culture [J]. Audiovisual, 2021, (11): 38-39.
- [10] Jiang Pu On the Innovative Practice of the "Culture+" Model in Chinese TV Literature and Art Programs: Taking "China in Classics" as an Example [J]. New Century Drama, 2021, (06): 51-57.