

The Communication Strategy of Chinese Elements in a Variety of Cultural Programs from the Perspective of Media Integration: A Case Study of China in Classics

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Abstract: The rapid development of financial media technology in the new era has brought new opportunities for the promotion of Chinese culture. "China in Classical Books" roots the excellent traditional Chinese culture in excellent classical books, showing the core ideas in classical books and the wonderful spirit in stories in the form of opera and film. This paper summarizes communication strategies from three aspects: based on classical culture, innovative methods and catering to the sense of identity of The Times, so as to provide a reference for the communication and development of traditional culture in the form of variety shows. From the audience's cognition, attitude, and action, three levels of communication effect are analyzed. It is believed that the program improves the audience's understanding of classics and culture, strengthens the self-confidence of national culture, and promotes the audience's spontaneity.

1. Introduction

The media vision of the new era emphasizes media integration and interaction, presenting information in a more comprehensive, three-dimensional and diversified way so that the audience can get the latest information anytime and anywhere [1]. With the rapid development of Internet technology, the popularity of mobile devices, and the rise of social media, the application of financial media is becoming more and more extensive. In the new era of convergence media vision, the communication method is not only simple text, pictures, and video transmission but also pays more attention to exploring the story behind the event and multiple perspectives, strengthening interaction and feedback so that the audience's voice can get more attention and response. At the same time, the development of the vision of financial media has also given birth to a series of new media, such as short videos, live broadcasts, etc., which makes news reports more flexible and vivid and facilitates the audience to obtain information quickly. In this perspective, the media is not only the transmitter of information but also the builder of the community, the transmitter of values and the guide of public opinion. Therefore, the media vision requires the media to shift from the traditional single press to the direction of multimedia, interactive, diversified and customized

development to provide the public with closer to life, pay attention to the needs of the people, and strive to create new and unique programs.

Following the broadcast of "National Treasure", "Word" from Meeting You ", and" If a National Treasure Could Talk "opened a new round of Chinese cultural variety show boom. The cultural evening parties launched by Henan Satellite TV in 2021, such as the "Tang Palace Banquet" and "Lantern Festival Wonderful Night", also took advantage of this rapid "circle". The rapid 'emergence' of these programs is the use of new technologies and program production forms to spread through diverse channels.

2. Overview of the development of cultural variety shows

2.1. The development status of cultural variety show

With the development of society and the improvement of people's living standards, cultural variety shows have become an essential part of People's Daily entertainment life. In China, cultural variety shows have developed rapidly in the past few years. This type of program usually presents entertainment content with cultural connotations to the audience through games, competitions, interviews, performances and other forms.

In the process of development, China's cultural variety shows have transformed a single theme to diversification, from low-end extensive to high-end products, from relying on wits and courage to focusing on emotional resonance. With the continuous dissemination and popularization of the cultural industry, some cultural variety shows, such as National Treasure and The Best Time, have been favoured by a vast audience. At the same time, cultural variety shows are still in constant exploration and innovation. Some programs explore the integration of traditional Chinese culture, historical culture and modern culture, such as "Good Chinese Poetry" and "Reader" [2].

In general, with the continuous development of the cultural industry and the upgrading of consumption, the development trend of cultural variety shows will continue to develop in the direction of innovation, diversification and interest and provide more high-quality, rich and in-depth cultural experiences for the audience.

2.2. Reasons for the rise of cultural variety

2.2.1. Strategies to promote cultural variety shows to stand out

In the entertainment first variety market, cultural variety can stand out and become a clear stream in the variety market, which cannot be separated from the strong support of national policies. The federal "Twelfth Five-Year Plan" emphasizes speeding up the development of the cultural industry, promoting culture to become a pillar industry of the national economy, and introducing a series of national strategies to give adequate policy support to cultural industries.

In response to the call of the state and according to the policies issued, cultural variety shows skillfully combine Chinese elements with popular variety show forms to create a variety of cultural variety shows with different contents and forms to offer diversified Chinese culture and realize the standout of cultural variety shows.

2.2.2. Diversification of audience needs

According to the "use and satisfaction" theory, the audience will purposefully choose the medium to meet their own needs and interests. In the process, they weigh the feasibility and value of the medium themselves to ensure that the medium they choose meets their expectations. The audience's demand for media is mainly cognition and entertainment. To meet the needs of diverse

audiences, cultural variety shows focus on culture and carry out in-depth development. According to the subdivided Chinese elements of Chinese culture, we use different Chinese elements to innovate cultural variety shows, such as the Chinese Poetry Conference with Chinese characters as the theme, Heroes of Chinese Characters; With the theme of ancient architecture, "Meet the Temple of Heaven", "The new Palace Museum", "I will wait for you in the Summer Palace"; By exploring the deep meaning of culture, China in Classical Books, etc. with the theme of storytelling, knowledge is disseminated in the form of variety shows. Valuable content is published in the form favoured by the audience [3].

The emergence of cultural variety actually corresponds to the change of people's values and the improvement of lifestyle. In the new era of fast food culture, many variety shows are presented to the audience with pure entertainment content, and the audience needs clarification on the appearance of entertainment. The spiritual world of the public is an entirely standardized entertainment culture, and people's demand for "spiritual food" is increasing day by day. Cultural variety shows reflect culture, entertainment and other cultural demands, and the different needs of the public can be met [4].

2.3. Program overview of "China in Classics"

2.3.1. Words - rich cultural and historical stories

"China in Classics" is a large-scale cultural program jointly launched by the CCTV comprehensive channel of the China Media Group and the CCTV Creation Media, with a total of 11 episodes. We can deeply understand Chinese wisdom, Chinese spirit and Chinese values by taking the "Yongle Grand Ceremony", "Hanshu", "Rites", and "Qimin Yaishu" and other classic and profound works in excellent Chinese classics.

(1) Overview of narrative cultural stories

China in Classical Books uses narrative expression, in which individuals or groups stimulate emotional responses or enhance emotions by telling stories. The profound and lasting emotions generated by narration promote the construction of a "narrative community" [6]. In terms of nation-state identity, the archetypal experience, narrative theme, and plot frame rooted in traditional culture provide a classic narrative generalization for the nation. The same classical narrative situation has been interpreted and reconstructed in subsequent generations, which has a profound and lasting impact.

(2) The selected meaning of cultural stories

Through the interpretation of historical figures and the reconstruction of the script, China in the Classics shows the source of the Chinese spirit. Through vivid and profound stories, it has shaped the image of the Chinese national character and set an immortal example of virtue, merit and speech for the contemporary Chinese people. On the one hand, "China in Classical Books" effectively awakens the people's inheritance of Chinese classical culture. On the other hand, the unification of cultural classics, a kind of drama that reconstructs historical scenes and interprets national spirit, provides a model of "character types" that can be imitated by contemporaries, promotes national cultural identity, contributes to the establishment of a "narrative community" of the Chinese nation and carries forward Chinese culture [4].

2.3.2. Field - a real sense of experience

(1) Stage construction of historical scenes

First of all, regarding the design of the stage space accessories, the style elements such as "scrolls" and "bookshelves" that are in line with the unique characteristics of the program enrich the

stage, as well as the dynamic "bamboo slips" and "golden figures" achieved through technical means. Various graphic elements, such as "simple" and "old Book," enrich the form and content of the program. On a stage full of history, the actors' superb performance skills and elaborate costumes make the audience recall the historical picture in the interview room. It makes it easier for the audience to accept and believe the authenticity of historical memory psychologically, gives the audience the feeling of being in it, and establishes the transmission channel of cultural memory. The stage builds historical scenes, effectively spreading traditional culture.

(2) The interview room constructs the common meaning space of memory

The ordinary meaning space of memory construction in the interview room refers to the use of the interview room as a container to create a safe environment for interviewees to talk about their memories comfortably [5]. The purpose of the interview room is to create a safe environment for interviewees to recall the past freely and safely, to allow them to conduct exploratory interviews and to construct their own common meaning space [7]. In "China in the Classics," guests take turns at the oval table between interviews, and four experts examine each issue from a different Angle. A rough description and reminder for the contents of the bibliographic classics so that the audience can understand the origin and composition of the classics in an oral presentation. Thus, the ordinary meaning space is established, and the bridge of cultural transmission is built.

3. Analysis of the communication strategies of Chinese elements in "China in Classics."

At present, people's reading habits are entirely different from those of traditional media. The rise of short videos has gradually fragmented the audience's reading habits, making the public jump into the ocean, and it is difficult to pull out the information explosion. In the information environment, the subject consciousness of the audience is enhanced, and the audience can choose the required information independently. With the locking of various information algorithms, the audience will be in an information cocoon, unable to quickly leave their chosen field [8].

3.1. Based on the classical culture

In the era of fast food, popular culture is dominated by fast speed and explosive points. If the popular street dance variety show is popular, people cannot experience the meaning behind the culture under the fast food culture. Therefore, in the cultural variety show based on classical culture, "China in Classics" is a profound interpretation of the blunt lecture and the Chinese elements in the drama program.

3.1.1. Turn hard preaching into profound interpretation.

As can be seen from the content of "China in Classics", one side of the program tries to weaken the excavation of the meaning behind ancient works, rejecting the seriousness and mystery of other cultural programs, not to teach the audience the meaning of classical artistic works in a didactic way, but to restore classical works in the form of drama. The program conference can be divided into five parts, namely, the speaker's personal program introduction, script study, guest interview, drama performance, and guest commentary. Dramatic interpretations take up most of the show. When audiences enjoy a play, a deep cultural trust is rooted in the heart. The audience will compare the Chinese cultural elements they receive with the classics in their hearts, and the impression and new understanding of the classics are an extension and complement to make the classics take root in the hearts of the public.

3.1.2. Provide a way to interact

In the show, Sa Beining appears as a "contemporary reader", offering audiences new ways to interact. He is seen as the image of contemporary scholars, participating in the program as an observer, representing the audience while travelling through time to dialogue with the ancients and experience the ancient creative process. As a "contemporary scholar", Sa Beining participated in several historical scenes, integrated into the characters in the drama and became a member of the acting group. At the same time, when necessary, he also interprets the voice of the protagonist to make the performance of the work more colourful. His every move represents the voice of the audience and resonates emotionally with the audience.

3.2. Innovation manners

"China in Classics" is a good fusion of story and art, showing the culture in a better art form. The rhythm of the work, the principle of staying, the principle of progress, etc., need to be perfectly displayed in art form.

3.2.1. Performance-oriented: the combination of social performance and dramatic performance

"China in Classics" is a cultural television program co-produced with the National Theater. This program has realized the integration of variety and drama, which not only innovates the form of variety shows but also makes the works more interesting. It isn't easy to turn pale text classics into wonderful and moving dramas. For example: "Yongle Grand Ceremony" beads also Hepu through the heavy light story. The whole program takes Chen Ji, the president of Buyi City, as a narrative perspective, telling about his life of study, determination, enlightenment and cultivation. The most impressive part of the story is that after the book "Teacher" was accidentally burned, Chen Ji orally revised the content from memory and added "a teacher", "a teacher", "a teacher", "a teacher", "a teacher", "a teacher", "a teacher", "a teacher" and "a teacher of all things" before submitting it to the imperial court. A "Yongle Grand Ceremony", which lasted five years, gathered the wisdom of thousands of people, really can do "Shu several because of rhyme to test the word, because of the word to the thing, open the book and the ancient and modern things can be seen." The performers introduce the audience to the story step by step, divided into two stages; the second stage sublimates the theme, allowing the audience to complete the dialogue with the ancients.

3.2.2. Three-dimensional space: immersive performance

Three-dimensional space refers to the effect that can make the audience feel immersive when performing or watching a stage performance. Also known as immersive or surround performance, it uses a variety of elements such as sound, lighting, stage design, and the performance of the actors to create a realistic atmosphere and make the audience feel a more intimate experience. The program format of "China in Classics" introduces a time-travel approach, which is combined with an immersive performance to vividly show the characters in the story and make the story of the old book more visible. In addition, the program also adjusts according to the audience's visual habits and improves the audience's sense of experience. Photographers, lighting, tuners, editors and other industries work together to enhance the audience's sensory experience on stage.

3.3. Appeal to the identity of The Times

From the perspective of the communication strategy of "China in Classical Books", the program

is to spread classical books culture in the favourite communication mode of young people. Traditional culture needs to integrate with the characteristics of The Times, update its inheritance mode, integrate with contemporary society, and improve the value of conventional culture. Only in this way can it better cater to the identity of The Times and be loved and recognized by young people.

3.3.1. Constructs Chinese cultural identity through cultural memory

The construction of Chinese cultural identity is a complicated process, and cultural memory is an essential aspect. The audience learned the classic culture from childhood, and the stories of sages passed on by word of mouth were put on the screen and translated into live dramas. Although the audience may have forgotten the classic stories with time, under the subtle influence of society, the wisdom and philosophy of the classic works are everywhere in life, which has formed the most profound cultural memory. The memes hidden in the members are awakened in the depths of memory. In the first episode of the story, the host tells famous stories, such as the reign of the First Emperor of Qin and the uprising in Daze County, and gives a preliminary introduction of historical content and historical significance. During the viewing of the program, the historical memories in the audience's mind are introduced into the plot development, interact with the program, and generate emotional resonance in the culture, thus improving the identification of Chinese culture.

3.3.2. Cater to the aesthetics of The Times to highlight the cultural charm.

Under the background of pan-entertainment, the audience likes to watch entertainment variety shows. "China in Classics" must not only take into account the cultural content of the program but also take into account the corresponding educational function, and at the same time, meet the audience's expectations for entertainment of variety shows and satisfy the audience's aesthetic feelings.

In creating the script, the programme producers worked closely with the National Theatre and commissioned the scripts from well-known writers in the industry. Each scene was studied in session, and the actors continued to refine and improve. For example, the humanistic spirit and ideological wisdom contained in "Wenxin Diao Long" are still fresh and long-standing through thousands of years. The program invited Tu Songyan, Dong Chang, and other "old opera" actors to come help; the design of the costume caters to the aesthetic of the current young people, combining the clothing of the Northern and Southern Dynasties with modern clothing. In terms of props and environment Settings, it has a high degree of simulation, coupled with the lighting in the program, which can create different atmosphere according to the plot of the script. The special effects of the screen and virtual reality technology interact to form a background corresponding to the ancient wind, giving the audience a feeling of immersion and meeting the audience's aesthetic expectations.

4. Analysis of the communication effect of the audience of "China in Classics" from the perspective of the media

The communication effect of the program "China in Classics" can be measured from three aspects: cognition, attitude and action. The cognitive element mainly examines how the audience's perception and memory absorb the knowledge conveyed by the program and how to construct a new knowledge framework. The attitude aspect focuses on the influence of information on the audience's concept, including the influence on emotion and emotion. In terms of action, we pay attention to the impact of information on the words and deeds of the audience and understand whether the audience's behaviour has changed after the transmission of data.

4.1. Cognitive level: understanding the knowledge of classics

Each episode of the program "China in Classical Books" will introduce a classic work through a simple and vivid explanation so that the audience can understand more about classical books. At the same time, the program was promoted on multiple platforms, enabling more people to have access to this knowledge and improving the audience's cognitive level. In addition, the program also deepens the audience's understanding and mastery of the humanistic, historical and philosophical content of classics through interviews and time-travel interaction. Therefore, the program has a significant effect on the audience's communication at the cognitive level, improving the audience's knowledge level and cultural literacy of classics.

4.2. Attitude level: increase cultural confidence

While introducing the knowledge of classical books, the program "China in Classical Books" also guides the audience to form a positive cultural attitude and enhance their sense of identity and self-confidence in traditional culture by explaining the humanistic values behind them and the essence of traditional culture. For example, the program guides the audience to pay attention to humanistic care and social etiquette and further improve moral standards and cultural accomplishment by explaining the ideas of "benevolent people love others" and "do not look at improper things" in Mencius. If the audience comments, "My great country, civilization spread for thousands of years." The dialogue between ancient and modern times is theatrical, and you can feel deep cultural deposits." The program enables the audience to have a deeper understanding of traditional culture and a higher recognition of national culture, thus achieving the goal of enhancing cultural self-confidence.

4.3. Action level: Pay attention to traditional culture

The program "China in Classics" guides the audience to pay attention to traditional culture by promoting traditional classics and encouraging their innovative development in modern society. For example, when the program introduced the idea of "human nature is good at the beginning" in the Book of Rites, it called on the audience to pay attention to the enlightenment and guidance of Confucianism to modern society and actively promote social harmony and progress. Therefore, at the action level, many viewers reflected on the inheritance of traditional culture after watching the program and made clear the importance of spreading traditional culture.

The program "China in Classics" promotes the culture of traditional classics from the perspective of integrating media, not only letting the audience know more about the classics but also guiding the audience to form a positive cultural attitude and the will to take action to pay attention to traditional culture. Through the program, the audience can understand the knowledge of classics, enhance the sense of national identity and cultural self-confidence, clarify their responsibilities and obligations as historical witnesses and cultural inheritors, and spontaneously pay attention to and promote traditional culture.

5. Conclusions

Chinese elements have broad-spreading prospects in cultural variety shows. With the continuous improvement and expansion of technology, form, policy and market, Chinese elements will play a more critical role in cultural variety shows, bringing more wonderful cultural experiences to the audience and helping to promote the inheritance and development of Chinese culture. "China in Classics" is a program combining traditional culture and modern science and technology. It breaks

the barrier between elite culture and mass culture, focuses on enhancing the audience's sensory experience and stimulates people's sense of identity with traditional culture on the basis of maintaining the essence of traditional culture. In terms of program communication strategy, the program "China in Classical Books" adopts the method of presenting the connotation of Chinese culture by visual means based on the stories of classical books so that the audience will not feel too depressed or dogmatic when watching the program. The program also avoids over-interpretation and interpretation of the meaning of classic literary works. It links history and reality, ancient and modern, in a time-travelling way so that the audience can better substitute for the characters. In addition, with drama as the core and variety as the shell, it presents diverse narrative methods for the audience, which enhances the audience's sense of identity in Chinese culture. Finally, the program integrates the audience's cultural memory and aesthetic feelings, which is in line with the communication mode favoured by today's audience. Audience feedback shows that the program "China in Classics" has achieved remarkable results in communication, not only allowing the audience to have a deeper understanding of Chinese classics and culture but also improving their national pride and cultural confidence. In addition, the audience also spontaneously began to pay attention to and promote traditional culture.

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