Exploration of the development path of cultural variety shows from a cross-media perspective

- Take "China in the Classics" as an example

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Abstract

"China in the Classics" integrates the classics in the form of "culture + drama + film and television", adopts the form of popular communication, opens up a new development path for the television dissemination of classic texts, and once again witnesses the far-reaching splendor of Chinese civilization. Taking the theory of "empathy" as a mirror, this paper analyzes the film and television narrative structure of "China in the Classics", the immersive performance mode, the innovation of audiovisual language, and the multi-channel communication linkage. Explore how to innovate cultural programs, create "cultured, quality, large-scale, popular, and influential" literary and artistic programs, promote the leapfrog development of literary and artistic work, and explore the "content vitality" of cultural programs.

Keywords

Media Convergence, China in Classics, Communication Path, Immersive Experience, 1+N Model.

1. Introduction

Knowing where to come from, knowing where to go, and having books and canons, is China. In the new era, TV programs should tell Chinese stories well, and they should innovate program forms, open up communication channels, and inherit Chinese culture. The creation, operation and dissemination of the cultural program "China in the Classics" adapt to the needs of the times and demonstrate the self-confidence of the country, taking the "classics" that have been passed down through the ages as the entry point, using the artistic expression method of "drama + film and television + cultural interview", using multiple scientific and technological means, multi-stage, multi-space, and immersive audio-visual image expression, providing a practical path and innovative exploration for the current cultural programs to tell Chinese stories well.

2. Two-way traversal: the narrative structure of film and television

"China in the Classics" uses the presentation of "a classic, a character, and a theme" to discuss the present with history on the basis of classics, so that history and reality reflect each other and shine. In each episode of "China in the Classics", the narrative mode of "two-way travel" is combined with the film and television means of montage to simulate the effect of time and space transformation, and the audience's sense of dialogue and substitution is enhanced, so that they can realize the progression and change of different emotions of ancient and modern readers by replacing their own roles in the connection and transformation of time and space scenes.

"Traditional cultural texts have a certain degree of cognitive barrier in the process of mass communication, and the task of the television medium is to transform them into readable texts that are clear, understandable, and comfortable to read." [1] In the era of fast-food access to information, China in the Classics does not continue the narrative structure of previous cultural

programs, and no longer focuses on interviews and expert explanations, but chooses to use more immersive and dramatic visual interpretation. The program selects historical classics such as "Shangshu", "Analects" and "Yongle Canon", and each issue revolves around a classic work, discovering stories that touch the heart in obscure words, and using the artistic expression of contemporary drama with excellent drama actors to interpret the ups and downs behind the classics.

For example, in the first issue of "Shangshu", Fu Sheng presented the image of an "ancient book protector" on the screen, Sa Beining traveled through time and space, talked with Fu Sheng as a "contemporary reader", and felt the stories and interpreted the ideas in the book with Mr. Fu Sheng. "China in the Classics" has brought new development and interpretation to both the drama and Brecht's theory of 'distancing', and Ni Dahong's performance shows the acting skills and charm of the actors." Hao Rong, president of the Central Academy of Drama and deputy secretary of the Party Committee, said. Kang Zhen, a professor and doctoral supervisor at the School of Literature of Beijing Normal University, wrote an article commenting on "China in the Classics", which opened a "time and space tunnel" for the audience, allowing young people to plunge headlong into the multiple worlds in ancient books. "Several scenes are full of ups and downs, climaxes, and strong drama, and at the same time convey the spirit contained in "Shangshu"." "China in the Classics" is jointly created by the CCTV Comprehensive Channel of China Central Radio and Television, CCTV Creative Media, and China National Theatre. From the audience's praise to the heated discussion of experts, this program that quickly "went out of the circle" also demonstrated the "content vitality" of the national media in the field of cultural programs.

In the "Yongle Canon", the scholar Sa Beining brought the leading sage Chen Ji to modern times. Chen Ji was heartbroken when he learned that the "Yongle Canon" had suffered heavy losses in the change of times, but he was relieved to see that everyone can read books in modern times, and it is so easy to read the "Yongle Canon". Ancient book protectors and contemporary readers are transformed between the two time and space of reality and history through the setting of scenes and dramas. Contemporary readers led the audience to appreciate the difficulty of compiling and guarding ancient books, and also allowed ancient book protectors to travel through time and space to modern times, allowing them to see the inheritance of classics and the convenience of reading books in the society, and showing the inheritance of classics in the long river of history.

3. Multi-dimensional space: an immersive way of exhibition and performance

"A field is a network or structure of objective relations between various locations, and the different nature of the social forces expressed by the networks or structures of various objective relations makes each field have its own unique values, behavioral norms and autonomous characteristics, but there is a process of dynamic expansion between each field, and there is a relationship of mutual influence." [2] Through the ritualized construction of multi-dimensional stage space, the integration of different fields through the use of integrated media, the ritualistic physical exercises of actors, and the mutual cooperation of montage film and television means, stage lighting, music and sound, etc., "China in the Classics" realizes the multi-level presentation of classic literary works, shows the circulation and inheritance of classic books and the origin of their birth, and enables the audience to deeply interpret the program effect of their cultural and spiritual connotations.

"The upgrade of the cinematization and drama of this program is an ascending dimension, and its biggest feature is the two-way leadership of cross-art integration and media integration." Regarding the innovative characteristics of the program, Leng Li, Secretary-General of the

World Media Research Center of the Institute of Journalism and Communication of the Chinese Academy of Social Sciences, mentioned that "the program has opened up the correlation between multiple time and space, including the appreciation relationship between the time and space of commentary and the time and space of drama, the causal relationship between the time and space of creation and the time and space of performance, and the inheritance relationship between historical revelation and contemporary continuation." "From the meticulous craftsmanship of the choreography, costumes, props and other details, to the depth of the actors' performances, to the unique effects of the stage technology, the audience is immersed in it.

"China in the Classics" innovates the way of constructing a diversified stage space, using emerging technologies such as ring screen projection and AR to activate the audience's memory of the times with the help of story performance and character building, and resonate with the audience in the transformation of time, space and scenes. Each episode contains multiple performance spaces, which facilitate the interpretation of various time periods and scenes in the classics, creating an immersive viewing effect.

Harvard psychology professor Stephen Pinker believes that empathy is the transfer of roles that people produce when they read novels, autobiographies, memoirs, etc. [3] For example, when reading books or watching film and television works, the audience can present the historical content through time and space to the audience through the experiences and emotions of the characters they portray, so that the audience can have a self-introverted reaction to history and culture, and there will be emotional changes similar to those of historical characters, so as to transfer their own emotions to the object of empathy.

4. Audio-visual innovation: create a new form of text communication

"China in the Classics" creates an innovative audio-visual language, infinitely extending and amplifying the words and stories in the classics, creating a parallel time and space through thousands of years, reproducing the great feat of thousands of years ago, and completing the encounter between the sages and the modern." [5] The program interlocks audio-visual elements such as sound and images, step by step, and promotes the interpretation, restoration, and broadening of classic texts. "The foreground visual and auditory elements are used to achieve the audience's initial perception and recognition of culture, so as to enhance the audience's sense of cultural identity." [6] "China in the Classics" is an innovation on the basis of the "1+N" multi-stage space design, adding a corridor that can connect the three stages as the fourth stage space, which means a tunnel through time and space when the book protector and the reader walk on it. Just as in "Yongle Canon", when Chen Ji saw that everyone could read in modern times, he happily ran on the road, as if he had really traveled through time and space to modern times.

The tone of a TV program also determines the type of music and the style of sound, and the type of music and the style of sound will be different depending on the tone. At the same time, music sound also has emotional expressiveness, that is, the music in TV programs often needs to be matched with audio styles that can express emotions, enhance the effect of emotional performance, and let the audience's emotions be released and resonated. In "China in the Classics", the soundtrack mostly uses the sound of Sheng, Xiao and other musical instruments as the main theme, with a dignified and solemn style, accompanied by the actions of the ancient sages in the drama, forming a visual feast together with the picture, understanding the Chinese stories in the classics, and feeling the breadth and profundity of Chinese culture.

In addition, the show has also been processed in detail for the audience's immersive viewing. For example, before the start of each drama performance, the actor teacher will meet the character he plays through the mirror, and his movements and expressions are the same, as if

he is the person in the mirror. Such a smooth splicing technique allows the audience to instantly follow the characters into the play, convey the Chinese spirit, and experience everything that happens behind the classics.

5. Multi-channel linkage: analysis of cultural communication paths

(1) "1+N" omni-channel linkage model

Through the implementation of the "1+N" omni-channel linkage model, "China in the Classics" has cleverly optimized the communication effect, which not only enhanced the popularity of the program, but also deepened the audience's understanding of the excellent traditional Chinese culture. The use of this strategy demonstrates the innovative consciousness and market acumen of the program team.

In terms of media selection, the large-screen TV side is "1", which ensures that the program can cover the widest audience and convey a deep and heavy cultural heritage; "N" stands for diversified new media platforms, such as Weibo, WeChat and Douyin, which have the characteristics of fast communication speed and strong interactivity, which can effectively improve the communication effect of the program. Through multi-channel communication, the program can not only respond to the audience's feedback in a timely manner, but also adjust the communication strategy according to the audience's preferences to achieve accurate communication.

In terms of content settings, the content setting pioneered by the show makes it unique. First of all, by relying on the cultural IP of the classics, it skillfully captures the highlights of them, constructs a profound, comprehensive and insightful cultural communication map, and effectively sorts out the context of Chinese civilization. Secondly, two stages of "historical space" and "real space" were innovatively set up, and film and television techniques were used to present the visualization effect of classic stories in the historical space. At the same time, well-known directors were organized to serve as film and television directors, as well as highly praised powerful film and television guests to interpret the story, making full use of the popularity of stars for drainage. Finally, the program combines technologies such as ring screen projection, augmented reality, and real-time tracking to vividly demonstrate the origin and inheritance of classic works. At the same time, in order to adapt to the development of new media platforms, the program has deeply developed a variety of content products such as network-derived variety shows, short videos and new media interactive products, realizing the synergistic effect of large and small screens and winning unanimous praise from the audience.

In terms of the types of cultural and creative products, the "1+N" model ensures the quality and influence of the program itself as a core cultural product. The program "China in the Classics" is "1" to ensure the stability and purity of the cultural core of the program; "N" represents a variety of cultural and creative products, such as short films, behind-the-scenes stories, and handbooks and bookmarks around the program, which not only enrich the content form of the program, but also meet the needs of different audience groups through different forms, thereby expanding the audience base of the program.

"China in the Classics" takes advantage of the Douyin short video platform, such as a huge user base and high topic popularity, to open the "China in the Classics" Douyin account, which not only disseminates high-quality ancient book content, but also presents the behind-the-scenes scenes performed by the actors in front of users for real-time release, and uses "culture + technology" to create an immersive interactive experience for users. [7] For example, in the Douyin account of "China in the Classics", "What is the medical Tao of the great doctor Sun Simiao?" The video adopts the form of a collection of multiple clips, reconstructing the ancient texts that are not easy to grasp, entertaining, allowing users to perceive the charm of excellent

traditional Chinese culture in a relaxed atmosphere, so as to stimulate the cultural resonance in the hearts of users.

Although "China in the Classics" is loved by the public and has its uniqueness and individual cases, its successful experience can be replicated from the perspective of technical form and channel construction, and has high reference value. From the perspective of technical form, the expression of drama + film and television is not difficult at the current level of media technology development, and vision and sound also play an important role in the symbolic reproduction of cultural memory, and the acceptance of the audience is also higher. At present, young people's preference for diverse entertainment projects can be seen, and the popularity of entertainment projects such as script killing and immersive drama represents the development and change of public aesthetic orientation. Practitioners of cultural programs should pay attention to the current popular hot spots of young people and do what they like. The three-dimensional, dramatic, and audio-visual combination of classics is the result of the common choice of the public. Therefore, cultural variety shows should learn from the technical expression techniques of the show, and actively use stage design, large-screen projection, and even augmented reality, virtual reality and other technical means to create an immersive viewing effect, shorten the distance with the audience, and improve the communication effect.

(2) Create a cultural communication matrix

In the digital and information age, a single communication channel can no longer meet the public's demand for cultural information. When traditional TV variety shows inherit traditional culture, it is particularly important to actively build a cultural communication matrix. This communication matrix not only covers traditional media, but also integrates rich and diverse new media platforms.

Taking "China in the Classics" as an example, the program is not only performed in the real world, but also vividly reproduces historical classics through the use of science and technology through the method of "drama + image", breaking the limitations of time and space. At the same time, the program was not only broadcast on TV, but also made full use of social media platforms such as Weibo and Douyin to interact with the audience in real time and obtain feedback, which further enhanced the communication effect of the program. This all-round and three-dimensional communication method not only expands the coverage of the program, but also enhances the audience's awareness and interest in traditional culture. Through multi-channel communication, traditional culture can be more widely and deeply disseminated to a wider audience, thus realizing the greater value of cultural inheritance.

"China in the Classics" combines the advantages of "big and small screens", which greatly improves the participation rate of the audience outside the venue and "adds another boost" to the dissemination of excellent traditional Chinese culture. The audience can watch the classics through the "big screen" to experience the inner meaning of the program, and they can also reasonably use fragmented time on the "small screen" to experience the deep meaning of the program. For example, short videos, Weibo, etc., which are currently more popular with the public, allow programs to "fly into people's homes" to make up for the lack of large screens. In order to seize the current wave of short videos, "China in the Classics" actively explores new communication models, and through cooperation with major media, the content of the program is presented to the audience through short videos, or the original text of the classics is shown to the audience, or the classic storyline is edited, so that the "highlight moments" are brought together. Different forms of short videos are also launched for different audiences, and short videos will not bring pressure to the audience to watch, so as to arouse the audience's interest in watching.

"China in the Classics" has been sought after by the audience through the communication and integration of cross-screen interaction, and there are two reasons for tracing the source. First,

the Internet technology is becoming more and more perfect, so that the public can obtain information more conveniently, such as using laptops, mobile phones and other ways to know information, at present, the public generally does not like the communication mode of long video, and it is more inclined to watch micro films, short video form has gradually become the development direction of new media communication in the future. In the performance, the program team uses the new mode of "film and television + drama + cultural interview", and the performance method of dividing the story into stories and stages, so that the interpretation of the story can have the advantage of "short video", which can effectively avoid the boredom brought by the length of the lens to the audience, and at the same time, the communication mode similar to the "short video" can also enhance the availability and instant browsing of the program. Second, it is mainly because the program can meet the cultural needs of the public, and the obsession with culture prompts it to share and promote the program.

6. Conclusion

From "China in the Story" and "Classic Chants" to "Host Competition" and "The First Lesson of School", in recent years, China Central Radio and Television has insisted on creating "cultured, quality, large-scale, powerful and influential" literary and artistic programs to promote the leapfrog development of literary and artistic work. Cultural variety shows have set off a wave of multi-level and multi-field enthusiasm for traditional culture and the pursuit of "Chinese characteristics, Chinese style, and Chinese style". to show the Chinese wisdom, Chinese spirit and Chinese values contained in it.

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