

The Communication Strategy of Cultural Variety Shows

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Abstract. With the rise of traditional culture, more and more people enjoy learning about the fascination of Chinese history from cultural variety shows. Traditional Chinese culture is not only a symbol of ancient culture but also the foundation of today's culture. So based on the theory of use and gratifications, it is important to discover how cultural variety shows showcases culture through different forms of communication and how well it is presented on stage. This paper discusses the different communication forms and communication strategies of the cultural variety shown from the aspects of the competitive stage, story, history and culture, science and technology, education, youth, and more. Ultimately, the study reveals that the combination of culture and emotion, the collision and fusion of ancient culture and modern technology, produces many different visual effects. Although cultural variety shows have not yet fully entered the public eye, they have shown a trend toward high quality.

Keywords: Cultural variety shows, Communication Strategy, Cross-cultural communication

1. Introduction

At present, cultural variety shows are hot and popular, and they are very popular with audiences of all ages, both young and old. For example, the Chinese poetry competition is a way to learn about ancient culture by sharing and feeling the charm of poetry. The reason why cultural variety shows are badly needed now is the importance and urgency of promoting traditional culture. Therefore, the government hopes to let the audience know the importance of traditional culture in a more entertaining way. The media needs to reflect its mission, provide the public with a correct value orientation, and lead the mainstream value of society because traditional culture needs a way of advancing with the times to spread to the public so that the public can understand its history and feelings. Therefore, cultural variety shows are a good way to break old ideas by combining tradition with new media. Through different angles and forms, the program shows the important cultural relics of China and highlights the value and significance of culture. In variety shows, the broadcast volume of programs is increased by inviting celebrities or people with high traffic. The use of high-tech, and the combination of multimedia and cultural relics, so that the audience an immersive feeling. Cultural variety shows use a variety of interesting ways to make the audience fall in love with the culture. So, the main value of cultural variety shows is to transmit some unknown cultures to the audience, to improve the cultural level of the audience. The greatest significance of such programs is to inherit and revive the 5000-year history and culture of the Chinese nation. The government should awaken the national consciousness of the public, strengthen the awareness of protecting traditional culture, and shape correct values. Due to the continuous introduction of foreign variety shows, domestic variety shows lack innovation and are not popular with the audience. Therefore, for cultural variety shows, Wang Lijun believes that the reasons leading to the unpopularity of the shows are the limitations of the media itself, the lack of communication channels, and the low acceptability of the audience [1]. At present, entertainment variety shows are still the mainstream of variety shows, but with the intervention of the government, cultural variety shows will become a major trend in the future. Therefore, this article takes the communication strategy of cultural variety shows as the theme and discusses the present ways and effects of cultural variety shows in China from the perspective of different forms of communication through the basic theory of use and gratifications.

2. Basic Theory: Use and Gratifications Theory

Use and gratifications theory (UGT) is an audience-centered approach to understanding mass communication which is to understand why and how people actively seek out specific media to satisfy specific needs [2].

Today, more and more young people enjoy learning from cultural variety shows, where the process is interesting and innovative and can bring them a sense of satisfaction. The Reader uses a combination of audiences and stars to meet the needs of the audience and to expand its reach. By inviting celebrities, the program can drive traffic and increase the buzz, which helps to promote and publicize the program [3]. In addition to this, the program also invites audiences, which adds a sense of authenticity to the show. By inviting both audiences and celebrities, the show captures what the audience wants and needs. The Reader incorporates the audience's need to see celebrities; using a combination of audiences and stars is the best strategy to meet the audience's needs. The celebrities and the audiences are guests of different dimensions with different levels of education and different levels of knowledge. Multi-dimensional cultural knowledge is the only way to form a media ecosystem and spread the communication pattern of the whole media. Based on the use and satisfaction theory proposed by Katz, The Reader sees the audience's media exposure activities as being based on personal needs. Emphasis is placed on audience activism, satisfying the audience's needs for the program's guests, overturning the audience passivity theory, taking into account the audience's preferences, and ensuring the audience's subjectivity. This is why cultural variety shows are very much in line with what contemporary society needs, meeting the public's need to learn about traditional culture in an entertaining way [4].

3. Cultural Expression

3.1 The Arena Presents the Culture

The Chinese Poetry Congress is a cultural variety show. The basic purpose of the program is to "appreciate Chinese poetry, search for cultural genes, and taste the beauty of life". Through the competition and appreciation of poetry knowledge, the program shares the beauty of poetry, feels the interest of poetry, draws nutrition from the wisdom and sentiment of the ancients, and nourishes the soul. The program tests the poetry reserves of the contestants through a competition. There are also many novelties in the program, such as the Flying Flower Order. The Flying Flowers is an elegant game which requires a great deal of poetry. This game was invoked to test the contestant's knowledge of the meter and their ability to recite the corresponding poems or create their own. The competition is used as a way to convey to the audience the traditional culture embedded in ancient poetry and the stories behind the poets. Competitive programs are more challenging and exciting and can strongly engage the audience and enhance their sense of cultural participation. They are also more popular with the public and can gain more attention.

3.2 Stories Breed Cultures

The Reader" is a cultural and emotional program that invites different speakers to tell their stories in an emotionally moving way. Each speaker has a different personal experience and brings a different emotional experience to the audience [5]. Therefore the program adopts a new format, combining interviews, readings, and analyses to create a refreshing feel [6]. Ba Jin is a contemporary Chinese writer who was also awarded the title of "People's Writer" by the State Council. In 'To Be a Warrior', he says 'Life is a constant battle, and his weapons are his knowledge, his faith, and his strong will', telling people that they should pursue light throughout their lives and not shrink from it. Mr. Liang Xiaosheng, a famous contemporary writer and member of the Chinese Writers' Association, talked about cultivation from reading and how culture not only enriches the self but also opens the eyes [7]. The program not only allowed the audience to listen to the stories of all kinds of people on earth but also passed on traditional Chinese culture and strengthened national confidence.

3.3 Culture in History

If National Treasures Could Talk is a cultural television documentary. Each five-minute episode is dedicated to a cultural relic, introducing the Chinese spirit, aesthetics, and values behind the national treasure and leading viewers to understand Chinese culture. Because each episode is limited in length, it fits in well with the fragmented pace of young people's lives today. Through one episode, a relic, one can experience the beauty of different cultures in different periods. The program covers a wide range of disciplines, such as calligraphy, painting, and frescoes, showcasing the skills, aesthetics, culture, and lifestyle of the era in a multi-dimensional way. In the second season, there was an issue with the Shang Yang Fang Sheng of the Warring States, whose main function was to unify weights and measures. This bronze is covered in junior history textbooks. It is also marked on the surface with the words standard, unification, and world, a decisive moment in the direction of Chinese history. The rise and fall of glory and humiliation are fleeting. So too is the same type of program, National Treasures, in which important cultural relics of our country are presented through different angles and formats, highlighting the value and significance of culture. The main aim of the program is to pass on and revive the 5,000 years of Chinese history and culture, to awaken the public's national consciousness, to increase awareness of the preservation of traditional culture, and to shape the correct values.

3.4 Science and Technology Highlight Cultural Value

If National Treasures Could Talk" uses 3D scanning technology and holographic transmission technology to show every detail of the relics in 360 degrees, making them truly "alive" [8]. This allows viewers to enjoy the visual feast of Chinese culture in an immersive way. From then on, the audience becomes a witness to history. Take an episode of the third season, for example; the program introduces the Terracotta Lady of the Tang Dynasty. The program uses the characteristics of this treasure to design an exclusive visual system for it. They are dynamically brought to life [9]. The figurines are transformed into women who love to talk about household chores, chat about the latest hairstyles and introduce the story of their "fat sister". Technology allows the silent national treasures to 'talk' about their legendary stories, bringing to life what would otherwise be a one-dimensional program. Technology brings the audience back to the historical scene with an immersive experience of the people and customs of the time. Through technology, the program shows the audience not only the long history and fascinating stories behind the relics but also a perfect combination of ancient civilization and the trend of the times, a high degree of cultural confidence.

3.5 Education Reveals a Cultural Heritage

In 'An Exploration of the Educational Functions of Cultural Variety Programmes in the New Era', Feng Liwen proposes that education should be divided into cultural education, aesthetic education, and ideological education. He argues that through these three types of education, the cultural level, aesthetic awareness, and ideological cognition of the society at large can be improved [10]. Cultural variety shows should focus on cultural education and improve the cultural literacy of the public by spreading the culture of traditional classical poetry and traditional film and television works. In The Chinese Poetry Congress, contestants compete in poetry reserves through competitions, from which they can not only learn the cultural background of ancient poems, family sentiments, and more. It also allows students to better understand ancient poetry and helps them to learn ancient poetry and literary texts. This is because learning ancient poetry is conducive to learning from the cultural wisdom of the ancients and promoting the traditional culture of the nation. A strong youth makes a strong nation, and a wise youth makes a wise nation. The program will help young people understand that they are the pillars of the nation, shouldering the responsibility of national rejuvenation and carrying the future of the country.

By spreading aesthetic education, the program can raise the level of aesthetics and call on the public to pay attention not only to external beauty but also to the real beauty of the heart. In Tongue in Cheek, the program takes the form of a documentary traveling through the great rivers and

mountains of the motherland and tasting all the delicacies of the world. Through realistic filming methods, the program introduces a series of cooking processes, from ingredients to delicacies. The audience is not only treated to a delicious meal but also the local culture and customs of a place through a single dish. Although it is all about the daily routine, the process of hard work is the most important thing to understand; after all, every grain is hard work. Aesthetics is not only about visual beauty; it is also about inner beauty. As Joubert said, aesthetics is the literary enlightenment of man. People need to improve their inner cultivation to become a person of substance and aesthetics. They are improving their inner cultivation to become a person of substance and aesthetics. The program should also be oriented towards ideological education and vigorously promote mainstream social values. In "China in the Canon", the program focuses on the outstanding Chinese cultural canon, and through the innovative form of space-time dialogue and the "drama + film" method of presentation, it tells the origin and flow of the canon and the shining stories in the books in the 5,000-year history. Through this program, we can learn about the great renaissance of the Chinese nation and highly demonstrate cultural heritage and self-confidence. Uniquely, the program brings to life the texts written in the canonical books through a cultural program + drama + film. One of the episodes is about the Analects. The Analects is a collection of essays, mainly in the form of discourses and dialogues, in which the words and deeds of Confucius and his disciples are recorded, focusing on the political, aesthetic, moral, ethical, and utilitarian values of Confucius. The idea of "benevolence", which runs throughout the program, highlights the values of Chinese traditional culture in every way. Cultural variety shows deepen the understanding of traditional thinking and lead the way in people's thinking. No matter what age, the right values should be the guidepost of society and the ideas that people should advocate.

3.6 The More Youthful Content

Few young people today bother to discover traditional culture for themselves, becoming disconnected from it. However, watching variety shows is something they enjoy. That is why more and more variety shows are moving closer to youth and pushing for content to be youthful. In "If National Treasures Could Talk", there are many young figures. Young people love animation, so the show brings cultural relics to life. They are anthropomorphized, given the ability to act and speak. One episode of *The Sword of Goujian: The Winner is the King* shows them competing against each other in a vividly animated way as if they were there. This lively approach is very appealing to young people. It makes the boring culture interesting and resonates with a large number of young people, making more people aware of "If National Treasures Could Talk" and the traditional culture of the Chinese nation [11]. Moreover, each episode of "If National Treasures Could Talk" is limited in length, which is very much in line with the fragmented pace of young people's lives. It allows young people to learn more about traditional culture in a limited amount of time. This is also a way to fit in with youth. So cultural variety shows bring more than entertainment to the audience; they connect those under-appreciated cultures with people and promote traditional culture to all.

4. Diversification of Communication Channels

The channels of communication for cultural variety programs are roughly pictured communication, Audio frequency transmission, and text communication. Variety shows will publicize their programs in the form of posters, show them to the audience in the form of audio, and spread them on the Internet in the form of words, such as public account articles. The media are television, news, and more. Viewers can follow the program through Weibo, WeChat, clients, and public websites [12]. In the microblog "Up and Coming - The Forbidden City", there are often posts about the customs of the Forbidden City in Beijing. This is an account on Weibo, which is dedicated to documenting the beauty of the Forbidden City. It is autumn, posting that the maple leaves in Beijing can be so beautiful, highlighting the beauty of nature in unobtrusive details. It is New Year's Eve, and between the subway stations in Beijing and the Forbidden City, there is a fantastic design that combines culture with

innovation. The government set up many old vermilion gates with golden nails at the entrances and exits of the stations. It highlights the characteristics of the region, inherits the history and culture of Beijing, and presents the unique beauty of the capital. Up and Coming - The Forbidden City has launched exclusive cultural and creative products on Taobao, encoding the culture of the Forbidden City and promoting traditional Chinese culture through the sale of cultural and creative products [12,13]. The creative products are all based on historical and cultural and real collections improved with three-dimensional puzzles based on the Forbidden City, which are not only quietly beautiful in detail but are also very memorable as they were specially launched for the 600th anniversary of the Forbidden City. Customers can also buy inside [14].

5. Conclusion

On the whole, the future development prospect of cultural variety shows is very large. Cultural variety shows are not only very popular but also very close to the daily life of the audience. They combine cultural history with life, stories, and products so that the audience can intuitively feel the charm of ancient culture in the first person. It is also very up-to-date. Cultural variety shows belong to the "slow communication" in the fast-paced era. Although the program combines culture and technology through many high-tech forms, the essence of cultural variety shows remains the same: a story, a relic, a legend. Even though the program length is very short, it also makes reasonable use of fragmented time to adapt to the audience's viewing habits, but it will not be perfunctory and pursue integrity and innovation.

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