Research on the Gamification Communication
of Chinese Style Culture
————Take the 2021 TikTok "National Style Partner" Event as an Example

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Abstract. Chinese style is the theme of self-expression and consumption preferences of young people in the new century, and short videos are an effective way to approach Generation Z in the liquid society. The 2021 Douyin "Chinese Style Partners" event applies game elements and game mechanisms to the Chinese style culture communication scene, updating and strengthening the realistic communication power of the Chinese style culture. This study analyzes the gamification communication thinking embodied in this activity, and puts forward the gamification communication model of Chinese style culture combined with the theory of communication games, that is, emphasizing gamification settings in "interesting content, immersive social interaction, reward feedback" and other links, and respecting and motivating the audience to experience freely in terms of "self" in non-game scenarios.

Keywords: gamification communication · Chinese style culture · Guofeng Partners · Generation Z

1 Introduction

Chinese style is an art form formed on the basis of traditional Chinese culture, that is, an art form that integrates traditional Chinese cultural elements and reflects the cultural heritage and aesthetics of Chinese characteristics, and its core is the revival of traditional culture. In recent years, the rapid development of online cultural and entertainment platforms has innovated cultural communication methods, displayed the charm of Chinese culture, and promoted the wide dissemination of Chinese style culture, such as "National Style Beautiful Youth", "2021 National Style Ceremony" and other activities with the title of "National Style" emerging one after another. On the one hand, the increasingly popular "national style" craze reflects the young generation's recognition and pursuit of Chinese cultural characteristics such as Hanfu, classical music, and non-genetic inheritance, and also reflects the vigorous vitality and strong appeal of China's excellent traditional culture. On the other hand, the traditional, classical and ethnic characteristics of the national style make its inheritance and development in the new era face certain challenges and obstacles.

In the past two years, a series of cultural programs such as Henan Satellite TV's "Tang Palace Night Banquet" have become hot spots on the Internet, attracting the attention of many Generation Z (generally pointing to those born between 1995 and 2009). National style has become the theme of self-expression and consumption preferences of Chinese young people in the new century [Liang Ziqiang and Wu Di, "The Reconstruction and Innovation of the Rejuvenating Voice of Variety Shows in the Context of New Media-Taking the CCTV "Yang Young" Series as an Example", China Radio and Television Journal, No. 4, 2022.]. How to make the national style culture reach a wider range of people, seize the "thorn point" of the young generation, link the cultural consumption potential of the Z generation, and promote the spread of national style culture to be more stable and far-reaching is an urgent issue that needs urgent attention at present.

2 Gamification Communication: The Approach Path of the Gen Z Group

William Stephenson, in his 1967 book Communication as Games, formally proposed the theory of communication games, arguing that "the best of mass communication is the one that allows the reader to immerse himself in subjective games.", it also distinguishes between concepts such as social control and Convergent Selectivity, communication-pain and communication-pleasure, emphasizing the audience's pleasure, engagement, and freedom in the communication game. In terms of the practical logic and operation of communication game theory, Professor Kevin Werbach believes that gamification is the use of game elements and methods to design non-game situations. Wu Xiaoli believes that "gamification" means applying game mechanics to non-game activities to stimulate user engagement. Hu Yi further showed that in gamification communication, the richer and more complete the game elements and mechanisms, the closer it can be to a complete and mature game.

According to the data of the "2020 Generation Z Insight Report", video entertainment is favored by Gen Z, and the average monthly time spent on video entertainment has reached nearly 50 h, mainly consisting of online drama chasing variety shows, watching game live broadcasts and brushing short videos. Douyin has a significant influence among the Generation Z group, and it introduced gamification strategies into the national style cultural communication activities, and launched the 2021 Douyin "Chinese Style Partners" activity, providing a reference operation method and practice path for the gamification communication practice of the national style culture.

The 2021 Douyin "Guofeng Partner" campaign starts from April 25, 2021 and lasts until December 2021, with the theme of "everyone is a national style partner, everything can be a national style", encouraging users to wear the national style, watch the national style, play the national style, integrate the national style into life with creativity, and jointly inherit the national style culture. As of March 2022, Douyin#Guofeng Partner has been viewed more than 46 billion times, creating a large number of high-quality short videos to promote Chinese style culture. Different from the previous persuasive one-way publicity such as propaganda posters and media reports, the event applies the game mechanism to the cultural communication scene to build a relaxed and pleasant

atmosphere of Chinese style cultural experience, so that users can get gamified experience in the event and effectively re-spread the Chinese style culture. This case has brought new enlightenment for the inheritance and development of Chinese style culture to reach more Generation Z people, integrate more real culture, and update and strengthen the realistic communication power of Chinese style culture.

3   Experience in Play: The Realistic Application of Gamified Communication

The 2021 Douyin "Guofeng Partner" campaign integrates common game elements such as points, votes, lists, etc. into the event competition, and at the same time embeds game mechanics such as tasks, rewards, and competition into the non-game scenario of national style culture communication, and links Douyin users' video browsing, video creation, viewing feedback and other behaviors in an all-round way to achieve effective communication with the audience.

3.1   Embedding of Game Elements

(1) Voting and ranking - national style ranking competition

The "Chinese Style Partners" activity has designed a total of five categories: "Chinese Style Animation", "Chinese Style Fashion", "Chinese Style Music", "Chinese Style Painting" and "National Style Grass". On the one hand, users can indirectly participate in the activity competition through game methods such as canvassing, collecting votes, and controlling votes, and enjoy full voting autonomy; On the other hand, you can publish short videos containing elements of Chinese style such as Peking Opera, Hanfu, Armour, Chinese Painting, Chinese Comics, Classical Music, and Antique Makeup, and directly join the list competition, and the user who obtains the most votes within the event period becomes the champion of the corresponding Chinese style ranking.

(2) Creative Chinese style special effects - immersive interactive experience

During the event, Douyin launched a variety of Chinese style special effects and creative gameplay, setting exclusive Chinese style labels for users and linking to the real world. Douyin invited leading Chinese style experts to conduct offline style collection and online creation, and participated in the 7th International Confucius Culture Festival. The creator "travels" through the dialogue with Confucius the year before last through special effects, and revisits Confucian holy places such as the Confucius Museum and the Confucius Temple in the form of "check-in", establishing a connection between the video world and the real world. The interaction and connection between virtual and real life not only bring immersive experience to users, but also infect more ordinary users to deeply participate in the activity, and actively become the experiencers and disseminators of Chinese culture.

3.2 Use of Game Mechanics

(1) Missions and rewards

At different stages of the activity, Douyin sets a variety of task goals, and users can get rewards for completing the corresponding tasks. For example, the #Original National Style Plan in the early stage of the event, and the #Charging Plan in the later stage of the event, corresponding to traffic, dou + coupons, etc., fully stimulate users' willingness to create. The mission and reward mechanism enrich the game details and game fun, among which, the characteristic "Chinese style blind box" gameplay links and reconstructs the relationship network of short video users from the social point, and the easy access method helps to improve user stickiness and effectively enhance the influence of the event.

(2) Rules and interaction mechanisms

The perfect game has clear rules and restrictions, but still allows each player to play voluntarily. The design of the Guofeng ranking actually builds a virtual game scene in the Douyin platform, where users independently choose to become contestants or voters to swim around, cooperate or compete with "players", get a exciting gamified experience, and allow users to achieve real social communication in the virtual game space to meet their interaction needs.

3.3 The Satisfaction of Gamified Experiences

The 2021 Douyin "Guofeng Partners" event is detached from the serious real social environment, and to a certain extent, it has built an isolated entertainment space, allowing each user to participate in voluntary games and non-utilitarian involvement. First of all, the activity emphasizes the "national style" label from naming to specific links, which fits the personality choices of national style lovers and meets their emotional needs; Secondly, novel game elements such as easy access to participation and voting rights, and immersive competitions optimize the presentation and appreciation mode of Chinese style short video works, and meet the play psychology and pleasing needs of the younger generation. More importantly, Douyin's personalized recommendation method and social attributes not only strengthen users' satisfaction in mind conversion, interactive socialization, entertainment sharing, etc., but also provide a game experience that spreads fun, helping to realize the user's self-return.

4   The Construction of the Model: The Gamification Communication Strategy of Chinese Style Culture

The logic of gamification communication comes from games, but it is different from games. Game is a pure hedonistic experience, and gamification communication is based on respecting the audience's individual choices and subjects' feelings, subtly affecting the audience's emotional experience and realistic behavior. Starting from the theory of communication games, combined with the 2021 Douyin "Guofeng Partner" activity, this study proposes the following gamification communication model of Guofeng culture. Its core path is to emphasize gamification settings in "fun content, immersive social

interaction, reward feedback" and other links, and respect and motivate the audience to experience the freedom of "self" in non-game scenarios. Specific to communication practice, it refers to the use of game elements and game mechanisms to present Chinese style works interestingly, attract audiences to actively participate in the reproduction of Chinese style culture under the guidance of selective gathering, constantly please themselves, and realize the return of themselves; The gamified experience of "spreading fun" provides dynamic satisfaction to the audience, stimulates their emotional resonance, and then establishes emotional identity with the Chinese culture.

4.1   Selective Gathering: Interesting Content Attracts Audience Participation

Selective convergence, as opposed to social control, refers to the use of novel, unhabitual patterns of behavior to please the self and gain freedom of choice.On the one hand, national style cultural communication activities can take experience as the starting point to carry out story-based and episodic processing of communication content. For example, the "2021 National Style Ceremony" held by Douyin in Changzhou, Jiangsu Province, has "One Hammer Finale" (archery), "Douzhuan Star Shift" (Keju) and other experience items in the "National Style Arena", and visitors need to participate in competitive game challenges, unlock and experience story missions by completing the challenges. This activity uses immersive experience to reduce the sense of distance between the audience and the Chinese culture, so that they can play in a relaxed atmosphere (Unself-conscious), and voluntarily or even independently recognize and accept the Chinese style cultural content. On the other hand, online Chinese style cultural communication activities can use fun game elements to encourage audiences to browse, create, share and comment on Chinese style cultural products, stimulate their enthusiasm and pride, and let people understand the national style, love the national style and even independently spread the national style culture in a free and pleasant game experience.

4.2   The Return of the Ego: Interactive Social Stimulation of Active Involvement

Ego is the inner pleasure and satisfaction of the individual, and Stephenson believes that selective convergence-led games can achieve freedom in people's self-aspects. In order to achieve the effect of "moisturizing and silent", an important link in the national style cultural communication activities is to enhance the audience's sense of experience, participation and satisfaction in the communication process, so that the audience can spontaneously and actively participate in it non-utilitarianly, so as to realize the return of self. Specifically, the gamification of Chinese style culture should lead the focus of the game to the characteristic content of Chinese style culture, such as traditional clothing, national instrumental music, etc. At the same time, it emphasizes the audience's immersive emotional experience in interactive participation, such as conquest, satisfaction, worship, resonance, etc., which will be an effective way to stimulate the audience's active involvement. It is more important to generate interaction between audiences, form widespread social attention and social discussion through social networks, and achieve a wider range of communication impact.

4.3 Positive Feedback: The Reward Mechanism Strengthens User Identity

Compared to hard work, the characteristic of the game is to spread fun; Compared to spreading pain, spreading pleasure provides a sense of satisfaction (Fill). The reward mechanism in the game mechanism is generally combined with the task and competition mechanism, as an instant feedback mechanism to provide users with real-time dynamic satisfaction, highlighting their self-existence and having the attribute of spreading fun. Flexible embedding of reward mechanisms in the dissemination of Chinese culture can help enhance the sense of honor, belonging and loyalty of the audience, and realize the positive incentive effect given by "game power". The national style culture is rooted in the spiritual bloodline of the Chinese nation and contains a profound historical heritage. The rise of the national wind fever just reflects people's increasing national identity and cultural self-confidence in recent years. Therefore, when designing the reward mechanism, we should not only pay attention to external material rewards, but also emphasize internal emotional encouragement, constantly motivate the audience to join the sharing and creation process of high-quality content, and transform from participants to content producers and inheritors of national culture.

4.4 Accumulation of Emotions: Deep Involvement Enhances Communication Effectiveness

In the context of technological empowerment, the audience changes from recipients of cultural content to active producers and disseminators, while acquiring, deconstructing and reproducing cultural content, while also experiencing emotions, communicating and interacting. The spiritual connotation of cultural content is understood and recognized on this basis, and its communication effectiveness is constantly strengthened with the generation, accumulation and explosion of the audience's emotional power. In terms of gamification communication strategy, Guofeng Culture should pay attention to the connection and interaction between cultural content and audience emotion, which is in line with the experience process of user participation, involvement and recognition. For example, the participants of Douyin's "National Style Partners" activity submitted and created a large number of linkage topics in the later stage, #Hualiu is the top stream, gathering the strength of national style and national pride, and promoting the sense of national identity and cultural identity of the onlookers and participants to a higher level.

5 Conclusion

The development of Internet technology and the prosperity of cultural and entertainment platforms have provided fertile soil for the development of Chinese culture, and the characteristics of gamified communication encouraging users to participate in and immerse themselves in experience have provided new ideas for the encounter and collision between Chinese style culture and Generation Z groups. This study focuses on the potential and advantages of gamification in cultural communication scenarios, and proposes a gamification communication model of Chinese style culture, that is, emphasizing gamification settings in "interesting content, immersive social interaction, and reward

feedback", and respecting and motivating the audience's free experience in terms of "self" in non-game scenarios. In the future, the dissemination of Chinese style culture should adhere to the thick connotation of Chinese traditional culture and the spiritual nature of Chinese aesthetics, and at the same time flexibly use gamification theory and organically embed gamification thinking, better grasp the psychology of the audience, break through the inherent model, so that the Chinese style culture and the Z generation people "resonate at the same frequency", and renew the opportunity in the era of mobile Internet.

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