



On the Emotional Transmission of Cultural Programs from “Poetry and Painting China”

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Abstract. The large-scale cultural program “Poetry and Painting China” created by the China Media Group, uses poetry and painting as the carrier to promote Chinese traditional culture and spirit, and has received a lot of praise since its broadcast. The program evokes emotion with cultural symbols, promotes emotional interaction with ritual performances, multiple emotional scenes and physical presence, achieves emotional resonance with harmonious emotional rhythm and tells cultural stories well, forms emotional communication chain from emotional arousal, emotional interaction to emotional resonance, and carries on contemporary interpretation and new interpretation of Chinese traditional culture. It provides reference and thinking for the emotional communication of cultural programs.

Keywords: emotional arousal · emotional interaction · emotional resonance · Poetry and Painting China

1 Introduction

“Poetry and Painting China” is a cultural program created by the China Media Group. It was broadcast at 8 PM every Sunday from August 28, 2022, with 11 episodes. It explores the profound cultural connotation of classic works from a contemporary perspective and grasps the spiritual atmosphere of the new era. As a new form of mass culture communication, cultural programs not only meet the needs of audience entertainment, but also have strong educational significance and value-leading functions. The program “Poetry and Painting China” with its own unique artistic charm and appeal has attracted a large number of audiences, but also subtly influence and even change their values and outlook on life.

Therefore, an in-depth study of the emotional communication and expression mechanism of “Poetry and Painting China” is of great significance to enrich and improve the theoretical system related to emotional communication and to better play the value-leading and emotion-guiding role of cultural programs.

2 Emotional Arousal: Sharing Cultural Symbols

2.1 Choose Appropriate Cultural Symbols

Symbols provide a common focus for emotional arousal. The symbol of Chinese culture is a significant symbol for the survival and rejuvenation of the Chinese nation as a whole. [1] With “poetry” and “painting” as the main symbols, the program deepens the audience’s understanding of Chinese cultural symbols from the perspective of keeping pace with The Times, integrating and innovating, and provides a certain basis of meaning for emotional arousal and empathic emotion.[2] Poetry and Painting China arouses the audience’s empathic emotions with Chinese cultural symbols, allowing the audience to feel the rich emotional power contained in these two art forms as if they were personally involved in appreciating the poetry and painting.

2.2 Integrate Various Types of Symbols

After selecting specific cultural symbols, the more important thing is how to spread these cultural symbols. For this, the program group of Poetry and Painting China innovatively combines the symbols of poetry and painting with characters, clothes, scenes, music and other symbols, so as to carry forward and inherit the emotion and spirit contained in poetry and painting more effectively. First, the scene symbols. “Poetry and Painting China” has fixed landscape Settings, as well as changing performance scenes, creating different situational fields for emotional interaction. Second, the character symbols. The program group uses different characters to play different roles in emotional communication. Third, the musical symbols. The music and performance lines are basically adapted from ancient poems. Last but not the least, the costume symbols. Usually, “Poetry and Painting China” will allow the performers to blend into the painting, and the consistency of clothing, makeup and hair is crucial to the integration of the characters. Through symbols and emotions, “Poetry and Painting of China” builds a bridge between the audience and the historical paintings, allowing the audience to experience the mood and emotions of the creator.

3 The Emotional Interaction: Emotional Energy

3.1 Fixed Cultural Ceremony Performance

The shared emotion is short and instantaneous at first, but it can be transformed into long-term stable “emotional energy” through interactive rituals. [3] In this regard, “Poetry and Painting China” carries out emotional design and planning from the program itself, strengthens the attention to the audience through various links, and pays attention to the experience, interest and sense of participation in the emotional communication with the audience. Every painting in poetry and China adopted the four links. The process from simple to profound makes the audience’s participation process feel progressive. These stable and formal ritual procedures not only provide certain reference rules for the performance of the program, but also provide a stable emotional energy field for the audience as participants.

3.2 Multiple Emotion Production Scenarios

As a subjective tendency towards objective social reality, emotion always originates from the current environment of an individual. It is a kind of “field emotion”. [4] Field is the activity space of emotion and the situation in which emotion is generated. “Poetry and Painting China” creates emotional energy through various ways of expression and diversified scenes to reduce the audience’s “emotional fatigue”. It is a narrative complex spanning time and space, integrating the physical geographic space, imaginary text space and virtual historical space, providing a multi-dimensional cognitive environment for traditional culture. [5] In the rendition of Miscellaneous Flower, pianist Lang Lang shared the stage with the symphony orchestra, bringing the audience the ultimate auditory feast. Diverse scenes increase the audience’s attention, thus enhancing the generation and expression of common emotions, and thus driving the audience’s active participation.

3.3 The Virtual and Real Physical Presence

In general, emotion is dependent on the common presence of the situation, and the emotional interaction process is mainly about the production of “emotionalized” senses and bodies. Through the integration of digital technologies such as XR, CG, naked eye 3D and hologram with art forms such as poetry, painting, music, dance, opera and short plays, “Poetry and Painting China” creates a rich and colorful performance space, providing the dual interweaving of virtual and real for the audience’s physical presence. First of all, the creation of virtual scenes. In order to show the combination of human and scene in “River Mountain Travel”, the program team uses digital technology to build an immersive virtual scene, enlarge and reproduce the scene in the painting, so that the static landscape really “moves”. The second is the true reality. “Poetry and Painting China” goes deep into the real natural landscape, using “aerial photography + post-production”, so that the scenery in the painting can be truly reproduced in front of people’s eyes.

4 Emotional Resonance: Emotional Expression

4.1 Convey Emotions with People: Harmonize Emotional Rhythm

Instead of the performance calling ceremony, “Poetry and Painting China” also integrates the interview ceremony, which cannot be separated from the important role played by people as individuals. [6] Individuals have extensive and strong initiative in the ceremony, which changes constantly according to the changes of the situation. There are three main types of conversation subjects in the program “Poetry and Painting China”. One is the host, the other is the performing guest, and the third is experts, scholars, celebrities and other people with higher academic level. A successful conversation ceremony lies in its rhythm. In conversation, there are small intervals and overlapping conversation alternations, common laughter, clapping and other synchronized sound rhythm, and both sides through the intonation into the same note rhythm, these contribute to the harmony of emotional rhythm.

4.2 Touching Emotions with Spirit: Telling Cultural Stories

In order to tell cultural stories well and extend the emotions of participants, “Poetry and Painting China” combines the appreciation of paintings with some traditional intangible cultural heritages, promoting the integration of different cultures and allowing the cultural spirit to touch the audience and create emotional resonance to form an “emotional resonance body” that shares common cultural memory. [7] Continuous in-depth cultivation of innovative cultural topics is a necessary condition for the success of cultural programs “out of the circle”. [8] Thus the program team of “Poetry and Painting China” intensively cultivates 11 cultural topics such as character China and spirit China. In the closing section of the program, the performed paintings are stamped with the stamp of exclusive topic selection, which attracts the audience’s interaction and communication on Weibo and other social media platforms, drives the audience’s participation and initiative outside the ceremony, and enables them to transition from learning and understanding traditional culture to inheriting and carrying forward traditional culture.

5 Conclusions

Under the background of the new era, Chinese cultural programs should achieve high-quality development and high-level communication. From the perspective of the emotional communication strategy of “Poetry and Painting China”, taking emotional communication as the driving force for the development and innovation of cultural programs can maximize the value of cultural communication. Cultural programs can promote cultural communication and emotional resonance more effectively by optimizing and improving the emotional communication path and expression forms so as to realize the communication and interaction between the country and the nation in the common scene. [9] Mainstream media should adopt the way of “algorithmic interaction + empathic communication” to construct narrative strategies that transcend physical space, spiritual culture, national and language barriers [10].

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