



Exploring the Communication Methods of Traditional Cultural Television Programs from the Perspective of Integrated Media

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Abstract. The progress and development of the era of integrated media have led to a series of television programs exploring traditional Chinese culture. These programs have greatly promoted the national spirit and strengthened cultural confidence. But at the same time, the homogenization of programs also weakens the dissemination and influence of excellent traditional culture. How to innovate in communication methods and make cultural television programs "break the circle" become a new topic. The following article will briefly analyze the dissemination methods of three traditional cultural television programs: "Dance Millennium", "China in Classics", and "National Treasure".

Keywords: Integrating media, traditional culture, television programs, communication methods.

1 Introduction

Since the first episode of "Approaching Science" was broadcasted by China Central Television in 1998, cultural programs have entered the public eye in a new form. It is not educating the audience through preaching, but adding mystery and imparting knowledge. Afterwards, the advancement of new media once again impacted the dissemination of cultural television programs. To this day, integrated media dissemination has become a trend. So in the era of integrated media, how cultural television programs can once again "break the circle" will trigger public thinking.

2 The Communication Dilemma of Traditional Cultural television Programs

2.1 Impact of New Media on Traditional Media

The entry of new media is a qualitative leap in China's internet industry, but it undoubtedly greatly changes the living environment of traditional media in modern times. Nowadays, people prefer to use short and concise videos to enrich their frag-

mented time, and traditional paper media and television programs seem to be no longer favored by the public. In other words, people do not have a lot of time or are simply unwilling to enjoy a completely innovative television program. ^[1]

2.2 Collision between Traditional Culture and Modern Civilization

As is well known, traditional Chinese culture emphasizes the importance of righteousness over profit, and also involves many ethics. The ancient books are all obscure and difficult to understand classical Chinese language. These are very different from today's vernacular and even mainstream values. So how to tell the Chinese story well, perfectly combine excellent traditional culture with today's mainstream civilization, and innovate while respecting history is a question worth considering.

3 The innovative approach of "Dance Millennium"

Henan television has always been renowned for its unique innovation capabilities. While countless television programs are seeking templates for foreign variety shows, Henan television insists on creating traditional Chinese cultural programs and giving them new connotations. The "Tang Palace Banquet" on its 2021 Spring Festival Gala made Henan television famous. ^[2] As shown in Figure 1. Subsequently, Henan television and Bilibili Software jointly launched the program "Dance Millennium", which received good feedback.



Fig. 1. Henan television's 2021 Spring Festival Gala program "Tang Palace Banquet"

3.1 Innovation of play platforms

The biggest breakthrough of "Dance Millennium" is to bridge the gap between mainstream media and short video platforms, which is the joint production of Henan television and Bilibili Software, expanding the audience and influence, and perfectly fitting the fragmented reading characteristics of the audience. ^[3] Change tradition and proactively achieve resource exchange with new media.

3.2 Innovation in Narrative Forms

The comprehensive integration of dance drama, historical and cultural background, and variety effects in "Dance Millennium" forms a unique cross media narrative, greatly improving the program's scalability and depth. Instead of using traditional host introductions and actors performing on stage, they first introduce the background of the dance drama and then connect the actors' performances. As shown in Figure 2. This narrative enriches sensory experiences and perfectly combines culture and art.



Fig. 2. The magnificent historical scene and the graceful dance movements of the actors in "Dance Millennium"

3.3 Innovation in Communication Content

Unlike "Dance Storm" and "Dance Forest Assembly", which focus on the techniques of dance itself, "Dance Millennium" seems to pay more attention to the cultural dissemination behind dance dramas during production. For example, adding Chinese intangible cultural heritage to the storyline lead film; Integrating Li Bai's dance into a song "Invitation to Wine", as shown in Figure 3, and each dance drama is presented after a comprehensive historical storyline. ^[4] It is easier to be accepted by the audience, achieving both a return to authenticity and cultural extension.



Fig. 3. Overview of the plot before the performance of Li Bai's dance drama "Invitation to Wine" in "Dance Millennium"

4 The innovative approach of "China in Classics"

Among all original Chinese TV programs, *"China in Classics"* can be considered second to none. The reason is not only that its content is based on excellent traditional culture, but also that its production is exquisite, perfectly reflecting the contemporaneity and innovation of integrated media communication.

4.1 Presentation mode of sinicization

Firstly, its content focuses on the reading and discussion of classical Chinese books, disassembling the story content, exploring the core and showcasing new highlights, in order to enable the audience to understand and comprehend the spirit of the Chinese nation; Instead of preaching, relying on archaeological and historical evidence, instilling literary knowledge.

Secondly, heavyweight actors such as Wang Jinsong and Ni Dahong from the National Theatre of China were invited to play roles in ancient books, as shown in Figure 4, immersing the audience with a strong sense.

The above reflects to the greatest extent the "Chinese nature" and effectively avoids the tendency of TV programs to become more entertainment oriented.^[5]



Fig. 4. Wang Jinsong as Li Shizhen in "China in Classics"

4.2 Experiential interactive innovation

Sa beining's role as a host is not only for the purpose of hosting, but also as a medium for communication between ancient and modern people. At the beginning of each show, Sa would say, "I am a young generation who loves traditional Chinese culture, from 2000 years later." This unique experience directly brings the audience into the background of the program, as if they have truly traveled through a thousand years to see the legends in the ancient book.^[6]

And arrange for Sa beining to have a cross time and space conversation with the sages, and even bowing in the mirror. As shown in Figure 5. This overall narrative that transcends ancient and modern times has truly achieved creative transformation and innovative development of traditional culture.



Fig. 5. Cross time and space dialogue between Sa beining and sages in "China in Classics"

4.3 Fully Utilize the Contemporaneity of Integrated Media Communication

In addition to broadcasting in traditional television media, microblog topics are added synchronously, and highlights in Tiktok account, posters, and books are released, and large and small screens are spread alternately to guide audience participation.^[7] Enable the broad audience to participate in social topic discussions, effectively expand communication channels in the era of integrated media communication, ^[8]increase coverage, and enhance audience stickiness.

5 Innovative ways of "National Treasure"

Unlike "China in Classics", although both are programs rooted in traditional Chinese culture, "National Treasure" focuses more on the dissemination of national treasures and cultural relics. The program considers how to make cultural relics come to life, how to make them speak, and thus showcase a brilliant history.

5.1 Diversified forms of dissemination

"National Treasure" pioneered the "record style variety show", with variety shows as the outer shell and culture as the core. Real people interpret historical stories to tell the past and present lives of national treasures.

At the same time, actively introduce mobile streaming push, Weibo voting to increase audience participation. After the end of each program, host Zhang Guoli will insert an oral broadcast to guide attention to streaming media accounts such as Weibo and WeChat, and after the end of the last program, initiate audience voting to select the special exhibition national treasure in their minds. ^[9]

On the path of diversified dissemination, "National Treasure" has never stopped.

5.2 Storytelling of Cultural Relics

Cultural programs themselves are difficult to have visual impact, especially when talking about static objects, which inevitably makes the audience feel bored. So this program has added visual story scenes and integrated them into the performance of stage plays. And make full use of the celebrity effect, find positive energy idols, serve as guardians of national treasures, and vividly showcase the story of national treasures. As shown in Figure 6.



Fig. 6. Duan Yihong tells the story of King Yue Goujian's sword

6 Conclusions

If traditional cultural programs want to constantly make a splash, they must continue to explore highlights and innovate. And bridge cultural differences, actively adapt to changes in the media environment. ^[10]

The explosion of any television program is a result of accumulation. This explosion refers to the popularity of the viewing volume and audience, not the overnight success. The current television market is already filled with many replicas of foreign variety shows, as well as a trend towards pan entertainment. So in this context, the innovation of traditional Chinese cultural television programs is extremely important and precious.

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