

Transformation and Reform of Television Program Planning Under the New Media Ecology: Post-print Edition

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Date: 2023-10-08T00:00:00+00:00

Abstract

As the era continues to develop and society progresses, the increasingly sophisticated modern technological system has laid a solid foundation for the development of the media industry, and we have now quietly entered the new media era. In the past, people's access to information was relatively limited, with narrow choices, but nowadays audiences have broader perspectives and a richer variety of content to choose from. For television programs to continuously enhance their competitiveness and capture audience attention, they must align with industry development needs and the new demands audiences place on television programs, driving transformation through innovation and achieving reform through transformation. This paper, primarily grounded in the new media ecological environment, analyzes the transformation and reform of television program planning, aiming to provide clear direction for promoting high-quality development in the television media field.

Full Text

Transformation and Reform of Television Program Planning in the New Media Ecology

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Abstract: As society progresses and modern technological systems become increasingly sophisticated, the media industry has entered a new era. In the past, audiences had limited access to information and narrow choices, but today's viewers enjoy far broader horizons and richer content selections. To enhance competitiveness and capture audience attention, television programs must align with industry development needs and evolving audience demands, driving transformation through innovation and achieving reform through transformation. This paper analyzes the transformation and reform of television

program planning within the new media ecology, aiming to provide clear direction for promoting high-quality development in the television media sector.

Keywords: Ecological environment; Television program planning; Transformation and reform; Talent cultivation; Channel expansion

Classification Code: G222.3

Document Code: A

Article ID: 1671-0134(2021)11-046-03

DOI: 10.19483/j.cnki.11-4653/n.2021.11.013

The rapid advancement of modern technology has provided robust technical support for television media development. The ecological environment facing new media differs fundamentally from the past, offering audiences wider choices while imposing higher demands on television programs. Although the television media sector has achieved remarkable progress through steady development, it now confronts numerous challenges, including serious program homogenization and narrow audience selection ranges, which have diminished its competitiveness and influence. Television media must grasp industry development trends, seize transformation opportunities, and learn to evaluate the field from the audience's perspective, leveraging its strengths to produce higher-quality television content.

1. The Importance of Television Program Planning

As living standards continue to rise, people's pursuits have expanded beyond material needs to encompass spiritual fulfillment. Television viewing serves not only as a way to relieve work-related stress but also to fill leisure time and enrich daily life. Program quality determines not only a show's longevity but also audience evaluations and viewership ratings. The flourishing development of television media has created diverse program genres, evolving from early films and TV dramas to today's popular variety shows, music programs, and culture-oriented competitions like poetry contests, giving viewers abundant choices based on their interests and needs. This diversity has intensified competition within the television media sector. Under the influence of internet television, viewers can access dozens or even hundreds of channels, yet most suffer from low ratings. Only a few representative provincial satellite channels remain active in mainstream audiences' viewership. Their success demonstrates that continuously updating program formats and exploring planning approaches that better satisfy audiences are essential for improving ratings.

Television program planning reflects planners' innovative thinking and demonstrates their subjective initiative. If planners fail to enhance their comprehensive capabilities, program quality cannot be guaranteed. The new media ecological environment differs significantly from traditional television media contexts, and continuing outdated planning approaches will inevitably disconnect from contemporary development trends, potentially causing unnecessary economic losses and diminishing social evaluations. Therefore, television media should provide professional training opportunities for program planners to stimulate innovative

consciousness and mobilize creative thinking. Clear talent cultivation standards should be established to ensure planners integrate progressive development concepts into program systems through technical training, while resolutely resisting planning behaviors that focus solely on audience demands while neglecting program substance and positioning. Planners must fully recognize television programs' significant social impact, as audiences span all social sectors, regions, and age groups. While creating refreshing content, planners should also consider programs' educational functions and cultural inheritance roles.

2. Analysis of Current Domestic Television Program Planning

Modern technological advancement has fundamentally transformed information acquisition patterns. Before television media emerged, traditional media such as newspapers, magazines, and radio served as primary information channels, all sharing the common characteristic of relying solely on text, images, or sound for information transmission. Rather than categorizing television media as traditional media, it is more appropriate to view it as an intersection where old and new media converge, as television has already taken significant innovative steps in information dissemination forms. Today, television media actively collaborates with online platforms to enrich people' s lives further. The proliferation of smartphones and mobile terminals has freed audiences from temporal and spatial constraints, enabling anytime, anywhere information access and fundamentally altering entertainment patterns. Beyond watching programs and obtaining news, video games and short videos now occupy substantial portions of people' s leisure time. Previously monotonous television programs can no longer stimulate audience interest, leading to gradual viewer loss—a significant blow to television media development.

Currently, network television offers viewers access to dozens or even hundreds of channels, each broadcasting different content during the same time slots, yet ratings remain generally low. Only a few representative provincial satellite channels maintain active presence in most audiences' viewership. Their successful practices reveal that only through continuously updating program formats and exploring planning approaches that better satisfy audiences can television ratings be effectively improved. Television planners must constantly enhance their planning capabilities to win higher audience evaluations and secure better ratings. Low ratings indicate audience disapproval, making a program' s continued broadcast questionable. Before planning, planners must conduct extensive research, considering audience interests, current market gaps, and national policy support for program types, while also evaluating economic returns and actual benefits during production to chart sustainable development paths for television media.

In practice, current television program planning struggles to achieve expected results primarily because planners lack prominent innovative consciousness. Programs may appear to change formally but remain essentially the same, causing

audience fatigue over time. Viewers cannot derive enjoyment from such content, and their interest wanes. Although planners consider numerous factors during development, even promising proposals often cannot be implemented due to media positioning, organizational constraints, or funding limitations. Most planners recognize the importance of program innovation, yet the phenomenon of copying or simply purchasing foreign program copyrights persists as a major obstacle to television media advancement. Additionally, many experienced planners require further improvement in comprehensive capabilities, lacking flexibility in planning skills and preventing innovative thinking from manifesting in programs.

Furthermore, television program transformation and development may be influenced by excessive audience-pandering tendencies. Many planners hope to create content that captures attention and stimulates viewing emotions, sometimes sacrificing media positioning or even altering program nature to produce hollow, entertainment-only products lacking substance. Such programs typically have short lifespans. While they may gain short-term attention through high-profile guests or entertaining segments, they cannot sustain long-term success. Low-quality programs may generate negative effects among audiences, and given television's prominent exemplary and authoritative role in society, neglecting cultural inheritance and political-ideological transmission in favor of pure entertainment causes programs to lose their core value.

3. Transformation and Reform Paths for Television Program Planning in the New Media Ecology

3.1 Cultivating a High-Quality Television Program Planning Talent Team

The new media ecological environment requires television programs to seize development opportunities for optimization and transformation. Improving program quality enhances planning standards and increases ratings and social evaluations, but planners must not focus exclusively on ratings to the point of altering programs' communication nature and inadvertently spreading erroneous ideas. Program planning should fully leverage cultural inheritance and viewpoint infiltration functions, establishing correct value concepts to generate positive public opinion guidance among audiences. Using the popular program *Chinese Poetry Conference* as an example, audiences praised it as a grand event for Chinese poetry and a primary stage for inheriting excellent traditional Chinese culture. Essentially a variety show, it innovatively centered on uniquely Chinese poetry to subtly disseminate traditional culture, achieving an educational entertainment effect. This innovative format stimulated audience learning interest and sparked a trend of studying traditional culture and reciting classical poetry among viewers. The program transformed culturally dense content into engaging games like "Feihualing" and "Super Feihualing," accompanied by classical music and beautiful paintings to immerse people in specific contexts, encouraging active

cultural learning and appreciation of poetic beauty.

3.2 Leveraging Television Program Planning for Cultural Inheritance and Viewpoint Infiltration

In summary, the transformation and reform of television program planning in the new media ecology represents both the fundamental requirement for optimizing television media development and the inevitable trend of old-new media convergence. Television program planning, handled by professional planners, must incorporate everything from overall program frameworks to individual shot transitions into the planning system. By selecting appropriate entry points and combining audience needs with media positioning, high-quality television programs can be created. Moving forward, planners must actively participate in professional skills training, consciously integrate traditional culture and political ideology into planning processes, expand communication channels, enable audiences to access high-quality television content more easily, and enhance programs' dissemination power and influence.

3.3 Developing More Diversified Television Program Planning and Communication Channels

In the new media ecology, audiences can watch television programs anytime and anywhere with adequate network conditions. As 5G signals gradually become universal, transmission speeds will increase significantly, markedly improving viewing experiences. Television program planning cannot focus solely on content novelty; it must also explore more scientific and reasonable promotion paths to fully demonstrate social impact. Taking the highly-rated Hunan Satellite TV program *Back to Field* as an example, the show features no lavish sets, no elaborately dressed celebrities, and no dazzling stages. Each season selects villages with distinctive characteristics in different provinces, with hosts positioning themselves as homeowners in a natural living state. Guests actively participate in farming, cooking, animal feeding, and daily necessities production, sharing ordinary dinners and casual conversations about life. Though seemingly mundane, the content closely resembles daily life and provides audiences with considerable inspiration. The program actively collaborates with local communities to promote tourism development and agricultural product sales. In one episode, the host specially invited an internet streamer to help sell unsold fruits and dried products, achieving cross-platform information dissemination and driving regional economic development. Television program planning cannot target television platforms exclusively. In the era of rapid new media development, planners must expand their perspective to new media platforms, regularly push television-related information to audiences, and achieve "face-to-face" online communication with viewers to expand program reach and enhance influence.

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Note: Figure translations are in progress. See original paper for figures.

Source: ChinaXiv –Machine translation. Verify with original.