

Analysis of Convergent Communication Pathways for Television Arts Programs: Postprint

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Abstract

In contemporary television programming, arts and entertainment programs substantially fulfill audiences' psychological needs for leisure and relaxation. News programs and arts and cultural programs constitute the primary channels through which television media disseminates positive energy. If news programs are likened to flowers, then arts and cultural programs serve as the leaves; the integrated communication of these two components is of paramount importance. However, at present, due to the relative immaturity of integrated communication strategies for arts and cultural programs, exploratory practices remain limited. This study analyzes the primary pathways of integrated communication based on domestic and international application cases of such strategies in relevant arts and cultural programs.

Full Text

Analysis of Integrated Communication Paths for TV Art Programs

Abstract: In contemporary television programming, art and entertainment programs greatly satisfy people's psychological needs for leisure and relaxation. News programs and art programs constitute the primary avenues for television media to disseminate positive energy. If news programs are the flowers, then art programs are the leaves, making the integrated communication of both essential. However, as integrated communication for art programs remains underdeveloped, practical exploration has been limited. This paper analyzes the main pathways of integrated communication based on application cases from relevant domestic and international art programs.

Keywords: art programs; integrated communication; audience; communication paths

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With the rapid development of new media, the discourse power and initiative of television media have been challenged, threatening its dominant position. Television media must remain constantly aware of its historical mission, clarify its positioning, shoulder the responsibility of being a disseminator of advanced culture, continue to lead mainstream public opinion, serve as a storyteller of China, and deeply advance integrated communication practices.

1. Television Media Responsibility Determines the Importance of Art Programs in Integrated Communication

To better lead mainstream public opinion, television work must focus on propaganda, concentrate on news hotspots, disseminate the Party's political propositions, record epochal changes, and promote social development. Only by becoming practitioners of integrated communication can television media expand mainstream public opinion positions, consolidate their status, accelerate improvement, achieve deep integration, and merge with new media that possess greater conceptual and communication advantages. This approach emphasizes the precision and meticulousness of integrated communication, transforming it into the most competitive new media form today. Through continuous research and experimentation in the integrated development of television media, remarkable achievements have already been attained.

As new media continues to grow and strengthen, an increasing number of mass art programs have emerged, gradually shaping audience values. In today's internet era, the status of art and public opinion has not declined but rather shown an upward trend. Television media must actively serve as disseminators of advanced culture, adopt the cultivation and practice of core socialist values as their core development philosophy, integrate this philosophy throughout the entire process of creative development, production, broadcasting, and promotion, and achieve comprehensive integration with cultural and art programs to spread positive social energy. Therefore, we must place art programs in a position equally important as TV news programs in integrated communication and intensify practical exploration and research.

2.1 Impact of New Media on TV Art Programs

With the development of new media continuously impacting traditional media, the primary communication channels for TV art programs are no longer limited to television alone. Following the emergence of new media, communication pathways have exhibited three main characteristics: cross-temporal, cross-platform, and strong interactivity.

Cross-temporal communication enables audiences to actively choose what programs to watch according to their preferences, unrestricted by time or location. No longer must they wait 定时定点 in front of television sets for programs to begin. Now they can watch programs anytime and anywhere, with both the latest episodes and past reviews unaffected by temporal constraints.

Cross-platform communication means television programs are no longer confined to TV screens but can be viewed on various devices including mobile phones and computers. This departure from the era when leaving the television meant missing programs has truly realized the freedom to watch using any preferred device. Moreover, with the global proliferation of mobile phones, demand for traditional television has decreased, as mobile phones can accomplish what televisions can –perhaps representing a future development trend for new media.

Strong interactivity manifests in audiences’ ability to freely interact with programs, not only by directly participating in live recordings but also through mobile phones and computers to engage in prize quizzes, knowledge contests, lottery activities, and to provide feedback and suggestions to broadcasters. Program producers can thereby enhance audience enthusiasm and improve ratings by strengthening such interactions.

2.2 New Opportunities for Value Reconstruction of TV Art Programs

Only interactive television can be called new television. The new value of television must be viewed from a fresh perspective, and television must skillfully utilize the fission effects of internet and social media in integrated communication with new media. Today, TV art programs face not only audiences but also individuals who can freely participate in program segments. The key to content communication lies in how to elevate topics into social media discussions and subsequently develop them into social issues.

3. Using New Media to Strengthen Audience Interaction

Today, the fragmented communication model based on mobile internet platforms has fostered habits of rapid reading and viewing among vast audiences. Many television broadcasters have combined new media communication characteristics to repurpose existing resources, achieving a complementary effect between new and old media. Based on audience feedback and opinions, they improve program content and creativity or produce short videos to boost program ratings. Numerous programs continuously promote integrated communication between television and new media, using post-show short videos and other means to increase program popularity.

In the second season of *Chinese Poetry Conference*, the production team launched a synchronized “shake your phone” quiz activity, enabling audience participation and interaction. The program also opened an official Weibo

account to broadcast 精彩片段 and previews, organizing online “feihualing” poetry competitions that allowed audiences to engage in poetic exchanges, significantly extending program 热度. The “Customized Poem for Me” feature spread wildly through social media circles. *Chinese Poetry Conference* achieved nearly 500 million viewers in its premiere alone, with the finale rating reaching 2.39%, representing significant growth compared to the first season. Offline audience interaction activities for such programs promoting outstanding traditional Chinese culture not only increase ratings and popularity but also lead numerous audience members to explore poetry research, expanding the influence of China’s excellent traditional culture.

Strengthening program-audience interaction through integrated communication with new media can effectively enhance audience “stickiness.” Audiences can provide suggestions to program broadcasters via the internet, and this interactive communication approach, based on emotional connection, maintains good relationships with audiences and facilitates program dissemination. Today, many mainstream media outlets have begun soliciting audience opinions online during program planning phases, thereby improving programs to better meet audience needs and using social networks for topic discussions to achieve rapid dissemination and promotional effects.

In CCTV’s third season of *Challenge the Impossible*, the production team utilized new media for internet promotion with remarkable results. Before the program aired, its official website launched on CCTV.com, featuring multi-dimensional 编排 of program 花絮 while simultaneously launching mobile internet platform interactive activities, producing short videos for internet distribution, and using major social platforms to initiate interactive topics with audiences, gaining 转发 from numerous new media accounts. At the end of 2017, *National Treasure* gained widespread audience affection, with young viewers accounting for one-third of its audience. The program combined cultural relics with celebrity performances, and its innovative theme attracted large numbers of young viewers. Before broadcast, multiple Chinese museums initiated related topics on *National Treasure’s* official Weibo account, attracting widespread attention. Promotion was comprehensive, covering not only streaming sites like iQiyi and Youku but also mobile apps such as Meipai and Miaopai that 聚集 large numbers of post-90s and post-00s users, playing important roles in comprehensive program dissemination.

4. TV Art Programs Integrating with New Media: Learning from Each Other

Under new media communication conditions, elements such as film and television dramas, education, sports, animation, and music in TV art programs have achieved better presentation. Only by keeping pace with new media development and strengthening integrated communication can various art programs better capture markets and satisfy audience demands. In recent years, besides *Chinese Poetry Conference*, programs such as *Metamorphosis*, *Back to Field*,

Sound of My Voice, and *The Coming One* have all gained audience favor. Their immense popularity stems significantly from bolder exploration and practice in integrated communication, providing inspiration for the development of other art programs.

The news commentary program *China Public Opinion Field*, though not strictly an art program, offers valuable lessons in integrated communication. The program analyzes big data to capture trending public opinion topics for discussion. Through integrated media communication, it combines mobile new media with the internet, introducing the innovative concept of “online audience seats.” During broadcast, all netizens can secure tickets through online 抢票. These are not tickets to the physical studio but rather admission as “virtual live participants,” who can use mobile phones or computers to interact with the program throughout. This integrated communication approach enables mobile viewing and mobile participation, with interaction between large and small screens greatly enhancing the program’s novelty and breaking inherent perceptions of news commentary programs.

Another unique live quiz program abroad, *The People’s Choice*, features topics all proposed by audiences. Interestingly, these questions have no correct answers—only options that audiences prefer. Audiences interact based on topics without right or wrong answers, judging options solely by personal preference, while the production team 后台统计数据. On-site interactive guests then guess the “correct answer” based on audience response data, receiving rewards for correct guesses and none for incorrect ones. This format also offers merits.

To successfully implement integrated communication for TV art programs, major television institutions should reasonably 借鉴 excellent practices and experiences from outstanding art programs, keep pace with new media development, deepen interaction and communication with audiences, create more 完善 art program systems, and better satisfy audience demands for art programs.

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

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