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## Exploring Television Program Innovation in the Context of Media Convergence: Postprint

**Authors:** Wang Qianqian

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### Abstract

The advancement of television technology has rendered media convergence a subject of considerable attention. Within the context of media convergence, new requirements have been imposed upon the survival and development of television programs. In the contemporary environment of media and medium convergence, the development of television programs is inextricably linked with innovation. Adapting to this new landscape and capitalizing on innovation opportunities constitute a critical imperative for driving the transformation and advancement of television programs against the backdrop of media convergence.

### Full Text

#### Preamble

**Title:** Analysis of TV Program Innovation Under Media Convergence

**Author:** Wang Qianqian

**Abstract:** The development of television technology has made media convergence a topic of great interest. Under media convergence, new requirements have been proposed for the survival and development of TV programs. In the current environment of media and medium convergence, the development and innovation of TV programs are inseparable. Adapting to the new situation and seizing innovation points are crucial for driving the transformation and development of TV programs under media convergence.

**Keywords:** media convergence; medium convergence; program innovation

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## Introduction

Blindly following trends characterizes the current state of most television programs in China. Innovation in existing programs remains largely superficial, with content undergoing little substantive change. Most notably, they lack constructive spiritual guidance and connotation, failing to leave lasting impressions on audiences, evoke resonance and reflection, or generate genuine appeal. Instead, entertainment programs have accumulated excessively, leading to one-sided development in program formats. Presently, a massive number of entertainment programs dominate the television market, with major media outlets attracting audiences through diverse types and tiers of entertainment content. This short-sighted pursuit of immediate interests not only wastes substantial production resources but also causes audience fatigue from prolonged exposure to similar content, resulting in the one-sided development of programs and hindering genuine innovation in television programming.

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## 1. Current Problems in TV Programs

### 1.1 Predominance of Imitation and Cloning, Lack of Localized Characteristics

Content innovation is essential for television program development, yet China remains stuck on the path of imitation. With advances in media technology, Chinese audiences can conveniently access excellent foreign television programs. Faced with numerous outstanding overseas programs, Chinese producers often resort to “mechanical copying.” Driven by ratings and economic interests, many television programs “first introduce foreign copyrights, then adapt and process them according to national conditions and social needs before presenting them to audiences” [?]. Taking China’s reality shows as examples, most introduce foreign copyrights at great cost, make simple adaptations, or even present complete copies to viewers. What cannot be ignored is that in this model, reality shows mostly overlook China’s national conditions and lack local characteristics. Even when they achieve high ratings and considerable economic returns, they remain typical “Made in China” products that seriously lack innovation.

Through imitation and borrowing from successful overseas programs, Chinese television programs have indeed improved their audience attention to some extent. In this situation, reality shows have flooded the television market, becoming the first choice for program production. Similar programs emerge endlessly—from *Where Are We Going, Dad?* to *Dad Came Back*, from *Up Idol* to *Up Idol* (similar titles), and from *If You Are the One* to *Love in the City*. The emergence of homogenized programs has not only failed to achieve expected results but has also lowered the overall production level of Chinese television programs.

### 1.3 Weak Brand Awareness and Poor Program Competitiveness

Television program content is the decisive factor in brand building. The reality show brand established by Korean television programs relies on continuously innovative production formats. When one program experiences audience loss, a new program has already been tested and launched, constantly updated according to audience needs and market development. This brand-building process is precisely what Chinese television programs lack. In the existing television market, outlets like Hunan TV have attempted to build brands with initial success, but such cases remain rare among Chinese television programs.

How to attract audiences is a key consideration in content production. Under market demand, blind followers constitute the majority, with serious homogenization phenomena. Some programs are crudely produced, relying on vulgarity to attract audiences. Although they generate short-term profits, this “quenching thirst with poison” approach cannot be sustained. Through the joint efforts of relevant departments and program producers, this situation has greatly improved. However, some programs still cater to certain audiences by retaining vulgar elements, pursuing tacky and low-end routes with questionable taste. The urgent priority is to strengthen rectification of vulgar and tacky programs and improve overall program quality.

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## 2. The Inevitability of Media Convergence

### 2.1 The Inevitability of Media Convergence

Media convergence increases dissemination reach. Television media relies on signal transmission technology, making information difficult to save and review. In contrast, online media offers extremely high openness and information sharing, supporting information preservation and repeated access. The convergence of these two can better compensate for the technical shortcomings of television media. “For television media, the foundation is completing the task of building new mainstream media, then developing toward new media groups, and constructing a modern communication system as soon as possible” [?]. By building a modern communication system based on both television and online media, producers can receive audience feedback at any time to further optimize programs. The two-way interactive nature of communication and audience subjectivity enable three-dimensional dissemination of media information, further enhancing media value and appeal.

The convergence of television and online media gives television media greater depth and improves its information appeal. Online media is fast and efficient in dissemination, but its high degree of freedom and unlimited information also create shortcomings in credibility and authority. Television media, as the preferred choice for vast audiences, can fully guarantee credibility and authority. Therefore, television media can leverage online media to disseminate and pro-

note information more deeply, attracting greater audience attention. Television media can keep pace with the times and fully integrate with online media, mutually absorbing strengths. Simultaneously, online media can obtain better media products and program content through integration with television media, allowing television media to “advance with the times.” This convergence enables mutual absorption of advantages and cross-audience attention, achieving optimal integration effects.

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### 3. Innovation Strategies for TV Programs Under Media Convergence

#### 3.1 Strengthening Independent Innovation and Establishing Localized, National Characteristics

Television programs also need to be “independent and self-reliant,” actively innovating independently in both form and content while achieving “Made by China” (Chinese creation) to produce programs with obvious advantages and distinctive features. Building program content with traditional culture as the core represents a new trend in Chinese television program development. In the popular show *Chinese Restaurant*, “the program subtly and continuously promotes traditional Chinese culture, aligning with the program’s core communication philosophy” [?]. Subsequent programs like *Chinese Poetry Conference* and *Everlasting Classics* further exemplify the dissemination of traditional culture, achieving certain entertainment effects, improving audience aesthetic levels, evoking spiritual resonance among Chinese people, and potentially becoming a cultural calling card for Chinese television with unique national charm.

#### 3.2 Promoting Content Integration to Guide Innovation in TV Program Organizational Forms

With the development of network technology, the absolute boundaries of media content are gradually breaking down, and content products from different media can all undergo digital processing and transmission. Through network technology, television program content and information content can be integrated, using online platforms for online-offline promotion and audience interaction.

#### 3.3 Strengthening Network Convergence to Promote Innovation in TV Program Broadcast Formats

Satellite signal transmission has become a new innovation point for television programs. Currently, online network television programs welcomed and recognized by audiences represent the mainstream method of satellite communication. Leveraging the simple characteristics of online live broadcast formats, television media can appropriately change its program broadcast formats, launching synchronized viewing on mobile phones, computers, and other networks, no longer

limited to fixed channels and times. Innovating program broadcast formats can, to some extent, promote video content updates, thereby enhancing audience appeal, improving video click-through and viewing rates, and maximizing dissemination value.

### 3.4 Promoting Terminal Convergence to Promote Innovation in TV Program Presentation Forms

Currently, terminal convergence mainly focuses on “3C” (computer, communication, and electronic consumer products) convergence. Through network terminal convergence, television programs can be compatible with new media terminals, integrating resources through information platforms and service content to provide different media products for different audiences, diversifying presentation forms to meet target audience needs.

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## Conclusion

Leveraging the advantages of media convergence to innovate television program formats is key to the survival and development of television programs and a necessary condition and trend for the maturation and development of China’s television industry. For television programs to develop, they must combine their own situations, explore their advantages, liberate inherent creative models, continuously explore innovation in content and form, and enhance market competitiveness. Professional television practitioners should cultivate brand awareness, create high-quality products, build strong brands, and produce quality programs that balance form and connotation while equally emphasizing entertainment and cultural value. Only through continuous experimentation, learning, and adjustment can television programs maintain vitality and competitiveness in increasingly fierce media competition, carve out a new path, and continuously strengthen their capabilities in this new situation. Through media convergence, the strengths of both traditional and new media will continuously increase, jointly promoting the development and prosperity of the media industry.

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- [3] (Author affiliation: Liaoning Normal University)

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