

The deconstruction and shaping of media power in the new media era with the Spring Festival Gala as the object of investigation

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Abstract: *In the new media era, with the decline of the authority of the traditional mass media, the sense of ceremony and discipline brought to the audience by the Spring Festival gala are gradually dissipating. Furthermore, almost all the power of the traditional mass media has collapsed under the impact of the new media, and the declining power of the Spring Festival gala also coincides with the process that the power of the traditional media is being deconstructed and the power of the new media is being reshaped. It can even be said that the Spring Festival gala's rise and fall history is exactly the change history of media power. On the whole, the communication characteristics of new media and the vigorous development of mass culture, the constant evolution of media value standards and the gradual dissolution of ideology are the main influencing factors for the deconstruction of traditional media power. Based on this, the gala can be regarded as both an indicator of the deconstruction of traditional media power and a concentrated display of the shaping process of new media power, which undoubtedly has an important value of investigation.*

Keywords: *Spring festival gala; New media era; Media power; Deconstruction; Shape*

1. Introduction

In the context of contemporary Chinese culture, "Spring Festival Gala" (here refers to the Spring Festival Gala of CCTV) is a very special cultural existence, and even has been regarded as a special category completely different from other cultural forms to a certain extent. This is not only because of the special significance given to the Spring Festival, the most important festival in China, but also because of the rich emotional and spiritual dependence of the Chinese people poured into it during a period of spiritual scarcity. Among them, it not only symbolizes the beautiful meaning of home reunion, but also condenses the cultural value and ritual significance that it has brought to all Chinese people in the past 30 years. If the discipline brought by the Spring Festival Gala to most Chinese people is the deep-rooted cultural concept of home reunion, then in the mechanism of action of this cultural totem, "what is forced is not symbols, but various forces"^[1]- especially the cultural forces widely dispersed in various media. The bearer and enforcer of this power is naturally the traditional mass media such as television, radio and newspaper, which have gained great power. They not only play a decisive role in the mass culture aesthetic, such as gatekeeping and agenda setting, but also contribute to the expression of public opinion and mobilization of public sentiment.

After entering the new media era, along with the decline of the authority of traditional mass media, the sense of ceremony and the role of discipline brought by the Spring Festival Gala to the audience are gradually dissipating. Therefore, when the Spring Festival Gala still appears on time in the prime time of the New Year's Eve, an unavoidable fact is also quietly occurring-along with the strong popularity of new media (especially mobile Internet) and the explosive growth of cultural products, the importance and influence of the Spring Festival Gala is shrinking, and the sense of discipline and ceremony it brings to the people is also showing a sharp decline. Furthermore, almost all the power of traditional mass media has collapsed under the impact of new media, and the decline of the indicative power of the Spring Festival Gala also coincides with the process that traditional media power is constantly being deconstructed and new media power is being reshaped. It can even be said that the rise and fall of the Spring Festival Gala is precisely the history of the change of media power. On the whole, the communication characteristics of new media, the vigorous development of mass culture, the constant evolution of media value standards and the gradual dissolution of ideology are the main influencing factors that lead to the deconstruction of traditional media power. Based on this, the Spring Festival Gala

can be regarded as not only an indicator of the deconstruction of traditional media power, but also a concentrated display of the shaping process of new media power, which undoubtedly has important investigation value.

2. New media technology: the basis of deconstruction and shaping of media power

After the 1980s, due to its unique and unrivalled advantages in audio-visual effects and information carrying, television not only surpassed radio and newspaper to become the most typical mass media, but also obtained extraordinary media power in information authority and communication efficiency. This "spirit of culture, information production and dissemination, which is jointly controlled by politicians, economic people and cultural people and is intended to influence and change the thought and behavior of power objects"[1], not only wins the initiative for its own access to communication resources, but also makes all messages transmitted through television have special disciplinary and indicative. After entering the new media era, digital media has got rid of the use defects of traditional media such as non-intelligence and time and space restrictions, and has been further upgraded to an important media that is more convenient, interactive, intelligent, data-oriented, and also more communicative. Therefore, it has promoted the formation of the field of civil free public opinion, and greatly weakened the authority and discipline of traditional media. From the conductor and mobilizer of the Chinese national group consciousness at the end of each year to the constant questioning and teasing now, the Spring Festival Gala is the witness and recipient of this change.

First of all, the innovation of new media technology has completely changed the communication field of the formation and function of traditional media power. McLuhan once predicted that "electronic media integrate people, returning them to the pre-print age of holistic thinking."^[2] However, limited by the low communication efficiency of traditional electronic media and the single mode of communication, it is not until the emergence and large-scale application of new media, especially the mobile Internet, that the network space that can fully meet the needs of users has gradually taken shape. From the technical point of view, compared with traditional media, new media has achieved a full range of technological innovation in terms of convenience and intelligence. Users can use mobile phones and other portable devices at any place to achieve information transmission and opinion expression. "The freedom and openness of network communication and the interactive subjectivity and virtual nature are in line with the characteristics of the carnival's national, ceremonial and equal, dialogue spirit, constituting people's second life." Therefore, the Spring Festival Gala, which grew from traditional media, has endured unprecedented doubts and jokes in the field of new media communication, and its audience has formed a critical public opinion field with extensive influence in social media, and even affected the presentation of the atmosphere of the Spring Festival Gala. On the one hand, with mobile devices in hand, the audience can form a virtual public sphere during the live broadcast of the Spring Festival Gala, transmitting information and making comments through voice, video, text, expression and other symbols; On the other hand, thanks to the anonymity and invisibility of the new media, the online public opinion field for the Spring Festival Gala "can enable young subculture groups to gain a sense of belonging in virtual space, so as to resist display pressure and release creative ability."^[3] From this point of view, if the significance of the Spring Festival Gala in the media is to give the whole people the tipping point of carnival, then the Spring Festival Gala in the new media can be regarded as the reflection object of individual speech, whether it is the mockery of the actors singing out of tune, or the appreciation of the gorgeous effect of the stage, or the connection between the program and real problems. Can become a temporary field in an instant and gather a large number of words related to this. This is particularly evident in the evaluation of the gala. The existence time of these temporary fields is usually short, but with the help of new media social platforms such as wechat and Weibo, the collection of many fields continues to form a free public opinion field with greater influence, which not only affects the appreciation atmosphere of the Spring Festival Gala and the direction of public opinion, but even relates to the positioning of the creative ideas of the future Spring Festival Gala. Therefore, it can be said that the technological innovation of new media is an important basis for the deconstruction of traditional media power and the formation of new media power.

Secondly, new media technology has created the decline of traditional media authority, especially the loss of lens power. The authority of traditional media is gradually established in the media field with strong persuasive pressure, especially for TV media, which has the greatest influence in the traditional media era, its media authority is concentrated in the power of TV lens -- "The so-called power of the lens, that is, the" status "of the camera is higher than that of the subject, and it has the privilege to interfere with and interfere with the photographed events. Interference and interference often make real events a 'ritual.'" After entering the new media era, with the help of the instant transmission function of the Internet,

the audience can not only directly obtain the behind-the-scenes information of the Spring Festival Gala through multiple channels such as media reporter visits and official information release, but also learn more details through the wechat, Weibo and other network social platforms of the actors and staff participating in the gala. Especially when the network video broadcast platform has become an important way for the audience to receive information, the mystery and nobility of the Spring Festival Gala has been a major turning point. It can be said that with the support of new media technology, the audience can peek at many creative details in front of and behind the stage of the whole gala from different channels, and the main media that originally provided the information of the Spring Festival Gala and its camera power have gradually lost the authority of information. With the gradual loss of the power of TV cameras, the discipline and ritual sense that Spring Festival Gala relies on in the traditional media are increasingly ignored by the audience. In general, this sense of discipline and ritual refers not to the diffusion of information in the air, but to the maintenance of a society in time; Not the act of sharing information, but the representation of shared beliefs. Driven by new media technology, the discipline and ritual sense of the New Year jointly created by traditional media and spring evening are gradually disintegrating, and the public is closely connected in a richer, diversified and intuitive way through new media technology. Returning home for a reunion is still the main choice for most people, but the Spring Festival Gala is difficult to widely mobilize public emotions. At the same time, the accuracy of the Spring Festival Gala information is no longer important, as long as it can become a hot spot in the information tide and form a square crowd, it can obtain audience flow in the new media communication field.

3. New media culture: the loss of traditional media content power

After entering the new century, the mass culture industry began to develop rapidly, which is not only reflected in the substantial improvement of the quantity and quality of cultural products, but also means that its expression forms are becoming more and more abundant. In particular, the new media cultural products created by combining computers and the Internet "take the commercial route of entertaining the public in content and the mainstream route of social dominant ideology in ideology"^[4], which not only makes literature, music, film and television and other arts explode into strong competitiveness and attraction in a short time. It also directly leads to the fact that traditional media such as television no longer have unique advantages in the dissemination of content, and the monotony and lack of TV programs are set off vividly. As an important representative and integrator of traditional media communication content, the Spring Festival Gala has unavoidable inherent defects in the form and content of expression, which also leads to its gradual loss of momentum in the increasingly competitive content field.

First, the variety and quantity of content available to the audience in the new media era has increased dramatically. Compared with the poverty and scarcity of media content when the Spring Festival Gala was produced more than 30 years ago, today's mass communication market can be described as a variety of varieties. According to the "China TV Drama Industry Development Report 2019" produced by the Capital Film and Television Development Think Tank, the Capital Radio and Television Program Production Association, the Film and Television Communication Research Center of Tsinghua University, and the CC-Smart New transmission think tank, a total of 382 new dramas were broadcast nationwide in 2018, of which online dramas increased by 23% over the previous year, accounting for more than two-thirds of the total dramas. Also in 2018, a total of 124 variety shows were broadcast on online video platforms, a year-on-year increase of 9.7%, while the viewing contribution of TV variety shows declined to 11.6%. According to the 2018 China Online Literature Development Report released by the National Press and Publication Administration and the China Audiovisual and Digital Publishing Association, the scale of various online literature works reached 24.42 million in 2018, with the total business revenue of key online literature reaching 34.2 billion yuan and the audience of online literature reaching 430 million. Along with new media, art forms such as music and animation have entered a stage of drastic transformation and rapid development, and two-dimension culture is becoming an important spiritual destination for young people. Moreover, compared with the passive and rigid communication of traditional media content, new media content communication can actively adapt to the characteristics of audience time fragmentation and social virtualization, fully combine social hot spots and cultural development to attract audience's attention, and create a communication environment in line with different content characteristics according to the special laws and logical rules of new media communication. The enhanced awareness of copyright protection brought about by the "IP" craze of new media has also greatly enhanced the enthusiasm and initiative of content creation, and in turn further expanded the creative boundary of new media communication content. In contrast, the advantages and power of traditional media such as television in the dissemination of content are almost gone, which can

be seen early in the decline of the audience rating of the Spring Festival Gala.

Secondly, as a very special communication text and cultural phenomenon, the inherent defects of the Spring Festival Gala content are unavoidable. Compared with the Spring Festival Gala when it was created, the current Spring Festival Gala is almost the same in terms of communication content and communication methods. As a typical content text of traditional media, it is still dominated by art forms such as singing and dancing and folk art. Many artists have been on the stage of the Spring Festival Gala for many years, so it is inevitable to fall into a cycle of rigid content, monotonous form and stereotyped programs. And this is precisely determined by the communication mechanism of traditional media. Especially after entering the new media era, the audience's media views and receiving habits shaped by the Internet have a sharp conflict with the communication mechanism of the Spring Festival Gala. Since the Spring Festival Gala still chooses the TV media as the main communication platform, it is inevitable that the traditional stage will be the most ideal venue for its presentation. Although almost all Chinese audiences have enjoyed the highest level of artistic performances on this stage, compared with today's virtual and high-tech new media presentation, the traditional stage performance is simple and limited, and it is difficult to generate enough attraction. It is true that the Spring Festival Gala after the new century has carried out a lot of scientific and technological innovation in stage technology, but the application of advanced technologies such as lighting and stage beauty is still difficult to change the weak content of the Spring Festival Gala. Moreover, the Spring Festival Gala transmitted by TV media still communicates with the audience in a regular and quantitative way, so it is difficult to generate sustained topic heat, which makes the content presented for only four and a half hours per year difficult to be compared with the new media content presented in real time and constantly creating a communication atmosphere in terms of communication influence. As John Fisk put it, popular texts are evocators of meaning and pleasure, which can only be accomplished once they have been accepted by people and entered into their everyday culture. Faced with the surging competition of new media content and the decline of TV media power, although the Spring Festival Gala program represents the highest level of contemporary cultural performance, its inherent defects in the competition with new media communication content are still difficult to break through. Further speaking, the disconnection between the communication content of the Spring Festival Gala and the new media communication mechanism is the beginning of its decline.

4. New media value: the dissolution of traditional media value power

As an important part of media power, the value evaluation criteria and evaluation system of media are directly related to the mode of function of media power, including social value, aesthetic value, humanistic value, ideological and cultural value, commercial value, entertainment value, political value, technical value and other dimensions. In the traditional media power, social value, ideological and cultural value and aesthetic value obviously occupy the main position, which is basically in line with the creation principle of the Spring Festival Gala content. Taking the 2020 Spring Festival Gala skit as an example, "Snow Dumplings Love" tells the warm story that happens in the dumpling restaurant, and praises the grassroots workers represented by boss Jia; "Going through the Motions" with grassroots staff to cooperate with leaders "visit" the injured as the starting point, satirizes the formalism and bureaucracy in daily life; Mother-in-law focuses on the relationship between mother-in-law and daughter-in-law, showing the complexity and warmth of family relations in reality. From this perspective, the Spring Festival Gala "can be most easily contacted and accepted by all men, women and children regardless of their cultural upbringing, so it is inevitable to abide by, express and maintain the safest, most stable and most mainstream values in this society", which also conforms to the value standards of traditional media. Of course, in the influence of consumerism and flow thinking, the Spring Festival Gala also began to try to use stars, flow, wonders and other communication laws to enhance their own communication influence. In the 2020 Spring Festival Gala, not only did there appear traffic stars such as Chen Weiting, Zhang Yixing and Wang Junkai, but also product placement ads such as Taobao, new Baidu and Kuaishou emerged in endless stream. However, it is a pity that when the streaming star's program ends, many young viewers return to the appreciation of new media literature and art, and although the implantation of advertising skills are becoming increasingly skilled, it is always difficult to fully integrate into the Spring Festival Gala itself. In contrast, the new media has been closely integrated with commerce and entertainment since its inception, so its value standards naturally place commercial value, entertainment value and technical value in an important position. Baudrillard once worried that the trend of "consumerism" is "an astonishing phenomenon of consumption and abundance of ever-increasing goods, services, and material wealth, which constitutes a fundamental change in the natural environment of man." And so it was. The field of new media communication spare no effort to speak for consumerism,

and try to dominate literary creation, communication and acceptance with flow and capital, and even constantly impact the creative boundary and creative bottom line of communication content, and apply the law of materialization in the material field to the content field, thus gaining great communication advantages. Taking today's booming domestic film and television industry as an example, the tentacles of capital have extended to all levels such as scripts, actors, creation, distribution, and peripheral operations. It uses the temptation of capital and high return to control the adaptation of literary works, find the cast suitable for investment, determine the creative tone of film and television works, create public opinion topics and increase attention in the early and middle stages of the communication of works, until the return on capital of the whole work is the highest, which precisely constitutes the underlying logic of new media communication.

From the above comparison, it is not difficult to see that the new media has already completed the expansion and identification of its own value system, because its cooperation with capital and flow is becoming increasingly adept. However, the Spring Festival Gala, which represents the traditional media values, is still trying to control content resources and commercial capital by taking itself as the absolute center. On the one hand, it must maintain its long-established historical status of media communication classics, and on the other hand, it must tentatively use commercial rules and flow thinking to win the reputation of the audience. Under the influence of this kind of creative contradiction, traffic stars are only presented on the Spring Festival Gala stage as a tool to attract the audience's attention, and the existence value and cultural significance of product placement advertisements are not clear. As a result, the Spring Festival Gala surrounded by new media has never been able to find a suitable value orientation. Although it has always been committed to combining ideological and social values with consumerism and flow thinking, it is difficult to integrate with commercial capital or biased in the choice of communication paths, which all show the swing and embarrassment of the current value orientation of the Spring Festival Gala. This also just reflects the traditional media value power is being dissolved and reconstructed.

Of course, the new media value system's preference for consumerism and flow thinking has, to a certain extent, suppressed the negative, critical and transcendental dimension in people's hearts and led the audience to gradually lose their inner critical consciousness and negative intention. The audience has not only become a commercial object in the field of new media communication, but has even been transformed into a potential capital. But this does not mean that traditional media do not need to take the initiative to incorporate commercial value and entertainment value into their own value system. If the media can focus on enhancing the enjoyment and interest of the communication content through the pursuit of commercial value and entertainment value, the products it spreads will be favored by the audience, which in turn will promote the acceptance of its social value, ideological value and aesthetic value. Therefore, it is irrational to blindly deny or affirm the commercial value and entertainment value of the media. As for the Spring Festival Gala, although its content is trying to be closer to people's life and social rhythm, it has failed to justify the commercial value and entertainment value in its own value system for a long time, so that more and more audiences' appreciation mentality has begun to change, and the quality of the program is no longer the focus of audience discussion. The improper use of traffic stars and slightly blunt advertising placement have become a hot topic of discussion in the appreciation process of the audience, and the media value power shaped in the development process of more than 30 years is gradually disappearing.

5. New media thought: Variation of traditional media ideology

Generally speaking, media built on the basis of traditional media are often controlled by political forces or economic entities and carry out centralized information dissemination. Therefore, media belonging to different controllers have great differences in ideological aspects such as communication ideology, communication logic, information production and information selection, and the public can only passively receive information and ideas transmitted by traditional media. Although the new media composed of the Internet and computers also show an increasingly serious trend of entity oligarchy to a certain extent, the role of the new media in the dissemination of ideology has also changed because the users of the new media can create and disseminate information and ideas while being the recipients. As far as the Spring Festival Gala is concerned, it has never been just a cultural performance in the traditional media system. It not only carries the ardent desire of the Chinese nation to return home and the good expectations of the coming year, but also is an important way for the global Chinese to carry out cultural identity. Therefore, although every Spring Festival Gala insists on creating and presenting the whole show with an open attitude, its existential value and communication mission determine the inevitability and rationality of the existence of ideology, and the overall creative idea of the Spring Festival Gala is also established. First, it is necessary to promote socialist core values and stimulate the centripetal force

of Chinese culture among Chinese people around the world. Second is the consideration of content taste and quality. In the new media era, the ideological characteristics of the Spring Festival Gala are faced with a great test. How to adapt to the communication characteristics of new media and better play the ideological role has become an urgent problem to be solved in the transformation process of the Spring Festival Gala from the traditional media era to the new media era.

The Spring Festival Gala's significance in the new media era is rooted in its role as a key platform for ideological emphasis. In 2020, it garnered a massive audience of 1.116 billion through over 560 platforms worldwide, serving as a global showcase for China's image and culture. The program consistently integrates socialist core values into its content, from the opening performance "Ode to the Spring Tide" to the Russian Moiseev Academy Dance troupe's "The Belt and Road Carnival." This approach effectively communicates mainstream socialist ideologies like prosperity, democracy, civilization, and patriotism. By consciously embedding disciplinary and advisory functions of ideology, the Gala not only captivates the audience's attention but also aligns with cultural aesthetics and artistic taste.

The wide dissemination of ideology in the Gala fosters emotional connections among Chinese both at home and abroad, strengthening national identity and cohesion. In the realm of new media, multi-screen interaction facilitates a global sense of unity among the Chinese diaspora. Symbolic clusters in the Gala's content evoke cultural memories for Chinese worldwide, from performances like "My Motherland" and "Ode to the Yellow River" to the special scenario report on the Wuhan epidemic, titled "Love is a Bridge." This strategic integration effectively mobilizes strong national emotions, contributing to global Chinese subjectivity. In essence, the Spring Festival Gala serves as a cultural carrier that continuously enhances Chinese national identity and unity, fostering hopes for national stability. The Spring Festival Gala's ideology in the new media era is evolving to align with new media's communication characteristics. The rise of new media exposes the Spring Festival Gala's awkwardness in ideological communication, reflecting a clash between ideology and content. This discomfort impacts audience acceptance, hindering the positive ideological energy's dissemination. Traditional media attributes weaken its spread in the new media era. In contrast to traditional media's unity and directness, the Spring Festival Gala must ingeniously integrate ideology into content, emphasizing high-quality communication. Despite efforts to engage young audiences with innovations like top stars and buzzwords, understanding new media culture and audience psychology remains immature. Positive energy dissemination is crucial, but satire may achieve better communication effects. Skits like "Hero Mother's Day" and "Playing Poker" promote positive energy through satire and criticism. Ideological guidance in the Spring Festival Gala should be more subtly woven into content, enhancing communication efficiency and effect in the new media field. Respecting new media rules and cultural taste builds audience trust in ideological communication.

6. Conclusions

In the communication context of the gradual deconstruction of traditional media power and the continuous shaping of new media power, the overall change and continuous transformation of the Spring Festival Gala in the aspects of media technology power, media content power, media value power and media ideology not only perfectly fit the transfer process of media power, but even produced, to some extent, "objective facts have little influence in forming public opinion. The proliferation of the post-truth syndrome, which appeals to emotions and personal beliefs will have a greater impact, further weakens the role of the audience as rational critics of the media, and quickly begins to dispel public doubts about the operation mechanism of media power. Based on the transformation and upgrading between old and new media, the Spring Festival Gala not only shows the new normal of media development in the contemporary communication context, but also implies the public's feeling of powerlessness and fear in the face of the all-round and three-dimensional communication field created by new media. Cultural symbols originally considered to be relatively stable in meaning and connotation will also be deformed or even reversed under the influence of new media technology and culture. With the continuous iteration of new media technology and the continuous strengthening of new media power, how the Spring Festival Gala self-transmutates in the communication logic and communication thinking of new media and how the audience evaluates the non-traditional Spring Festival Gala transformed by new media will have continuous research value.

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