

The Explorations of the Communication Value and Innovation Path of Original Cultural TV Programmes under the Perspective of Integrated Media

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Abstracts: *In the era of the booming development of deep interactive media integration, original cultural TV programs should stick to their own cultural core. While pursuing its own ideological and artistic qualities, it has found new breakthroughs for empathetic interaction between the programme and young viewers. Embracing Internet cloud, cross-border content convergence. Gradually in practice, we have explored and constructed a new mode of production and service for original cultural TV programmes on network TV, which is "multi-party co-creation, multi-scene construction and multi-media dissemination". The dissemination of original cultural TV programmes is conducive to the creation of China's cultural intellectual property, helping to tell China's good stories. Shaping the image of China as a harmonious and beautiful country and enhancing the multicultural identity of the Chinese nation.*

Keywords: *deep media integration, original cultural TV programmes, communication value*

1. Introduction

At a time of deep media convergence, the dissemination of original cultural TV programs has contributed to the creation of China's cultural intellectual property. To help tell a good story about China, to shape a harmonious and beautiful image of China, and to enhance the multicultural identity of the Chinese nation. However, original cultural TV programs also have problems such as excessive entertainment, cultural discounts hindering overseas dissemination, homogeneity causing audience fatigue, insufficient promotion, and difficulty in production. This paper first clarifies the meaning, characteristics and classification of original cultural TV programmes. Improvement of the above problems in five aspects, including content empathy, conceptual integration, theoretical leadership, format innovation, and technological empowerment. Promote the flourishing of original cultural television programmes.

2. Implications of original cultural television programmes

With the deep integration of media and the innovative development of TV programmes, the society has put forward higher requirements for the independent innovation of TV programmes, and a variety of original cultural TV programs have emerged. However, in China, there is still no more complete, more precise and more specific definition of original cultural TV programmes. This paper will continue to follow the definition of He Shaolei in his master's thesis. Original cultural TV programmes are defined as programmes with intellectual taste, inheriting Chinese and foreign cultures, and aiming to improve the quality of the whole nation; It is a work of "profound thought, exquisite art, and excellent production" with wide influence and lasting vitality; It is a kind of programme in which television workers consciously and consistently innovate the programme format to present the essence of the spiritual wealth of mankind to the public.^[1] There are three distinctive features of original cultural TV programs: original, universal and culturally rich. First, originality is fundamental. original cultural TV programs to abandon the simple methods of previous programme production. --Purchase of overseas programme rights and filling in local programme content on the basis of overseas programme formats. Instead, it chooses to innovate its own programme format according to the aesthetic characteristics of Chinese viewers and the connotations of Chinese culture, breaking the inherent "routine" of Chinese TV programmes and alleviating the public's aesthetic fatigue of TV programmes. In the era of television programme

production where "big clout + big intellectual property" prevails, some original cultural television programmes "out of the circle" make reasonable use of clout and independently create powerful intellectual property. Through the construction of scenarios, cultural knowledge is presented in a multimodal and multi-scenario interactive way. Secondly, universality is the basic requirement for original television programmes. The feature of universality is determined by the function of original cultural TV programmes. Original cultural TV programs in order to inherit Chinese and foreign cultures and improve the quality of all people, need to present a variety of cultures in a way that is pleasing to the public. Appropriate methods are used to attract audiences of different ages and genders, enhance the public's desire to explore and enjoy culture, and create a cultural boom for all. For example, the Chinese Poetry Competition brings together contestants of all ages, from all walks of life and from all countries who are passionate about Chinese poetry and culture, thus highlighting the inclusiveness and universality of the programme. The programme also attracts the attention of the whole society to the ancient poems because of the in-depth explanations given by knowledgeable critics such as Kang Zhen and Meng Man, as well as the elegance of the contestants. Once again, the programme has expanded its reach, creating a frenzy of poetry learning throughout the community, and the love of poetry has permeated the entire society. Thirdly, a rich cultural heritage is the foundation of original cultural TV programmes. With rich cultural heritage, original cultural TV programs can ensure the correctness of cultural transmission, and it is more conducive to the transmission of culture in different dimensions and from different perspectives.

In recent years, with China Central Television as the main representative, provincial, municipal and county television stations have responded enthusiastically to establish a higher degree of cultural awareness. In recent years, with China Central Television as the main representative, provincial, municipal and county television stations have responded enthusiastically to set up a higher degree of cultural awareness, launching many high-quality original cultural TV programmes. the Chinese Idioms Competition, the Chinese Riddles Competition, the Chinese Poetry Competition, the Reader, the Nation's Greatest Treasures, and so on. A large number of original cultural TV programs need to be segmented for better viewing and research. According to the content, original cultural TV programs can be divided into three categories: original cultural TV programs focusing on Chinese excellent traditional culture, revolutionary culture and advanced socialist culture. Chinese excellent traditional culture, revolutionary culture and advanced socialist culture constitute the three major sources of our cultural confidence, and these three cultures are the main cultural subjects to be explored and promoted by original cultural TV programmes. Excellent traditional Chinese culture can be subdivided into literature, art, history, science and technology. Programmes focusing on outstanding traditional Chinese culture include the "Chinese Festivals" series and "Chinese Festivals" series of Henan TV. Promoting the culture of traditional Chinese festivals and the 24 solar terms. Programmes focusing on revolutionary culture include the Art of the Party which tells the history of the CPC through classic works of art. Programmes focusing on advanced socialist culture are represented by the Reader. the Reader invites outstanding personalities from all walks of life to tell their touching stories of how they have contributed to the progress of Chinese society. According to the format, original cultural TV programs can be divided into national competition programmes, stage show programmes, travel and visit programmes, documentary programmes and so on. The national competition programme uses competition to arouse the public's attention to the excellent traditional Chinese culture. the Chinese Poetry Competition series is a competition programme for all people; the stage performance programme promotes culture through a variety of stage performances and integrates culture with different forms of stage performances. For example, Everlasting Classics combines classical poetry with modern pop music, and China in Classics combines ancient texts with theatre. Travel walk-around programmes follow the host on the ground. For example, in the programme the Shape of Culture he followed the host group to the world cultural heritage sites, and through the programme, he had dialogues and exchanges with outstanding humanities scholars from all walks of life in the local community, professors and other experts and scholars related to the inscription of cultural heritage. To unveil the hidden human stories behind China's World Heritage List, and to explore, protect and present the richer cultural connotations behind these World Heritage sites. Documentary-style programmes such as Masters in the Forbide City use realistic footage to reveal lesser-known aspects of Chinese culture with relevant, off-camera explanations. At the present stage, original cultural TV programmes gradually tend to diversify in terms of content, style and form of artistic performance activities, and organically integrate with each other. Breaking the original traditional boundaries of the programme, it integrates a hundred literary ideas from home and abroad, and crosses the cultural and artistic space and time, showing active artistic creativity and a splendid and colourful beauty.

From the early stage of the creation of original cultural TV programs with a strong elite colour, to the middle stage of the original cultural TV programs to dissolve the elite culture with popular expression, the original cultural TV programs have become the most popular TV programmes in the world. Original

cultural TV programmes have now entered the 3.0 era. In the 3.0 era, original cultural TV programs should always firmly adhere to the original cultural core, based on both ideology and artistry. At the same time, we have found a new breakthrough point where culture and the young audience can really have empathy and interaction, embraced the Internet clout, cross-border content fusion, and gradually tried to explore and summarise a new mode of TV programme production and operation, which is "multi-party co-creation, multi-scene construction and multi-media dissemination". Multi-party co-creation refers to the co-creation of programmes by the programme production team, experts in the field of culture, programme guests and viewers, transforming the original one-way communication into a two-way interactive communication. Multi-scene construction refers to the use of multi-modal and multi-stage to create multi-temporal scenarios for original cultural TV programmes, so as to achieve the integration of ancient and modern, and the appropriate integration of diverse cultural elements. Multi-media communication refers to online and offline synchronous communication, the use of deep integration of the media, to achieve the "big screen viewing, small screen interactive" communication methods. At the present time, the original cultural TV programme of this model has far-reaching communication value.

3. Communication value of original and original cultural television programmes

3.1. Cultural value: digging deep into Chinese culture, helping to tell a good Chinese story

Fei Xiaotong put forward the concept of "cultural awareness" in 1997, and pointed out that "people living in a particular culture should have a clear understanding of their own culture, and understand its ins and outs, historical process and direction of development".^[2] Cultural subjectivity is intended to emphasise "the active adaptation of local culture to modernisation", and "cultural awareness" is precisely the key path to achieving this "active adaptation".^[2] As a member of Chinese society, one should be culturally aware of Chinese culture, understand the history of Chinese civilisation and grasp the essence of Chinese culture. China Central Television, represented by provincial, municipal and county TV stations, has responded by establishing a high degree of cultural awareness and launching many original cultural TV programs to help the public establish an understanding of Chinese culture. The development of economic globalisation has also brought about the social reality of cultural globalisation, in which the establishment of cultural subjectivity has played a profound and powerful role in the development of socio-political, economic and cultural pluralism.^[2] Therefore, original cultural TV programs help the public to take the initiative to adapt to the modern development of the society, to maintain the purity and permanence of Chinese culture in the face of cultural globalisation and cultural fusion, and to achieve inheritance, innovation and eclecticism on this basis.

3.2. Educational value: improve the cultural literacy of the entire population and enhance the sense of national cultural identity

Original cultural TV programs not only convey "hardcore" scientific knowledge, unique charm of humanities, history and philosophy, but also the "hardcore" knowledge of science, history and philosophy. It also integrates core socialist values and Chinese traditional virtues into it, which not only enables the public to understand Chinese culture and cultivate their sentiments, but also enhances the audience's ideological, moral and cultural qualities. The programme not only popularises regional culture and folklore for the public, but also enhances the public's sense of cultural identity and stimulates the audience's sense of responsibility for the preservation and development of Chinese culture. For example, in the National Treasure, it is introduced that cultural relics workers do not hesitate to throw away a lot of money, and spend a great deal of effort, just to recover the national treasures lost overseas, and the audience will be moved.

3.3. Aesthetic value: unique Chinese charm style, shaping the image of China's great beauty

Original cultural TV programs will be relatively remote, unfamiliar, abstract and difficult to understand the excellent culture of the Chinese nation, the revolutionary culture and China's advanced socialist culture in a modern audio-visual aesthetic communication mode of visual extension and promotion of modern social life practices. To make the traditional spiritual connotations embedded in the contents of these classic Chinese stories into cultural symbols and audio-visual images that are more common in the daily life environment of the general public. In addition, to a certain extent, the boundaries between these Chinese stories and daily life have been obliterated objectively, and the classical oriental aesthetics and the aesthetics of contemporary life have been deeply fused in an innovative way. The

organic fusion of modern daily life elements and unique oriental classical aesthetics further perpetuates and activates the inner vitality of Chinese stories in China today. For example, the cross-border mash-up China in Classics employs the multi-media means of expression and pan-communication aesthetics of "cultural interviews, theatre and film". Combining the ancient texts of Chinese traditional culture with modern theatre, supplemented by stage technology. The book gives contemporary value to ancient texts, re-creates characters, and creates an oriental aesthetic. The phenomenon of aesthetic generalisation of art in everyday life first appeared in our domestic academic circles in the academic paper *The Aestheticisation of Everyday Life and the Rise of Cultural Studies - A Disciplinary Rethinking of Literature and Art*. The so-called "the aestheticization of daily life" means that this aesthetic generalization activity has gone far beyond our traditional academic so-called pure culture and art aesthetics. The study of an emerging cultural phenomenon that has permeated the realm of everyday life of the general public. Specifically, the arts that occupy the centre of the life and culture of the whole society have long since ceased to be the traditional and classical arts and culture of literature, poetry, music, calligraphy, painting, sculpture, cinema, theatre, and so on, and they have become the most popular arts in the world. Rather, it includes any number of other emerging cultural forms, such as advertising and pop songs. With the rise of the aestheticisation of daily life, there are many emerging aesthetic generalizations in television programmes. The viewers have become more demanding in terms of the aesthetics of television programmes and need more aesthetically pleasing television programmes, while the status quo of most of the television programmes is not in line with the public's demand. There have been costume dramas costume road assembly line production, entertainment programmes in the garb of cultural propaganda excessive entertainment and other phenomena, a single rigid programme production frequently criticized by the audience, into the bottleneck of the development of television programmes. The original cultural TV programs with Chinese style meet the needs of viewers with well-designed and well-produced costumes, Based on a large amount of historical information, the programme is designed to cater to the youthful aesthetics and reshape the aesthetics of television programmes.

3.4. Market value: create Chinese cultural intellectual property, stimulate the vitality of the cultural market

Currently, original cultural TV programmes have established a brand image with distinctive intellectual property characteristics, which is highly recognizable and attractive, and constructed the communication matrix of the whole industry chain, which has enhanced the communication effectiveness of cultural intellectual property. At the same time, based on the parent TV programme, it develops derivative cultural products and organises online and offline dissemination activities. At the same time, based on the parent TV programme, it develops derivative cultural products and organises online and offline communication activities to extend its influence from the media platform to reality. At present, China's cultural TV intellectual property has formed a relatively mature operation system in the country, which is mainly based on *Masters in the Forbidden City*, the *Nation's Greatest Treasures*, *Upped New*, *Old Palace!* and other cultural TV programmes are composed of the "Forbidden City Culture" intellectual property, which is the most important cultural property in the world. At the same time, the Palace Museum has cooperated with Taobao and Tmall to open flagship shops, opening up the intellectual property creative market and stimulating market vitality. However, the current original cultural TV programmes have fewer intellectual property brands and insufficient brand influence, failing to achieve the expected social and economic benefits, and still need to make progress.

4. The Realistic Dilemma of Original Cultural Television Programmes

4.1. Programmes prone to over-entertainment in pursuit of youthful expression

Currently, more and more original cultural TV programmes are adopting youth-friendly ways to express and promote culture in order to attract young viewers. The company's strategy is to use the Internet Hot Stem, collaborate with popular stars, and so on, Although it can bring original cultural TV programmes closer to young people, it is inevitably held hostage by the market, clout and capital, and there is an imbalance between cultural content and entertainment forms. If there is an excessive focus on the entertainment aspect of original cultural TV programs, which frequently creates laughs, the nature of the programmes will change, damaging the image of culture and lowering people's respect for culture.

In addition, using the star power of popular stars is a "shortcut" to getting more attention for original cultural TV programmes. Through the promotion and publicity of popular stars, the attention and discussion of the programme can be enhanced. However, the star effect is a double-edged sword, popular

stars in the programme to bring attention at the same time there is a certain risk, if popular stars appear negative news or negative behaviour will also bring negative impact for the programme. And audiences of original cultural TV programmes dedicated to a single star lack programme loyalty and have weak user stickiness. Focusing only on the superficiality of original cultural TV programmes and not really willing to learn about culture in depth will not achieve the objective of conveying good culture to viewers.

4.2. Cultural discount hinders overseas dissemination

Cultural discount means that the content of any cultural product has its origins in a culture and is therefore attractive to audiences who live in and are familiar with that culture. For those unfamiliar with such cultures, the appeal is greatly diminished. Due to cultural differences, stereotypes and other reasons, the performance of China's cultural products in the domestic and overseas markets has formed a large contrast, and their dissemination overseas has been hindered. For example, foreign viewers do not understand Chinese history and culture and cannot watch original cultural TV programmes such as *China in Classics*. The texts chosen for the programme are those with a long history, culture and Chinese heritage, which are relatively obscure to foreign viewers. Foreign audiences don't understand China's national conditions and the spirit of its people, so they can't understand the classic Chinese stories and the stirring history and spirit of the times embedded in *China in Stories*. Currently, the influence of Chinese cultural symbols is also not widespread and profound, making it difficult to build up foreign audiences' interest in Chinese original cultural TV programmes. Chinese original cultural TV programs should find commonalities among differences and expand the overseas influence of Chinese original cultural TV programs through specific cultural symbols. Chinese original cultural TV programs can also explore more ways to disseminate and promote Chinese stories in ways that are popular with overseas audiences. For example, *Everlasting Classics* conveys Chinese poetry through song, which is inherently rhythmic and musical, and adapts it into a song that reaches even deeper into the hearts of the people.

4.3. Homogenisation of programmes causes audience fatigue

The presence of too many programmes of the same genre will reduce the recognition and attractiveness of the programme, leading to a decrease in the interest of the audience.^[3] Excellent original cultural TV programmes can effectively disseminate the excellent traditional Chinese culture, stimulate the audience's love for the excellent traditional Chinese culture, and become the benchmark of the industry. Attracted by the popularity of the programmes, the subsequent production of many programmes of the same genre did not bring corresponding benefits and could not sustain viewers' love for original cultural TV programmes and traditional culture. Lack of programme highlights and imitation of the programme format without research to establish the programme's innovation and uniqueness will not attract viewers and will easily cause aesthetic fatigue among viewers. For example, the *Chinese Poetry Competition* has several programmes in the same genre. There are differences in the format of these programmes, but the cultural carrier of the programmes is ancient Chinese poetry, and they are all in the form of "puzzle + expert commentary", which inevitably causes viewers to become tired of watching the programmes.^[3] Therefore, original cultural TV programs need to explore more cultural resources, innovate the programme format, clarify the highlights of the programme, and obtain the long-lasting influence of the programme.

4.4. Insufficient promotion of programmes and a weak position in the competition for discourse

The direct driving force of TV programmes is economic benefits. Original cultural TV programs, because they are mainly responsible for cultural dissemination and popularisation, lag far behind entertainment and sports programmes in terms of economic benefits. This creates a situation where the promotion of original cultural TV programmes is weak. Nowadays, the rise of the Internet has allowed more and more online video broadcasting platforms to compete with TV broadcasters. The result is that some local TV media, in order to alleviate the pressure of competition, focus on ratings rather than quality, and blindly cater to the audience only to obtain better benefits, and do not pay much attention to the construction of original culture. As the main venue for national cultural propaganda, China Central Television pays more attention to the construction of original culture. However, because original cultural TV programmes are "slow-burning", they do not immediately attract the attention of viewers, and their economic growth is far less than that of local TV variety shows, resulting in insufficient promotion and low popularity. This has resulted in the market for many excellent original cultural TV programmes often being crowded out by other fast-paced, high-yield programmes. The cultural, educational and aesthetic values of original cultural TV programmes cannot be fully disseminated. In the overall variety market

share, China's original cultural TV programmes do not account for a significant proportion of the market share. From the viewpoint of dissemination effect, although the ratings of China's original cultural TV programmes are high, the network broadcasting volume ranking always fails to make the list, and it is easy to fall into the predicament of "good but not well received".

4.5. Programmes are more difficult to produce

Due to the characteristics of original cultural TV programs, it is necessary to refer to a large amount of literature, study relevant canonical works and consult industry experts, and the programmes need to maintain a high degree of accuracy. Therefore, original cultural TV programmes are difficult to produce and place high demands on the cultural literacy of the programme creators. In order to create excellent original cultural TV programs, programme creators must ensure that their programmes have cultural connotations, which has higher requirements for programme creators. They must be able to recognise the development of the industry. They should not only have sufficient cultural literacy, but also be able to recognise the development situation of the industry. From programme directors, hosts to guests and other people in front of and behind the scenes must have a very deep understanding and knowledge of China's outstanding traditional culture, and have unique insights into the original cultural TV programs in order to be able to create high-quality, high-standard original programmes.^[4]

5. The Innovative Path of Original Cultural Television Programmes

Neil Postman, in *Amusing Ourselves to Death*, adds that "when culture becomes a burlesque, it leads to the withering away of the cultural spirit". Over-entertainment of television will gradually make culture an accessory to people's entertainment needs, and compared with the satisfaction of people's increasingly excessive television entertainment, the entertainment and cultural function of television itself is becoming another kind of scarce cultural resources in society. Original cultural TV programmes should strive to grasp the balance between its cultural function and spiritual entertainment service function, social benefit value and economic benefit. To become an outstanding programme of excellence, the programme's ideological and theoretical depth, artistic design and production level are in harmony.

5.1. Content Innovation to Enhance Audience Empathy

First, empathetic communication. The process of empathetic communication refers to the process of spontaneous formation and a process of transmission and diffusion of emotional and affective information that the audience has some common experiences or similar experiences. Empathetic communication will help a wide range of audiences from different ethnic and cultural backgrounds and different levels of history and culture to bridge the linguistic and cultural gap and enhance the effectiveness of their communication on the basis of a broad sharing of information about the basic ideological and emotional experiences of human beings. Original cultural TV programs give contemporary value to Chinese stories, create emotional resonance with viewers, and also contribute to the benign change of viewers' attitudes and actions under the long-term influence of original cultural TV programs. Empathetic content in original cultural TV programmes can also strengthen the connection with the audience. Second, symbol communication. Original cultural TV programmes can attract the public through symbolic communication, enriching the story with vivid and concrete people, events and symbols. Thirdly, the production of original cultural TV programmes should be subdivided into cultural circles. It can not only avoid homogenisation of content and make the content presented by original cultural TV programs more elaborate and detailed, but also achieve focus communication and precision communication. Currently, original cultural TV programs can be subdivided into poetry, opera, fine arts and many other areas. Fourthly, Chinese stories have strong vitality and explanatory power, Chinese culture is an inexhaustible national treasure, through innovative use and deep excavation, we can surely present more diversified cultures to the audience.

5.2. Conceptual shift to improve programme impact

Firstly, it has changed from one-way communication to two-way interaction. In the era of mobile Internet, "everyone has a microphone", and users are inclined to be "active audience", participating in content production and having interactive experience. Users can participate in the production of the programme's content and even change its overall direction. For example, when the Nation's Greatest Treasures was on air, many Chinese netizens made emoticons of the national treasures mentioned in the

programme's promotional videos. Secondly, the shift from unequal communication to equal communication. The fact that outstanding works are now becoming more and more popular among the younger and younger members of society is fundamentally due to an important change in the role of the communicator. From "I talk, you listen" to "I do, you see" to today's "we are present together" and "we all participate together", equal communication has also shortened the distance between audiences. Thirdly, there is a shift from "stars stages" to "grassroots stages". For example, in the first season of the Chinese Poetry Competition, only Wu Yishu, a 16-year-old talented girl, and a 37-year-old delivery boy, who beat a master's degree holder from Peking University, were featured. These grassroots have enabled original cultural TV programmes to gain wider social influence.^[5] Fourth, from grand narratives to small narratives. Tiny Narrative Maps China's Stories onto Every Ordinary Little Person. For example, *Masters in the Forbidden City* focuses on the obscure restorers of cultural relics, experiencing the charm of the Forbidden City's cultural relics from the restorers' point of view.

5.3. Format innovation to enhance programme appeal

In terms of the form of content presentation, firstly, it follows the characteristics of the times and focuses on sensory stimulation. The art carrier of cultural display will follow the inherent development and evolution of various media technology, so even in today's media era, cultural art presenters will still strive to provide a variety of art sensory experience stimulation to strengthen the audience's inherent cultural memory. In the case of poetry, for example, *Everlasting Classics* adapts poems to melodious music to stimulate the audience's senses. the Chinese Poetry Competition has featured paintings, sitcom performances, dance and other visual stimuli. Secondly, the emerging narrative style - dramatic narrative. dramatic narrative refers to the writer's use of dramatic narrative expression to complete the whole work of dramatic narrative, emphasising the conflict in the drama, hypothetical scenarios, dramatised characters, and even the construction of suspenseful plots.^[6] *China in Classics*, the *Nation's Greatest Treasures*, and a growing number of original cultural TV programs use dramatic narrative. This allows the average viewer to follow the ebb and flow of the plot and really get to know the real story that the programme itself is telling. Thirdly, to create multi-temporal scenes, programme presentation tends to be diversified. Whether the audience can be moved by the programme depends on the core content of the programme, but it is also limited by the way the programme is presented. A single, boring and repetitive narrative is hardly enough to stimulate the audience's interest in the programme itself, so we need to be bold and innovative in the way we present the programme's story. The new mode of programme production of "Multi-party Co-creation + Multi-scene Construction + Multi-media Dissemination" brings a brand new multi-dimensional audio-visual sensory experience to the target audience through the three-dimensional expression of storytelling in multimodal mode, which makes Chinese storytelling content more artistically appealing and culturally contagious.

5.4. Technology-enabled creation of immersive venues

Firstly, traditional TV stations should not be stuck in a rut, but should transform and apply digital thinking to build a three-dimensional and diversified communication scene. For example, *China in Classics* focuses on creating a "technology+" immersive field, immersing both programme participants and viewers. Through immersive stage design, the programme builds a bridge between the ancient and the modern. Multiple stage combinations provide performance space for different periods and characters, enriching the emotional level of the characters and making them more three-dimensional and fuller. Secondly, technology enables an immersive experience for the audience. With big data and modern technology as the core support, the immersive presence of the viewer's experience becomes stronger and stronger in the near-realistic picture, which facilitates the audience's in-depth contact with the content information. Not only that, the audience can also be in real time in a variety of virtual scene interactive activities directly to the near real live feedback and information. In multi-spatial and multi-temporal communication or interactive games, it is possible to gain a sense of participation and a sense of immersion, gradually bridging the boundaries between the real and the virtual worlds. With the great improvement of 5G transmission rate, the application of VR, AR, MR and other technologies to obtain a broader development space, the boundary between reality and virtual is bridged. With "5G+AR" as the logic of technology, the programme *Palace Banquet in Tang Dynasty*, with the switch of scenes, the dancers seem to shuttle between modern museums and ancient palaces. Thirdly, the perfect fusion of Chinese culture and modern high-tech has given rise to the aesthetics of science and technology. CCTV's "5G+4K/8K+AI" hardcore technology integrated into programme production.

6. Conclusions

China's original cultural TV programs should achieve the coordination and unity of the programme's profound ideological theory, exquisite artistic design and excellent production level. To this end, programme creators should enhance the empathy of programme audiences through empathic communication, symbolic communication and segmentation. Increasing the impact of programmes through two-way communication, equal communication and the creation of "grassroots stages". China's original cultural TV programmes can also tell China's story, spread China's voice, and continue to forge a new glory of Chinese culture.

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