

Strategy Exploration for Cultural Programs in Media Convergence Era from the Analysis of Everlasting Classics

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Abstract: *Media convergence era means the combination of traditional media and new media platforms and technologies. In this media convergence era, cultural programs, as the most potential part of the development of TV programs, need to be analyzed in order to inherit and disseminate the excellent traditional Chinese culture. Taking the famous cultural program Everlasting Classics as an example, this paper analyzes from the aspects of advantages, weaknesses, opportunities and challenges and encourages the production of more cultural programs, so that showing the world the real, three-dimensional and comprehensive image of China.*

Keywords: *Cultural programs; Media Convergence Era; Everlasting Classics*

1. Introduction

With the continuous improvement of Internet technology in China's media industry, the media convergence era has quietly arrived. In this era, the development of traditional media programs has been greatly impacted. Cultural programs, as one of the important types of traditional media programs, should comply with the development trend of the time, combine with the actual situation of their own development, and recognize the status of cultural programs at this stage. Everlasting Classics, as one of the most famous and fabulous cultural programs, is of great value to be analyzed and sets an epitome for producing other high-quality cultural programs.

1.1. Delineation of Media Convergence Era

In 2014, "media convergence" began to change from "an academic concept" to "a national policy", and the development of media convergence has been pressed the fast forward button.

Media convergence mainly means to integrate traditional media with similarities such as radio, traditional newspapers and television, remedy the shortcomings of traditional media with the help of the technology of new media, [1] and build a brand new communication mode of "resource exchange, content sharing, publicity sharing and utilization integration" in terms of human resource allocation, publicity mode and content design. In the era of media convergence, the segmented, decentralized and fragmented information is more favored by Internet users. Therefore, many new media platforms with the characteristics of "short and refined" and "fast and convenient" have emerged, such as like Weibo, Tik Tok, and Bilibili. These online platforms rely on information technology to innovate media methods and has greatly improved the efficiency of information dissemination and has promoted the development of the media industry.

In short, media convergence perfectly combines the respective advantages of new media and traditional media. On the premise of realizing the fundamental goal of development, media convergence takes publicity as the main means so as to realize the efficient dissemination of information and maximize the benefits, and then gradually enhances the competitiveness of traditional media. Thus, media convergence does not just mean new emerging media. Based on the advantages of the Internet, it proposes a number of integration methods to improve the operation efficiency of traditional media through scientific and technical means.

In the era of media convergence, the subjects, types and channels of information communication gradually show a diversified trend and various characteristics. In the media convergence environment, everyone has various ways to express their thoughts and ideas. With the help of various we-media platforms, the subjects of information dissemination are more diverse. In the era of media convergence,

except the traditional pictures and words to spread information, short videos and vlogs have also become the main types of information dissemination. In addition to the dissemination of information through traditional media, such as newspapers and TV, various social media platforms have also become carriers of information dissemination. There are more and more communication channels, and there are no restrictions on communication platforms. The trend of diversification is becoming increasingly obvious. In the media convergence environment, all kinds of communication media can rapidly collect all kinds of information. The synergy and integration of traditional media and new media, on the one hand, reduces the cost of information collection. On the other hand, it enriches information materials, and provides users with a large amount of information for selection and reference, which greatly enhances the convenience of users' information acquisition. Users can independently select the content they are interested in to read and learn anytime and anywhere.

1.2. Definition and Challenges of Cultural Programs

This part would briefly introduce the background and fundamental situation of cultural programs, mainly from the two aspects, the definition and the present challenges faced by them.

1.2.1. Definition of Cultural Programs

Cultural programs refer to the form of the programs with the theme of the performance and the function of dissemination of cultural content, which are mainly broadcast on TV or video applications. They tend to integrate a variety of artistic forms, and have obvious cultural, intellectual and entertaining characteristics in all links of the whole industrial chain, such as the program subject, content, form, output channel, etc. From the perspective of content, cultural programs include cultural inheritance, cultural tourism, cultural heritage, music appreciation, food appreciation, social education, etc. In terms of program types, they also include reality shows, talk shows, interviews and other forms. In view of the attributes of multi-cultural symbiosis and technological innovation, the classification of cultural programs is not clear. The content theme and performance form occasionally integrate with each other. In the context of intelligent image communication, cultural programs show a trend of integration of culture and technology in the aspects of content performance, communication media and media effect. On the aspect of content performance, the program presents a "pan" cultural wave as a whole. As the endogenous driving force of high-quality programs, cultural elements, as a variety of image art expression methods, are being integrated into program creation, such as fashionable national elements, scientific knowledge and classic history. On the aspect of communication media, technology empowerment and the integration of TV station and Internet have become the secondary driving force for the innovation and development of cultural programs. Intelligent imaging technology promotes the multi-cultural symbiosis of programs. At the media effect level, the cultural value and social value of the program are realized through creative transformation. The monitoring and feedback of program effect and user experience are realized by means of intelligent technology.

With the advancement of globalization, a large number of programs introduced from overseas into China's market. Under the erosion of the entertainment supremacy trend, the program form tends to be fast-paced, and the program content depends too much on the "star effect". The homogenization and vulgarization of the screen ecology have expedited the localization, self-transformation and variation of TV programs. The original cultural programs produced by the mainstream media represented by China Central Television become benchmark cultural programs, which are loved by people, such as The Chinese Poetry Competition, Readers and National Treasure. According to incomplete statistics, the number of cultural programs has steadily increased in the past three years, owing to the appearance of different types and forms of programs. The proportion of cultural programs in the list of annual innovative and excellent works has gradually increased, which has become a major change in the TV screen ecology. Technological changes have given birth to brand new cultural practices, and the rise of Internet communication has promoted the shift from mass media to we-media. Under the background of the multi-directional integration of new and traditional media and the frequent exchange of the roles of transmitters and receivers, cultural programs rooted in the mainstream ideology communication would undoubtedly be greatly impacted and face new challenges.

1.2.2. Challenges of Cultural Programs

Since the popularity of cultural programs in 2017, the overall cultural programs have shown a steady development trend, and phenomenal programs with high reputation and popularity have been emerging. However, at the same time, problems are also gradually emerging, such as homogenization of content, vulgar aesthetics, assimilation of profit model and space-time limitations of communication.

Especially in the image communication environment where intelligent communication increasingly shows its advantages, problems mentioned above will seriously hinder the high-quality development of cultural programs. These challenges that cannot be ignored include the following points.

First, on the cultural content aspect, the research of high-quality culture is insufficient, the performance forms are relatively limited, and the content homogenization phenomenon is severer. All these issues directly lead to the aesthetic fatigue of the audience and the waste of social resources involved in the process of program production. Second, on the marketing idea aspect, the efforts invested in marketing cultural programs is insufficient. The publicity of these cultural programs only limits within the online accounts of the program groups and the actors involved in performance. This means it would be difficult for these programs to attract the audience who did not pay too much attention on cultural programs before and to win the view competition battling against other programs. In the end, the result is the number of cultural works with high popularity is limited. Third, on the commercial operation mode aspect, the profit pursuing nature leads to rough manufacturing and blindly pursuing trend, resulting in the phenomenon of ignoring the high-quality content. Even some programs have vulgar aesthetic inclination and propose to attract audience's eyes. Insufficient capital investment and single profit model hinder the multi-symbiosis of program culture. Fourth, on the technological innovation aspect, corresponding to the lack of creative transformation ability of culture, in the whole process of program production, dissemination and management, the process of automation and intelligent reconstruction have not been completed aiming at accuracy and realism feeling. There is still a large space for the potential of cultural and technological integration. Fifth, on the cultural value export aspect, cultural programs have significant capital value. However, at present, a considerable number of programs still lack a comparative vision of localization and global communication. The program mode lacks space-time feeling, which makes it difficult for cultural programs to be disseminated effectively overseas, and the influence of international communication is generally weak. Specifically, how to tell cultural stories in a way that is easier to be understood, accepted and loved by audience, how to integrate China's broad and profound traditional culture into the creation of cultural programs, and how to boost the overseas marketing with the help of big data and artificial intelligence technology, all are important issues to discuss for the high-quality development of cultural programs based on the perspective of intelligent image communication.

1.3. Status Quo of Everlasting Classics

Everlasting Classics is a Chinese cultural program jointly produced by CCTV-1 and CCTV Creative Media. The program is hosted by Sa Beining. Each season, different guests will be invited to explain the history and culture behind the story, and many singers will be invited to sing the innovative songs created based on the classics. From the first season of 2018 to June 2022, five seasons of programs have been launched. The program always adheres to the form of "poetry and songs", endows new rhythms to ancient poetry, transforms the character media into the popular audio-visual media, and makes poetry spread in transmission and singing. Everlasting Classics presents a brand new program form, which is separated from the character interview mode with the host, as the main body. The way of "host+performer+guest" is adopted to weaken the role of the host in the program, which generally exists only to connect different parts of the program. Performers are both artists and ordinary people, mainly responsible for the role of story telling and performing. As a "culture interpreter", the guests have certain academic statuses to supplement the gaps in professional knowledge for the program. The three kinds of roles have clear role positioning and unique self-value in the program, which makes the responsibilities of the whole program clear and forms a stable triangular structure. The three complement and link with each other, making the program more professional, so that cultural programs are no longer just on the surface, but more deeply explore the connotation behind the culture. As an unprecedented program style, Everlasting Classics appeared in the audience's field of vision. In the program, composers are invited to compose songs for poems, and then singers are selected to perform on the stage. Ancient poems are combined with new tunes for creation, so that more people can sing ancient poems and they can remember the charm of ancient poems.

The stage design of Everlasting Classics adopts the arc dome shape, and the arc-shaped boundary extends to the auditorium to wrap the audience. "The sky is the cover, the earth is the seat. When you look up, you can see stars everywhere." This stage presentation form profoundly reflects the traditional idea of hemispherical dome. When watching the program, the audience will have a feeling of being in the long history of the Chinese nation, and quietly feel the surrounding brilliant Chinese history and culture. The program, based on the culture of the Chinese nation and international communication, also adopts a combination of Chinese and western culture, uses bel canto music performance to display

ancient poems, invites foreign friends who love China's excellent traditional culture to participate in the performance.

In the era of media convergence, any TV programs will not be limited to a single presentation and communication media. Only by using new means and new technologies and striving for multi-channel communication, can we maximize and optimize the communication effect. The program group of Everlasting Classics will make all the songs on the stage into exclusive audio versions, which will be launched on platforms such as QQ music, and maximize the use of the content by using the multi-screen communication mode of "large screen + small screen". In the context of fast-paced entertainment occupying the mainstream market, the cultural program Everlasting Classics has won both praise and acclaim. On the online scoring website Douban, the score of this program is more than 8 points. The high score and high audience appraising make Everlasting Classics stand out from many cultural programs. This not only establishes a fabulous reputation for cultural programs, but also creates a new development model for them. As a cultural program, we cannot say it is unsuccessful.

2. Comprehensive Analysis of Everlasting Classics

In this part, a comprehensive analysis of Everlasting Classics would be made from four different aspects, advantages, weaknesses, opportunities and threats. Through such analysis of the phenomenal cultural program, other cultural programs would learn the great ideas of the design of the program and prevent the shortcomings of it, so that more successful programs would appear.

2.1. Advantages

The advantages of Everlasting Classics include four aspects of content, forms, technologies and platforms. The successes of the phenomenal cultural platform are unique and can be referred.

2.1.1. Content

The program content of Everlasting Classics is comprehensive and inclusive. In terms of specific performance content, the program has a wide range of themes and absorbs many fabulous works in ancient and modern times. The program's selection of ancient poems includes patriotism, homesickness, love and other topics. The patriotism in Shao Nian Zhong Guo Shuo, the homesickness in Jing Ye Si, and the sigh of love in Wang Ning Mei, all have a new life in the music of the creators in this program. The environment of rising literature attainments of citizens is no longer limited in the Chinese lessons of primary and middle schools. People who have left school can still have the precious opportunity to accomplish this lifelong task---enriching literature attainments and feeling the edification of outstanding classical literary works.

The program is not only limited within the category of China's classical poetry, but also broadened to excellent classical literary works at all times and in all countries. For example, in the third season, the Russian sisters sing Sun Da sheng, Tan Weiwei and Zheng Qiyuan perform When Tang Xianzu meets Shakespeare, and Christine from the United States sings Meng Bu Xiu. In terms of inviting guests, in the first few episodes of the first season, most of the guests are popular singers and actors, such as Wang Junkai, Mao Buyi, Huanbin, etc. After accumulating a certain number of audience groups, more ordinary people have been gradually invited to the performance of the program. International famous investors, teachers supporting education resources in remote mountainous areas, the old person who climbs the top of Mount Qomolangma, etc. have been invited as performers. At the same time, the program group also breaks the barriers of nationality, color and race, and actively invites foreign friends who love the excellent traditional Chinese culture to participate in the performance. Performers introduce their life experiences and attitudes to the audience, while showing the classics on the stage. At this time, what the program conveys is not only the concept of "spreading the traditional poetry", but also greater spiritual values, rising to the level of correct and positive life values.

2.1.2. Forms

Ancient poems are performed with music. Poetry and music are combined as a whole since ancient times. From ancient times to the present, there has never been a lack of melody when people chant poems. The rhythm in ancient poetry is also applicable in songs. As an unprecedented cultural program style, Everlasting Classics appears in China's TV program market. In the program, composers are in charge of composing songs for poems, and then singers are invited to perform works on the stage. Ancient poems are created with new tunes, so that more people can sing ancient poems and let more

people love the charm of ancient poems. The most important feature of this program is the creation of the combination of China's excellent traditional poetry and modern music. For example, in the programs of the first season, a song about the love story of *The Story of the Stone*, named Wang Ning Mei, combined with the guitar, keyboard, bass and other instruments representing modern music. Through the re-composition of the music, the performance not only highlights the sad and desolate feeling of the disillusionment of love, but also conforms to the music aesthetics of the audience in the new era.

In China, as the first cultural program combined poetry culture and music, *Everlasting Classics* is different from the competition system adopted by most domestic TV shows. The original program mode of *Everlasting Classics* is "chanting+singing+appreciating+inheritance". This mode enables the guests who participating the performances to devote themselves to studying, adapting and singing traditional poetry without being affected by the voices of the outside world. The program adapts classic poems into lyrics and then mix them with the newly created original songs. The program mode gives the program a great sense of appreciation, which makes the singers, appreciation groups and audience feel the high respect for the classic poetry. While watching, the audience is also acquiring the sense of mission to inherit the outstanding traditional classic works, which also creates the drama tension exclusive to the program. The performance design not only includes the songs, but also is presented in a complete stage play. The appreciating process is accomplished by the interpretation of litterateurs and historians.

2.1.3. Technologies

Everlasting Classics has modern technology as technical guarantee. In terms of stage layout, CCTV-1 has designed a unique stage effect for it. The program is decorated with a large number of Chinese elements, such as fan-shaped structure, landscape modeling and so on. The design of the stage makes the audience have a sense of elegance, which not only increases the three-dimensional sense of the stage, but also gives the audience a strong immersive experience. The design concept and hardware facilities are gorgeous and innovative. The main stage embodies the idea of hemispherical dome. Both sides of the dome extend to the auditorium, which includes the audience and guests, making it more immersive. In the middle of the stage is a bamboo-tube style Computer Numerical Control lifting ice screen, full of scholarly elegance. Ice screen is a kind of transparent Light Emitting Diode display screen, which can be suspended for use and be showed double sides to enrich the stage level and enhance a three-dimensional stage effect. Five layers of full-color strobe lights surround the stage, making it a vast "sky" dotted with "stars". A number of high-tech means are used to complete the performance. Actors and a virtual singer created by using holographic projection technology, together sing *Shui Diao Ge Tou* adapted based on the classic poem with the same name. Breaking the barriers between technology and art, interpreting Chinese traditional culture from a new perspective, and combining it with modern science and technology, all of which sublimate the core concept of "chanting and spreading".

Although there are many modern technologies, what the program group do is not blindly abusing the technical resources, but electing appropriate design idea of technology use. The standard of using technical resources is connecting with the poem content and the characters of guests, so that the stage effect can be maximized and optimized. This means, for a cultural program, the advanced technology is just part reasons of successes. The unique and superior aesthetic is vital in the integration of connotation of performance and artificial intelligence such as Virtual Reality, Augmented Reality and 5G.

2.1.4. Platforms

CCTV-1, the broadcasting platform of *Everlasting Classics*, is the largest, most credible and most authoritative TV media in China. Its human and material resources are incomparable compared with other TV stations in China. The platform has the power and ability to maximize the utilization of the most superior technical resources and does not have too much worries about the limitation of capitals. In addition, as for the performers, the actors and actresses with outstanding ability of acting are willing to participate in the creations, which saves considerable costs for the program group to a great extent. The credibility and authority of the media can also be the points of publicity and marketing of the cultural program.

The communication and dissemination of *Everlasting Classics* can be realized through multi-channel media integration. The program group has published relative books, which are compiled for audience at different stages. You can listen to the chanting and songs of all poems by scanning the QR code printed on the cover of the books. Using AR technology, you can easily realize the integration

of texts, pictures, audios and videos. QQ music platform is the exclusive platform for the album of Everlasting Classics, and the music album will be launched after each program is broadcast. WeSing, an online singing application, is also available for song accompaniments, and audience can record songs they sing online. The audience can obtain information related Everlasting Classics through multiple channels, which is conducive to increasing the influence of the program and expand the scale of publicity. [2]

The program group of Everlasting Classics pioneered the “1+4” communication mode to enrich the ways of dissemination. “1” refers to the big screen--- TV, and “4” refers to four new media products suitable for small-screen communication, meaning a Wechat Official Account article, a video, an audio and a new media platform made in accordance with HTML5 standard. Through new media communication, the number of views of the program can reach tens of millions of times, which has produced a communication effect that traditional TV programs cannot achieve, and widened the scale of TV programs. With the development of science and technology and the arrival of media convergence era, how to tell the Chinese stories and establish the image of China is a problem that needs people to constantly explore. UGC (user generated content) has brought new powers to the entire Internet industry. As China’s mainstream media, CCTV-1 has made bold innovations in content and form of performances, providing sufficient creative spaces for the majority of users, so that everyone can become a narrator and broadcaster of Chinese stories. In the era of media convergence, any TV programs will not be limited to a single presentation and communication media. Only using new means and technologies can we strive for the maximization and optimization of multi-channel communication effects.

2.2. Weaknesses

The weaknesses of Everlasting classics have four parts, uneven quality of programs, insufficient publicity, no prominent focuses and no impressive points for audience. Through analyzing the weakness of the cultural program, other cultural programs can avoid in advance and reduce the possibility of a low view to a great extent.

2.2.1 Uneven quality

All songs in Everlasting Classics are original songs, so the number of creation of each season is very large and difficult to achieve. Therefore, it is hard for the program group to guarantee that all the music works always keep high quality. The quality of artistic works needs to be polished constantly to get improvement. Once the quality and quantity of works are required, the quality of works will inevitably decrease because of being created for creation. Therefore, the number of excellent works with high publicity is limited. Most of the works use music creation that are not so suitable and natural to fit the content of poetry. Netizens commented that the songs of the second and third seasons are far less pleasant than those of the first season. The most fundamental thing for the program to attract more audience is that the quality of the work should be widely acknowledged and praised. The comments of netizens also show the reasons why the follow-up programs can not continue to receive more attention. In addition, some songs are not adapted to the artistic conception of poetry and can not express their connotation. For example, in the first season, Hou Minghao’s pop and rock style Sui Yue Bu Dai Ren adopted the form of k-pop songs and dance. The original poem should be Tao Yuanming’s poet, which describes the author’s attitude towards treasuring time. The author thinks that he is alone in the world like wood without root, and people can be called brothers without considering kinship. And we cannot enjoy the great moments in our life twice, so just do it whenever, whatever and however you want. Nevertheless, it was adapted into the style of making the audience excited and immerse in the k-pop music and dance. Although the classics works are interpreted in a modern and popular way, if they deviate from the original meaning of the original poem, they will lose the original charm and meaning of the poems and will not be widely recognized by the audience, even if they are inherited and disseminated.

The secondary utilization rate of excellent works in the program is insufficient and relatively low. The works in Everlasting Classics are original, which is worth encouraging. Although there are many excellent works, it is difficult to see them in other occasions except Everlasting Classics, such as the ceremony performances of many TV stations and other films and television dramas. The program group has spent a lot of time, money and energy to create works adapted from the excellent traditional Chinese poetry, but it is unable to make secondary use of these works, which, to a great extent, wastes these high-quality music works and resources behind them.

2.2.2 *Insufficient Publicity*

The market positioning of Everlasting Classics is not clear. The publicity focuses on the universality of the scope of the audience, without targeting a specific group. This has led to the lack of a clear shining point of the program, and it is difficult to win the “view war” against all kinds of mushrooming TV programs. The program has no dense and enough highlights to catch the attention of the audience, so the audience are not very active and just have few interactions when watching the program. If Everlasting Classics is positioned as a cultural program, it will not only be difficult to maintain stickiness with the existing audience, owing to the serious topics with few entertainment moments, but also hard to expand the audience for lacking attractive and interesting marketing points. If the program is positioned as a music program which is popular in recent years, in fact, the program is not entertaining enough but more cultural, so it is difficult to become the first choice for leisure and entertainment of the audience.

In addition, the exposure rate of the derivatives of Everlasting Classics is low. The program group designed unique posters and promotional videos for each poem performance, highlighting the characteristics of each performer and the content of the poem. However, these publicity materials can not be seen in many communication channels or even on the official website of CCTV-1. Only the official account of the program group spreads these high-quality posters and videos. These resources can only be found through online searching, which shows that the publicity effect of the materials have not been maximized and optimized. In the publicity process, the publicity ideas of the program group are not flexible and comprehensive enough, wasting a lot of available resources.

2.2.3 *No prominent focuses*

The performance form of the program is more eye-catching than the content. The program is not only limited to performing poetry and music, but also shows a variety of stories, which are both advantages and disadvantages. The audience comments on Douban, a domestic online scoring website, show that many viewers believe that the program group designs too many for the stories and performers, so relatively they do not concentrate enough on poetry and music---the core of the program. It takes more time to tell the experiences of the characters about the poetry than to appreciate poems and songs. In the end, it is difficult to keep the original intention of helping the audience to purely appreciate the music works adapted from the excellent traditional Chinese poetry. At the same time, in the stage presentation, too much emphasis is placed on the plot design of the stage play, which will make the audience more easily attracted by the plots and reduce the audience’s attention to the excellent ancient poetry. In addition, the effect of inviting stars to participate in the program is also a double-edged sword. The attention of the actors and singers themselves can bring benefits to the popularity and promotion of the program, but at the same time, the own personal characteristics of these actors and singers are too obvious, so in the publicity process, these characteristics are easily to be used as a gimmick. Instead, ancient poetry as the core of the program does not appear in the most important publicity process.

The program publicity does not mention the specific content and connotation of poetry enough. Throughout the hot discussions of the program, most of them are in the form of “star’s name+poem’s title”, and the specific content of poems is rarely seen. The words full of fabulous literary attainments can not be publicized in the most efficient communication channels. At the same time, words are the means to convey emotions. Although the existing hot discussions can bring more views to the program in a short term, from the perspective of truly inheriting excellent culture, it is difficult for the audience to improve their cultural attainments, accept the influence of excellent culture, understand deeply the literary background and learn systematically cultural knowledge in order to really understand the feelings of the authors of ancient poetry.

2.2.4 *No impressive points*

For the public, the program lacks a large number of shining points and enough attractive points. Different from other TV shows like reality shows and talk shows, cultural programs more focus on serious topics, which makes the program more limited. The program cannot like variety shows, hype the stars participating in the recording, and gain the attention through the fan effect and influence of the stars. It also cannot become the first choice for leisure and entertainment, like game programs setting of interesting competition systems and editing technology like special effects. Nor can it create conflicts between guests by pretending and set up selected and fixed personal images for guests to be the same as reality shows, in order to gain the attention of the audience. Based on the above reasons, if cultural programs want to gain attentions, they must effectively improve the quality of their works. Through high-quality music works, appropriate performance forms and exquisite stage design, more people will

be attracted to truly appreciate ancient poetry and fall in love with the beauty of poetry.

For poetry lovers, it is difficult for the program to meet their expectations for the presentation of the content and connotation of poetry. "There are a thousand Hamlets in the eyes of a thousand readers." Most of the time, the program group's understanding, interpretation and performance design of poetry are likely not to meet most people's taste. Poetry lovers, who have their own special understanding of the content and connotation of poetry, may find it difficult to agree with some of the artistic forms and presentation effects. In the end, it is difficult to retain these poetry lovers. Therefore, the poetry lovers, who should have been most attracted to become the loyal audience of the program, would become the most uncertain audience group among the program's audience groups.

2.3. Opportunities

This part will analyze the opportunities of the success of Everlasting Classics. The success of the cultural program is not only the internal reasons---the advantages of itself, but also the helpful external opportunities. The so called helpful opportunities cover appeal of national policies, cultural needs of people and market gaps of cultural programs, the three aspects.

2.3.1. Appeals of national policies

In 2018, our country proposed to promote the construction of international communication capacity, tell Chinese stories, spread Chinese voice, and improve the national cultural power and the influence of Chinese culture, showing the world the real, three-dimensional and comprehensive image of China. The important propose has a very important guiding role for the oversea communication work in the current situation. Nowadays, "disseminating the excellent traditional Chinese culture" is the present role of China's thought and culture, and the source of strength to strengthen our nation's cultural confidence. With the continuous improvement of China's comprehensive strength and economic and political influence, the importance of creating the national image is growing day by day. In the process of shaping and disseminating the national image, the country's main internal focus is to establish a positive national image for the people and encourage the people to inherit China's excellent traditional culture. China's image, as a strong, confident and responsible big country, should be displayed for all countries over the world. At the same time, we should firmly seize the opportunity of information globalization and let China's excellent traditional culture shine brightly on the world stage. In this context, how to tell Chinese stories and convey the voice of China is a problem that the current mainstream media need to think about. Domestic cultural programs have great potentials in exploring ways to spread Chinese stories and inherit Chinese culture. The concept of Everlasting Classics fits in with China's cultural policy. The program has promoted the creative transformation and innovative development of Chinese excellent traditional culture. Creative transformation is to transform the essence of traditional culture into the form of expression in the new era and make it regain vitality. Innovative development is to expand and enrich the excellent traditional culture.

2.3.2. Cultural needs of people

2020 is a year of building a moderately prosperous society in all respects and a decisive year in the battle against poverty. As people's living standards improve, their spiritual demands increase, and the demands for cultural programs also increase. In recent years, CCTV has successively launched several cultural programs with different themes, such as The Chinese Poetry Competition, Readers and National Treasure. These programs have basically received a good reputation in society. In recent years, it has become the norm to introduce TV programs from abroad. On the one hand, it is convenient and reliable to use the successful program mode. On the other hand, the production of original programs is time-consuming and laborious, but facing the embarrassing situation of low scoring and negative comments. In contrast, original works do not have many advantages, but relying too much on the introduction of copyright is not a long-term solution for the development of TV programs in China. In this context of fierce competition in TV programs, China has many high-quality cultural resources, and can develop original cultural programs with local characteristics. Original cultural programs are not only ordinary media products, but also an important part of contemporary socialist cultural construction. They shoulder the responsibility of carrying forward excellent traditional culture, inheriting cultural memory, and bridging the aesthetic generation gap between generations. Nowadays, with the continuous economic growth, China's comprehensive strength is gradually improved, and the literature attainments of people are continuously increased. The public has no worries about the basic living needs. In addition, with the popularization of higher education, the public has truly moved towards the road of enhancing cultural identity and cultural confidence. The public's cultural aesthetics is also

continuously improved. People's demand for spiritual culture has greatly increased. Different from the traditional entertainment variety shows, Everlasting Classics has appeared in the public eyes. It combines poetry and music, breaks the traditional single form of cultural export, and utilizes the Internet to grasp the current emerging means of communication for content integration. Everlasting Classics is a cultural program that makes elegant art and traditional culture easy to understand.

2.3.3. Market gaps of cultural programs

Cultural programs have risen only in recent years, and Everlasting Classics is the only poetry music program. Therefore, there is still a very large market gap for domestic poetry music programs, which can support the exploration of innovative forms for market development. At the same time, poetry, as a special IP exclusive for the Chinese nation, can help to create a large number of cultural programs, such as poetry dance programs, poetry magic programs, poetry sports programs, and so on. In addition, foreign markets are also worth expanding. On the one hand, overseas Chinese market can get a sense of cultural belonging. Some Chinese have been living abroad since their childhood because of their grandparents and parents. It is difficult to immerse themselves in the edification of Chinese culture. But overseas Chinese also have the same responsibility and mission to inherit and spread the excellent traditional Chinese culture. It not only tells those Chinese not to forget where they come from, but also directly shows the beauty of poetry to foreign friends. Second, recent years, there are many foreigners who are interested in Chinese traditional culture hoping to learn more about China's traditional poetry. The use of new media technology to promote our cultural programs on Facebook, Twitter and other well-known foreign social media platforms is conducive to improving China's cultural soft power. Holding activities like "Chinese Corner" or "Chinese Bridge" abroad will help to continuously and effectively disseminate China's excellent traditional ancient poems.

2.4. Challenges

This part will analyze the threats of Everlasting Classics in three aspects, influence of other programs, fragmentation of online communication and risks of social media communication. In fact, all these are the realistic doubts of all cultural programs in the media convergence era.

2.4.1. Influences of other TV programs

As a cultural TV program, Everlasting Classics will inevitably be squeezed by other variety program "giants" in traditional media. In the first stage of the broadcast of the program, every weekend it always had a brutal view competition with traditional variety show giants such as Happy Camp and Day Day Up, and emerging variety shows such as Keep Running and Go Fighting. According to the short comments on the online scoring website Douban, Everlasting Classics has few fixed viewers. If there is an intersection with other TV programs, the audience is more willing to watch other programs. For example, audience who like music are more inclined to watch singing programs such as Singer. Audience who like poetry are more inclined to watch programs such as The Chinese Poetry Competition. However, Everlasting Classics is a comprehensive program. Poetry and music complement each other. Although it is possible for Everlasting Classics to achieve a win-win situation, if we fail to grasp the core of the program, we will lose all benefits of the program. In addition, online programs are also growing. In recent years, various mainstream video websites have successively launched self-made variety shows such as foods, tourism and reality shows. Relying on the flexibility and convenience of the new media platforms, these online variety shows are also affecting the view situation of Everlasting Classics.

2.4.2. Fragmentation of online communication

Online communication has the disadvantage of fragmented communication. Nowadays, people use mobile phones every day to deal with work, buy daily necessities, leisure and entertainment, and even spend more than ten hours on mobile phones every day. Observing our surrounding situations, the use of short video applications may account for a large part of the ten hours, because short video applications are simple, fast-paced and low-threshold, which coincides with the current impatience state of young people. Among them, Tik Tok, RED, Weibo, Bilibili are the short video applications with the longest duration and the highest frequency. Although these short video applications can meet the needs of users to relax and entertain at any time and place, it is precisely because of its short characteristics that the online communication of Everlasting Classics can only be spread in the form of program clips. The audience are often attracted by wonderful performance clips and ignore the poetry content and connotation that support the aesthetic core of the cultural program. Therefore, it is very difficult for Everlasting Classics to systematically improve the audience's understanding of the

excellent traditional Chinese culture and to comprehensively build the framework of Chinese traditional cultural aesthetics as a whole.

2.4.3. Risks of social media communication

The program is spread through social media, which exists communication risks. As an indispensable platform for people's current work and life, social media is also a very important channel for information dissemination. The rapid development of new media technology on the Internet makes the topic spread faster and has an influence on the audience. Nowadays, with the rapid pace of life, people tend to become impatient. Therefore, people are more willing to take the initiative to accept information that they are interested in and do not need to think too much. Everlasting Classics is not entertaining or even learning, it obviously does not cater to the public's appetite. The average time of each poem performance in the program is about 20 minutes, and the audience may not have enough patience and time to watch it. Meanwhile, it can be seen that a wide range of discussions pose a certain threat to the view situation of the program. Due to the low threshold of social media and the rapid spread of the Internet, the low cost and high efficiency of the guidance of negative comments will widely spread. Once a social media account uses malicious guiding language to interpret the program content, the negative impact on the program will rapidly increase to a great extent. It is very difficult for the program group to guide the public opinion back to a positive attitude.

3. Inspirations of Everlasting Classics

After making a comprehensive analysis, in this part, the inspirations of the success of Everlasting Classics are summarized as follows. These inspirations would guide us to create more excellent cultural programs in the future.

3.1. High-quality Content

Everlasting Classics encourages original works and provides a platform for these works. On the one hand, the program encourages the combination of original music and poetry, recomposes music, and injects the power of contemporary literature into classics poetry. It also provides opportunities and platforms for domestic original composers and lyricists to show their talents and abilities, and builds up cultural confidence rather than blindly introducing foreign programs. On the other hand, the program group designs brand new ideas and also shows other media workers more possibilities of cultural programs. Taking poetry as an example, except music, thanks to China's profound history and culture, cultural programs can also be combined with cultural relics, foods, architectures and other topics. In addition, the excellent traditional Chinese culture should not be limited to poetry, but also the operas of the Yuan Dynasty and the novels of the Ming and Qing Dynasties, which have huge market potentials to be evacuated.

3.2. Effective utilization of social resources

The success of Everlasting Classics shows us that an excellent program not only needs the support of various resources, but also needs ideas for the integration and efficient utilization of various resources. If cultural programs want to be successful, it is an essential link to export the excellent traditional Chinese culture to the audience. The content of cultural programs cannot just stay on the performance. It is essential to invite litterateurs, historians and ask the help of relevant museums as theoretical support for cultural export. As the inheritors of Chinese culture in the new era, "authenticity" and "accuracy" should be the standards we need to ask ourselves before we spread culture. Secondly, the program group can rely on the new media platforms to maximize the use of modern technology. It can not only improve the quality of the program, but also solve the problems of sponsorship. Finally, in the era of media convergence, traditional media should pay more attention to the utilization of online communication resources. In addition to improving the quality of the works, the program group also needs to develop a complete, detailed and comprehensive publicity plan to attract the audience before the broadcast, pay attention to the interaction with the audience during the broadcast, and focus on the secondary use of the works after the broadcast.

3.3. Key core values

Cultural programs should pay special attention to the positioning of their own core values. In

addition to actively learning and absorbing the production of foreign excellent programs, we can truly localize excellent programs, make the programs full of national characteristics in order to enhance cultural identity and cultural confidence. At the same time, the current fierce international competition has not only been limited to the competition in politics, economy and military, but also the cultural export is the battlefield that various powers strive to compete for. Artists should closely follow the national policies and directions, polish the program quality, actively export online, establish a national image with profound cultural heritages, and spread the Chinese voice from China's excellent traditional culture, so that the Chinese nation can stand tall among the nations in the world.

4. Conclusion

In this paper, the development strategy of cultural programs in media convergence era has been explored from the analysis of Everlasting Classics. The characteristics of generation empower the development of media. The media convergence age integrates traditional media with diverse new media platforms and technologies, and create a brand new communication mode of "resource exchange, content sharing, publicity sharing and utilization integration". At present, the cultural programs are confronted with challenges of five aspects, the cultural content, the marketing idea, the commercial operation mode, the technological innovation and the cultural value export. Everlasting Classics, as the most famous and special cultural program in recent years, has received many positive comments and audience's love. Through analyzing the successful cultural program, other programs can learn the design ideas to find more possibilities and explore more market spaces for cultural programs.

The comprehensive analysis of Everlasting Classics would be carried out from the aspects of advantages, weaknesses, opportunities and challenges.

The advantages of Everlasting Classics can be analyzed as follows. The cultural program shows various topics of excellent traditional Chinese poetry, and also pays attention to introduce excellent foreign literature works, combined with Chinese poetry. Everlasting Classics adopts the special mode of "host+performer+guest" to tell stories and backgrounds of them. Meanwhile, the program combines poetry and music for the first time. For technology, modern technology is the guarantee of the program and the perfect integration of technology and aesthetic maximizes the beauty of stage design. Everlasting Classics utilizes the mainstream media and online communication channels to promote simultaneously.

Although there are shining points of this cultural program, it still exists weaknesses during the processes of design, production, broadcast and publicity. The number of excellent music works with high publicity is limited and the secondary utilization rate of excellent works in the cultural program is low. At the same time, the program positioning is not clear, and relative designs of the cultural program have a low exposure rate. Everlasting Classics does not concentrate enough on its focus, owing to over dizzy stage designs and insufficient references of the content and connotation of the poems in publicity. For both the ordinary audience and poetry lovers, the program is still not attractive enough at present.

The opportunities provided by the era are indispensable for the success of Everlasting Classics. The guidance of national policies, people's needs of high quality cultural programs and the market gaps of cultural programs all are the keys to the flourish of cultural programs.

Where there is a "chance", there is a "challenge". Everlasting Classics faces the challenges from the influence of other types of programs, the fragmentation of online communication and the risks of social media communication.

From the analysis of Everlasting Classics, if we want to see the scene of flourish of various cultural programs, the high quality content, the comprehensive and effective utilization of resources, and the setting of core values, all these are critical and vital to learn and practice.

Through the analysis of Everlasting Classics, there will be more excellent Chinese cultural programs. Our cultural programs, as the representative of the significant link of exporting our excellent culture, should shoulder the responsibilities of era and missions of domestic culture inheritance and overseas culture dissemination. They need to tell Chinese stories, spread Chinese voice, and improve the national cultural power and the influence of Chinese culture, showing the world the real, three-dimensional and comprehensive image of China.

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