

# Analyzing the Innovation Boundary of Cultural Programs

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**Abstract:** Along with the requirements of new quality productivity of culture, the innovative form of cultural programs in the all-media platform has also become an important factor to promote the creative transformation and innovative development of traditional cultural programs. This article to clarify the innovative boundaries of cultural programs as the main content, first of all, it is inevitable to make clear that the program is rooted in the fertile ground of Chinese culture, and digitalization has given the cultural program to open up the boundaries of the new form. The cross-screen interaction of cultural programs in the all-media platform linking large and small screens and the radiation benefits brought by their own innovations are also proof of the deepening boundaries of cultural programs.

**Keywords:** Culture program; Innovative development; Digitize

## 1. Introduction

In recent years, cultural programs have not only integrated traditional cultural aesthetics under the premise of media convergence, but also renewed the energy of the era of digitalization. Retaining cultural context while focusing on audience reception and feedback. Through cross-screen interaction and multi-media dissemination, the audience's sense of participation and experience has been enhanced, and the attention and importance of all parties have been harvested. This paper synthesizes all the above aspects, and explores the innovative boundaries of cultural programs based on this is of great significance for the way forward of cultural programs.

## 2. Taking "culture +" as the engine of power

Since the new era, driven by comprehensive factors such as policy pioneering, market impetus and guidance guarantee, "culture +" has become the main engine of innovative media forms<sup>[1]</sup>. Traditional cultural programs are expanding their own innovative boundaries at the same time, "culture +" has become a new type of kinetic energy for its own iteration of culturally based innovations infused with traditional culture. The cultural base of this type of program is rendered in a way that the way of representing traditional culture has changed to a certain extent, and is more shaped like the presentation of literary appreciation.

### 2.1. The cultural core of the object of worship

Cultural programs focus on the expression of the cultural kernel of the object and the remote depth of the trust<sup>[2]</sup>. The program highlights the cultural core of the formalization of the use of objects to express their aspirations, but also very close to the fugue, than, Xing in the "Xing" - "the first to speak of other things to cause the object chanted". The rationalist Zhou Dunyi proposed, "That's why it's written." This concept embodies the ancient thinkers' intentions to express their aspirations and the aesthetic interest in the interplay between reason and emotion. Wang Guowei said, "I see things as I see them, so they are all colored by me." In other words, the same "object" can be used to symbolize more thoughts. This shows more possibilities for cultural programs to highlight their cultural core.

First, the clever selection of the object entrusted. Cultural programs according to want to express the emotion to screen specific imagery as a carrier to carry the emotional color. And the key to screening is being able to make clever associations. For example, the Chinese Family Feast wants to show the love between the talented Li Qingzhao and Zhao Mingcheng, and uses the wedding banquet, one of the family feasts, as the object entrusted to them. Secondly, it is a clever way to send what is

said. The Chinese Family Feast selects special meanings for wedding banquets that symbolize the customs of old-time weddings, such as: handing over cups of wine, tying the knot, spreading the tents, and so on. What seems to be an introduction to an ancient Chinese wedding banquet actually centers on the love between Li and Zhao. It both enriches the meaning of what it is entrusted to and deepens the connotation of what it says.

## ***2.2. Aesthetic orientation of both form and spirit***

Cultural programs pursue an aesthetic orientation of both form and spirit, and the transmission is timeless<sup>[2]</sup>. In today's fast-paced pace of the times, there are a lot of audiences who want to find a utopia of spiritual peace in the program, and cultural programs need to create a pursuit that meets the contemporary people's aesthetic orientation for non-utilitarian. First of all, cultural programs tend to present short and concise narratives. For example, the Chinese Family Feast features a four- or five-sentence mini-lecture on the Song dynasty's marriage boom, incorporating a chatty, witty presentation while eschewing an overly wordy introductory format. When comparing the previous cultural and popular science programs, the short length and concise content of the distilled program content can stabilize the audience's attention, which is a shift to fit the audience's non-utilitarian aesthetics. Moreover, cultural programs focus on creating the aesthetic atmosphere of the program site, such as "China in the Classics", which divides the site into real space and historical space, combining the scene with dramatized sets and music sound effects that restore the ancient style, giving the audience a rich audio-visual experience and immersive aesthetic atmosphere.

## ***2.3. Spiritual identity with outstanding people***

Literary works of outstanding figures in ancient China are an important basis for cultural programs to choose what they will be based on. On the one hand, ancient Chinese literature is a display of the thoughts and sentiments of outstanding figures in Chinese history, reflecting the national character of the Chinese people. On the other hand, the spiritual symbols set up by outstanding people are more acceptable and even appreciated by the general public due to their inspirational and contagious power. For example, "Zongshi Liezhuan - Tang and Song dynasty eight great masters" depicts the transformation of Su Shi from a young man who took the examination to "ask your life's work, Huangzhou, Huizhou, Danzhou". Represented by "Su Shi", the individual situation of outstanding figures is often fused with the background of the times, forming a unique and special character molded in their literary works. With the accumulation of time, the literary works and experiences of China's outstanding figures have become a common national memory under the imprint of the times. Under the admiration and following, the audience will be driven by curiosity to participate more actively in the communication process of program planning, and continuously deepen the understanding of the communication content of outstanding figures, creating an original impetus for cultural programs.

## **3. Digital narratives as a form of reliance**

"Immersive Digital Narrative" is a newly emerging narrative form, which has been gradually applied in the fields of gaming, teaching, film and television dramas, as well as the display of cultural relics. "Immersive digital narrative" is "a narrative form based on immersive digital media, which usually uses XR and other technologies to build a virtual space, so as to create a highly immersive narrative environment"<sup>[2]</sup>. Immersive digital narratives bring more modes of innovation to cultural programs.

### ***3.1. Three degrees of program creation***

Cultural programs have gone through an evolution from recitation, narration, and removal<sup>[3]</sup>. In the development period of cultural program recitation and narration, the program often combines the established historical facts and books for secondary creation, such as the "Chinese Poetry Conference" combines the huge amount of ancient poetry books for recitation, narration, and re-creation of the words i.e., through the language, knowledge, and sound form to show the secondary creation of the textual materials such as ancient poems and words. However, along with the AR, XR and other technologies in the cultural programs in the actual application, cultural programs gradually in the "move the performance" of the development of this period of time presents the phenomenon of "three degrees of creation". For example, "China in the Classics" and "Simplified Documents Exploring

China" represent innovative dramatization and film adaptation forms. The original text captures the mood of the materialization of stage interpretations, forming a culturally rich, three-dimensional creative program that better engages the audience's imagination.

In the past, due to the limitations of mass media such as television, the extension of cultural programs to textual materials such as historical materials and canonical books only stayed in the way of telling the past, that is to say, using discourse to enrich the imaginative space of historical materials and canonical books. However, this kind of re-creation also has its limitations, after the second creation of recitation or narration, it can only create a kind of mood of thoughts and feelings, and the audience needs to spontaneously participate in the "realization" of the cultural kernel that it wants to convey. In today's era, cultural programs give full play to the advantages of the platform media, around the historical background, historical canon or the content of the program within the narrative and other textual information to create a program's interpretation of the live theater space, the formation of a dramatization of the construction of the third degree of creation. Forming obscure linguistic descriptions into visual images greatly fills the space of the audience's imagination, which needs to be "understood".

### ***3.2. The digital space of the programme***

Under the trend of visual consumption, the audience's reading habits are more inclined to rely on network technology and mobile terminals. Cultural programs, on the other hand, have realized the "space" for audiences from unidirectional "listening" to participatory "watching" to immersive experience, and digitalization, by virtue of its multi-media nature, is able to accommodate more audiovisual elements. Digitalization, by virtue of its multi-media nature, is able to accommodate more audio-visual elements, providing cultural programs and audiences with a distinctive way of connecting [4].

Space in cultural programs is more often shown as a field of listening and viewing created by the program for the audience, in this spatial field, the program by virtue of the ability of digital reproduction for the audience to bring the third degree of creation of the presentation of space and reconstructive theatrical stage. For example, "China in the Classics" builds up two main stage spaces, reality and history, on the studio site of the program, and realizes a dialogue and exchange across the ancient and modern times through interpretation. The live stage built in the scene or the reproduction digital space created by the program not only brings the audience a more immersive experience, but also increases the emotional resonance for the audience, making the cultural core output of its own program more effective and intuitive. Creating a digital space can also cross geographical boundaries and reach the cultural identity exported by cultural programs. For example, "Shine! Chinese Civilization" applies CG technology to restore possible historical scenarios while exploring archaeological sites such as Sanxingdui. "China in Heritage" utilizes animated 3D technology and drone survey technology to restore the architectural features of Fujian Tulou.

### ***3.3. Application of digital and intelligent anchors***

As defined in the White Paper on the Development of Virtual Digital People 2020, virtual digital people are avatars with a digitized appearance that rely on display devices for their existence and have the following three characteristics. The first is to have the appearance of a human being, with a specific character appearance, gender, personality; the second is to have a human-like behavioral pattern, with the ability to use language, body posture, facial expression to express; the third is to simulate the human mind, with a certain interactive ability.

2022 Virtual digital anchors are increasingly assuming the role of cultural heritage, interpretation and disseminator, active in a host of cultural programs. For example, the program "2023 Chinese Poetry Conference" restored the image of Su Dongpo's virtual digital person on the holographic stage, and "Ling Ling" appeared on the program created by the national style teenagers, interpreting the Mei Peking Opera "Heavenly Maiden Scattering Flowers". The activity of these national style virtual digital people inspires people's imagination about history and allows traditional culture to find an entry point for dissemination among the young Generation Z. But the application of virtual digital people in cultural programs still has shortcomings, and the innovative turn of cultural programs lies in generating more empathy with the audience in the all-media era and leading the audience to participate in the process of cultural communication more spontaneously. However, virtual digital people can only have human-like thoughts and feelings, and the degree of interaction with the audience can only depend on

the operational efficiency of the algorithm or the progress of the algorithm.

#### **4. Cross-screen interaction as an additional path**

The traditional cultural programs are becoming weaker and weaker, mainly due to the single channel of communication and the lack of innovative forms. Under the trend of the construction of all-media communication system, the deep integration of online and offline, and active linkage nowadays, cultural programs are disseminated through traditional media platforms such as TV and radio, and multi-channel dissemination such as the Internet and mobile, presenting a cross-screen interaction and diversified fusion scene<sup>[5]</sup>. Based on their own content, cultural programs broaden their communication channels. Spreading to the audience's small screen life can also give them more channels to focus on the program's cultural core.

##### **4.1. Media-wide communication system**

The construction of the all-media communication system is based on the "1+N" communication matrix. Part of the "phenomenal" cultural program distribution channels has formed the existing audio-visual media in space and time of the largest audience coverage and the largest number of channels, the formation of "1 TV media + N audio-visual new media" matrix<sup>[6]</sup>.

More and more cultural programs are being viewed on channels that offer audiences a way to switch between big and small screens. Due to the inflexibility of the traditional big screen, it must require the audience to watch the program at a fixed time and place, with a clear concept of "prime time". Because of the readiness to watch on the network broadcast platform, the all-media distribution system relies on N-level audiovisual new media on cell phones to supplement the distribution surface that traditional big-screen media fail to cover. For example, the program "Simplified Documents Exploring China" aired on CCTV-1 was also launched on CCTV's new media platform, the Central Video App. Cultural programs are separated from traditional big-screen timed teasers in terms of distribution and promotion. Fragmented and fast-paced distribution on small-screen streaming platforms can help a wider audience focus on the program's highlights, which in turn feeds into the cultural program itself. For example, "China in the Classics" has taken on a large and small screen distribution model to promote the video topic of the conversation between Bening Shah and Laozi across the ancient and modern worlds on major streaming platforms. It both helps to build the IP of its own program and expands the program's audience.

##### **4.2. Online and offline linkages**

The cross-screen interaction of cultural programs also generates fissile communication through a variety of online and offline community activities, realizing the optimization of the communication effect, and greatly expanding the audience's cultural horizons and preserving the imaginative pure land of traditional culture. Cultural programs have opened self-media platform accounts online, such as the official microblog account of "National Treasure", which has a fan base of 2.37 million, and the official account interacts with fans on a regular basis after the program starts broadcasting. Offline, "National Treasure" carried out "eight-minute flash mob of national treasures" and invited young people to perform together, which attracted young people to actively participate in the interaction. "The New Palace" is deeply linked to the Palace Museum, deepening the concept of "cultural relics on the new" on the program, unlocking previously unopened points of information about the cultural relics of the Forbidden City. With celebrities and the Palace Cultural Relics Commissioner leading the perspective of the entire nation, the initiative aims to unveil and explore cultural relics. Not only that, but it also joined forces with art college students and designers to create a derivative cultural and creative product for a specific Forbidden City artifact for each episode, blending traditional culture with new design elements. The offline linkage with the Forbidden City's cultural creations has led to a nationwide "national tide fever" and "cultural creations fever", and while traditional culture has entered people's daily lives with the material shell of cultural creations and derivatives, it is also being reintroduced to cultural programs and even traditional culture in this way itself.

#### **5. Expanding communication as a radiant benefit**

To revitalize cultural relics and traditional culture, and to realize the pearl combination of traditional

culture and modern technology is the primary purpose of cultural programs to expand the outreach of communication. Expansion of communication mainly refers to the expansion of cultural programs in the form of multi-channel communication. In this form of expanding multi-channel communication, a "participatory culture" is formed in which the audience is subjective and active. American scholar Henry Jenkins points out in his book *Text Poachers: TV Fans and Participatory Culture* that "participatory culture" is an emerging media culture characterized by freedom, equality, inclusivity, and shared experiences. It is created by all Internet users who actively engage in creating media texts, disseminating media content, and enhancing network interaction through various forms of identity.<sup>[7]</sup> Under the audience's proactive participatory culture, it can bring a lot of attention to the program, which can help the program create its own brand IP image or radiate to the cultural tourism industry to drive the development of traditional culture and non-heritage.

### **5.1. Radiation tourism**

Cultural programs radiate the cultural tourism industry through multiple channels and aspects. The first is the content support of good storytelling, and cultural programs to promote the cultural tourism industry often need to rely on telling their own choice of China's stories that contain a cultural core. For example, in the chapter on Liu Zongyuan from *Zongshi Liezhuan: Tang and Song Dynasty Eight Great Masters*, the author uses the public figures of the "Cultural Lineage Visiting Group" to reveal the stories behind Liu Zongyuan's classic masterpieces, such as "Jiangxue" and "Snake Catcher." The program has a cultural core of patriarchal figures, famous texts and so on, coupled with the romantic color of the "through" that is, the program's ancient costume visits. There is no shortage of great writing that seeks to restore historical truth. The program has a cultural core of patriarchal figures, canonical masterpieces, etc., plus the romantic "crossing", i.e., the program's ancient costume visit, which is not lacking in the pursuit of the pursuit of restoring the historical truth. For example, the early Tang Dynasty Dragon Boat Festival court and folk are popular a "shooting group" game, bow and arrow shot which zongzi flavor of the wooden plate will be able to get the corresponding flavor of the zongzi. The excellence of cultural programs for content is ultimately all about the content output that tells the Chinese story. The second aspect is the scene support for manifest culture. While filming the scene featuring Liu Zongyuan in Liuzhou, the program team, in consultation with the Liuzhou Propaganda Department and the Municipal Bureau of Culture, Radio, Television, and Tourism, decided to create a scene depicting Sabin and Liu Zongyuan enjoying snail powder at the Liuzhou Museum. The exhibition space on the first floor was not just used, but transformed into a Tang Dynasty tile shop to enhance the filming environment at the Liuhou Temple, which also provided necessary ancient texts for the shoot.

As the program seeks authenticity and restoration in its shooting scenes and historical settings, it aims for a visually appealing presentation. This approach will likely convert many viewers into cultural tourism advocates for the city, driving traffic and contributing to the upgrading and development of the local cultural tourism industry.

### **5.2. Branding**

It actively builds its own program IP based on the kernel of traditional culture, such as canonical books, non-heritage, and outstanding figures. Synchronize efforts in vertical and horizontal directions. Efforts are being made to unleash the new kinetic energy of industry, cultivate new poles of industrial growth, and turn short-term traffic into long-term value. The branding operation of program IP, feeding the program with the brand and promoting the brand with the program, not only realizes the win-win development of the program and the brand, but also becomes a meaningful attempt for the transformation and development of traditional media<sup>[8]</sup>. The brand building of cultural programs focuses on interaction with the audience, whether it is the opening of the program's official microblogging account online or the release of the program's related video topics on Jittery Voice or flash mob activities offline, etc., the program is to get the user's traffic support through active interaction with the user, and then get the user stickiness of the program.

The brand building of cultural programs also pursues a kind of value recognition, for example, the beauty daily necessities launched by "The New Palace", "Meishi Pieces" integrates the traditional Jiangnan elements - the wisteria bird in the Tongjing paintings, the imitation of the bamboo shape of the golden bamboo and the double-sided embroidery of the cloud pattern, which reached 5,000 pieces in one day on the e-commerce platform. Cloud pattern, in the e-commerce platform in a single day snapped up 5,000 pieces. The process of creating cultural and creative derivatives is the process of putting traditional elements into modern household items, and it is also the process of testing whether

the cultural connotation of the program can agree with the value identified in the minds of the audience.

## 6. Conclusions

Undoubtedly, with the continuous enhancement of China's cultural soft power, when it comes to the innovative boundaries of cultural programs, in fact, cultural programs have already presented a diversified self-innovation trend. Cultural programs have made changes towards the requirements of new cultural productivity in terms of tapping traditional culture as content innovation, using "digitalization" to optimize program forms and expressions, and building their own hard power IP to empower the development of related industries. But at its root, the innovative boundaries of cultural programs can not be separated from the deep excavation of traditional culture, in a sense, it is the return of the excellent culture, standing on the shoulders of culture to call on the audience to reply to the traditional cultural feelings of cultural programs is a constant way in.

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