

# Innovative strategies for cultural programmes in the age of fusion media--The Reader as an example

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**Abstract:** *Nowadays, due to the ongoing advancement of Internet technology and the advent of numerous new media, cultural programmes have also quickly changed and innovated. "The Reader," a cultural programme that emphasizes reading and sharing, has drawn a wide following thanks to its slogans "content is king" and "ordinary people." However, as new media technology advances, audiences have new demands for traditional and new media development due to the influence of traditional culture and the requirement for programmes in traditional cultural fields to be transformed, improved, and innovated. The Reader is used as an example in this study to analyze how to create a programme and how to develop interactively with self-media in a multi-media environment. Its future development path is also discussed.*

**Keywords:** *Cultural programmes; innovation; readers*

## 1. Introduction

With the rapid development of the media industry, various programmes continue to emerge, and cultural programmes have gradually attracted widespread attention in the industry due to their profound educational significance and rich entertainment. And how to bring forth the old and bring forth the new has become the focus of media attention. Cultural programmes such as "National Treasure" and "Classic Forever" have given us many innovative ideas. This article will focus on the cultural variety show "The Reader", analyze the reasons for its success, and explore the value and function of such programmes, in order to provide effective reference and reference for the future development of cultural programs.

## 2. The need for innovation in cultural TV programmes

### 2.1. Grasp the requirements of the times

In China, television is a necessary medium for the distribution of information and for the production of media. Traditional radio and television programmes can no longer satisfy viewers' expanding spiritual requirements in today's quickly evolving scientific and technological environment, as well as in a market economy where many social trends are continuously influencing and interacting. How can we adjust to this new situation to give our television viewers more vibrant audio-visual feasts? It is necessary for media professionals to keep up with the pace of the times, constantly innovate and develop, rely on advanced technology, and use new ideas to produce and disseminate television programmes with distinctive features and a strong sense of the times to achieve the sustainable development of the television media.

Recognize the needs of the moment based on the current state of the nation. Cultural programmes are becoming more and more significant in today's information era as the primary means of disseminating advanced ideas and promoting the correct values. Particularly in the current climate of economic globalization, cultural television programming is of utmost significance. Due to its distinctive viewpoint, ground-breaking material, and broad reach, it has received a lot of attention and is well-liked by the general public. It has developed over time with the guidance of the times and has progressively grown to be a significant part of television media. Cultural programmes must adapt to the times and be creative in order to reflect the common values and spiritual aspirations of society. We must fully utilize the television media's monitoring capabilities when creating programmes, aggressively encourage the development of a socialist spiritual civilisation, and work to foster an environment that is healthy, innovative, and enterprising while eradicating the pernicious social atmosphere.

## **2.2. Define your position**

As one of the tools of mass communication, television aims to meet the needs of the masses for spiritual and cultural life, and to promote economic development, social stability and national progress. Therefore, if any form of media wants to survive, it must first establish the concept of "serving the public and serving the public interest," which is the basic starting point and foothold for us to run TV programmes well.

Clarify your own positioning and demonstrate cultural self-confidence. Instead of focusing only on what are referred to as "short-term interests" and "eye candy," we as professionals in the media must be clear about our social responsibilities and choose the service of the public as our communication philosophy. The ongoing innovation of cultural programmes aims to increase cultural confidence of the people, satisfy their demands, and strengthen their spiritual force. We must innovate in terms of substance and form since our culture, our environment, and our aesthetic tastes are all evolving. We must solve the issue of how to shift the positioning of cultural programmes to allow for the integration and growth of both traditional media and new media. We must avoid becoming fixated on ratings and commercial interests, avoid the phenomenon of trend-following, and steer clear of imitation, which causes many TV shows and TV dramas to "crash" in terms of content and format in the long-term. Instead, we must emphasize the unique qualities and positioning of our own programmes, improve innovation, develop our own brands of programming, and increase the competitiveness of TV shows.

## **2.3. Improving cultural connotations**

Cultural programmes are a very important type of Chinese TV programmes, and they are also the most typical and representative programme forms in Chinese TV programmes. Cultural TV programmes can not only enrich people's leisure life, but also enhance people's understanding and appreciation of traditional culture, thereby further enhancing national identity and pride.

Improve cultural connotation and create high-quality columns. Excellent TV channels have accumulated a lot of valuable experience in their long-term operation, which is undoubtedly a huge wealth for the TV industry and is worth learning from. When innovating programmes, the most important thing for cultural programmes is to improve the cultural connotation of programmes. At the same time, media personnel must be guided by advanced culture and lead the masses with correct ideas. Only in this way can we continuously promote the development of our cultural undertakings and realize the Chinese Dream of the great rejuvenation of the Chinese nation. With the progress of the times and the development of scientific and technological level, cultural programmes must also continue to innovate to meet the growing spiritual needs of the public. Therefore, as an excellent TV worker, you should strengthen theoretical study and use innovative thinking to promote programme reform and innovation.

## **3. Analysis of the innovative strategies of "The Reader"**

### **3.1. Interactive combination of online and offline "reading for all"**

In recent years, "reading for all" has become an indispensable part of people's lives, and has gradually formed a trend. With the increasing social and economic level, people's demand for spiritual culture is also increasing. The phenomenon of "reading for all" has also attracted widespread attention from people from all walks of life. As an important form of disseminating knowledge and popularizing culture, TV programmes attract audiences' attention by broadcasting and promoting classic literary works. In this process, a good interactive relationship is formed between the TV programme and the audience, thus producing a huge influence. The implementation of the "National Reading Project" has enabled the inheritance and promotion of excellent traditional culture; new media technology provides people with more abundant and diverse information channels; emerging communication methods represented by webcasting break the monopoly of traditional media and realize content production Diversification.

Nowadays, the online and offline interaction model has attracted the attention of the public, and it has also promoted the prosperity and development of the cultural industry. The rise of cultural variety signifies that traditional Chinese culture is radiating vitality in a new era, and its development prospects should not be underestimated. Since 2015, my country's cultural variety shows have entered a period of rapid development. In this context, while TV cultural programmes usher in new opportunities, they also face severe challenges. How to innovate, break through and integrate is a major issue for every cultural programme producer.

We can only produce top-notch programmes by constantly innovating. People from many walks of life are seen telling their stories about life in the Reading Booth in the special programme "The Reader": Stories from the Reading Booth. The Reading Kiosk, a cutting-edge online and offline interaction, is what makes The Reader successful. The kiosk has a simple and endearing appearance and is made to resemble a phone booth. It looks like a telephone queue from the 1980s, where you could speak with someone far away. The kiosk's ability to record video and audio allows users to simply read whatever they want to read aloud to the recording equipment in order to convey themselves and their emotions.<sup>[1]</sup> Even though the reading can only last 180 seconds and the kiosk is barely 2.5 square meters, readers of all ages and professions wait in line for hours to read from the heart in this peaceful setting. In addition to the reading kiosk, "The Reader 2" App is also launched to realize the "online interaction" mode. The audience can not only watch the programme videos and wonderful tidbits, participate in the recording of the reading kiosk, but also record and share the content related to programme subject.<sup>[2]</sup> The establishment of the reading booth and the launch of the Reader App have not only become a bridge between online and offline interactions, but also have become an important part of the success of "The Reader".

### ***3.2. The interplay of "space-time dialogue" in multidimensional space***

The "Reader" programme is divided into interview space and reading space. The interview space is equipped with a sofa and a coffee table. The host and the interviewee sit face to face on the sofa, which is very suitable for the interview scene, which adds comfort without losing simplicity. The space enhances the sense of dialogue and creates an atmosphere of interview narrative. The reading space is the stage for the recording of the programme. There are not too many objects and decorations. The interviewee stands in the center of the stage and reads letters or articles. This space highlights the characters in the picture and makes the audience focus on the "reader", which is in line with the context of the programme's narrative.<sup>[3]</sup>

The setting of multi-dimensional space gives people a feeling of "intersection of time and space". The host and guests traveled in different dimensions, expressing their views and emotions on the subject content through language, eyes, etc., so as to achieve the effect of "space-time dialogue". In the column "The Reader", when the host Dong Qing led the guests into the interview space, it seemed to travel through time and space to a world that only belonged to the two of them, which also made the audience feel the immersive sense of tranquility. The host Dong Qing and the guests communicated face-to-face in the interview space. They sometimes told stories with emotion, sometimes read poems with affection, and sometimes used humorous words to shorten the distance between each other. All of this presents us with various aspects of life, and also shows the rich ideological collision and spiritual resonance between the host and the guests.

### ***3.3. The Guests Selected "Celebrity and Ordinary People" for Cross-combination***

The "Reader" column focuses on celebrity effects, and the guests are mainly celebrities from all walks of life. However, if we carefully analyze all the guest lists of several episodes, we will find that "The Reader" chooses guests not only based on their names, but also by a combination of celebrities and amateurs. On the one hand, the celebrity guests invited by The Reader are very representative, and the negative news is close to zero. On the other hand, there are also some ordinary amateurs among the "Reader" guests. For example, the reader Kang Hui, as a famous CCTV host, his rigor and diligence have made him a benchmark in the hosting industry. When he appeared on the stage of "The Reader", he told us his unknown story, which made the audience have a great emotional resonance; and Teacher Zhang Guimei, as the principal of a rural middle school, she is neither a celebrity nor a star, but she led batch after batch of girls out of the mountains, using her own strength to fight against the patriarchal idea of the backward mountain villages, so that the girls also realized their dream of having a book from now on. These characters are the representatives and disseminators of positive energy in the new era. They convey their personal experiences to the audience through touching stories one by one, and arouse the emotional resonance of the audience.<sup>[4]</sup>

The smooth launch of the "Reader" programme means that Chinese cultural programmes are gradually becoming mature through continuous exploration and experimentation. It also gave some inspiration to the media. In various programmes, the choice of guests also shows the quality of the programme to a certain extent. Its appearance makes the traditional TV programme begin to have more possibilities, and also provides us with a way of innovation.

#### **4. Reflections on the innovation of cultural TV programmes**

##### ***4.1. Handle the relationship between "inheritance" and "development"***

In the innovative production of cultural TV programmes, we should adhere to the two basic attitudes of inheriting excellent traditional culture and actively absorbing foreign culture, and at the same time, we must take into account the balance between the two. Only in this way can we better promote the development of cultural programmes.

From a historical perspective, Chinese traditional culture has a long and profound history, and excellent Chinese culture can only be carried forward if it is passed down from generation to generation if we can handle the relationship between "inheritance and development" correctly. However, with the rapid development of society and economy, the continuous improvement of the level of science and technology and the deepening of international cultural exchanges, many of our excellent traditional cultures are facing unprecedented challenges. In the context of the new era, how to do a good job in the inheritance of traditional culture has become a very urgent task before us. In order to allow more audiences to appreciate the excellent traditional cultural programmes and make them the spiritual food that the general public likes and hears, we must integrate the excellent traditional culture into the creation of TV programmes, and carry out publicity and promotion through various channels. Summarize successful experiences. To achieve the ultimate goal of unifying inheritance and development.

##### ***4.2. Demonstrate the characteristics of 'content' and 'form'***

In recent years, under the impact of the industrialized production and entertainment of media products, cultural programmes such as "Classic Chanting", "Chinese Idioms Conference", and "The Reader" are gushing out like a clear spring, which is refreshing. These innovative cultural programmes, with an open mind, have opened a door of culture for us, revealing sections of history and stories. They blend, absorb and learn from each other, bringing us a unique cultural feast.

Cultural TV programmes are not only rich in content, but also in various forms. With profound ideological connotations, they show us infinite possibilities in creation. In cultural variety shows, "content" is one of the core elements. It not only contains the ideas to be conveyed by the programme itself, but more importantly, reflects the social meaning behind the programme. "Form" is no exception, the use of "form" often determines the success or failure of a programme. When the content and form of the programme are skillfully integrated, unexpected effects will be produced. Therefore, the innovation of "content + form" is the only way for media people in the creative process. Excellent TV programmes need to have rich and diverse forms and connotations, and at the same time they should have a strong sense of the times, humanity, entertainment and other characteristics. And this process is the reason why Chinese traditional culture is widely concerned and widely disseminated in current TV programmes.

##### ***4.3. Reflects a blend of "tradition" and "innovation"***

In TV cultural programmes, "tradition" and "innovation" are a relationship that complements and promotes each other. The two have both independent aspects and mutual influence. work together throughout the programme. Therefore, the perfect combination of "tradition" and innovative ability is one of the important means for the success of modern TV cultural variety shows.

As a typical cultural product, traditional cultural programmes spread the cultural value of a country and the public's way of life with rich forms and profound contents. Taking "The Reader" as an example, it not only expands the multi-level and all-round communication space for the cultural value and artistic attainments of traditional cultural programmes, but also further stimulates the creativity and innovation of traditional cultural programmes, and promotes the transformation, dissemination and development of excellent traditional culture. <sup>[5]</sup> Therefore, traditional cultural programmes should continue to innovate, enhance their own competitiveness, and meet the needs of the audience. Judging from the current domestic cultural programmes, media professionals should not only enrich the themes but also integrate regional characteristics, add humanistic feelings, and innovate from multiple perspectives, so that "tradition" and "innovation" can be skillfully combined.

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