

The Breakthrough of Cultural Programmer in the New Media Era--Taking the CCTV Program 'Poetry and Painting of China' as an Example

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Abstract: In the context of the new media era, cultural Programmer are facing great transformation and breakthrough. This paper takes CCTV's "Poetry and Painting of China" Program as an example, and discusses in depth how to achieve innovative breakthroughs in content and form for cultural Programmer in the new media era. By fusing traditional poetry with modern technology, "Poetry and Painting of China" creates a new audio-visual experience that not only enriches the programmable's cultural connotation, but also attracts a wider audience. This paper analyses the programmable's innovations in content planning, presentation and interactive modes, and discusses the significance of these breakthroughs for enhancing the influence and communication effects of cultural Programmer. This case provides an insight into the new trends in the development of cultural Programmer in the new media era and the infinite possibilities brought about by the combination of traditional culture and modern media.

Keywords: New media; Cultural Programmer; Cultural Programmer; "Poetry and Painting of China"

1. Introduction

In the surging tide of new media, cultural Programmer, as an important carrier of inheritance and innovation, are experiencing unprecedented changes and challenges. With the rapid development of information technology, diversified communication channels have broadened the boundaries of cultural dissemination, the significant enhancement of interactivity has brought Programmer closer to the audience, and the continuous innovation of content forms has given new vitality to culture. However, the new media era has also brought many challenges to cultural programmes, such as the increasing dispersion of audience attention, the intensification of programme homogeneity competition, and the difficult balance between cultural heritage and entertainment.

The CCTV programme "Poetry and Painting of China" has stood out in the new media era with its unique charm, becoming a model of innovation and breakthrough in cultural programmes. The programme not only deeply explores the treasures of Chinese poetry and painting, but also uses innovative forms and modern aesthetic perspectives to make ancient culture blossom in the new era. This paper will focus on the case of "Poetry and Painting of China", discuss in depth the characteristics and challenges of cultural programmes in the new media era, analyse its breakthrough strategies in cross-media integration, interactivity enhancement, content innovation, etc., and look forward to the future development trend of cultural programmes, with a view to providing useful references and inspirations for the development of this field.

2. Characteristics and Challenges of Cultural Programmes in the New Media Era

2.1. Characteristics of Cultural Programmes in the New Media Era

Under the wave of new media, cultural programmes have shown unprecedented vitality and diversity. Innovations have been made in the channels of dissemination, in the enhancement of interactivity and in the form of content, respectively, as described below:

Diversified communication channels: In the new media era, cultural programmes are no longer confined to the single platform of TV, but are disseminated through multiple channels such as the Internet, social media, and short-video platforms, thus achieving wide coverage and rapid dissemination of content. This multi-channel communication model not only broadens the audience scope, but also

enhances the impact and interactivity of the programme ^[1].

Enhancement of interactivity: New media technology has given viewers more participation and discourse rights, and cultural programmes have transformed viewers from passive receivers to active participants by means of online voting, pop-up comments and social media interactions, greatly enhancing the interactivity and audience stickiness of the programmes.

Innovation in the form of content: In order to adapt to the aesthetic needs of the audience in the new media era, cultural programmes are constantly innovating in the form of content. It combines various elements such as documentary, reality TV and animation to show the cultural charm in a more vivid and intuitive way, which enhances the attractiveness and infectiousness of the programme.

2.2. Challenges facing cultural programmes in the new media era

However, the new media environment has also brought many challenges to cultural programmes. One is the distraction of viewers' attention, the second is the competition of programme homogeneity, and the third is the balance between cultural heritage and entertainment. These are the issues that the producers have to face as follows:

The dispersion of audience's attention: in the new media era of information explosion, the audience's attention is highly dispersed, how to stand out in a multitude of information, to attract and maintain the audience's attention, has become a major challenge for cultural programmes.

Competition of programme homogeneity: With the rise of cultural programmes, a large amount of homogeneous content has appeared in the market, how to stand out among the many programmes and form unique brand characteristics has become a problem that cultural programmes must solve.

Balance between cultural inheritance and entertainment: cultural programmes have to undertake the mission of cultural inheritance as well as meet the audience's entertainment needs, how to find a balance between the two, without losing the cultural depth and attracting the audience, is another major challenge faced by cultural programmes.

3. Aesthetics Analysis of the CCTV programme "Poetry and Painting of China" as a case study

3.1. Programme overview of "Poetry and Painting of China"

"Poetry and Painting of China" is a unique cultural programme that blends classical Chinese poetry with the art of painting. The programme carefully selects famous poems and paintings of the past dynasties, and through modern technological means such as high-definition images and digital animation, the quiet scrolls and mellifluous poems are merged into one, presenting a visual feast across time and space for the audience. The programme not only showcases the artistic beauty of poetry and painting, but also invites renowned scholars and artists to provide in-depth interpretation and live interpretation, so that the audience can feel the profundity and unique charm of Chinese culture in their appreciation. With its unique creativity, profound cultural heritage and high-quality production, "Poetry and Painting of China" has won wide acclaim and attention, becoming a clear stream of cultural programmes in the new media era. What makes it special is not only its cross-border artistic fusion, but also its deep excavation and wide dissemination. Through clever choreography and creative presentation, the programme breaks the traditional boundaries between poetry and painting, and perfectly integrates the two art forms, allowing the audience to deeply feel the rhythm and charm of Chinese culture in the double enjoyment of vision and hearing.

"Poetry and Painting of China" also pays special attention to the combination of modern technology, the use of high-definition images, digital animation and other modern technological means, so that the ancient works of art renewed new life, for the audience to bring a more shocking, vivid viewing experience. This collision of tradition and modernity not only makes the programme more contemporary, but also greatly broadens the boundaries of cultural communication. "Poetry and Painting of China" has also made bold innovations in its communication methods. Through multi-platform and multi-channel publicity and promotion, it has brought the excellent Chinese culture to a broader stage, giving more people the opportunity to understand and love this valuable cultural heritage. This positive attitude and effective means of communication has undoubtedly set a new benchmark for the development of cultural programmes in the new media era.

3.2. The breakthrough of "Poetry and Painting of China" in the new media era

1) Communication strategy of cross-media integration: "Poetry and Painting of China" makes full use of the new media platform, releasing programme previews, highlights, behind-the-scenes stories and other content through social media and short video platforms such as microblogging, WeChat and Jitterbug, thus realising multi-channel dissemination of the programme. At the same time, the programme also cooperates with e-commerce platforms to launch relevant cultural and creative products, further extending the programme's industrial chain [2].

2) Innovative ways of audience interaction and participation: "Poetry and Painting of China" has set up a variety of interactive links in the programme, such as audience voting for their favourite poems and paintings and online participation in the poetry creation challenge, which enhances the audience's sense of participation and belonging. In addition, the programme also collects feedback from viewers through social media platforms to adjust the programme content in time to meet viewers' needs.

3) Combination of cultural connotation and modern aesthetics: While showing the charm of traditional culture, "Poetry and Painting of China" focuses on combining it with modern aesthetics, presenting the meaning of classical poems to the audience in a more intuitive and vivid way through modern technological means such as AR, VR, etc., so as to make the traditional culture revitalised in the new era and to satisfy the contemporary audience's aesthetics needs [3].

4. Breakthrough Strategies for Cultural Programmes in the New Media Era

4.1. Cross-media Integrated Marketing and Communications

Cross-media integrated marketing and communication is a comprehensive marketing strategy, which makes full use of the advantages of different media, through the integration of a variety of communication channels, to achieve all-round coverage of brand information and in-depth dissemination. Combine traditional media with new media to form a multi-channel, three-dimensional communication network. Through the complementary advantages of different media, expand the scope and influence of brand information. For example, Coca-Cola's "line bottles" marketing, they not only display these personalised line bottles in traditional TV ads, but also publish related content on social media, short video platforms, and even physically display and sell them in offline supermarkets, convenience stores and other channels. This multi-channel approach has made the "line bottle" popular in a short period of time, attracting the attention and purchase of a large number of young consumers. Differentiated communication content is tailored to the characteristics of different media and audience groups. For example, short, concise graphics or videos are posted on social media to attract the attention of young users, while more emphasis is placed on emotional resonance and visual impact in TV adverts to impress a wider audience. At the same time, the use of algorithmic recommendation and other technical means to achieve accurate distribution of content. Encourage audience participation in the brand communication process, through social media interaction, online activities, user-generated content (UGC), etc., to enhance audience participation and brand loyalty. For example, organising online topic discussions and soliciting creative works from users to make the audience part of the brand communication. It realises the all-round coverage and in-depth dissemination of brand information, which brings enterprises a wider audience base and stronger market competitiveness.

4.2. Enhancing the interactivity of the programme

Interactivity is one of the core competencies of new media programmes. Cultural programmes can increase audience participation and sense of immersion by setting up interactive links such as audience voting, commenting and pop-ups. At the same time, attempts can also be made to involve the audience in the production of the programme, such as soliciting audience opinions and inviting them as guests, to further bring the programme closer to the audience. The enhancement of interactivity is not only the innovation of technical means, but also the deep integration of programme content, form and audience's psychological needs. At the same time, innovation in programme content is key to improving interactivity. By introducing topics of interest to the audience, setting up suspense and reversals, the audience's curiosity and desire for discussion are aroused, prompting them to spontaneously share their views and exchange their feelings on social media, thus creating a word-of-mouth communication effect. In addition, the programme can also hold regular online and offline interactive activities, such as meet-and-greet sessions and fan festivals, to further bring the audience closer and enhance their sense of

belonging and loyalty. Therefore, to enhance the interactivity of the programme, it is necessary to start from a number of aspects, such as technology, content and activities, to continuously innovate and improve, in order to meet the audience's growing demand for participation, and to enhance the overall competitiveness and influence of the programme.

4.3. Innovation and enhancement of programme content

In terms of content, cultural programmes should deeply explore traditional cultural resources and innovate with the characteristics of the times and the needs of the audience. On the one hand, we can draw on the experience of "Poetry and Painting of China" to combine traditional culture with modern aesthetics; on the other hand, we can also try cross-disciplinary co-operation, such as fusing with other forms of art, such as literature, music, dance, and so on, to create more appealing and contagious programme content. Innovation in content is the source of the programme's vitality, while enhancement is based on continuous optimisation and refinement on top of innovation. In the fast-changing new media era, viewers' expectations for programmes are no longer limited to traditional entertainment or information acquisition, but rather pursue higher-level cultural experience and emotional resonance. Therefore, the innovation of programme content should focus on in-depth excavation of cultural connotation, unique perspective presentation and cross-border integration attempts. Through in-depth excavation of traditional cultural resources, give it new meaning of the times, so that the ancient culture new life; at the same time, the use of new and unique perspective and narrative style, breaking the conventional framework, bring the audience a refreshing feeling. In addition, cross-border integration is also an important way of content innovation, combining elements from different fields and styles to create unprecedented programme formats. In terms of enhancement, the programme should focus on detail polishing and quality assurance to ensure excellence in every aspect. At the same time, it pays close attention to audience feedback and market demand, and adjusts the programme strategy and content direction in a timely manner to maintain the freshness and competitiveness of the programme. In addition, strengthening team building and talent cultivation is also an important guarantee to enhance the quality of programme content. Through the introduction of outstanding talents and the strengthening of professional training, the team's overall quality and innovation ability will be continuously improved.

5. Development trend of cultural programmes in the new media era

5.1. Diverse and personalised programme formats

As viewers' needs become increasingly diverse and personalised, programme formats must keep pace with the times and continue to be innovative and segmented. This trend requires cultural programmes not only to dig deeper and cover a wide range of topics in terms of content, but also to pursue diversity and differentiation in terms of form to meet the unique needs of different audience groups. Diversity is reflected in the richness and variety of programme types, such as documentaries, reality TV shows, cultural interviews, poetry conferences and other forms co-existing, providing viewers with more room for choice. Personalisation, on the other hand, emphasises that programmes should be tailored to the interests, preferences and needs of specific audience groups, and that through precise positioning and in-depth excavation, programmes should be branded with distinctive personalities and unique charms. Therefore, cultural programmes should actively explore diversified and personalised programme forms, continuously broaden communication channels, enhance audience experience, and win wider recognition and love in the new media era with a more flexible, changeable and close-to-the-heart attitude.

5.2. The use of high technology in programme production

In the future, high technology will become an important driving force in the production of cultural programmes. The application of technologies such as virtual reality (VR) and augmented reality (AR) will bring a more immersive viewing experience to the audience. At the same time, the use of artificial intelligence, big data and other technologies will make programme production more accurate and efficient. In the programme "Poetry and Painting of China", the deep integration of high-tech applications has set a new benchmark for the production of cultural programmes^[4]. The programme makes full use of cutting-edge technological tools such as XR (Extended Reality), CG (Computer Graphics), Naked Eye 3D, holograms, etc. It not only allows classical poems and paintings to be presented to the audience in a more vivid and three-dimensional way, but also greatly enriches the programme's visual level and sense of immersion. This high-tech integration is not only an innovation in traditional cultural expression, but

also a profound change in the audience's aesthetic experience. Through high-tech means, this programme realises the cross-border fusion of poetry, painting, music, dance, drama, song and other art forms, allowing classic poems and paintings to take on new vitality in the new era. This practice fully proves the great potential and value of high technology in programme production, and also provides valuable experience and inspiration for the innovation and development of cultural programmes in the future. Therefore, we can think that the wide application of high technology will be one of the important trends in the production of cultural programmes in the future, which will open up a broader space for the inheritance and innovation of traditional culture.

5.3. Cultural communication in the context of globalisation

In the context of globalisation, cultural communication has become an important bridge connecting different countries and peoples. As a programme with deep cultural heritage, the success of "Poetry and Painting of China" lies not only in its appeal to the domestic audience, but also in its active exploration of globalised cultural communication. The programme promotes the international dissemination and exchange of Chinese culture by presenting the essence of poetry and painting in traditional Chinese culture on the world stage through an international perspective. The era of globalisation requires cultural programmes to focus on cross-cultural understanding and integration in the process of content production and dissemination, and to face the world with a more open and inclusive attitude. At the same time, with the help of modern media technology, such as the Internet and social media, the rapid dissemination and wide coverage of cultural content is realised, so that the global audience can feel the unique charm of Chinese culture. Therefore, cultural dissemination in the context of globalisation is not only about promoting local culture, but also about respecting and contributing to the cultural diversity of all humankind. The successful practice of "Poetry and Painting of China" provides useful reference and inspiration for us to promote cultural communication in the context of globalisation.

6. Conclusions

In the tide of the new media era, cultural programmes are facing unprecedented opportunities and challenges, and CCTV's "Poetry and Painting of China" has set a new benchmark for this field with its unique charm and innovative path. Through the communication strategy of cross-media integration, it not only broadens the boundaries of cultural communication, but also stimulates the audience's participation in an innovative and interactive way, realising the harmonious symbiosis of cultural connotation and modern aesthetics. This is not only a fond look back at traditional culture, but also a brave exploration for the future.

Looking ahead, cultural programmes in the new media era will continue to follow the path of diversification, personalisation, high technology and globalisation. With the continuous progress of technology, we expect to see more customised and precise programme content to meet the needs of different audience groups; at the same time, the application of high-tech means such as virtual reality and augmented reality will bring an immersive cultural experience to the audience, allowing the charm of traditional culture to blossom in the new era. In addition, cultural dissemination under the vision of globalisation will prompt Chinese culture to go to the world with a more open and tolerant attitude, and enhance the international influence and appeal of Chinese culture.

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