A Study on the IP Shaping and Communication Practice of Slow various Shows from the Perspective of Communication Rituals - Take the Third Season of "Hello Life" as an Example

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Abstract: In the fast-paced era, slow various shows meet the psychological demands of viewers with the characteristics of "focus on sharing, easy living" and play the roles of reproduction, interaction, and leading. The slow various show "Hello Life" has gained widespread attention and praise from viewers with its unique programming method. Based on the theory of communication rituals, this paper uses case studies and in- depth interviews to explore how the third season of the slow various show "Hello Life" has shaped the IP and constructed the ritual field, and what kind of cultural communication effect has been achieved. The paper argues that the program has achieved a wide-coverage and multi-dimensional cultural communication effect by shaping character IPs and constructing ritualized fields across platforms to gather audience emotions and trigger wider emotional resonances.

Keywords: communication ritual concept; slow various show; IP shaping; ritual field; "Hello Life"

1 Introduction

In recent years, with the rapid development of China's economy and society, as well as the significant increase in the pressure faced by individuals in terms of schooling, employment, family, and housing, people's pace of life has gradually accelerated, their leisure time has been decreasing, and they have even gradually lost their lives. In this context, slow various shows have come into being. Since 2017, when "Back to Field" started the first year of slow various shows, the slow various shows in recent years have basically taken "away from the hustle and bustle of the city, looking for a paradise" as the purpose of the program, creating a natural and relaxing ritual field for the audience, in order to bring an immersive viewing experience and achieve the effect of relieving anxiety and healing the soul. We note that the third season of CCTV' s slow various show "Hello Life" has been widely acclaimed by audiences after its broadcast. The program is hosted by Negmati and Sabine, inviting guests of different identities to start a warm journey together, experiencing folk life and sharing life insights in the

program, helping young people to answer their worries and confusion and find the direction of life. The show currently has a Douban rating of 8.3 and a Bilibili rating of 9.9. What kind of cultural communication effect does the third season of "Hello Life" have, and why does it gain widespread attention and praise from viewers? How did the program IP the hosts and guests? This article will explore these questions from the perspective of communication rituals.

2 Literature Review

2.1 Literature review of reresearch on slow various shows

The critically acclaimed phenomenon of slow various shows in recent years has prompted domestic reresearchers to examine multiple perspectives, with the relevant literature focusing on the following four areas.

2.1.1 The cultural value of slow various shows

Huang Beibei analyzedd the reasons for the popularity of slow various shows from the perspective of communication psychology, taking "Divas Hit The Road" as an example, and concluded that the selection and positioning of slow various shows fit the audience's psychology, and their content is rich in value and sentiment. From the perspective of multimodal discourse, Liu Lulu, Yang Fan, and Chen Rui analyzed the cultural communication effects of slow various shows from the perspective of multimodal discourse, took the second season of "Hello Life" as an example, and concluded that slow various shows convey mainstream values and guide viewers to feel life and explore nature. Berlin and Shao Zhenqi took "A Store of Hope" as an example to explore the strategy of innovative integration of slow various shows and rural revitalization, provided new ideas for the innovation of TV various shows and value transmission in the context of rural revitalization. Ma Mengfei analyzed the uniqueness of the slow various show "Back to Field" from the perspective of cultural and social values. Zhang Jieya took "Back to Field" as an example to study the dissemination of slow various shows for mainstream values.

2.1.2 The Narrative content of slow various shows

Ying Xu and Mijie Wang analyzed the discourse subject, discourse construction, and story metaphor of the public service observational slow various show Emotion Narrative, using "Forget Me Not Cafe" and "Summer Refuge" as the main cases. Zhao Lingyun and Li Xiuru analyzed the success of the slow various show "Hello Life" from the perspectives of use and satisfaction theory, arguing that the show stands on the audience's point of view in its programming and satisfies various needs of the audience. From the perspective of spatial production, Ding Fan analyzeds the construction of rural space in the slow various show "Back

to Field", and believes that the rural space presented in the show meets the audience's emotional demands and triggers nostalgia in the audience. Wang Yun explored the shaping of characters and the construction of mimetic environments in the slow various show "Back to Field" and believes that the setting of diverse characters plays a crucial role in promoting the development of the show and showing the relationship between characters. Yang Yang Cui analyzeds the development trend and drawbacks of current various shows, as well as the construction of the scenario, narrative expression, and value presentation of "Back to Field", and points out the reasons why the show stands out among many various shows.

2.1.3 The technical means of slow various show

Binglong Chen studied the editing subject and post-editing strategy of the slow various show "Back to Field" and concluded that special editing techniques coupled with animation, flower characters, and copy writer can produce better various effects. From the perspective of visual rhetoric, Cui Yifan analyzeds the communication strategy of slow various show, taking "Back to Field" as an example, and believes that the slow various show presents visual intention with the help of language, image, and sound so as to construct the expected slow life model. Junbing and Wen Yan discuss the semantics, techniques, and revelations of the cinematic expression of slow various shows in the context of fusion media and point out that various show producers should keep in mind the program concept and core themes while exploring the cinematization of various shows.

2.1.4 The dissemination methods of slow various show

From the perspective of the interactive ritual chain, Pan Qingxia analyzedd the process of constructing the interactive ritual chain and the results of the third season of "Hello Life". Using the 5W model theory, Hou Li analyzedd the reasons for the popularity of the slow various show "Back to Field" in terms of the program's communication channels and other aspects. Cai Xinjie analyzedd the use of cross-cultural elements in the slow various show "The Chinese Restaurant" and explored its cross-cultural communication value. Liu Fangxiu explores the advantages and disadvantages of the marketing scene setting of the slow various show "The Chinese Restaurant" and proposes universal measures for the construction of the slow various show marketing scene. Zhang Zheng and Zhang Jinyao give rational thoughts on the domestic slow various show fever phenomenon, arguing that the widespread popularity of slow various shows not only stems from the shows' artistic infectiousness and creativity but also from the audience's acceptance inertia and the lag in feedback.

In general, although these studies have examined four aspects of slow various shows: their cultural value, narrative content, technical means, and dissemination methods, and analyzedd the reasons for the popularity of slow various shows and the problems that exist, they lack content that examines the environmental field aspects of slow various shows from the perspective of IP

shaping.

2.2 A review of studies on IP shaping

IP in a narrow sense is the abbreviation of Intellectual Property, which means intellectual properties, including copyrights, trademarks, patents, etc.; IP in a broad sense also includes characters, brands, concepts, products, etc., which also has certain intellectual property properties. With the development of new media technology and the change of communication methods, IP shaping has become an important means for the film industry to produce and develop film and TV products because of its strong identity, guidance and direction.

Reresearchers Du Dongmei, He Li, and Xia Hui combined IP shaping with cultural tourism industry development to explore the IP road suitable for the construction of red-culture inheritance base in Bazhong. Gao Kun and Wu Zhenlu combine IP shaping with cultural and creative product design, analyzing and elaborating the relationship between IP shaping of local songs and cultural and creative products. He Lingfang analyzedd the value and feasibility of cultural IP shaping for the current situation of cultural IP development in Nanchang Han Dynasty Haiyang Marquisate Ruins Park. Su Huimin uses Goffman's "drama theory" as the theoretical basis to study the spatial reengineering of Jitterbug IP. Chen Jiaxi takes CCTV Boys as an example to analyzed the IP shaping of hosts in the fan economy. Zeng Miao analyzedd the IP shaping strategy of Wangzai, an IP image, as an example. Based on Paul Lico's "imitation cycle" theory, Wang Kexin analyzeds the way the movie "What is Peculiar" creates cultural IP for film and television, arguing that the movie awakens the audience's cultural memory through IP shaping and contributes to the aggregation of traditional Chinese cultural identity. However, these studies mainly focus on the IP shaping of the cultural tourism industry, cultural and creative products, or a brand, a movie, or a person's image, but there is a lack of literature on the IP shaping of slow various arts.

The number of literature on slow various show IP shaping is relatively small, and a research on the Internet for both "slow various show" and "IP" showed only two articles. The first season of "Hello Life" was used as the subject of study by Zhang Chen, who argued that the IPization of the hosts and the selection of guests were both topical and influential, which were important reasons for the show's popularity. Kou He Fang analyzedd the construction and innovation of the "persona" in the slow various show "Hello Life" by applying the mimicry theory, and concluded that the construction of the guest persona in the slow various show plays an important role in the overall various effect of the show. However, these studies do not use the theory of rituals to study the IP shaping of the third season of the slow various show "Hello Life".

2.3 A review of reresearch on slow various from the perspective of communication rituals

The ritual view of communication was developed by American communication scholar James W. Carey. According to Carey, communication is essentially a sacred ritual that draws people together in groups or shared identities in order to "construct and sustain a cultural

world that is orderly, meaningful, and capable of governing and accommodating human behavior." (Carey, 1990) In other words, the communication activity under the ritualistic view of communication is essentially an "interaction" in which the communication behavior of the media is regarded as a ritual, performing ritualistic functions such as maintaining emotions, reproducing memories, and constructing identities. In this process, people gain spiritual power, emotional resonance, and identity. (Qi, 2022)

The amount of domestic literature on slow various shows using the ritualistic view of communication theory is relatively small, and a research on the Internet for both "slow various show" and "ritualistic view of communication" showed only three articles. Liu Wenjing analyzedd the significance of shared symbols such as the environment and the main line of evolution in the slow various show "Welcome Back To Sound", and explored its ritualistic value. Yuan Binye and Shi Kuankuan analyzed how the program carries out the construction of ritual space, taking "Letters Alive" as a typical case. Jiaxin Zhu analyzeds the ritualized representation of the slow various show "Back to Field" and explains its ritualized communication value and innovative significance. However, these studies ignore the IP shaping of the hosts and guests by the slow various show and do not answer questions about the relationship between the IP shaping and ritual field construction of the slow various show and its cultural communication effects.

2.4 Problem formulation

Based on the above literature review, this paper tries to answer the following questions from the theory of ritual view of communication: How did the third season of the slow various show "Hello Life" shape the IP of the hosts and guests? What kind of ritual field has the program shaped? What is the role of the program's IP shaping and ritual field construction, and what cultural communication effect does it bring?

3 Method

This paper uses in- depth interviews and case studies in an attempt to answer the above questions.

3.1 In- depth interview method

3.1.1 Interview outline creation

The interview questions were divided into three main parts. In the first part, the basic information of the interviewees was mainly covered, including their gender, age, and occupation. In the second part, the reresearch questions were downscaled into interview questions, including

their views on the host and guest person in slow various shows, their feelings about the space and environment in the shows, their experiences with the values conveyed by the shows, and other content. In the third part, the preparation mainly deals with possible deeper questions.

During the interviews and the conduct of the study, the reresearcher was keen to avoid the fourfold ethical issues and transgressions highlighted by scholar Alan Brightman: (1)Be harm to study participants. (2) Non-application of informed consent documents or materials. (3) Invasion of reresearch participants' privacy. (4) Deception of reresearch participants. Interviewees may also remain silent or withdraw from the interview if they have any questions they do not wish to answer or if they are dissatisfied. Interview materials that the interviewees declared that they did not want to disclose were not included or cited in this study.

3.1.2 Interview subject selection

Ten young (18–44 year old) followers of the microblogging platform "Hello Life Super Talk" will be selected as interviewees, and these interviewees should have differences in age, occupation, and the the education level, with low homogeneity. The interviews will begin on September 28, 2022, and end on October 5, 2022.

The number and length of interviews were variable, the interviews were conducted online, and the interviews were mainly conducted using media tools such as WeChat and Weibo, and the results of the interviews were compiled into a verbatim draft, which had a total word count of 3,316 words. The basic information of the interviewees is shown in the table.

Table 1 Basic information of interviewees

Age	Career	Academic qualifications	
Interviewee 1	32	Railroad workers	Undergraduate
Interviewee 2	39	Teachers	PhD
Interviewee 3	25	Self-employed	Undergraduate
Interviewee 4	41	Doctors	Master
Interviewee 5	28	Driver	Specialty
Interviewee 6	25	Students	Master
Interviewee 7	22	Students	Undergraduate
Interviewee 8	29	Nurse	Undergraduate
Interviewee 9	26	City Manager	Specialty
Interviewee 10	43	Constructor	Master

3.2 Case study method

In this study, the third season of "Hello Life" is used as a specific case study. It is also necessary to refer to James Carey's concept of the ritual view of communication in order to further analyzed the cultural communication effects of the program. By using the case study

method, this paper can explore the program characteristics of the third season of Hello Life in a more specific and targeted way, avoid the subjective feelings of the interviewers in the interview method from affecting the accuracy of the reresearch results, and make the reresearch results more comprehensive and realistic.

4 Results and discussion

4.1 Character IP cross-platform shaping, differentiated interaction leads to resonance

When further in- depth interviews were conducted to get answers to Q1 questions, it was found that the program team's IP shaping for the hosts and guests was mainly in creating different "person" for each of them, showing their real and vivid personalities after stripping off their work identities and forming a sense of contrast with their inherent persona labels. The audience can see the same person's differentiated image on different platforms, which makes the IP image of the character more fleshed out to meet the diversified expectations of different viewers for the image of the guests, thus realizing the differentiated interaction among the guests and the viewers and better arousing the emotional resonance of the viewers.

"Nigbayti and Sabine play not only the role of hosts but also participants and guides. Sabine has a strong sense of various and is a funny player with cultural heritage in the program, while Nigbayti is more like a spiritual mentor. The duo's combination of motion and stillness allows them to control the flow of the show, have an opinion output, and have laughs to avoid boring the audience." (S1)

"My original impression of Liu Yuxin was that of a polished all-round idol on top of the stage. But in the program, she is not afraid of suffering, treats her seniors gently and politely, and is liked by her elders. This made me feel more alive and real, and the distance was instantly brought closer. " (S2)

"This program let me see the real, natural, friendly, and lovely Wang Bingbing behind the label of CCTV's most beautiful reporter." (S3)

A persona is a specific character with certain typical personalities and behaviors, a specific social status, and an exclusive personal behavior pattern in various social relationship systems. (Goffman, 1956) The shaping of person gives slow various shows a defined style and allows viewers to find emotional resonance in these guests. (Kou, 2022) This paper finds that the third season of the slow various show Hello Life symbolizes the characters in the show by taking into account the cultural and entertainment needs and psychological demands of different audience groups and allowing the hosts and guests to act and speak in a manner consistent with their own person. At the same time, the program also makes use of the inherent person of some famous guests to create their IP images, thus realizing the cross-platform shaping of character IP, giving the audience a strong sense of interaction and participation and triggering a wide range of emotional resonance.

Culture is a symbol used to maintain social order and construct spirituality in a society, and rituals perform these functions through "cultural performances". (Swidler & Geertz, 1996) Rituals are "organized symbolic and ceremonial activities that define and express the social and cultural meaning of a special moment, event, or change." (O'sullivan & Hartley & Saunders & Montgomery & Fiske, 1994) The host of the third season of Hello Life acts as a guide to bring the audience into the ritual field constructed by the program, while the guests in the program perform "cultural performances" through in- depth communication and conversation, deepening the audience's understanding of the meaning and cultural connotation of rituals. The program's guests perform "cultural performances" through in- depth exchanges and talks, deepening viewers' understanding of the meaning and cultural connotation of the ceremony. Based on the interview results, we found that the IP of the characters plays an important role in the construction of the ritual. Based on the different person of the program's hosts and guests, viewers tend to prefer person that are grounded, casual, and natural, not deliberate, and not fake, such as Liu Yuxin, who is humble and polite under the label of "cool and handsome," and Wang Bingbing, who is casual and cute under the label of "CCTV' s the most beautiful reporter." Therefore, the more the hosts and guests show their gracious and natural charisma, the more their inherent persona image is fleshed out, the more their inherent persona image is fleshed out, the closer the distance between them and the audience can generate a sense of immersion and identity in the hosts' and guests' ritual performances, thus being more emotionally resonant with the content delivered by the program.

4.2 Ritualized construction of the environmental field, aggregating audience emotions

When further in- depth interviews were conducted to try to get answers to Q2 questions, it was found that the style of the spatial environment in the program greatly influenced the viewer's viewing experience and inner feelings:

"The idyllic style of the environment in the mountain village makes me feel very refreshed and pleasant, and also makes me feel that life is not only fast-paced as a state. One should properly slow down and feel life with heart." (S1)

"It is close to nature and lifelike style. It gives me a relaxing and refreshing feeling. Free, leisurely, and healing, full of fireworks and yet hypnotic." (S2)

"The poetic romance and rustic charm of the ecological atmosphere organic fit to the maximum degree to preserve the true original texture, giving me a feeling as if I was in it." (S3)

The rich technology of modern television media further amplifies the effect of the presentation, and the public is seen as being invited to watch the program by turning on television and participating in the ritual in an immersive way. (Dayan & Katz, 1992) Communication becomes an interactive ritual in which the viewer is deeply immersed in the spiritual atmosphere and cultural scene created by the medium and participates in the sharing and feeling of the ritual. Therefore, space, as an important place where rituals occur, plays an important role in shaping the sense of ritual. (Liu, 2022) The third season of Hello Life

has shaped a natural and relaxed ritual field, allowing viewers to naturally feel immersed and become participants in the ritual. The hosts and the guests are integrated into this context to jointly reminisce about the past, appreciate life, and feel about life, forming a human field of shared rituals and common experiences. Finally, the viewers watch the program and reflect on the words of the characters in the program with their own experiences, so as to realize the spiritual interaction with the characters in the program and constitute the field of self. Culture as a self-certification of human existence is in fact meaning, and the formation of meaning depends on "participation and communicability." (Mead &Schubert, 1934) Thus, the program realizes the ritualized interaction with the audience, and the audience becomes the sharer and participant of the ritual, thus internalizing the cultural meaning conveyed by the program and generating stronger emotional resonance.

When the space is constructed with a special meaning, the audience will feel an enhanced sense of ritual. This study finds that, based on the "slow pace and light life" characteristics of slow various shows, and audiences prefer original, fresh, and natural environments. This environment can be perfectly integrated with the cultural content delivered by the program, providing real and natural environmental conditions for the hosts' and guests' lifelike performances, forming a living and natural ritual communication space, bringing a sense of coziness and comfort. In this environment, viewers are able to enhance their sense of immersion, naturally associate with their own real-life situations, and become inspired and enlightened by the warm words of the hosts and guests, thus becoming shareholders in the state of life presented in the program, thus causing widespread empathy and emotional resonance, and healing the lonely and anxious hearts of viewers.

4.3 Multidimensional coverage of cultural values and transmission of contemporary ideas

When further in- depth interviews were conducted in response to Q3 questions and attempts were made to obtain answers, it was found that the program delivered multi-level cultural values and ideas of the times, achieving a broad coverage and strong interactive cultural communication effect:

"People experience joy in an idyllic setting, in a life of blandness and labor. This teaches us to be good at finding the poetry in life. Life in a hurry, always remember to leave some time to slow down and feel the vitility of life. " (S1)

"For life, everyone has different opinions. Whether it's the fast-paced life in the city or the slow-paced life in the countryside, we can find fun and simplicity in it, with a positive attitude to face, create, and adapt. I think the program emphasizes more on the meaning of the word "life" and its true location. " (S2)

"In a rapidly renewing society, everything around you is pushing you forward, and we can't even keep up with the changes, let alone have the opportunity to stop and look back. But the characters in the show offer us a different approach to life, choosing to take on the trials of life and giving back with greater enthusiasm. In the long journey of life, each stage must leave itself

a short time to recuperate, and then run to the next challenge and unknown with new touches and new perceptions." (S3)

The effect of communication effect is the core criterion for testing the success of communication behavior. (Zhang, 2022) As a typical representative of slow various shows, the third season of "Hello Life" not only gives viewers inspiration and insight at the level of narrative content, but also plays a profound role in value leadership and cultural inheritance. Each episode of "Hello Life" Season 3 has a different theme, expressing multi-level cultural connotations and spreading the ideas of the new era. For example, the first episode of "House" helped poor families to renovate their houses, corresponding to the national call to fight poverty. The first issue of "Rice Field" conveys the values of diligence, frugality, and hard work; the first issue of "Seed" celebrates the indomitable spirit of the great artisans and their perseverance; and the first issue of "Under the Sea" advocates the protection of coral by the practical action of the guests. The first episode of "Under the Sea" advocates the protection of the environment and biodiversity through the practical action of coral planting. The characters in the show convey positive mainstream values through their lives, work and contributions to society and provide a reference for young people to explore the wisdom of life, find the direction of life and pursue their ideals. Through the interactive exchange between the hosts and the guests, they will discuss the hot social issues and emotional topics, reminisce about the past and look forward to the future, showing the different attitudes and life experiences of each person, guiding the audience to feel life with heart and soul and exploring the true meaning of a good life.

"The mystery and power of ritual lies in its universality.Ritual is a social constraint, a set of commonly used languages, a bond." (Mythology, 1982) Rituals have the role of enhancing emotions and supporting social construction. This study finds that the third season of Hello Life brings viewers into the ritual field constructed by the program through the behaviors and interactions of the hosts and guests who teach by example, allowing viewers to self- analyzed the shared cultural symbols in the program. Thus, the cultural meaning of the program is conveyed to the audience, allowing the audience to perform the ritual act of cultural sharing in a subtle way and enhancing the sense of collective identity and belonging. From the overall perspective of the program, on the one hand, the content of the program takes into account social values and cultural connotations, expresses multi- level program content, and turns memories and feelings in personal space into yearning and reflections in public emotional space. (Zhu, 2020) On the other hand, the program uses ritual communication to interact with viewers ritually, transcending the restrictions of time, space, age, and class, maximizing the sense of participation and interaction of viewers, realizing the sharing and communion of culture between the program and viewers, thus strengthening the viewers' sense of collective belonging and cultural identity, and forming a multi- dimensional and wide-coverage cultural communication effect.

5 Conclusion

This study conducted reresearch based on the theory of communication rituals and the phenomenon of the widely acclaimed third season of the slow various show "Hello Life" through the case study method and in- depth interview method in an attempt to answer the reresearch questions. The study found that the program's IP-based shaping of the hosts and guests is mainly manifested in the fact that they all have their own person in the program and differ from their persona images presented on other platforms, thus enriching the character IP images and realizing the cross-platform shaping of character IP. The natural and cordial image of the guests created by the program also makes the audience more integrated into the program and further enhances the audience stickiness through the differentiated interaction between the guests and the audience. The program builds the ritual field by selecting rural and idyllic scenes and presenting the beauty of ecology and nature; the program not only inspires and enlightens the audience at the level of narrative content but also plays a profound role in value-leading and cultural inheritance.

This study argues that the program's IP shaping and ritual field construction can facilitate the program's carrying out of positive value transmission, thus bringing better cultural communication effects. It provides innovative ideas and development strategies for the further development of slow various shows in the context of fast-paced life in modern China.

But it is worth noting that various shows for hosts and guests to create a persona are more as a means to enhance the ratings of the program in order to gain popularity and excessive consumption of guests. This "false packaging" phenomenon may cause "persona collapse" and even affect the program's reputation and other negative effects, which is worth warning and reflection. When entertainment programs are produced only for the sake of entertainment and lack ideological connotation and value, they often leave the audience with a spiritual emptiness after the sensory enjoyment. (Postman, 1985) As a result, in order to achieve long-term growth, various shows should not rely too heavily on the flow advantage provided by IP shaping, but rather focus on developing the program's unique cultural core.

However, this study has the shortcomings of a small number of interviewees and an unrepresentative sample. In future studies, reresearchers in the fields of film and television may need to pay more attention to the phenomenon of a certain type of film and television production hit, as well as expanding the reresearch and practice of film and television production dissemination under the perspective of communication ritual.

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