Research on the Narrative Strategy and Cultural Identity of Traditional Culture TV Programs in the Context of Media Integration

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Abstract: In recent years, with the continuous integration of technology and media, China's traditional cultural TV programs have been innovated and become the main products of traditional mainstream media in the development process of the media integration era, and at the same time, the audience's cultural identity and pride have also increased. Based on this, this paper uses a questionnaire survey to study the relationship between the technical and artistic elements of traditional cultural TV programs and the cultural identity of the audience based on the connotation theory. After analysis, we found that the content of technical and artistic elements of traditional cultural programs affects the audience's cultural identity. The higher the content, the stronger the audience's cultural identity.

Keywords: media convergence,traditional culture TV programs,cultural identity, connotation theory

1 Introduction

"Entering the 21st century, the integration of technology and culture has entered a whole new era, ushering in an unprecedented boom, with digital technology providing by far the greatest capacity to ingest, generate, store and process various cultures and elements[1]."Deep media integration has become an inevitable trend of development, and in this context, a new cultural communication ecology has been spawned.

Since 2021, the use of 5G+AR and other high technology has become one of the critical factors for the program to be "out of the loop" in many traditional cultural TV programs represented by Henan TV's "Tang Palace Night Banquet". Traditional TV cultural programs have gradually evolved from a single narrative style to a variety of cultural activities, and the target audience is also developing in the direction of youthfulness, with the audience showing a strong sense of cultural identity and pride. If so, what is the mechanism of influence?

2 Journals reviewed

Traditional cultural TV programs have opened a 2.0 stage in the era of media convergence. The "culture+" model has emerged to promote the transformation of programs in all aspects,

including narrative style and narrative style, forming the phenomenon of "pan-cultural programs" in the industry. The phenomenon of "pan-cultural programs" has attracted widespread attention from the industry and scholars.

2.1 Research on media integration

In 1978, Nicola Negroponte proposed the term "Convergence", and media convergence began to receive attention. Paul Levinson Paul Levinson proposed in "The New Media" that the new media gives the user some control over the media, and the user can decide when and where to access the content provided by the new media[2].On the other hand, Henry Jenkins presented a new convergent cultural paradigm in which new media and old media collide, and grassroots media and corporatized big media intertwine. The power of media producers and media consumers interact [3].

Domestic scholars make explorations on the trends and integration paths with media convergence. Yang Zi outlined the four points of the new height of the introduction of network integration, the recent trend of mobile social TV, the latest development of OTT TV, and the help power of cloud computing technology[4].Zhu Chunyang et al. pointed out that at present, China's traditional media convergence development explores two paths of extra-institutional transformation within conventional media groups and cooperation and innovation between traditional and new media groups, which work together to form a synergy of convergence development[5].Meanwhile, for cultural TV programs, Lu Meng believes that the content of cultural programs can be integrated with the current trendy entertainment elements and should not lose its cultural connotation. " We can reasonably incorporate special effects while producing the program to improve the program's quality.[6]"Scholar Zhang Ling proposed that in making original cultural programs, we should be based on tradition rather than sticking to ourselves, and we should open up our horizons and be good at absorbing novel cultural program models from abroad[7].

Thus, it can be seen that domestic scholars are increasingly concerned about media integration. Most of the works or literature focus on the widely used industrial transformation of various new media and the integration and innovation of TV media, which are more limited to the macro aspects, such as the development of TV media itself and the analysis of development trends. Fewer research results specifically focus on this proposition of TV integration narrative strategies.

2.2 Research on traditional cultural TV programs

In the context of a solid cultural nation, the rise of cultural programs is inevitable. The State Administration of Radio, Film and Television (SARFT) has released 20 traditional culture TV programs among the key projects of the "Chinese Culture Radio and Television Communication Project" in 2022[8].This policy adjustment has led more scholars to start research on traditional culture TV programs.

Not much attention has been paid to the issue of TV communication of Chinese traditional culture abroad. Therefore, what is collected and organized in this paper is mainly foreign literature on traditional culture preservation and the cultural communication function of television. Regarding how to protect and transmit traditional culture, foreign scholars believe that special legal provisions other than intellectual property rights should be adopted to preserve traditional cultural knowledge[9].As early as the 1940s, foreign scholars in the field of sociologists and others explored the cultural communication function of television and pondered the impact of television on society. Raymond Williams, a famous British cultural theorist, believed that excellent cultural traditions could influence people's daily lives through television. He believes that television inherits and develops the original cultural forms and new ones, such as documentaries[10].

Domestic scholars study traditional cultural TV programs from the perspectives of content form, innovation and communication effect, etc. Feng Zhuoran et al. believe that traditional cultural TV programs should work on enriching the thematic content, deepening the ideological connotation, and promoting media integration while strengthening the status of conventional TV media subjects[11].Niu Huihui analyzed the innovative communication path of the programs from the perspective of cultural self-confidence with the examples of "Dance for a Thousand Years" and "China in the Canon"[12].Zhang Jie takes National Treasures as a case study to show that cultural programs like it have opened up the path of traditional culture dissemination in a new way, and the innovative nature of the program provides valuable experience for the dissemination and inheritance of traditional culture[13].

It can be seen that there are fewer studies on the narrative strategies of traditional cultural TV programs under media convergence, and the academic results analyzed from the perspective of cultural identity are in a gap.

2.3 Research on cultural identity

Cultural identity is explained in the Chinese cultural dictionary as "an affirmative cultural value judgment. It is the affirmative recognition of the most meaningful things of the nation formed by people living together in a national community for a long time, and its core is the identification with the fundamental values of a country; it is the spiritual bond that unites the national assembly and is the spiritual foundation for the continuation of the life of the national community.

Overseas research on cultural identity started very early. The research on cultural identity mainly focuses on the latitude of cultural identity construction and the relationship between cultural identity and social adaptation. Academic master Samuel Huntington emphasized that cultural identity has a significant impact on identity affiliation and national identity and that cultural identity is the most fundamental identity, which is essential for the development of the state nation[14].Bourhis argued that when a group is actively integrated and assimilated into the dominant local culture, individuals with negative attitudes are reluctant to incorporate, develop social adjustment problems and have difficulty integrating into society[15].

With the development of information globalization, cultural identity has also received increasing attention from domestic scholars. Television programs have become a kind of "media

ritual", calling for countless television audiences' active participation. In this process, the viewers' collective memory is awakened. In the ritual activities, they carry out the interactive connection of emotion, complete the transformation of an object to a subject, and finally realize their culture and identity[16].Scholar Li Ting discusses the two main ways of constructing national identity in traditional cultural TV variety shows, namely "collective memory building" and "use of traditional cultural symbols", and explains how these ways are reflected in the actual program in the context of the program "The New Palace". In the context of the program "The New Palace", we illustrate how these methods are reflected in the actual program and provide an outlook on the future development of traditional cultural TV variety shows in constructing national identity[17]. Zhang Bingjuan et al. mainly analyzed "National Treasures" in promoting identity construction to show its dual communication significance of inheriting cultural memory and constructing cultural identity[18].

Although these studies have been conducted in terms of cultural program creation, media rituals, and cultural identity construction, there are not many results that combine traditional cultural TV program narrative style and cultural identity with each other, especially in the context of media fusion, which is almost in a blank state, so this study has some significance.

3 Research Design

Does the narrative strategy of traditional cultural television programs affect the audience's cultural identity? If so, what mechanisms of influence arise in them?

3.1 Research hypothesis

Based on the questions above, the corresponding hypotheses are formulated here.

Hypothesis establishment

H1:The more excellent cultural elements in traditional cultural TV programs, the higher the viewers' cultural identity

H2: The more technical elements in traditional cultural TV programs, the higher the viewers' sense of cultural identity

3.2 Research Methodology

In order to prove the hypothesis, this study adopted a research method of questionnaire survey, conducted convenience sampling, distributed questionnaires electronically through online channels, collected questionnaire survey data and organized them.

4 Research results

A total of 287 valid questionnaires were collected in this survey. From the results of descriptive analysis, among the audiences who had not watched traditional culture programs, "not

liking historical themes" was the most crucial reason why this group had not managed traditional culture programs. Among those who have watched traditional culture programs, 36% of the respondents watched traditional culture programs for 5-10 minutes, and 76% watched traditional culture programs for less than 5 hours each week.

This study investigated the phenomena of traditional cultural programs and cultural identity through the questionnaire method and tried to answer whether traditional cultural programs' technical and artistic elements affect the audience's cultural identity. The Pearson correlation analysis revealed that the technical element content of traditional cultural programs showed a significant positive correlation with the audience's cultural identity ($r=0.833$, $p=0.000$), which indicated that the higher the technical range of conventional cultural programs, the stronger the audience's cultural identity. Research hypothesis H1 was supported. The artistic element content of traditional cultural programs showed a significant positive correlation with the audience's cultural identity ($r=0.819$, $P=0.000$), which indicated that the higher the cultural element content of traditional cultural programs, the stronger the audience's cultural identity. The research hypothesis H2 is supported. And from the data, both technical elements and cultural elements in traditional cultural programs have a strong positive influence on the audience's identity.

4.1 Technology elements in traditional cultural programs are significantly and positively correlated with audience cultural identity

In today's media convergence, traditional culture and modern technology are fiercely colliding and gradually merging, and each of them has a new vitality in this collision and fusion. Technology gives traditional culture scientific characteristics and creativity. The deep integration of traditional culture and modern science and technology has become one of the critical ways to inherit and innovate the development of excellent Chinese traditional culture. It is also one of the essential directions to inherit and innovate the future development of Chinese fantastic traditional culture. The conventional culture programs firmly grasp the culture and knowledge inheritance and constantly strengthen the cultural identity of the audience living in this land. It accurately holds the cultural pulse of the current Chinese society and alleviates the artistic hunger and identity anxiety commonly felt in modern life.

This paper finds that the "immersive" situational experience brought about by technological elements helps viewers construct a shared cultural memory. The more technological features there are, the more immersive the audience feels with VR+AR+MR+XR. Today's viewers no longer need to use their imagination. The power of technology leads them to immerse themselves in the story and enjoy the multiple experiences brought by TV technology. For example, Henan TV's "Festival Wonder Tour" series, using traditional Chinese festivals as an entry point, uses keying, 3D, VR, AR and other technologies to show the magnificent beauty of traditional culture on the big screen, with the Dragon Gate Grottoes in front of the Dragon Gate Vajra, and the Tang Palace ladies on the "Thousand Miles of Rivers and Mountains"... ...In addition to bringing viewers together in a collective space, traditional cultural programs also provide a shared interactive platform for viewers in the interactive and communicative sessions. Through the common gene of Chinese culture, the programs attract audiences of men, women and children to gather on the

media platform and complete a ritualized construction. In this process, both parties are involved in the program's production, and in the process of communication and interaction, the interactive ritual chain, as described by Koosling, is formed. Thus the cultural program achieves the sharing of culture and the reconstruction of meaning.

4.2 The diversity of cultural symbols will enhance the audience's cultural identity

In recent years, Chinese characters, poems, cultural relics, operas and other outstanding Chinese traditional culture have become the creative source of cultural programs. Under the background of media integration, these programs have promoted traditional cultural programs to "go out of the circle" frequently with the cross-border interpretation of various art forms, "decoding" of multiple cultural perspectives and cultural strategies of cross-circle operation, which provide a reasonable basis for promoting excellent Chinese traditional culture and promoting the high-quality development of cultural programs. This paper finds that in the conventional cultural programs, the traditional cultural programs are not only "decoded" but also "decoded" from multiple cultural perspectives.

This paper finds that the more cultural elements are presented in traditional cultural programs, the more they can evoke the audience's sense of cultural identity. It is not only reflected in the integration of different cultures, such as totems and auspiciousness, and Chinese costumes, but also in the creators' attempts to find suitable forms of expression from other art disciplines, such as drama, music, dance and art, to enrich the means of expression and awaken the classics with the power of aesthetics. The "Night Banquet at the Tang Palace" uses the treasures of the Henan Museum, such as the Jiahu Bone Flute, the Wushu Golden Jute, the Lotus Crane Square Pot and the Women's Goodness Square Zun, as "eye-catching" points, and integrates local elements of song and dance, opera and martial arts into a timeline that crosses time and space, and conveys the Chinese spirit of unity and solidarity between heaven and man. ..... Obviously, based on digging deeper into traditional themes, selecting the cultural elements that can most trigger the audience's national pride and evoke their cultural identity and national self-confidence is the key to the frequent "success" of such cultural innovation programs.

At the same time, connotation theory also impacts media and cultural communication. According to Gerbner and others, the influence of mass media on people's understanding of the world in modern society is a long-term, subtle "cultivation" process, and the formation of people's concepts is influenced and conditioned by the mass media. For example, watching "China in the Classics" for a long time, the audience will subconsciously bring such views into their lives, naturally setting off a wave of "learning, reading and using the classics" in society. The program stimulates the viewers' sentiment towards traditional culture, and the viewers post comments on the program on the Internet and interact with other audiences so that the niche culture can be disseminated to the masses and the program's communication effect is further expanded. Traditional cultural programs not only export information to the audience but also connote the audience so that the audience can achieve emotional resonance, cultural identity and identity, thus achieving effective dynamic interaction. It is not only a program but also a spiritual carrier which awakens and stimulates people's memory and imagination. It motivates people to develop

their identity, thus revealing a new cultural meaning in the present. The program's content evokes the viewers' memory of traditional culture, generates emotional resonance and enhances the connotation effect of television.

5 Summary and Reflection

5.1 Summary

This study investigated the narrative strategy and cultural identity of traditional cultural TV programs in the context of media convergence using a questionnaire, trying to answer whether the content of technical and artistic elements in traditional cultural programs affects the audience's cultural identity. The study found that the higher the technological and cultural details content in traditional cultural programs, the stronger the audience's cultural identity. This study proposes the influence of technology and cultural aspects in the narrative strategy of traditional cultural programs on the audience's cultural identity, which reflects the innovative development of traditional cultural programs' breaking away from the previous single and boring narrative style and reproducing conventional cultural phenomena by combining with technology, on the other hand, it also provides a reference for the transformation and development of traditional cultural TV programs in the context of media convergence in modern China.

5.2 Reflection

At present, the transformation of traditional cultural TV programs in China has achieved relatively remarkable results. However, there is still a particular gap in viewership compared with the very hot reality TV shows in the same period. The fact that traditional cultural TV programs do not get high ratings is mainly due to the cognitive bias of viewers towards such TV programs. First of all, in the era of integrated media, in the general perception of the audience, traditional cultural TV programs are more profound and more difficult to understand, and they prefer the new media expressions. The survey found that among the audiences who have not watched traditional cultural programs, "not liking historical themes" is the most crucial reason why these groups have not managed traditional cultural programs. This is a typical cognitive bias, from which it can be seen that the promotion strategy of the program has led to the lack of awareness of traditional culture TV programs.

Based on this, the production of traditional culture programs needs to adjust its communication strategy to determine the preferences of different groups for traditional culture and to innovate the programs better. These programs, represented by "China in the Canon", "Duanwu Wonderful Tour", and "Tang Palace Night Banquet", target the needs of contemporary mainstream viewers, especially youth groups, when making creative forms and setting themes. They entirely use young people's delightful cute, fun, love and knowledge to create empathy, experience and artistic resonance and innovate stage performance to combine traditional elements with contemporary perspectives, thus echoing the emotional and aesthetic topics of modern young people's concern.

When these audiovisual contents are loved and recognized by the youth group, they will take the initiative to share and praise, injecting communication energy into a traditional culture. So it has achieved better communication effect and program reputation.

Besides, there are some limitations in this paper. With a single research method, limited execution time, and small sample size, this study is still superficial in its understanding of technology, cultural elements and audience cultural identity in traditional culture programs. It lacks a comprehensive grasp of the narrative of conventional culture strategy programs. In future research, more attention will be paid to the phenomenon of traditional cultural programs and audience cultural identity, as well as expanding the study and practice of the influence mechanism.

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