Vol.1 No.6 2020
https://doi.org/10.37420/j.cer.2020.071

The Environment, Strategy and Enlightenment of the Introduction of TV Program Mode in China and South Korea

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Abstract: *In the early stage of Chinese TV, programs were mainly introduced or copyrighted from Britain, the United States, the Netherlands, Japan and other countries. Since 2005, Chinese TV has been involved in Korean TV programs. In 2012, the introduction of Korean TV programs has reached its peak. In 2014, the "blowout" spectacle of Korean TV program mode in the mainland market has been welcomed. Since then, a number of "phenomenon level" TV programs have appeared. These programs do not only achieved high ratings, but also won the strong recognition of the Chinese audience. Based on this, this paper focuses on the successful experience of Korean TV programs, and combs the environment, strategy and Enlightenment of China's introduction of Korean TV program mode.*

Key words: *China and South Korea; TV program; Mode; Introduction; Enlightenment*

Introduction

Since 2012, South Korea has become one of the countries with the largest number of TV programs introduced by China. Whether in terms of the number of imported programs or the transmission effect of the programs, South Korea has become the focus of the introduction of provincial satellite TV in China. Why did South Korean TV programs overtake European countries such as Britain and the United States to become a major importing country for China? What is the impact of the program model introduced from South Korea on China? Why can the TV programs introduced from South Korea be loved by Chinese viewers? The solution of these problems will undoubtedly give some enlightenment to the future development of China's television industry. Therefore, this paper considers the environment, strategy and enlightenment of "mode introduction" of Chinese and Korean TV programs based on the cultural exchanges and television interaction between China and South Korea in recent years.

Environment: The Historical Inevitability of TV Interaction Between China and South Korea

South Korea : diversified TV production under the guidance of "cultural strategy"

Since South Korea put forward the strategy of "building a country through culture" in 1998, South Korea has shown its unique superiority in the industrial radiation with its own cultural soft power as the core. "Building a country through culture" strategy marks the essence, attribute and characteristics of its international competition, takes the road of "cultural" development as the link, takes root in national cultural resources, runs through historical and cultural blood, and creates a unique local characteristic Cultural industry ecosystem. Since then, South Korea's cultural and artistic undertakings have been branded with unique regional cultural traces since the beginning of their development.

South Korea is located in the Confucian cultural circle with both tradition and modernity. It has typical oriental aesthetic characteristics. In its works of art, it also reveals profound nationality, culture and philosophy. Therefore, the development track of South Korean TV under the guidance of the strategy of "building a country through culture" is different from that of British, American, Dutch, Japanese and other countries. With KBS, MBC, SBS three major radio and television stations are the most developed and representative."After the alternation of public and private television systems in South Korea, a dual coexistence pattern finally formed," (Wei, 2006) which makes "the characteristics of South Korea's Radio and television follow two values, with duality." (Guo, 2004). That is, commerciality and sociality. Commerciality means that it follows the general operation rules of commodity market, sociality means that education, culture, public welfare and other aspects are interconnected and integrated, and the strategic orientation of "cultural power" is embodied in its originality, diversity and humanity of artistic creation. Originality is embodied in its efforts to lead, explore and deepen an innovative TV program system. Under the trend of homogenization of TV programs, it has been capturing the characteristics of the society, life and art with a subversive concept, "finding a new way" is the key word to summarize the original power of Korean TV, thus showing a TV art characteristic in line with the aesthetic of the times. Diversification refers to the use of different art forms such as films, dramas and records in TV art." The biggest feature of TV programs' form 'in recent years is the enrichment of marginal and cross' forms" (Hu, 2004). It integrates the beneficial characteristics of various art categories into different types of TV programs, enriches their program forms and connotations, and enhances the entertainment of TV programs , visibility and richness. Humanity shows that in the process of program production, it not only pays attention to the dramatic elements such as the structure, situation and conflict of its creation, but also publicizes and highlights the value of people from a broader perspective, pays attention to the position, role, value and function of "people" in the process of program production, and pays attention to the needs and concerns of people at the spiritual and emotional level in this process.

Korean TV programs strive to "retain the implicit and elegant aesthetic characteristics of oriental culture, and form their own development direction and aesthetic characteristics with rich traditional culture and art as reference" (Liu, 2006). Therefore, we can see that the attributes, positioning and objectives of the development of South Korean TV industry are very clear, adhering to the road of converging multiple "cultural" ideological trends, maintaining a new "cultural" innovation and sustainable road, adhering to the profound "cultural" development road, and striving to build an export-oriented TV brand with international influence.

Vol.1 No.6 2020
https://doi.org/10.37420/j.cer.2020.071

China: dual development track of TV programs with innovation and dependence

From the beginning of its establishment, Chinese TV has been in the process of groping forward, which has gone through the stages of imitation, construction, transformation and other exploration in different periods, and has made many positive and beneficial attempts in the concept, type, form, content and other aspects of program creation, which shows that Chinese TV has been trying to find and adapt to the development strategy in line with its own communication context. However, due to its own attributes and historical inevitability, the concept of Chinese TV creation is not mature, including the nature, positioning, function and other connotations of TV are constantly changing and adjusting. In the process of its development, it has been repeatedly attacked by Europe, the United States and other TV development powers. The prototype of Chinese TV in the exploration stage is also constantly breaking and restructuring, so it has not formed a powerful and influential TV development model. In this process, although the program form, management concept and operation mode are constantly changing, the limitations and dependence of Chinese TV programs in the development process are also exposed.

The deficiency of domestic TV program's own production ability indicates its inevitable demand for a large number of foreign purchases and copyright introduction, so as to make up for the defects in its own development. In the early stage, it mainly covered the UK, the United States, the Netherlands, Japan and other countries. In 2005, it began to dabble in Korean TV programs (such as "Love Letter" in 2005, "X-MAN" in 2006). In 2012, it began to push the introduction of Korean TV programs to the peak. The representative ones were Oriental TV in 2012, "Mamma Mia", Hunan TV in 2013, "I Am A Singer" and "Where Are We Going, Dad?". In 2014, China ushered in the "blowout" spectacle of the Korean TV program model in the local market, such as Zhejiang TV "Run, Brother", Jiangsu TV "We Are Married", Guizhou TV "Perfect Encounter". From 2010 to 2017, China introduced more than 150 TV programs. The strategy of "TV program input" enables Chinese audience to see more possibilities of TV art forms, and also brings greater ideological impact to TV practitioners and more deep-seated thinking on the development of TV art. However, due to the strong "replicability" of the external forms of TV programs, all TV programs that have attracted attention in China will paste, copy, cut and launch the same form of "hot money" programs at a very fast growth rate, which are frequently imitated, copied and followed by the national and provincial level satellite TV. Since then, the introduction of Chinese TV programs has experienced "imitation and plagiarism"“ A series of new TV phenomena, such as copyright disputes and "same quality and inferior quality", have brought about a series of TV chaos in the development of China's TV programs from scratch, from having to many, from many to chaos. Therefore, China's TV has not been able to form an independent, stable and standardized creation path.

At present, the development of Chinese TV is in the exploration stage of positive attempt, but at the same time, we can not deny its dependence on foreign TV programs. The development of Chinese TV not only benefits from active exploration and valuable experience at home, but also faces the impact and challenges of foreign cultures.

Common environment: environmental identity is the basis of TV communication and coordination between China and South Korea

Since ancient times, China and South Korea have been geographically neighboring countries. The natural geographical advantages of the two countries confirm the homology of their historical and cultural development. The premise for the two countries to exchange, coordinate and develop in the field of culture and art is also rooted in the internal environmental identity. This kind of environmental identity includes the identification of region, culture and value. On November 21, 2004, the world's first Confucius Institute was established in Seoul, South Korea, marking the return of Confucian cultural values in East Asia.

The cultural exchange between the two countries is first manifested in its "cultural input", and the most intuitive aspect of cultural input is the circulation of its TV cultural products. In the past 20 years, the cultural importing countries of Chinese TV have gradually changed from Britain, America and Japan to South Korea. On the one hand, it is because of the excellent production of Korean TV programs, on the other hand, it is because of the similar culture and thinking mode of the two countries. Cultural identity is the premise for Korean TV to be popular with Chinese audience. "Identity has been found from the cultural level, which means that the TV communication symbols and meanings are highly similar, and the TV program model can be accepted by the domestic audience in the cross-cultural introduction." (Zhu & Ren, 2014). Therefore, we can see that Korean TV programs try to retain the implicit and elegant aesthetic characteristics of Oriental culture, and draw lessons from the rich traditional culture and art. China and South Korea can learn from this when exploring the transformation of their modernity carriers.

Strategy: The Development Concept of Chinese TV Programs

Stimulate "local production" by "model introduction"

"Model introduction" is an important part of TV production practice and innovation in China at present. "TV program model refers to the standardized refinement of the combination design of various basic elements of TV program form and content." (Yuan, 2010). "Model introduction" is to learn from, not to plagiarize, still less to take the local communication after introduction as the fundamental purpose. We must clarify our thinking and do a series of "continuous" thinking before, during and after the "mode introduction". By stimulating domestic TV production, let "model introduction" really serve the development of local TV programs.

In the environment of global communication, the successful and reasonable introduction of program model is worth exploring. The first thing to do well is the market research, audience analysis, social impact and media effect before the "model introduction". According to the specific communication environment, the adaptability of its own country is demonstrated by scientific market operation. Make clear the industry standard, social value and educational significance of "model introduction", and put an end to the blindness and compliance in the process of introduction. Secondly, make clear the fundamental significance of model introduction to Chinese television art. We can not only take the audience rating and attention as the only evaluation index. This requires an in-depth analysis of the inherent advantages and creativity of the "model

Vol.1 No.6 2020
https://doi.org/10.37420/j.cer.2020.071

introduction" program, as well as the value orientation hidden behind the TV morphological representation, so as to go deep into the internal core of creation. Finally, it is necessary to introduce "model" to stimulate "original production". "The introduction of overseas program model is not only the introduction of copyright and new program forms, but also the introduction of the production concept and spirit of foreign programs." (Zhong, 2016). Take the successful TV programs in South Korea as a reference case, combine our own advantages to find development orientation , and speed up the stimulation of local TV production.

"Model introduction" can be used as a means and strategy, but not as the fundamental starting point of its considerable development. How to use the "model introduction" strategy to take root in the mainland, find the correct positioning, give full play to advantages, stimulate production, establish value, and build brands is the long-term development road with national advantages and characteristics.

Co-production: build a win-win platform for cooperation in TV art between China and South Korea

The high-quality external form is a sharp weapon to attract the audience. At the same time, the core of external expression must also be rooted in its internal "richness". The bold creativity and excellent production of Korean TV programs are the learning direction of Chinese TV programs. Compared with South Korea, China has natural advantages in the field of culture and art, which can provide continuous inspiration and materials for the sustainable development of TV programs. Only by realizing the dual reform of deep ploughing of cultural content and innovation of expression forms can we produce works of art with great vitality. We can see that China and South Korea have their own advantages in the development of television. If resources can be reorganized through joint efforts, mutual benefit and win-win results can be achieved, thus forming a International TV cooperation platform with greater coverage, stronger international influence and deeper national cultural identity.

The essential difference between "co-production" and "introduction" lies in the change of their production methods. This means that the "input" mode of program introduction should go from the past "purchase" to the "joint building" period, that is, China and South Korea jointly control the core link of program creation. For example, the 2014 "Running Man" is co-produced by Zhejiang Satellite TV and South Korea's SBS, which jointly serves as the core work. This is a major change in the history of Chinese TV programs. After the broadcast of "Running Man", it has successively topped the ratings of the CSM national network. On the one hand, the reason for its success lies in the introduction of the Korean core production team and the classic program model, and on the other hand, it integrates rich Chinese cultural elements under the classic program mode. Since then, TV programs jointly produced by China and South Korea, such as Hubei Satellite TV "Perhaps Love", Zhejiang Satellite TV "How Much I Love You", Oriental Satellite TV "Go fighting!", Jiangsu Satellite TV "Real Hero" and Shenzhen Satellite TV "The Dream Team to China and South Korea" have also achieved good results one after another. In the process of "union", the two countries not only give full play to their respective resource advantages, but also provide more possibilities for the collaborative innovation and sustainable development of Chinese and South Korean television, thus gradually establishing a practical and effective win-win mechanism for cooperation.

"Co-production" does not simply "add up" their respective advantages, but forms a complete cooperation mechanism and management mode of creativity, research, planning, production and promotion of a series of contents based on the specific communication context of the two countries. We should make full use of their own high-quality resources to create TV programs with international influence, establish distinctive brand characteristics, and continue to attract high-quality resources with this as the starting point, and form a multi-featured supply chain of "production, learning, research, innovation and promotion".

Market competition: adjusting mechanism, cultivating team and building brand

The management and operation mechanism plays the role of macro-control in TV creation and other links, and also provides strong support and guarantee for the development of TV. The purpose of the "mechanism" is to serve the coordination and sustainable development of the entire medium and promote healthy, orderly and reasonable production standards. A reasonable operating mechanism can mobilize the enthusiasm of production, accelerate the virtuous cycle of the industry, and maximize efficiency. But if the production mechanism cannot adapt to the rapidly changing media environment, it will play a hindrance. Therefore, the rationalized mechanism can enhance the fit between the production system and production practices, and at the same time, it will bring more vitality to the development of the television industry. The "trial broadcast mechanism" of Korean TV is worth learning. It is understood that new programs in South Korea generally have a three-month trial time. After testing, all TV programs with good audience response will be broadcast as official programs. This "trial broadcast mechanism" on the one hand gives TV programs enough time for trial and error and running-in time, on the other hand, it also avoids the low reputation of the program after high-cost investment, thereby reducing market risk.

Another key point of market competitiveness lies in the construction and cultivation of employees. Practitioners' vision, quality, ability, experience, and judgment are the core driving forces for producing quality programs. How to effectively strengthen the construction of professional teams so as to form a long-term, stable and unique source of power for the development of TV programs, and establish a standardized assessment and induction system are all issues that we need to think about urgently. In contrast to South Korea’s strict selection criteria and grading system, some TV practitioners in China lack the industry quality they deserve, which also leads to insufficient TV program stamina. Therefore, we must pay attention to the construction of professional teams and cultivate a batch of local high-end TV practical talents.

Finally, on the basis of model introduction, China needs to carry out localization transformation and localization upgrade to form a brand series with local advantages. "'Localization, from a macro perspective and global context, refers to highlighting the characteristics of nations and regions; from the micro level, it includes both'local originality' and'local transformation'" (Liu & Hu, 2015). In recent years, we have seen the emergence of high-quality programs with original colors, such as CCTV's "Readers", Beijing Satellite TV "Master Class", Hunan Satellite TV "First Grade". After these programs were broadcast, they caused a warm response, and some of them were also introduced by foreign television agencies. The export mode of Chinese TV program copyright began to sprout, "gradually showing some advanced and stable characteristics and beginning to be in line with international standards" (Liu, 2017), which also indicates that the original programs in Mainland China will also be carried out in the form of "cultural output" Intercultural communication.

Vol.1 No.6 2020
https://doi.org/10.37420/j.cer.2020.071

Enlightenment: Adhere to Original Intention, Cultural Self-confidence and Originality

Adhere to original intention: spread positive energy

The external form packaging of Korean TV programs relies on original creativity and sophisticated production technology, and combines spiritual education (SBS "Night Heart"), character education ("Real Man"), and moral education (MBC "Open Eyes") , Inspirational education (KBS2 "Character Zero"), charity education (KBS1 "Request for Love") was conceived in the program. By endowing the program with rich cultural connotation and social value, the concepts of era, society and family are embodied in the main body of the TV program. "Find inspiration from social life, using social reality as the background of the program" (Wu, 2016). "In South Korea, the influence of radio and television on the public is enormous, and it often determines the products of popular culture" (Guo, 2004). Korean radio and television has an ideological educational effect on the public, and has gradually evolved into an extension of the meaning of a media function.

Through the above cases, we found that the key to the prosperity of TV programs lies in: the logic, education, coverage and influence of the program content. Based on the environment and social ecology of the times, deeply cultivating cultural connotation, and paying attention to the social responsibility and value guidance of the program. Among its more successful introduction models in China, for example, Oriental TV's "Mamma Mia" conveys a strong and courageous modern female spirit, and "Where Are We Going, Dad?" puts more emphasis on a harmonious family concept and a benevolent educational philosophy, "World Youth Says" It shows the collision of exotic cultures. However, we should also note that China's current TV programs are not sufficiently value-leading, so there are chaos such as excessive entertainment and low-age entertainment.

Cultural confidence: be confident in the arts and media

The innovation of TV programs is inseparable from the nourishment of the local culture, art and media environment behind it. Deeply grasp China's profound historical and cultural accumulation, give full play to its core position in the guidance of public opinion, and strengthen cultural self-confidence, artistic self-confidence and media self-confidence. First of all, we should face the "cultural differences" between different countries with a friendly and inclusive attitude. But at the same time, the bottom line and principles should be adhered to. The imported TV programs should not be copied completely. Instead, the ideological guidance of the country should be highlighted at the spiritual and cultural level, firmly oriented with mainstream values, and insisting on taking the cultural output with Chinese characteristics. Secondly, in respect of art cognition and aesthetic standards, while respecting diverse aesthetic standards, we should also be good at discovering the fusion and interaction of different art categories and television arts. The "model introduction" approach should not impede the creative art reproduction of domestic television, but should explore a positive and effective development trajectory based on the media ecology.

Chinese TV art cannot be separated from the environmental nourishment of local resources, nor can it be separated from the material foundation on which we depend for survival and development. Vertical

development should use culture as the breakthrough, art as the productive force, and media as the main channel. Horizontal development must be brave to break boundaries, broaden horizons, enhance self-confidence, and tell beautiful Chinese stories.

Encourage originality: adhere to independent innovation in accordance with the context of the country

Changes in the media environment may have an impact on the objects, content, and channels of communication. This requires us to be familiar with the context of television communication in our country. At the same time, it also guides us to stand in a higher perspective, grasp the direction, seek laws, and find breakthroughs.

The most important thing to learn about Korean excellent TV program production is to thoroughly explore the formal logic, value logic and content logic behind it. Independent innovation in line with the context of the country refers to disruptive changes based on national values, culture, and art, rather than local adjustments to existing programs. "TV program innovation requires considerable investment of capital and manpower, and may face the risk of failure. Fear of failure further suppresses the courage and confidence of independent innovation and encourages the behavior of model replication and cloning, thus forming an anxiety -Confusing-Fear-Copying's innovation circle" (Yang, 2012). Therefore, this not only requires us to be brave to break through the stereotypes and seek a personalized way of survival, but also to face the difficulties and problems that arise in the process of local innovation "subversion" ideas with an inclusive attitude.

Conclusion

China's introduction of the classic model of Korean TV programs has become a cultural phenomenon, even a social phenomenon. Workers in the television industry must keep a clear head, understand the situation, and sort out ideas. Familiar with the communication and development environment of China and South Korea on TV, do continuous thinking and creative work in the process of "model introduction", strive to build a win-win TV industry ecosystem, and create a batch of TV programs with local characteristics Brand. Persisting in spreading the positive energy of society, firming cultural self-confidence, and insisting on innovation are the forward directions and goals of the development of China's TV programs.

Funding

This article is a staged achievement of the 2015 National Social Science Fund Art Youth Project "Research on Historical and Cultural Identity and Alliance in the Communication and Communication of Film and Television Art between China and South Korea" [No. 15CH164].

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Vol.1 No.6 2020
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