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Innovation of Festival Party Programs in Cultural Programs in the New Era - A case study of Henan TV Wonderful Night Series

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Abstract:
In the cultural construction of the new period, cultural confidence and Chinese culture influence have become an important link in the development of national cultural soft power and the promotion of peoples sense of cultural gain and happiness. Henan TV constructs the value space with cultural value, achieves the core innovation in content, the narrative space in the narrative way, and the special cultural space in the form of communication. Based on the perspective of how cultural programs should create cultural confidence, this paper analyzes the innovative wonderful night series of Henan TV in the festival evening programs, so as to inspire other cultural programs when creating program content in innovative program forms.

Keywords:
festival party, cultural confidence, cultural value,Chinese stories, visual rhetoric

1 Introduction

In the new era when China is getting closer to the center of the world stage, cultural confidence and Chinese culture influence in is an invincible spiritual force besides its strong economic strength. Cultural programs have emerged in recent years. Traditional festivals are cultural symbols in the traditional sense, and the festival party is an important hub to endow traditional cultural symbols with new meaning and arouse traditional emotions. The party festival is an important part of the construction of cultural confidence and Chinese culture influence. In this process, how to effectively export internal and external, and achieve the balance between artistic and popular quality has always been a difficult problem to be solved in its production. The “explosion ” of Henan TV Wonderful Night series brings a new breakthrough and thinking to the traditional evening program. The attention in the attention of the program content selection and the innovation of the program form have realized the new cultural ecological construction of the traditional program evening.

2 Literature review

Enhancing cultural confidence and telling Chinese stories well has become a major consensus and guideline on cultural products. Domestic scholars Hao Lu and his team in 2024 build narrative logic from a new perspective, new carrier to expand national communication, new ideas to reshape narrative expression and

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new ideas to build narrative field four aspects of the Chinese nation community consciousness and culture communication research and analysis, points out that how to effectively spread the community of the Chinese nation.[1] Domestic scholar Yanting Xia took the documentary as the perspective to explored the narrative logic of telling Chinese stories well, indicating that the objective and true credibility, the richness of multi-dimensional perspective, the sense of in-depth excavation of history and the penetrating power of multi-dimensional space and time are the keys to the documentary to tell Chinese stories well. Narrative theme, narrative subject, narrative space and narrative means are all the key links to reflect the quality of literary and artistic works.[2] At the same time, domestic scholars Weihong Zhou and Jialu Lei took Japanese society as the process of cultural modernization through the comparison, and summarized the successful experience and advantages of the development of the modernization of Japanese culture. It is concluded that although Japans material and institutional culture has achieved a high development by imitating the West, the spiritual culture cannot fully absorb and imitate other countries due to its cultural diversity and unique characteristics. There is still a certain gap between Japans spiritual culture and its material culture modernization.[3] This research shows that China, with rich traditional cultural resources, needs to deeply explore the essence of traditional culture, enhance cultural confidence and the development of Chinese cultural modernization, so it is crucial to tell Chinese stories well. However, although these studies are studied from the aspects of communication narrative and cultural narrative, the research perspective is relatively macro, and the cases studied also have high aesthetic doors.

In recent years, the popularity of short videos has driven the development trend of lively and innovative traditional culture, and content producers are all looking for more resonant topics of traditional culture. Traditional festivals are the key link that condenses the national memory. Domestic scholars Yinbing Li and Jiuqi Wang obtained the concise memory, value and ritual community of the festival culture through the preservation, performance and reconstruction of the Zhenyuan Dragon Boat Festival. Protecting and spreading the traditional festivals is the cultural bond to forge the consciousness of the Chinese national community of the local people of all ethnic groups.[4] Ruzhe Sun analyzes the perspective of the current Chinese traditional festival show technology innovation, artistic expression, communication effect, shows the deduction technology development, stage, visual art and virtual and real space program innovation completed the transmission effect of innovation, wake up the collective memory and the lofty experience of national spirit.[5] At present, the innovative development of Henan TV has aroused huge repercussions. Its unconventional program format and popular programming have received quite positive feedback from the audience. Qinyan Li studied the innovative communication of Henan TV in the innovation of traditional art forms as a sample.[6] Jiaojiao Li analyzed the innovation of the Spring Festival Gala program of Henan TV and analyzed its ceremony from the perspective of spreading the ceremony view. The atmosphere, ceremony link, ceremony connotation and the innovative practice of ceremony space reflect on the CCTV Spring Festival Gala.[7] Chunyang Wang analyzed the practice of “China Festival” series of Henan TV, showing the initiative of Henan TV’s “wonderful tour” as the framework, and at the same time, small screen and large screen to promote the new practice of media convergence communication.[8]

Henan TV in the form of innovation is the success of media innovation model, but at the same time, the artistry of the content itself and spread narrative space show is unique, the studies of Henan TV transmission mode, program format innovation and ceremony to explore its content, not from the perspective of cultural

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value and art narrative research Henan TV shape the value, narrative and cultural space.

3 Methods

This article explored the significance, background of the popular program, and the value, narrative and culture through content analysis, trying to provide reference for the creation of festival parties and festival activities.

4 Results

4.1 Revive the excellent traditional culture, enhance external cultural confidence

Since the establishment of People's Republic of China in 1949, traditional festivals have not yet been incorporated into the national system. As the ICH movement, which began at the turn of the century, moved into the 21st century, traditional festivals began to be treated differently. Finally, thanks to the significant contributions of folklorists, traditional holidays are now incorporated into the official time system.[9] Traditional festivals, which contain the common memory and spirit of the nation, are one of the treasures of Chinese culture.

Chairman MAO once said, " If we do not develop culture, our politics, military and economy will be hindered." Today, socialism with Chinese characteristics has entered a new era, and China has made great progress in cultural development. General Secretary Jinping Xi has clearly stated:" Cultural confidence is a more fundamental, profound and lasting force in the development of a country and a nation." In other words, only by enhancing cultural confidence can help Chinese modern cultural industry system be truly improved, and only by enhancing cultural confidence and building Chinese culture influence can help we win a place on the world stage where politics, economy and culture are gradually globalized. Cultural confidence and Chinese culture influence are dialectically unified, and to be confident is the premise and foundation of building Chinese culture influence.

Cultural confidence has been widely concerned since it is put forward, and how to understand and implement it has become a hot topic. Toynbee, a famous British historian, once said, "To avoid the road of human suicide, it is the Chinese nation that has cultivated a unique method of thinking for two thousand years." The excellent traditional culture, the Chinese civilization has a long history and passed down, is the source of the spiritual strength of the Chinese nation. To enhance cultural confidence, we must first start from developing, inheriting and carrying forward the fine traditional culture.

Traditional festivals are one of the unique essence of Chinese traditional culture. The festival condenses the touching spirit of loyalty, filial piety, righteousness or love, and integrates the unique spirit of The Times and the yearning for a better life into the inheritance of thousands of years. Thanks to the advancement of the media and the technological development, Since the success of the first Spring Festival Gala in 1983, Watching a special sense of ritual, But right now, The gala party program is too educational and boring, Excessive use of Internet buzzwords is awkward, The quality of the streaming star show program is mediocre, As a result, both the cultural communication and entertainment of the evening party program are greatly reduced, Henan TV

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rose with the dance program “Tang Palace Banquet” at the 2021 Spring Festival Gala, Jumping up to grab the headlines, With its high quality content, the audience consciously join the “Amway” queue, after that, Henan TV learned from the successful experience of the Tang Palace Banquet, In the Lantern Festival and launched a new “Lantern Festival wonderful tour”, Once again, In 2021, Henan TV takes various traditional festivals as the theme, Creating a “Wonderful Tour” series, Each one was highly praised by the audience, Henan TV transformation of traditional TV festival evening programs is helpful to promote cultural confidence. The new cultural ecological construction with enhancing Chinese culture influence is worth careful study and analysis, so that the cultural programs of various mainstream media can seriously think about its reform side.

4.2 Learn from the long innovation, traditional and modern blend

Henan TV wonderful night series evening party, on the content of material, from the Lantern Festival to QingMing Festival, Dragon Boat Festival, Tanabata, Mid-Autumn festival, the double ninth festival, etc., each traditional festival as the party theme, when the program to use modern technology and the new era spirit and traditional culture perfect fusion, through elaborate narrative way to let the audience in the beautiful cultural feast and "traditional", at the same time can arouse its “modern” feeling. In the communication, he skillfully used the unique traditional culture and cultural resources of Henan province to spread the past, eliminate the false and preserve the true, and handed in a satisfactory high score for the audience.

4.2.1 Value space: content, material selection and hard innovation

In wonderful swim series, on the joint festival theme material hardcore and innovation is one of the highlights, for the content of the program actually has two key, one is must have the spirit of the traditional culture, make the program has cultural value, on the other hand is must be based on the original traditional story adaptation and innovation, make it more in line with the contemporary young people aesthetic, make it have viewing value.

For example, the *Guanghan Palace* on the Mid-Autumn Festival Wonderful Night, Describes astronauts meeting Change on a space mission to the moon, The scene of the two men holding hands and roaming through space, among, Change in Chinese mythology is a fairy who lives in the lunar palace, And the moon is also a classic element of the Mid-Autumn Festival, The appearance of Change represents tradition, And astronauts are a reflection of new Chinese independence, hard struggle and growing strength, Represents the new ideas of the new era. The program was recorded with the successful launch of *Shenzhou 13,*the man-carrying rocket. Not only paying tribute to the aerospace heroes, Henan TV but also cleverly uses the moon as the medium, Combining tradition with modernity, It means that the combination of our beautiful traditional culture and the enterprising spirit of The Times will create a new and moving chapter.

This idea has been recognized by a number of netizens, touched the audience, and also completed the unity of cultural value and ornamental value in content selection, and constructed a unique value space of the program. Each program of the wonderful tour series is very careful in the selection of materials, and the whole program is contained in a unique value space, making the series of programs have a unique cultural value.

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4.2.2 Narrative space: an innovative narrative way

Wonderful swim series broke the previous party show in the host newspaper series program series, and replaced it with virtual characters “Tang girl” who looks like young girl from Tang dynasty.The show use the girl’s experiences for story clues, series of different programs, each program is independent story line, and between programs and programs with “Tang girl” as the clue series, formed a unique clear narrative space. With its film and television lens language and story logic, the artistry of the program is greatly improved.

Such as *Dragon boat wonderful playing* which showed “Lanling King into the battle” song, before the start of the program, tells the story of the daughter and musician father separated by music, and for missing each other in the story of the Chinese traditional classical musical instruments “pipa” , at this time,the protagonist of the program “Laning King into the battle”song slowly sounded. This make the audience in the story of emotion in the music show , which avoid the traditional instrument caused to the “elegant” ornamental threshold is too high, and “stop” the phenomenon of the audience. The program itself is one of the stories of "Tang girl", and the final program is connected by the different experiences of “Tang girl”, which makes the audience get a good viewing experience in the unique “narrative space” created by the program group.

4.2.3 Cultural space: online and offline innovation

The Wonderful Tour series breaks the tradition of regular party shows being recorded in the studio. First of all, during the recording, many programs have adopted real scenes, which also benefits from the unique cultural resources of Henan province. At the same time, some programs are integrated with emerging technologies, and the physical + virtual mode maximizes the expression and aesthetic appreciation of the programs. For example, in the “King Kong”, the actors shot in the Longmen Grottoes in Luoyang. The “real body” of the Lushena Buddha and the vigorous and gorgeous dancing of the dancers played a shocking visual effect. At the same time, the program also uses the “space and time condensation” technology, to capture the dance details with 3 60-degree real-time observation, and uses the video technology to freeze the instant posture of the dancers limbs, presenting a wonderful real-time beauty.

Secondly, because the program group shot in the cultural attractions in the province, such as Yingtianmen, Longmen Grottoes, Jiuzhou Pool in Luoyang, Qingming Shanghe Garden in Kaifeng, etc., the audience can also visit the offline field “punch in”, forming a “cultural hajj”. It can not only have a more comprehensive and in-depth understanding of history and culture, but also arouse the audiences interest in exploring traditional culture, and also promote the development of local tourism. The wonderful tour series can create a unique “cultural space” online and offline.

4.3 The revelation from the success of the Wonderful Night series

As the response to promote the call of cultural soft power, cultural programs have sprung up in recent years, and cultural programs in the production of preaching, audience range has limitations, material conception too rigid, in the face of these problems, the author thinks that cultural variety should focus on the following aspects to improve.

First, enhance the cultural taste and shape the value identity. If cultural programs want to break through the

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problems of preaching and rigidity, they should first start with the selection of the program itself, improve the cultural taste of the program content, transmit the correct values, and let the audience have value resonance. The series of Henan TV is full of “this is cultural confidence”, and even “cultural ego”, which is the consensus and value connection with the public. Creating value connection with the audience is the basis of conveying cultural confidence.

Second, enhance the emotional experience, and create an emotional closed-loop. Enhancing the emotional experience is the premise that the audience is interested in watching. In the creation of the program, the audience can better empathize and immerse themselves in the immersive emotional space created by the program. Before each episode of the Wonderful Night series was aired, a large number of viewers left messages on the social media platform account of Henan TV expressing their expectations, which established a deep connection with the audience. The integration of emotion is the direction of thinking about when creating cultural programs.

Third, mobilize the interest of the audience, break through the age circle. Cultural programs have great deficiencies in mobilizing the enthusiasm of the audience to learn culture. In the face of the grand narrative historical and cultural themes, they should not only stay at the level of serious orthodoxy and inviolability, which will limit the audience of the program. In all the programs that carry forward traditional culture, we should pay attention to getting rid of the boring “preaching” and the works with high aesthetic threshold, art should serve the people, mobilize the interest of the audience, break through the limitation of age, and create literary and artistic works suitable for all ages.

5 Conclusion

Festival is a kind of aesthetic encounter, and the drama performance and artistic creation derived from the festival constitute an important part of the construction of local culture.It plays an important role in national and regional development.[11] Andy shows that festivals are not only periodic cultural and historical events within a community, but also about citizens' consumption and popular culture experience.Festival culture can help explain the increasingly diverse lifestyles of contemporary society.Festival culture can play an important role in cultural cohesion and social mobility. Sociology, cultural consumption and commercialization, and cultural research are all closely related to festival culture.[12] Through the promotion of festivals, it helps to drive festival tourism, festivals and local special events are often considered as professional elements of regional development. It also promotes the protection of cultural heritage while promoting economic development.[13] For individuals, the festival environment is a space for expression, performance, and rediscovery of identity. Specific festival cultural performances can immerse the audience in a specific culture and try a new identity.[14] Festival culture is a kind of accumulated cultural capital which covers the past cultural background, Through festivals, a variety of intangible cultural heritage can be integrated and traditional values can be conveyed. Therefore, festivals are closely related to social economy.[15] The communication of today's festival culture should meet the needs of the Internet, and both the content and the mode of communication need to innovate and develop.[16]

Henan TV wonderful night series, through the content of high quality selection and formal innovation, cre-

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ate a unique cultural significance value space, logic fascinating narrative space and immersive diversified cultural space, is for the whole party to show the culture of an overall ecological innovation, for the future festival party class program, traditional culture program provides a good model and deep thinking. The premise of enhance external cultural confidence is enhance cultural confidence of Chinese own, and to achieve cultural confidence, literary and art workers should create cultural works that are popular with the people, so that the excellent traditional culture is rooted in peoples hearts.China's three decades of rapid economic development and unprecedented interaction with the rest of the world have led to an emerging Chinese way of communication that is different from the traditional way of communication. [10] Literary and artistic works that are more suitable for the development of the current era should be constantly innovated to enable the continuous inheritance and development of Chinese culture.

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