

Live Variety Show from the perspective of Media Convergence: Analysis and Netnography of Mango TV's "Fields of Hope"

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Abstract. In the information age, media convergence has become a development concept that includes, but is not limited to the convergence of content, technology, channels and management. This article examines MANGO TV's independent live variety program "Fields of Hope" to explore the logic of media convergence and innovation of the program in terms of media convergence and integrated marketing communication, considering the four-part ecological view and five-part elementary resources, and to explore media industry management and digital technology, which attempts to explore the principles and pathways of the economy.

Keywords: Media convergence, Integrated marketing communication, Direct broadcast variety show, Field of Hope, Mango TV.

1. Media convergence and live variety show

With the rapid development of information technology, we already live in a society with deeply integrated media and media infrastructures. Media is no longer simply a mean of transmitting information, it connects content, people, and society, permeating and reshaping our lives and changing the way people feel and relate to things. In order to understand the dynamic nature of the concept of media convergence, this article will review relevant research and the conceptual evolution of media convergence, after which we will move on to research and analysis.

1.1 Definition and evolution of the concept of "media convergence"

The concept of "convergence" originated in science and was introduced into journalism and communication in the late 1970s. Nicholas Negroponte of the Massachusetts Institute of Technology (MIT) was the first to suggest that different industries "are about to converge and are already converging," using three intersecting circles representing the computer industry, the publishing and printing industry, and the broadcast and film industry to demonstrate and explain that the boundaries of each technology are converging. The following three intersecting circles were used to demonstrate and illustrate that the boundaries of each technology are converging.

In 1983, Itiel Dezola Poole proposed that "media convergence is the gradual dissolution of the boundaries between different forms of media, demonstrating a multifunctional and integrated trend of development. In the 1990s, digital convergence developed rapidly with the development of digital technology in computers, which technologically supported the convergence of the media industry and led to significant changes in information dissemination, resulting in many researchers and research findings. In 1997, Greenstein and Hanna, building on previous work, gave a new understanding of "convergence" as "the reduction or disappearance of industry boundaries to enable industry growth." Yoffie defined "convergence" as "the media convergence of individual products with the introduction of digital technology," taking computers and telephones as examples.

Research on media convergence in China largely began in the late 1990s. In 2005, Cai Wen published several articles on "media convergence". According to Gao Gang, the essence of media convergence is "the changing boundaries and exchange of energy in the technical means, functional structures and forms of information dissemination models facilitated by modern information technology. According to Xiong Cheng Yu, media convergence is "the convergence of all media into electronic and digital forms, a trend driven by digital technology and supported by network technology," and Yu Guoming defines the concept of media convergence from the perspective of television practitioners and Media convergence "refers to the sharing of resources by different media

based on digital technology and is an effective strategy of television media to achieve market competitiveness.

1.2 Live variety show in the context of "media convergence"

Based on the above understanding and definition of "media fusion," this paper tentatively defines it as "the media convergence of audiovisual content, forms of expression, communication channels, internal operations of the media industry and connections between media and other industries, with the convergence of people and media, content and social relationships deeply embedded in markets."

In the era of the digital economy, media convergence is a development trend that deserves everyone's attention. In recent years, "live streaming" has become a buzzword, but there are few programs with high viewership ratings, and most of them are live celebrity contest programs. For example, Zhejiang Television's Blueberry Incubation Camp Internet Career Competition program uses live broadcasts and short videos as careers to select nine Internet marketing talents from 21 pairs of project employees. In addition, "Fight for Anchor," co-hosted by Youku and Taobao, brings together cross-border artists with unique traffic to form a group of female presenters, and selects four of them to become Tmall presenters through competition and live skill tests. These programs use live TV as a means of selecting celebrities, and it is a mere add-on that does not expand the depth of the content, and the themes of public welfare and helping the poor are a shell of the established model.

This dilemma was broken by EC's "Fields of Hope" agricultural program. The program, produced by MANGO TV, features prominent guests forming farm groups to explore the Chinese countryside, discover local delicacies, create local calling cards and promote "new farming trends" through live productions. The program has been well received, with over 36 million broadcasts on MANGO TV, a program rating of 7.3, 84 hot searches on all channels, over 20 hot searches on Weibo, over 500 million readers and over 60,000 discussions of the main theme of #Field of Hope and its derived topics. People's Daily praised the program for "opening up new opportunities to spread traditional culture and help farmers." The program, with its theme of live broadcasting and helping farmers, deeply combined elements of live broadcasting and reality TV and was an effective exploration of the "live broadcast + variety show" model.

2. The logic of media convergence and innovation in "Fields of Hope"

2.1 Follow the trend: benefits of the four attributes

Political environment. In the context of building a moderate affluence society, poverty alleviation and rural revitalization, the General State Administration of Radio, Film and Television has formulated the Work Plan, which sets out new requirements for advertising mechanisms, content and forms of audiovisual sector communication. In addition, in 2021, the State Internet Information Administration plans to develop 15 "clear" special actions, including correcting the chaos of the "rice wheel. This will require the mainstream media and online audiovisual platforms in the media industry to reposition themselves and adjust the weight of their various programs.

Technological and economic environment. With the development of science and technology, the digital and platform economy has already emerged. Digital labor and digital poverty alleviation are now in line with the efficiency and effectiveness. With science and technology as the external driving force and consumer demand as the internal driving force, the production of public welfare programs through live broadcasts and variety programs can unlock the benefits of media, play a role in building the industrial anti-poverty chain, link multiple actors such as villagers, government, society and e-commerce, and create an economic vein to help farmers. It can help build an economic vein that helps farmers.

Culture. Most villages in China have unique natural landscapes, agricultural products and byproducts, and villages in ethnic minority areas have unique traditional, ethnic and non-foreign heritage cultures. Through the support and distribution method of "live + electric projects + variety shows", it not only increases local popularity and product sales, promotes tourism, agriculture and

by-products industries, draws public attention to valuable culture, revitalizes rural areas and promotes the construction of beautiful rural areas, but also protects cultural diversity and strengthens the national "soft power".

Society. According to development communication theory, there is a close interaction between media and social development. Based on the real needs of social development, the importance of national rural revitalization, and the full recognition that "effective information dissemination can contribute to economic development," the media should take the initiative to find new ways to communicate "Chinese history" and take reasonable social responsibility. The media should take the initiative to find new ways to tell "China's story" and take appropriate social responsibility, and give importance to social interests while pursuing economic interests.

2.2 Resource media convergence: five internal and external resources

Policy and financial resources In terms of poverty reduction through rural revitalization and e-commerce, on the one hand, meeting the requirements of the State Administration of Radio, Film and Television and supported by the China Poverty Reduction Foundation, and on the other hand, working with public e-commerce company Orange Heart Garden, first released a rural support program, promoting production, providing distribution. and consumption support system to help the poor and f To some extent, this reduces production and opportunity costs for the program team.

Human and material resources. The company consists of several departments, including the MANGO Internet TV division, the Technology Research and Development Center, the Marketing Center and the President's Office, which together employ more than 800 people, with an average age of 26. Programs are co-produced by MANGO TV, Beijing Grain Orange Media Co. and Feibao Media, which are companies with audio-visual interaction as their foundation, integrated online and TV functions, rich experience in technology and operation and a significant number of devoted fans.

In 2014, Hunan Radio and Television (HRT) integrated "traditional media + new media" into cross-media media convergence, MANGO TV as an integrated media and Hunan TV as a resource base, and implemented a strategic plan called "MANGO Exclusive". Hunan TV's original program content is no longer distributed on the Internet, all of its own author content is broadcast only on network video, IPTV and Internet TV platforms, creating a media ecosystem with the "MANGO" brand. It changed the definition of broadcast television from viewer services to user services. The platform, operated by Hunan Joyful Sun Interactive Entertainment Media Co Ltd, has been among the top 100 Internet enterprises in China for five consecutive years and among the top 500 global media enterprises for four consecutive years, and has long been among the top class of domestic viewers.

2.3 grasp the basic pattern: a center + two pillars

2.3.1 User-centered: accurate positioning, precise communication

Compared to the other three platforms, MANGO TV's audience is younger and more feminine, which largely matches the characteristics of users who prefer live e-commerce. In terms of attention and purchasing power, this group spends more time online, especially watching live broadcasts, is interested in current affairs, shows great interest in pop stars, has a strong empathy, loves to consume, appreciates product quality, and authenticity and great prices are the main reasons for shopping. After the "Ranch of Hope" broadcast, subscriber data shows that 68.23% of viewers are from the 90s, with over 80% female viewers. This shows that MANGO TV has grasped the characteristics of live TV users and combined their positioning and benefits to create a clear and accurate picture of the program's audience. In the practice of live broadcasting, guests were also selected and priced with full consideration of viewer consumption levels and preferences.

The program theme and guest lineup focused on rural areas and social welfare, artists attracting the attention of young people, and the guest list was diverse and included all age groups and media outlets. This is a sign of the media's desire for innovation in self-expression and commitment to mainstream values. The pursuit of mainstream values The combination of elements - social well-

being, celebrity teams, live shows and variety programs - is a combination of the psychology of the audience segment represented by young women - social well-being, authentic and reliable, trendy and funny, watching variety programs as entertainment, but also social themes for interpersonal communication. Not only does it provide a social theme for interpersonal communication, but it also satisfies the needs of consumption and reflects a sense of social responsibility.

2.3.2 Creative design and marketing communication: making IP, telling stories

From the guest team's point of view, each star had a personal shooting program for the promotional video with live team roles such as broadcaster, live production assistant, live production director, quality inspection expert, product investment expert, selection expert, etc. according to their personal characteristics. For example, Li Xueqin took on the role of live product quality inspector because she had high learning ability, the image of a school principal in the minds of Internet users and at the same time a strong sense of responsibility. The idea is to merge the personalities of guests outside the program with their personalities in the program, which helps fans and viewers better perceive the program and understand the working processes of the live broadcast industry.

From the perspective of local villagers, farmers are enthusiastic and simple, but without professional training, it is also difficult to participate in the live broadcast. The program trained and selected "village broadcasters," and the villagers' live performances, such as "wearing goat hats, learning to goat bleat, and playing the goat piano," impressed celebrity guests and viewers. For example, a goat brother who "wears a goat hat, learns goat bleating and plays the goat piano"; senior Liu Ximo, who "does not want to eradicate the poverty of his hometown"; and sister Ha Ha, who "always confuses the whole audience and makes them buzz." Through subsequent training and practice, the "village broadcaster" has gradually created a unique grassroots IP, inspiring netizens, creating a buzz and becoming a symbol of local culture, giving viewers a better understanding of the local situation and increasing the relevance of the program.

In addition to live performances by rural radio hosts in front of the small screen, variety shows are also an extension of the big screen, telling local stories of rural radio hosts to deepen the experience and elicit empathy from viewers. For example, in addition to her role as a seemingly trouble-free atmospheric host, her sister Ha Ha suffers opposition and threats from her husband at home, reflecting the conservative mentality of locals and their distrust of the platform economy due to the immaturity of the technology and mechanisms involved; her 59-year-old embroidery aunt, Li Ruxiu, has collected more than 7,000 pieces of embroidery over the years. Li Ruxiu's 59-year-old embroidery aunt has collected more than 7,000 pieces of Yi embroidery over the years.

2.4 Multi-organic media convergence: time + space

2.4.1 The cross-media media convergence of "real-time live broadcast + documentary variety show"

The "Fields of Hope" variety show is broadcast on MANGO TV and live-streamed on the "MANGO TV Fields of Hope" Taobao Live Studio. The show is placed in the context of a real live production line and the need to bring in goods, and live streaming is not simply an embellishment, nor a future outlet or goal, but an ongoing event. In the first episode of the show, guests went to Li Jiaqi's studio to learn about the types of jobs, functions, merchandising techniques, and consumer scenarios in the live-streaming industry, and after interviews and training, they were hired for positions and formed a farming group that traveled to poor mountain areas to help local farmers sell their agricultural products.

In addition to selling products in the live broadcast room, the farming team also needs to communicate with farmers to select products, negotiate with enterprises, apply for qualifications, select and train "village broadcasters", produce products, live broadcast, and after-sales, etc. The big screen variety show reproduces the whole process of small screen live broadcast. This allows viewers to have a deeper understanding of the process of an agricultural product appearing in the live broadcast room, and witness the guests overcoming difficulties and completing the process of live

broadcast tasks, which is conducive to enhancing viewers' trust in the program and the agricultural products sold, promoting active purchase of real response and obtaining considerable transaction volume.

2.4.2 Cross-regional media convergence of "actual needs + regional characteristics"

The program started from a starting point of helping farmers, crossing many big rivers and mountains in the north and south, feeling the real difficulties and understanding the pain of the people, and chose several places with distinct needs and local customs for filming, such as Heishui in Sichuan, Wenchuan in Sichuan, Yongzhen in Yunnan, Fenghuang in Hunan and Poyang in Jiangxi. The program has created different livelihoods at each site and linked them to local problems and needs, creating real benefits and making farm groups' actions more focused and differentiated. Farm teams identify and reflect the problems and characteristics of different regions and help different regions learn from each other's experiences by adapting to local conditions. Depending on product characteristics, live broadcast teams broadcast live in a variety of field settings, such as mountain fields, village committee squares, and farmers' homes, rather than in modern warehouses and studios.

2.4.3 Cross-industry media convergence of "broadcasting + live broadcast + e-commerce + local industry"

The program was co-produced with DDT's affiliate, Beijing Grain Orange Media Co Ltd. and released under the brand of DDT's Orange Heart e-commerce platform. In terms of content production and promotion, Grain Orange Media took the lead in selecting filming locations and liaising with the government, and combined this work with Drip car screens to realistically reach users who are on the move every day. From a business perspective, Orange Heart Premium, as a co-executor, trained farmers in e-commerce knowledge and supported them in qualifying appropriate agricultural products, integrating a content perspective and effectively and combining quality and affordable products and public welfare in phase to support farmers. This led to better communication. Li Jiaqi's live broadcast studio is also an important part of the program, where guests are trained in live broadcast techniques before they go to the countryside, and where think tanks and outside helpers provide appropriate assistance when problems arise during live broadcasts. For example, products such as walnuts and potatoes require quality inspection reports, which are provided in a timely manner by a professional live broadcast team.

3. Summary and Reflection

3.1 Program sustainability

There were 10 live broadcasts of "Field of Hope" and through the efforts of famous guests and local residents, a total of 68 merchants were recruited to promote their products for free, achieving a sales volume of \$600 million and "selling" many local products from poor areas. After the program aired, Taobao stores selling local products were opened and sales of Heishui County products increased significantly. This was also the initial intention of the program team: first, to change the conservative mindset of local people and open the government's digital ideas to fight poverty by launching beautiful scenery and high-quality products; second, to teach villagers the popular live broadcast mode at hand and put high-quality agricultural products in the broadcast room, and train a "successor host". training, allowing local farmers to find new job opportunities and entrepreneurship. The second is to train the villagers in popular live broadcasting modes and to ensure that quality produce is brought into the live broadcasting room.

For the program exposed the pain points and problems of live broadcast to help farmers. Local authorities and relevant agencies were also quick to respond. For example, after the program aired in Heishui County in the Tibetan Qiang Autonomous Prefecture of Abatsi, Sichuan Province, local farmers held an e-commerce training and also published an invitation on their official microblog to visit Heishui to see the colorful forest, live in the ice mountains, Tibetan villages and watch Tibetan

food. To. The General State Administration of Quality Supervision, Inspection and Quarantine has also expressed interest in establishing a reliable support system for rural e-commerce services and improving the long-term regulatory mechanism for live broadcasting.

"Fields of Hope" not only relies on the celebrity effect to open the sale of agricultural products and by-products, but also seeks to solve problems in the industrial chain, such as living skills training for villagers, cold chain distribution, quality inspection and customer retention to better stimulate and develop local industrial advantage. The program demonstrates media responsibility and moves from "help sell" to "teach to sell" and "teach to fish" to achieve "flow" to "sell." From "flow" to "sell," we have created a long-term support mechanism for farmers. At the same time, the theme of social support for farmers has channeled the values of young people and turned lowbrow entertainer pop art into a positive chain reaction.

3.2 Media industry operation inspiration

In the context of deep media media convergence, "Field of Hope" is a useful attempt by Hunan TV and Radio in the field of electric power business. It is a new pipe in the new ecosphere of electric power business, where people, goods and content mutually coexist and are promoted, creating a closed loop of supply and demand in the development of the media industry and realizing co-creation of value. It also provides inspiration.

Strategically, it understands the ecological perspective of following trends and the logic of time and space for portfolio innovation, enhancing commercial and social performance based on policy, integrating G, B and C needs, using new technological tools to improve production efficiency and realize the co-monetization of people, numbers and goods. It actively reforms and updates organizational management system mechanisms, comprehensively analyzes stakeholders, formulates differentiated strategies, cooperates with external competitors, heterogeneous industry media and interest operators, and absorbs and integrates various elements and resources.

From the tactical point of view, the program identifies its own advantages in the information age, pinpoints the target customers of the media, focuses on grasping the rational and emotional, immediate and non-immediate needs of human beings, analyzes the attention and purchasing power of users, sets targeted prices and provides content products and services; carries out creative design and integrated marketing communication for products and services, designs the marketing chain of production, creation, awareness, memory and addiction; establishes multi-party cooperation in content production and live broadcast with goods to enhance the professionalism and effectiveness of the program.

3.3 Shortcomings and improvements

In the context of media media convergence, this paper examines the variety program "Fields of Hope" and attempts to fully consider the background of social development in the planning and preparation phase of the program, integrate the advantageous resources of MANGO TV and in terms of integrated marketing communication and media media convergence to develop the program. An attempt has been made to analyze the content structure, communication effects and effectiveness as well as the creation of a long-term support mechanism for farmers after the broadcasting of the program.

In the future, further research may focus on certain aspects of secondary attributes and effects. For example, in terms of the political aspect, we could discuss how planning and producing media production, in addition to meeting national needs internally, can increase the political level, influence other countries' attitudes toward China, and improve inter-state relations in terms of strategic and international communication in the context of globalization. We could also discuss how to raise the political level, influence other states' attitudes toward China, and improve inter-state relations. On the social benefits side, one could discuss how, as the social hierarchy is progressively organized, one can plan and produce media products on the theme of social welfare, promoting a more rational division of labor, cohesion and symbiosis in society, and creating a better social atmosphere and

industrial ecology. On the cultural side, we can discuss how cultural products can be transformed into cultural phenomena in the age of media infrastructure, further spreading positive values among people and promoting socialist core values.

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