

An Empirical Study of Traditional Media Communication Modes in the New Situation

-- Taking the Tang Palace Night Banquet as an Example

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Abstract. With the gradual rise of traditional culture, the research on the dissemination of traditional culture in academia has also shown an increasing trend. In general, the rapid development of new media has given birth to the research of traditional culture communication in the context of new media, and the research on traditional culture communication in the context of new media mainly focuses on the study of the specific forms of traditional culture and the impact of new media on traditional culture communication and countermeasures. However, in these studies, the traditional cultural content of the study is relatively concentrated, not too comprehensive, and only focuses on the dissemination of new media forms. "Tang Palace Night Banquet" as an excellent program representative of Henan Satellite TV's Spring Festival Gala program, was a great success. Herein, we used the questionnaire method to study this typical case. Through the analysis of the communication situation and audience, we summarized the success factors of this case and provided suggestions.

Keywords: Media Communication Modes, New Situation, Tang Palace Night Banquet.

1. Background

Since the Eighteenth National Congress of the Communist Party of China, the Party Central Committee with Comrade Xi Jinping as the core has attached great importance to the inheritance and development of China's excellent traditional culture, profoundly expounded the importance of inheriting China's excellent traditional culture, and demonstrated the CPC's position and attitude towards the inheritance and development of China's excellent traditional culture.

"Tang Palace Night Banquet" as an excellent program representative of Henan Satellite TV's Spring Festival Gala program, was a great success. Up to now, the video data released by the Henan Communist Youth League, Bilibili bullet screen website, is: the cumulative number of views is 7.649 million, the number of likes is 680,000, the comments are 18,000, the forwards are 145,000, and the bullet screen is 33,000. Zhang shibin in "Empathy and Resonance: a Case Study of the successful dissemination of the Tang Palace banquet" mainly on the program content of empathy and resonance to gain the audience's favor. Chen Lei, director of the Spring Festival Gala of Henan Satellite TV, said, "The positioning of our entire Spring Festival Gala is to attract young audiences." As the main audience of new media and the inheritors of traditional culture, young people are the main targets of the "Tang Palace Night Banquet" program. But "The cultural identity of the Cultural Heritage TV program construction and the contemporary media environment are difficult to fit, which makes the program planning and production presents an unbalanced situation, that is, the program initial orientation and the final presentation form are contrary, the program viewing main body and the young audience are difficult to overlap, less high-rated works." Therefore, how to make more young people understand traditional culture is what is lacking in existing research.

The main research methods adopted in this paper are literature analysis method, questionnaire survey method and interview method, which analyze the two levels and six dimensions of program content and dissemination. Taking "The Questionnaires about the Tang Palace Night Banquet program" as the topic, a specific survey was conducted on audiences of different ages, and 109 questionnaires were distributed and collected online as samples to analyze the influencing factors of the successful dissemination of "Tang Palace Night Banquet". At the same time, in order to deeply understand the real feelings of the audience, 6 respondents of different ages were selected from the

questionnaire for one-on-one in-depth interviews, and the questionnaire was supplemented. Mainly, the factors that cause differences in transmission at different age levels were analyzed, and how the program focused on young people's communication was studied.

2. Research content

2.1 Research objectives

“These programs, which contain rich cultural details, are perfectly in line with the aesthetic of the national style of contemporary young people and have won the popularity of the public.” It can be seen that the program has indeed been welcomed and praised by young people. “Our whole orientation of the gala is to attract young audiences.” Chen Lei, director of the Spring Festival Gala of Henan Satellite TV, said that when planning the Spring Festival Gala, in order to differentiate itself from the Spring Festival Gala in other places, the director team decided to make a new attempt, that is, based on the Culture of the Central Plains, and then use a fashionable and young people's favorite form to package the Spring Festival Gala. “Now it seems that this attempt was a success.” In the literature and research, it was found that the authors' general understanding of the program is that the content of the program is favored by young people. “The 'aesthetic wall breaking' of the 'Tang Palace Night Banquet' series of programs lies precisely in changing the previous serious and orthodox narrative style by presenting the modernity of traditional culture, and carrying out humorous and witty cultural performances of traditional culture in an aesthetic way of rejuvenation, fun and modernity, so as to fit the cultural practice and aesthetic preferences of young people.” At the same time, the rise and boom of Hanfu is also one of the factors that attract young people to watch. “Hanfu culture, with its profound cultural heritage and national style aesthetics, has gradually become popular among young people with the help of Internet dissemination. In addition, with the rise of China's national self-confidence, national tide items are loved by the majority of young people. In this context, cultural products rich in traditional Chinese cultural elements have gradually become popular vanes for young people.” So what's really appealing to young people is what parts of the show and how “Tang Palace Night Banquet” feels to the elderly is exactly what existing research lacks.

2.2 Research methodology

Table 1. Questions related to the "Tang Palace Night Banquet"

Serial number	Question
1	Learn about channels
2	Perception of the show
3	When watching, whether you are willing to watch it or not
4	How much do you feel that the scene matches the prosperity of the Tang Dynasty?
5	Access to new traditional cultural knowledge
6	Do you want to know more after watching the show
7	As a modern person, whether it is acceptable to spread traditional culture in this form
8	Do you think it's better to use this form to spread traditional culture than to go to a museum and feel it for yourself
9	Do you prefer a playful and cute image to the lyrical impression of traditional dance?
10	AR technology perception
11	Is there a familiar strangeness that the scene will bring?
12	Whether it will be associated with a verse or picture
13	Whether the form of expression of the program is in line with preferences
14	Where there is no emotional resonance
15	The impact of the show on young people
16	The experience of fusion in many forms

Based on the literature, we divided the factors into two levels and six dimensions of content and dissemination, designed relevant questions, and conducted questionnaires and interviews (Table 1). At the same time, the problem is divided into two levels, communication and content, and eight

dimensions are analyzed to obtain Figure 1, so as to further explore what the real influencing factors of age difference are.

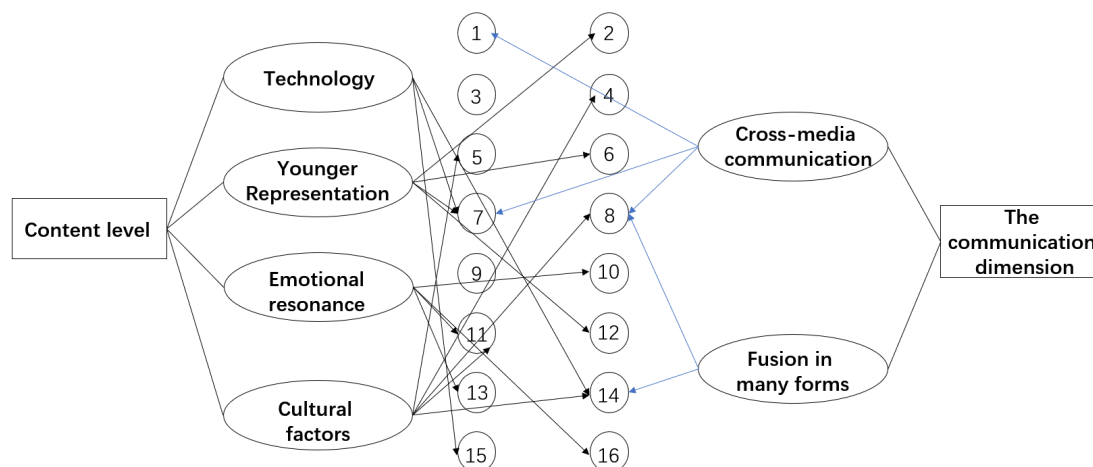


Figure 1. Problem structure model diagram

At the same time, we conducted interviews on the above related issues and supplemented the questionnaire. We selected six audiences of different ages from the questionnaire for interviews, mainly on how they felt after watching the show and details about technology, emotional resonance, etc.

Table 2. Basic information of respondents

Numbering	Age	Gender	Education/Occupation
A1	24	Female	Graduate student
A2	19	Female	Undergraduate
A3	21	Male	Undergraduate
A4	18	Male	Undergraduate
A5	44	Female	Accounting
A6	31	Male	Computer workers

2.3 Research results

According to the analysis of the questionnaire data we collected, the feelings of young people and the elderly about the content level of the program are basically the same, and there is no significant difference between age and the perception of the program, and the main feelings are novelty, playfulness and ease (Table 3, Figure 2). So the key to the real difference between young people and the elderly is not the content of the program. "Entering the era of integrated media communication, it is increasingly visible that only truly 'high-quality' content can take advantage. To make every program into a 'high-quality product', so that every program contributes to the word-of-mouth communication of the program, it has to be said that Henan Satellite TV has truly explored the 'pulse' of 'content is king' in the era of media communication. "

Table 3. Significance correlation

Question	Pearson chi-square significance
Age and look and feel of the show	.851
Age and ability to learn something new	.115
Age and understanding channels	.035

At the same time, we also found that the main difference between the young and the elderly about the program is the channel of communication. According to the data, it is not difficult to find that there is a significant difference between age and understanding channels (Table 3, Figure 3), and the vast majority of the understanding channels chosen by young people are in the form of new media, for example, Bilibili bullet screen websites, Weibo hot searches and even variety shows, etc., while the elderly choose channels such as television and newspapers as relatively traditional media forms

style. According to a study of user portraits of Bilibili video websites, Bilibili's users aged 18 to 35 accounted for 78% in 2020, and the proportion of undergraduates and above was 10 percentage points higher than that of the whole network, which was the favorite APP of Generation Y and Generation Z users. This is also in line with the positioning and presentation of the program, so there will be a difference between the two. For the elderly, due to the growth environment, resistance to new things, and the consideration of the needs of elderly users, they are less receptive to new media than younger groups. At the same time, multiple forms of integration are easy for young people to accept, and they also bring young people a more immersive and joyful experience. In the interview, one 24-year-old respondent said that multiple forms of integration "will have an immersive experience. It's easy to bring people into the scene. The combination of music and dance makes people feel happy. The combination of technology and the shuttle between different scenes is more realistic, which is better understood than the empty stage (A1)."

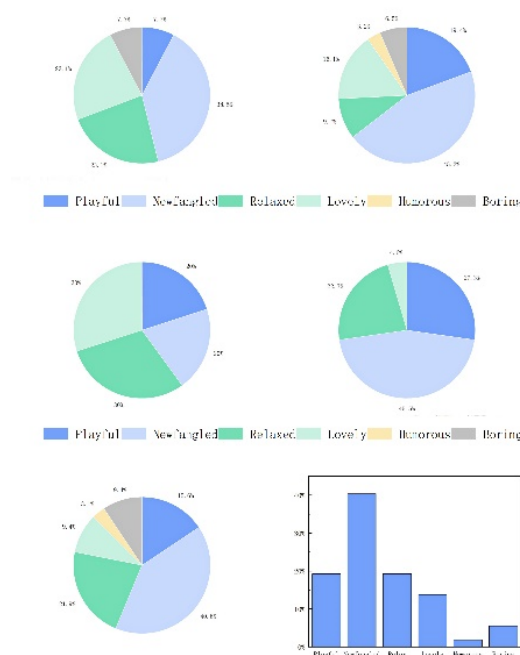


Figure 2. Each age group and program experience



Figure 3. Age groups and channels of understanding

However, in the questionnaire we also found that for the elderly may not dislike this form. On the question of whether it is acceptable for modern people to disseminate traditional culture in this form, the number of elderly people (36 years and over) who chose "yes" accounted for 94.4% of the total number of elderly people. Emerging media, although unfamiliar and difficult for the elderly, are not an unattainable tool. When learning and using, many respondents said that "it is not as difficult as imagined" and "can be learned", and even some respondents said that "it is quite simple to use". At the same time, we learned that in the use of Douyin/TikTok by the elderly in the city, the main focus is to kill time and entertainment, and most of the elderly use Douyin/TikTok for 1-3 hours. This also shows that the elderly can also learn about the program through the form of new media. In general, the new media communication form is more compatible, and the user's acceptance is also higher. However, for the elderly, the acceptance process may be slower and require a certain amount of teaching and time.

3. Analysis of results

3.1 The key factor contributing to the age difference is the channel of transmission

Based on questionnaire design and analysis, the key factor in the acceptance difference between young people and the elderly is the channel of transmission (Figure 4). At the level of communication, for the elderly, it is subject to the influence of communication channels, which makes some people unable to understand. According to research, because the use of emerging media raises a higher threshold of use than traditional media, the elderly group is prone to digital skills anxiety due to factors such as subjective fear and stereotypes. Therefore, the new media communication method chosen by the "Tang Palace Night Banquet" program will bring some elderly people to watch the trouble. The younger group is more familiar with new media, uses it frequently, and understands the diversity of channels, so it is easier to understand the program itself.

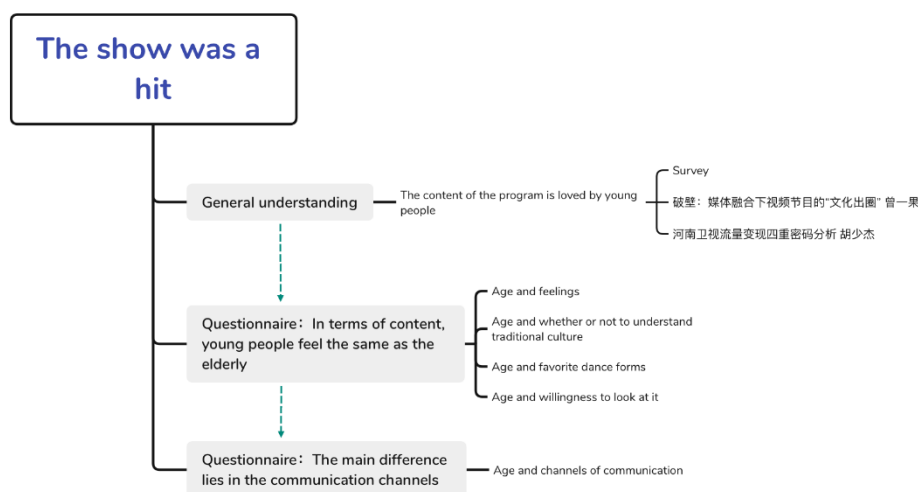


Figure 4. Result argument idea

3.2 Audiences feel essentially the same at the content level

At the content level, the "Tang Palace Night Banquet" program was well received and highly accepted on the whole. There will be no large "generation gap" and gap in the transmission of the program content, and the audience's feelings for the program at different ages are basically the same. The advantages of the program content are mainly reflected in four aspects: science and technology, youthful expression, emotional resonance and cultural factors. The addition of technology to the scene transformation has a more sense of substitution, more appeal and artistic expression. In the interview, all six respondents mentioned authenticity and immersion. "The scene shown in the AR version is very three-dimensional and real, it feels like seeing a physical exhibition in a museum, coupled with

the mutual contrast and contrast with the dance, the overall sense of reality is full, some immersive (A5)." In addition, Feng Shuangbai, chairman of the China Dancers Association, believes that "what attracts people is the story, and what moves people is emotion." The success of the show lies in paying more attention to and expressing the emotional elements of ordinary people under the premise of high-level performance. In interviews, respondents said they watched the show thinking of their friends, loved ones or work scenes. "Picking up fragments of musical instruments, getting close to life scenes, like the way you get along with your friends. The expression of life makes people feel very intimate. Blending what would actually happen into the dance (A1)." "Tang Dynasty girls were playing or dressing up on the way to the night feast, which was very similar to the current girls (A2)." It is this emotional resonance that to a certain extent closes the distance between the audience and the program and history, and enhances the sense of substitution and immersive experience.

3.3 Inadequacies

But the show still had some shortcomings, with a 31-year-old interviewee saying he would get bored during the viewing process. "Because I can't understand what I'm talking about. Costume props, including the dance itself, actually require a certain foundation to understand. Ordinary people like me have a hard time understanding the meaning of the dance, and if they can't understand it, they can't read it. Just like English movies have subtitles, you can only read them if you understand them (A6)." In terms of aesthetic ability, the program ignores some audiences who cannot understand the program, and lacks corresponding explanations and introductions. At the same time, two interviewees mentioned that the length of the show was too short. One felt that he was still unfinished and hoped that the time would be extended; the other said that the time was short and there were too many things he wanted to express. Therefore, the production team should also pay attention to the trade-off in the length and content of the song and dance program.

4. Suggestions

4.1 The communication dimension

Due to the inertia of thinking formed by long-term behavioral habits, the elderly group is most likely willing to accept traditional radio and television. The authority of radio and television in their hearts is difficult to shake, and they also need the accompaniment of radio and television. Therefore, for the elderly who cannot learn about the program through new media, the program can also choose to rebroadcast the program through television, in order to make more elderly people become the audience of the program. At the same time, you can also choose to report and explain the program on the radio or in the newspaper, so that more elderly people can understand the program. For young people, new media platforms such as Bilibili, Douyin/TikTok, and Weibo are deeply loved, and have strong public opinion influence and cultural discourse power among young people. Therefore, when disseminating culture, we must attach importance to cooperation with new media platforms, pay attention to the interests of young people, and express them in an appropriate form.

4.2 Audience and duration

When the program is disseminated, it is also necessary to pay attention to the understanding of different audiences for the content and traditional culture of the program, and to take into account the feelings of audiences of different ages and different aesthetic abilities about the program. The production team can use the bullet screen or subtitles to explain and supplement the video when playing, in order to let more people better understand the traditional culture and program content. Bullet screen information in the form of text in the video above a short period of time, readable, can concisely and concisely show the internal meaning, increase the degree of information easy to understand, easy for users to browse and read. Bullet screen messages are more interactive sentences or text colors are particularly appealing to other users. At the same time, the program needs to take

into account the problem of form and duration: as a dance evening program, how to achieve harmony and unity of content and duration.

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