

Exploring Communication Innovations in Chinese Cultural Television: Insights from Traditional Media

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Abstract: In the realm of Chinese cultural television (TV), the integration of traditional media with modern communication technologies presents unique opportunities and challenges. This study investigates how various TV and online audio-visual programs, such as cultural shows, variety programs, and short video formats, strategically utilize visual rhetoric, topic selection, and emotional expression to portray a positive image of China internationally. Drawing insights from recent developments in media integration and communication strategies, this research aims to analyze and propose effective methods for improving the international appeal and cultural dissemination of Chinese audio-visual literature and art. By examining case studies like *China in Classics* and *Dance Millennium*, which highlight different approaches to integrating traditional cultural themes with contemporary media formats, this study contributes to understanding how these programs can effectively resonate with global audiences while promoting a nuanced understanding of Chinese cultural heritage.

Keywords: Communication Innovations, Chinese Cultural Television, Modern Communication Technologies, Traditional Media, China.

1. INTRODUCTION

Media confluence is a movement in which traditional media companies embrace cutting-edge technologies to increase audience participation and share of the market. This tendency spread to the whole of China during the 2010s, resulting in management reconsidering their companies, reorganizing their companies, and shifting assets. However, numerous media firms have proven reluctant to take risks, resulting in failed media transformations (Li et al., 2021). The influence of the media on confidence in politics in China is unresolved because it focuses on certain types of communication. Some research indicates that internet use reduces confidence in politicians, while others suggest a favorable association between contemporary media and confidence in politics. Only a few studies have thoroughly investigated the impact of conventional media, online platforms, and foreign media on confidence in various levels of government (Xu et al., 2022). Social media has emerged as a powerful instrument for cultural diffusion, encouraging and disseminating national cultural legacy as well as popular culture across several social platforms. Li

Ziqi, one of the most popular Chinese cultural bloggers, exhibited this by achieving a world record set by Guinness for the most subscribed Chinese YouTube channel in 2021. However, the study analysis a blogger conducted fails to delve into details of Chinese culture, especially during agricultural regions (Li et al., 2023). The Chinese government is working on preserving intangible cultural heritage (ICH), including preservation organizations, museums, and cultural events. The Chinese government has placed importance on the safeguarding and ICH through a variety of initiatives, including conservation organizations, cultural institutions, and cultural activities. Classical dance, arts, music, drama, and mythology are examples of ICH aspects that serve as cultural assets as well as significant tourist products (Qiu & Zhang, 2021). Chinese social media sites, such as Weibo and Facebook, have emerged as major means for expressing critical views on sociopolitical topics. Despite the obstacles created by censorship, these channels have played an important role in spreading Chinese culture internationally (Feng, 2020). Weibo is a micro-blogging site modeled on Twitter, combines elements from several platforms into a single place, enabling the mass distribution of cultural information. These platforms have promoted the global sharing and enjoyment of Chinese culture by engaging users with varied narratives and encouraging cultural interactions. This worldwide cultural exchange benefits the international society and creates a better understanding of the richness and diversity of Chinese culture (Wu & Fitzgerald, 2021). Chinese cultural TV is an important part of the country's cultural interchange and innovation, and the Chinese government encourages foreign students to study Chinese culture and media to foster inventive talent. However, the usefulness of project-based learning (PBL) in improving students' higher-order thinking abilities and engagement is rather in its infancy. The Chinese government has encouraged students to study Chinese culture and media overseas, comparing their methods to those of domestic students (Barak & Yuan, 2021). Little emphasis has been paid to how overseas experiences shape the fostering of creativity in Chinese culture television. Exploring communication innovations in Chinese culture through TV necessitates an awareness of how old media methods can be modified and improved in the current digital world. Chinese culture TV can nurture a new generation of inventive media workers by combining conventional media capabilities with new technology and global viewpoints (Chen et al., 2021; Jirattikorn, 2021). The study is to examine how Chinese national TV as well as online audio-visual broadcasts uses visual rhetoric, topic selection, and feelings

expressed to enhance China's foreign reputation. It also aims to suggest effective strategies for increasing the international appeal and cultural transmission of Chinese multimedia literature and art.

1.1 Key Contributions to Cultural Media Research

- ✓ Enhances understanding of visual rhetoric in Chinese cultural television.
- ✓ Identifies strategies for topic selection that resonate with international audiences and explores emotional expression as a tool for cultural connection.
- ✓ Highlights the integration of traditional and modern media formats, and provides case studies of successful programs like "China in Classics" and "Dance Millennium".
- ✓ Analysis methods for improving the international appeal of Chinese audio-visual literature and art.
- ✓ Contributes to cultural diplomacy by analyzing and promoting the international dissemination of Chinese cultural heritage.
- ✓ Offers a framework for integrating traditional cultural elements with modern media technologies by analyzing the communication level of the Chinese people.

The next portions of the articles are Portion 2: Literature review based on various domains, Portion 3: Communication innovations of different shows based on Chinese tradition and modern cultural enhancement with case studies. Portion 4: Analyzing the people's behaviors after learning about their culture and communication influence of the viewers and Portion 5: Conclusion of the study.

2. LITERATURE REVIEW BASED ON VARIOUS DOMAINS

Exploring communication developments in Chinese culture TV required an awareness of how traditional media shaped and continued to shape current broadcasting tactics. Visual rhetoric is the intentional use of visual components such as photographs, films, and typography to communicate messages, convince audiences, and impart cultural and emotional connotations. It improved narrative, exhibited cultural representation, persuaded, invoked emotions, and established a distinct visual identity in Chinese audiovisual literature and art. This technique improved cultural distribution and worldwide appeal, fostering a better knowledge of Chinese art and literature. A few findings in this area are discussed below.

2.1 Integration of Traditional and Modern Media

Pang (Pang, 2020) investigated the effect of social media in promoting cross-cultural adaptation among students from other nations. It employed cross-cultural adaptation theory to evaluate the impact of various social media usage behaviors on students' relationships and adaptation processes. An online questionnaire was used to collect data on 298 Chinese overseas students enrolling at German institutions. The findings indicate that continual online social networking use was related with higher felt social support in both hosting and country of origin. The favorable link between active usage and cross-cultural adaptation was influenced by social assets. The article could assist colleges in approaching international markets with their acceptance studies and organizational procedures. Han and Xu (Han & Xu, 2020) evaluate how interpersonal interaction, conventional media, and online platforms influence the views of individuals regarding environmental risk, willingness to contribute to the conversation, understanding of ecological issues, and ecologically friendly conduct. A poll of 550 people in China indicated that traditional media had limited influence on pro-environmental behavior; however, human interaction has a considerable impact on environmental risk perceptions. Facebook and Twitter, in particular, enhance the potency of interpersonal interactions. The study revealed that engaging in social media communication can promote actions favorable to the environment, emphasizing the significance of effective communication in influencing environmental behavior. Zhang and Jia (Zhang & Jia, 2022) investigate the influence that technology has on learners' ability to think and learn, especially about literature and language, and its characteristics. 188 ethnic minority students from Hebei Province took part in an experimental design model. The participants in the experiment got linguistic and visual art combined instruction, whereas the comparison group obtained traditional training. The study discovered that disparities in linguistic capabilities and creative expression resulted in richer and more diversified output. Following class participation, students increased their ability to use art language in conversation. The study's objectives were to promote language competency, artistic culture, and knowledge and attitudes toward literary and spoken language among ethnic minority learners.

2.2 Cultural Heritage and Enhancement

Li (Li, 2024) explained the significance of opera art in China, emphasizing its intangible cultural legacy. They examine literature and Chinese visual appeal, and study Shaoxing opera among learners in college.

Li suggested an immersive performance format that combines Chinese opera and music to educate opera inheritors about aesthetics. The approach was to reinvent and technologically enhance Chinese opera art while creating social and commercial value and encouraging collaboration among individuals, communities, and this nation. Chen (Chen, 2020) investigated the employment of traditional Chinese poetry by China, Japan, and South Korea to enhance intercultural interactions during the COVID-19 epidemic. The phrases were affixed to COVID-19 preventive materials, forming an "expressive tie" between the countries and displaying emotional resonance. The writings also obscured reciprocity constraints while emphasizing the virtue of favor-giving conduct. The three nations improved their national image by demonstrating culturally acceptable reciprocity. The findings provide insight into East Asian approaches to managing intercultural interactions and can be used to forthcoming international cooperation difficulties. Wang et al.(Wang et al., 2021) explore the role of harmonics in emotion perception in Western and Chinese musical genres. Four audience subgroups were provided with 48 musical snippets depicting various emotions, played on six instruments. Respondents provided ratings for valence, tension arousal, energy arousal, preference, and familiarity. Analysis of Variables (ANOVA) found that socioeconomic status had a stronger influence on affect perception than musical influences. The study discovered that auditory properties for valence and energy arousal were comparable, particularly spectral fluctuation, temporal envelope influence, and dynamic range.

2.3 Interactive and Participatory Platforms

Yin and Xie (Yin & Xie, 2024) investigate fan participation civilizations on social media channels, proposing the notion of platform-utilized language activities. Fan communities were considered as speaking communities, with languages and ideologies being technical activities that can only be understood through social media interactions. The study examined fan speech groups on Twitter, contending that internet logic corresponds with fans' gaming of language, so altering assemble into life. In China, fan participation cultures were evolving, resulting in distinctive platform-utilized games with languages based on connection and data analytics. Liang et al.,(Liang et al., 2022) examined online participation activities in China's International Cultural Heritage Sites on Weibo discovered that participatory activity mostly consists of informing and consulting. Google vision label identification revealed that residents at these places paid greater consideration to architectural, building facades,

and temples. The study implies that utilizing social media channels to exhibit both online and offline heritage protection is a viable option.

2.4 Cross-Media Storytelling

Guo and Weng (Guo & Weng, 2023) evolved from paper to digital media, with virtual reality (VR) developing as the transmedia storytelling of Liangzhu inscribed symbols, integrating current VR exhibition projects, and encouraging the spread of Liangzhu culture. The study enhanced the building of Liangzhu engraved characters and increased the influence of Liangzhu heritage through modern technologies. Cheng (Cheng, 2021) investigated the application of Augmented Reality (AR) and VR devices to Chinese education through an instructional training course. The study included nineteen intern Chinese instructors, who executed 9 augmented and virtual reality Chinese lessons. The findings revealed that the majority of AR activities were beneficial to learners of all ages, although they were connected with lower levels of cognitive learning. Some of the challenges discovered were inadequate Chinese learning content, complicated curriculum preparation, technological concerns, and a lack of pre-training recommendations. The study indicated that a well-designed training course is required to help instructors realize the full benefits of AR and VR equipment for Chinese education.

2.5 Content Localization and Globalization

Zhang and Dai (Zhang & Dai, 2021) gave the first comprehensive study on the transnational production methods of cultural and creative industries in developing economies. The geographical developments in China's entertainment and media sectors, with an emphasis on Chinese celebrities migrating across borders, it described a new media culture with its own industrial structure, globalization path, and regional characteristics, highlighting the importance of local market conditions, cultural history, and institutional framework in cultural economic activity and internationalization. The study emphasized the necessity for more research on transnational manufacturing methods in emerging economies. Xie (Xie, 2022) investigated the role of TV viewership and the Gala Show in Chinese family-nation cultural reproduction during the past three decades. It demonstrates that the Gala Show promotes cultural transformations and the continuation of Chinese family traditions by incorporating past and contemporary cultural items into social organizations. Interviews demonstrate that ordinary people perceive the functions of the Gala Show

in diverse ways as societal meanings evolve and reshape cultural practices and beliefs. The Gala Show highlights the diverse sentiments of different generations and families about the technological and cultural aspects of TV in the digital age.

3. INTEGRATION OF TRADITIONAL AND MODERN MEDIA FORMATS IN CHINESE CULTURE

Chinese traditional arts and cultural practices are divided into two main groups: Chinese conventional cultural and Chinese cultural traditions. The first contains the study of philosophy, royal appropriate behavior, and folk traditions, even with the second includes painting, writing in calligraphy drama, music, paper-chopping, martial arts, Tai Chi Chuan, and Kungfu. These forms are vital to China's historical reputation and international communication. Traditional media, which include daily newspapers, weekly television magazines, and radio, fail to appropriately communicate traditional Chinese artwork and culture to a specific audience. Domestic large-scale film and TV productions sometimes disregard the national culture process, leaving out modern individual cultural evolution and dynamic assessment. To close this gap, a postmodern context expression system is required, this is crucial for current relationships between cultures and the development of an entirely novel interaction vernacular. In the digital era, planners are increasingly using computer-aided design technologies, such as 2D (dimension) drawing, 3D manufacturing, 3D printing, VR, and Geographical Information Systems (GIS), to boost productivity and articulate design concepts. These technologies interact with various fields, including computing, art, design, and landscape architecture. Precision management and engineering construction rely on computer-aided design technology's accuracy. It increases job productivity and data accuracy in drafting tasks, decreasing the need for manual processes. Graphic design software, which contains data entry tools, color adjustment libraries, text editing, image processing, interface layout, and digital hand-painting, can assist planners in translating abstract design concepts into actual designs. These aspects improve the design's aesthetics and decorative qualities by making floor plans more recognized, clear, and logical. Integrating computer-aided design with traditional Chinese cultural features improves communication and distribution tactics, hence increasing worldwide awareness of Chinese art and literature. Figure 1 depicts Chinese traditional and modern cultural architecture, food, dress

codes, and musical styles, which contribute to the development of innovative communication tactics throughout the world.

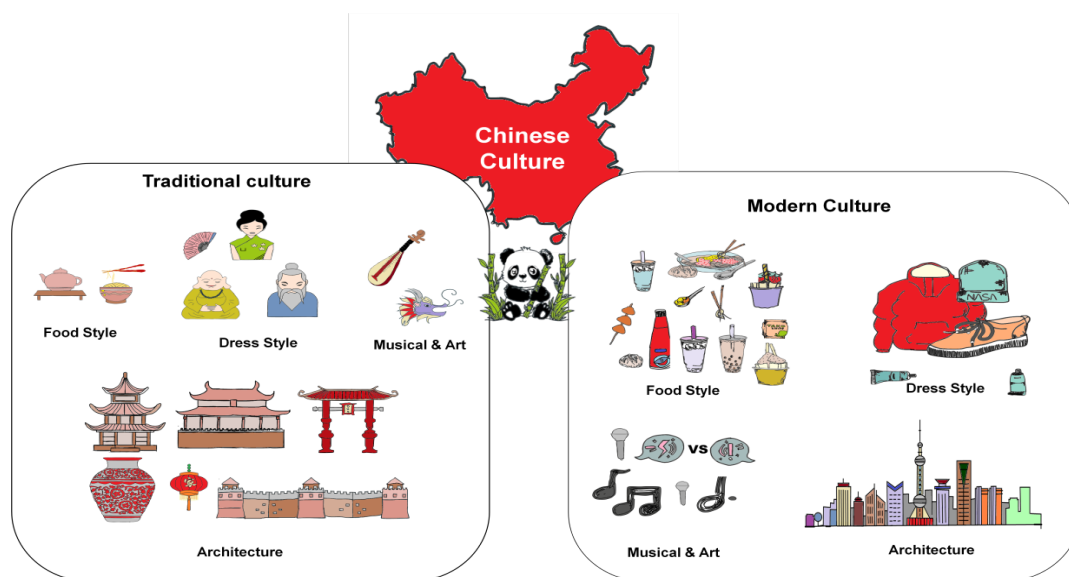


Figure 1: Traditional and Modern Chinese Culture

3.1 Communication Innovations of Different Shows Based on Chinese Cultural Enhancement

Chinese TV and Internet audiovisual programming serves a wide spectrum of people through a variety of genres and forms. Examples include historical dramas like 'The Longest Day in Chang'an', reality series like 'Where Are We Going, Dad?', cultural programs like 'National Treasure', variety shows like 'Happy Camp', instructional programs like 'Lecture Room', and news and current affairs shows like 'Xinwen Lianbo'. Web plays, such as 'The Untamed', are examples of online audiovisual presentations. These initiatives promote Chinese culture, history, and values, instilling pride and awareness of China's rich legacy. They also experiment with new forms to engage younger audiences, which are intended to be approachable and relevant. These programs have a significant impact on public opinion, cultural preservation, and entertainment. Cultural variety programs in China are a significant part of everyday entertainment, incorporating traditional, historical, and current cultures. Popular series like 'National Treasure' and 'The Best Time' showcase the human aspect of traditional culture, fostering self-confidence. These programs aim to be high-pitched yet appealing, emphasizing the importance of cultural preservation and providing comprehensive, in-depth cultural experiences. According to the use and satisfaction theories, audiences acquire media based on their wants and interests, considering the medium's practicality and worth in meeting their expectations. Cultural variety shows seek to address the demands of

a varied audience by emphasizing culture and in-depth growth. For example, the Chinese Literature Symposium revolves around Chinese features, whilst the historic construction subject emphasizes Meet the Temple of Heaven. The narrative topic delves into the profound significance of culture in classical books. Valuable material is released in a format that appeals to the audience. Cultural diversity emerges when ideals shift and lifestyles improve. In the fast-food scene, series communicate pure entertainment material, needing clarity on the look of amusement. The world of spirituality is a thoroughly industrialized educational tradition, and people's craving for spiritual food is growing. Cultural selection shows symbolize culture and meet the varying difficulty of viewers.

3.2 Media Integration and Communication Strategies

The development of short videos has changed viewers' reading patterns, making it harder to sort through the in-sequence detonation. In the learning surroundings, the audience's topic awareness is greater than before, and they can select the necessary information on their own. This results in information envelopes being unable to immediately exit their selected field. In the age of junk food, fashionable civilization is characterized by fast-paced, unstable moments. China in Classics is an artistic diversity show depending on traditional ethnicity that interprets the brutal lecture and Chinese components from the play agenda. The agenda seeks to undermine the significance of the fundamental sequential installation by reconstructing classical masterpieces in the style of play. The schedule for the meeting is divided into five parts, which include the speaker's own programming at the beginning, script evaluation, guest assessments, theatrical shows, and guest commentary. The majority of the play is dedicated to dramatic interpretations, as spectators compare Chinese cultural features to the classics that they cherish dearly. A modern reader engages with listeners as a viewer, representing them as they journey through time, conversing with ancients and experiencing the creative process. The current reader takes part in historical incidents, identifies with people, and accompanies the playing troupe. A contemporary reader also interprets the main character's voice, rendering the reading experience more vivid and emotionally engaging for the audience.

3.3 Case Study 1: China in Classics

China loves Antiquity is an 11-episode culture show created by China Central-Television (CC-TV) Creation Media and the China Media Group's

comprehensive channel, CC-TV. Classic works like the *Hanshu*, *Yongle Grand Ceremony*, *Qimin Yaishu* and *Rites* are incorporated into the school's curriculum to raise understanding of Chinese knowledge, mentality, and ethics. The curriculum employs narrative language to elicit and intensify emotional reactions, thus supporting the formation of a Narrative Community. The prototypical knowledge, storytelling theme, and plot framework rooted in cultural norms constitute a typical storytelling categorization for the nation at large. The same old story scenario continues to be translated and recreated in future generations, producing a profound and lasting effect. The curriculum also focuses on the origins of the Chinese spirit through the analysis of historical individuals and script rebuilding. It develops the picture of the Chinese nationalized quality via colorful and significant stories, and it serves as an everlasting example of morality, merit, and speech for modern Chinese. The stage architecture of historical scenes is supplemented by style features such as scrolls and bookshelves, as well as dynamic golden figures and bamboo slips generated by technological methods. Various visual features, such as simple and old books, enhance the program's design and content. The interview room creates an identifiable place for recollection, allowing respondents to recall past events in a relaxed manner. Clients rotate across the circular conference room between assessments, and four professionals examine each topic from various perspectives. This provides a normal significance area and promotes the transmission of culture.

3.3.1 Communication Tactics for China in Classics

A large portion of the performance is devoted to significant clarifications, as viewers evaluate the Chinese traditional and modern cultural fundamentals, they learn to the ancestral songs in their minds, with the impact and in their natural state comprehension of the classics assisting as an extension and nutritional products that assist the conventional music make upward place of residence in the public's coronary veins. 3D setting refers to the consequence that allows the viewers to get immersed when acting or viewing an artistic endeavor. It uses a variety of techniques, combining sounds, illumination, set construction, and actor effectiveness, to establish a genuine scene and make the viewers feel more engaged. The agendas well adjust to the viewers' illustration patterns, which enhances their overall experience on stage. China's television media strategy in classical books intends to spread classical literature heritage using the young people's specified means of communication. Heritage cultures needs to

adjust to the characteristics of the times, modernize the inherited pattern, combine with modern civilization, and raise the significance of predictable culture. The curriculum largely depends on cultural memory to shape Chinese cultural identity. The audience learnt about traditional culture as children, and traditions of sages transmitted down by phrase of opening were exhibited on the display and transformed into Survival Theater. The program blends historical experiences from the audience's thoughts into tale creation, communicates with the contents, and creates psychological connections in the culture, therefore increasing affinity with Chinese culture. Catering to the 'Times' aesthetics highlights China's cultural attractiveness, which is important to its long-term effect in classical literature. The program's organizers collaborated directly with the National Opera and solicited compositions from notable writers in the field. The outfits and props were designed to appeal to today's young people's aesthetics, combining north and southern monarchies dress with contemporary fashions.

3.4 Case Study 2: Dance Millennium

Henan Television is well-known for its unique approach to producing classic Chinese cultural shows, such as the Tang Palace Banquet on the 2021 Spring Festival Gala. The firm has also released the application Dance Millennium in conjunction with Bilibili Software, which has garnered favorable praise. The initiative bridges the gap between traditional media and short video platforms, broadening the audience and facilitating resource exchange with emerging media. Its story formats are novel, combining dancing drama, historical and cultural context, and varied effects to produce a distinct cross-media tale. Instead of usual host announcements and actors appearing on stage, the broadcast provides background information for the dance play and integrates the performances of the actors. Despite Dance Storm and Dance Forest Assembly, Dance Millennium focuses on the dissemination of culturally fundamental dance drama production, including Chinese cultural intangibles in the primary film and incorporating Li Bai's dance into a song. This technique enables an eventual return to originality and cultural expansion.

3.4.1 Communication Tactics for Dance Millennium

The examination of Dance Millennium and other Chinese cultural TV and internet audiovisual shows exposes the use of visual rhetoric, topic selection, and emotional expression to improve China's foreign image.

Visual components, cinematography methods, and cultural symbols are examined to express cultural narratives and aesthetics. Topic selection is also assessed, with an emphasis on episode themes and topics, their relevance to non-Chinese viewers, and topic diversity. Emotional expression is also examined, with an emphasis on storytelling tactics, character development, and emotional effect. A full case learning of *Dance Millennium* is done, with an importance on episodes that best show the use of illustration rhetoric, theme selection, and emotional expression. Comparative examination is used to find out shared strategy and different approaches. Effective traditions are offered, such as improving illustration effects, adapting themes, transmitting emotional stories dramas and series, cultural translation, and convenience, and utilizing technology such as VR and AR. Global outreach tactics include worldwide cooperation, social media participation, and audience response analysis. By using these steps, it can carefully examine and recommend effective techniques for civilizing the worldwide image and appeal of Chinese cultural TV and online audio-visual shows.

4. ANALYSIS OF THE COMMUNICATION INFLUENCE OF THE VIEWERS

Chinese culture television is gaining foreign viewers through a variety of communication technologies. These innovations include strategic visual rhetoric, relevant topic selection, emotional expression, cultural translation and accessibility, interactive and engaging formats, collaborations with international platforms, highlighting achievements and innovations, and the use of cultural ambassadors. Some strategies for increasing the appeal of Chinese culture to international audiences include symbolic images, aesthetically pleasing demonstrations, universal themes, modern problems, emotional storytelling, multilingual subtitles and dubbing, interactive media, and collaborations with international platforms such as Netflix, Amazon Prime, and YouTube. Deep growth in characters and fascinating storylines are two examples of emotional storytelling approaches that can assist in connecting with the audience. Cultural accounts, as well as the variety of Chinese traditions and history, have the ability to stimulate international attention and admiration. Multilingual subtitles and translation make Chinese TV shows more accessible to a larger audience; while cultural context assists overseas viewers grasp the importance of certain behaviors and customs. Viewer inquiries, social media emancipation, and live conversations are examples of interactive media that

involve worldwide audiences and make them experience a part of the world's culture. VR and AR technology can produce complete immersion, and cooperation with foreign platforms such as Amazon Instant Video, Netflix, and YouTube enhance the affordability and exposure of Chinese historical TV programming. Figure 2 demonstrates the efficacy of several tactics for increasing the worldwide attractiveness and cultural distribution of Chinese audiovisual literature and art among different audience categories. Each bar symbolizes a distinct technique, and its height shows how successful that method is for every demographic group.

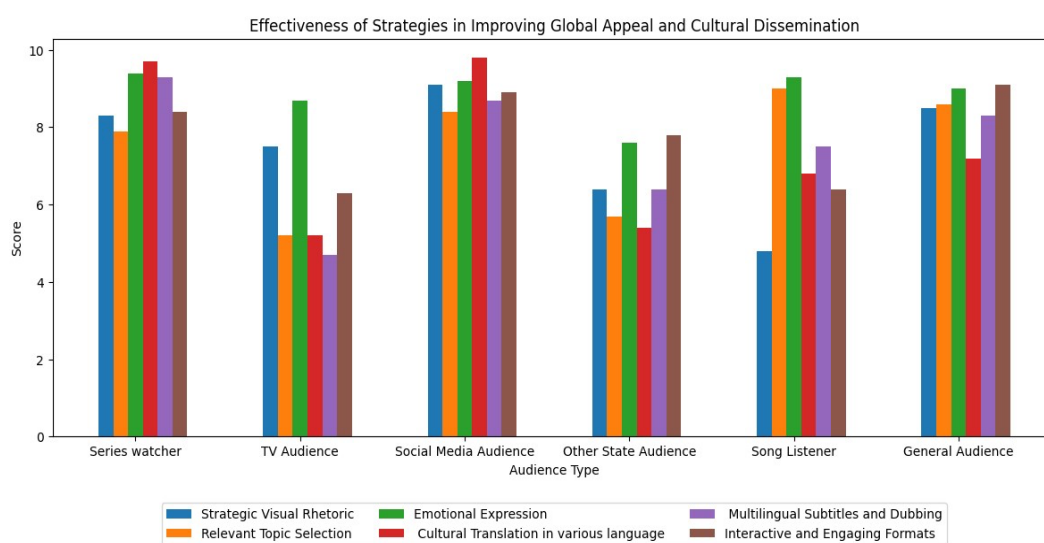


Figure 2: Attractiveness Strategy Score of the Viewers

The program *China in Classics* has a significant influence on viewer's comment in three distinct domains: cognition, action and emotional feelings. The cognitive level comprises understanding classics through simple explanations and being involved in their lives through interviews and time-travel interactions. The series enhances the viewer's cognitive capacity through exposing people to traditional material and increasing their comprehension of humane, historically significant, and philosophical topics. A positive and negative attitude quality is crucial in developing confidence in cultures. The program promotes an optimistic artistic approach and increases the audience's intelligence of relationship and self-confidence in conventional societies by highlighting the humanistic fundamentals that underlay it and reveal its essence. For example, it promotes the audience to prioritize humanistic concern and societal protocol, boosting honorable principles and cultural achievement. The activity level is essential for paying consideration to traditional culture. The program promotes historical masterpieces and their innovative reinterpretation in current society. As an illustration, the *Book of Rites* promotes the idea that individual natural history is good at

the commencement, encouraging readers to contemplate the philosophy's education and recommendations in modern culture. During the entertainment level, numerous viewers consider the history of traditional civilizations after completing the subject matter, emphasizing the importance of preserving it. The series uses media to not just inform viewers about classics, but also develop in them an optimistic intellectual approach and a motivation to take complete action to safeguard cultural heritage. The program enables viewers to improve their comprehension of classics, improve their belief of nationalized uniqueness and educational self-assurance, recognize their roles as researchers and cultural grandchildren, and immediately maintain alertness to and promote ancestral traditions. Figure 3 compares audience competencies across different media formats, allowing for more informed judgments about media planning, content production, and audience engagement methods. It identifies the most common capabilities across different audience groups, such as radio listeners, TV watchers, and social media users, allowing for customizing content and strategy accordingly. The chart also shows which media platforms are more effective at engaging audiences with certain talents, such as social media users with strong communication and marketing skills. It also assists in identifying areas where certain target groups could require skill development, such as improving creative or marketing abilities. The chart also shows how diverse media and cultural settings impact skill development and engagement, allowing for the creation of material that is both culturally relevant and skill-appropriate. Overall, the table is an effective tool for determining audience competencies in connection to various media formats.

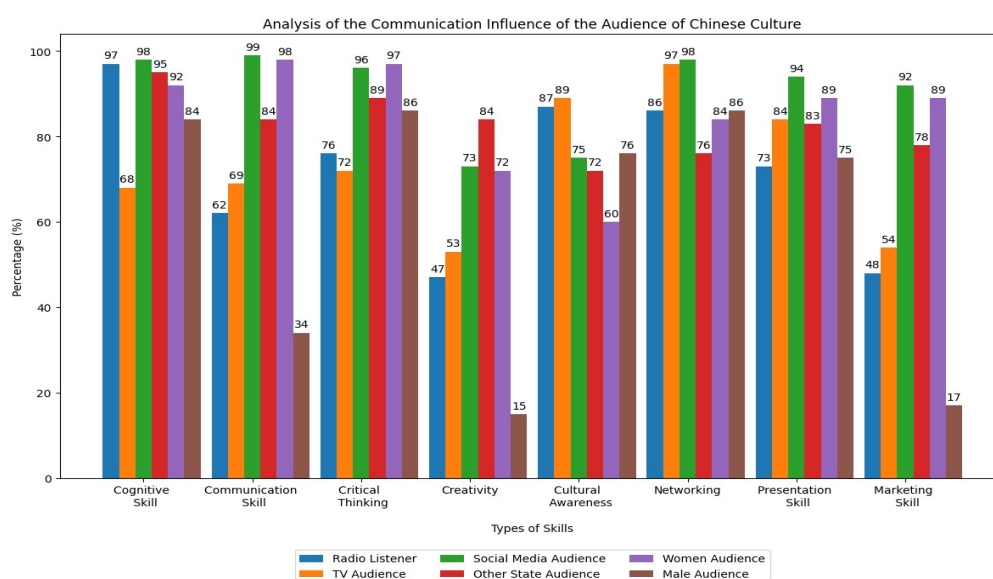


Figure 3: Chinese Communication Influences on the Audience

The effect of Chinese culture on other nations via television and internet communication analysis is depicted in Figure 4. The X-axis includes nations where Chinese culture has an impact, while the Y-axis displays influence measures such as viewership, social media participation, and cultural adaptation. The United States of America (USA) is the largest watcher of Chinese TV series (100,000,000), which is followed by Japan (800,000), South Korea (150,000), India (25,500,000), and Brazil (500,000). The graph also depicts long-term patterns in adaptability to culture for each nation, as measured by digital media and communications consumption. The graph's caption includes blue bars for television program viewing, red lines for social media participation, and green lines for cultural acceptance.

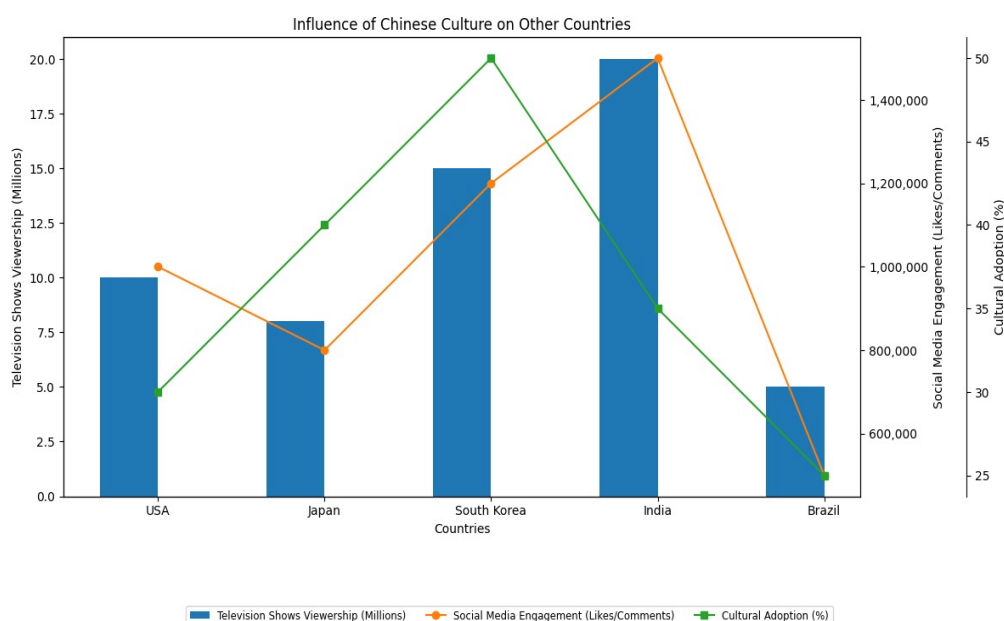


Figure 4: Chinese Communication Influences on Other Countries

Chinese television dramas have grown in popularity outside of China, influencing both culture and economy. They frequently depict traditional Chinese culture, morals, and social standards, encouraging cultural interchange and understanding between China and other nations. They also serve as an instrument for soft power, enhancing China's image and influence overseas. The success of Chinese television dramas has opened up new markets for Chinese media businesses, providing cash for Chinese producers while also contributing to the expansion of the global entertainment sector. Chinese television dramas frequently set patterns for fashion, beauty, and lifestyle, impacting viewers' decisions and preferences. As a consequence, more viewers are interested in teaching Chinese, which has led to a surge in Chinese language classes and resources in many locations, the cross-cultural partnerships in the entertainment sector are

becoming increasingly widespread, with co-productions involving Chinese and international media corporations producing diverse and enhanced narratives. Popular Chinese TV dramas in other nations include *The Untamed*, *Nirvana in Fire*, and *Meteor Garden*. This trend is expected to continue as Chinese media businesses generate high-quality, internationally attractive content. Chinese historical plays have grown greatly throughout time, with more inventive narratives, production techniques, and topics. Their spread in other nations has facilitated cultural interchange and affected global television patterns. Key advances include high-quality production values such as cinematography, special effects, costuming, scene design, intricate storytelling, character development, and examination of traditional Chinese values, philosophy, and moral quandaries. To appeal to a wider audience, a variety of genres have been incorporated, including historical drama, romance, fantasy, action, and political intrigue. Mythology and tales have often been used to provide a fanciful twist to historical stories. Global streaming services like Netflix, Viki, and iQIYI have made Chinese historical dramas available to Western viewers by providing subtitles and dubbing choices. Chinese dramas have a unique cultural appeal, with universal themes like love, power, betrayal, and heroism that connect with everyone. International fandom's, such as specialized fan clubs that provide subtitles in several languages, as well as social media sites like Twitter, Reddit, and dedicated drama forums, have all contributed to the success of these dramas. Local works may use storytelling techniques, visual styles, or thematic components from Chinese plays.

5. CONCLUSION

Traditional Chinese culture programming must continually innovate and adapt to remain relevant and popular in the quickly changing television industry. This includes looking for fresh and engaging aspects, overcoming cultural gaps, and adjusting to new media settings. These shows can reach a larger audience and develop more cultural understanding by blending modern interpretations of classic themes, topical challenges, and cutting-edge technology. Traditional programming must also adapt to the media landscape by using social media for marketing, generating material that is fit for digital consumption, and connecting with viewers on interactive platforms. As a result of continuous quality, interesting content, and efficient marketing activities, a devoted fan base is gradually built over time.

In a competitive television market, the creativity of traditional Chinese cultural television programming is critical. These programs stand out because they provide unique and culturally enriching information while also preserving and revitalizing cultural heritage. Blending old cultural components with modern storytelling tools is one example of an innovative approach, as is partnering with current artists to reimagine classic themes. To summarize, traditional Chinese cultural programs must continue to innovate, bridge cultural barriers, adapt to new media contexts, and appreciate the value of long-term work and ingenuity. Chinese features are gradually playing an important part in cultural variety events, providing audiences with more delightful cultural experiences while also encouraging Chinese culture's inheritance and growth. *China in Classics* is an agenda with the intention of merged ancient culture with current science and technology, bridging the gap between elite and popular culture. The agenda aims to improve the viewers' sensory understanding and arouse their sentiment of uniqueness through traditional culture. To minimize over-interpretation, the program employs visual storytelling based on classic texts, connecting history and reality in a time-traveling manner. The show employs drama as its foundation and diversification as its shell to transmit a variety of storytelling techniques, increasing the viewers' sense of recognition in Chinese culture. In accordance with viewer's feedback, "*China in Classics*" has created outstanding communication results, allowing those watching to become a deeper sympathetic of Chinese writing and civilization, therefore strengthening national pride and confidence in the Chinese culture. Furthermore, the viewer begins to mechanically compensate respect and encourage traditional Chinese culture.

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