

Factors influencing the popularity of variety shows in the all-media era and countermeasures

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Abstract

The article discusses the psychological mechanism of the audience behavior of popular all-media variety shows, tries to put forward the problems and room for improvement of the current popular all-media variety shows from the perspective of program ontology and audience, and puts forward some suggestions for the development of popular all-media variety shows. In general, All-media variety shows should pay attention to the following aspects: meeting the diversified needs of the audience by subdividing content; improving content quality and innovating content forms; strengthening scientific and technological empowerment in an all-round way; innovating the all-media business model; optimizing community operations by maintaining in-depth interaction; and by strengthening platform management. Optimize platform performance. These suggestions provide a new perspective for future research on the audience of cultural products in the all-media era.

Keywords: All Media Variety Show, Psychological Mechanism ,Communication Psychology ,Digital Media Platform

Introduction

Since the beginning of the 21st century, the media form has undergone unprecedented changes. Different from last century when the three major media forms of paper media, radio and television were in the dominant position for a long time. In the past, it was basically a luxury stage, A-lister participation, and several months of recording. , Now it is accompanied by the differentiation of users' attention and the "reducing costs and increasing benefits" in the public opinion environment that makes creators more cautious, whether the variety shows are popular or not, And its number of plays, top trending topics, etc., have become the key factors for success or failure, which is relying on the support of all-media forms. China's variety shows have developed rapidly in recent years, which not only affects people's cultural life, but also promotes the development of the tertiary industry and produces a large-scale industrial chain cluster. If the broadcast of variety shows does not take into account changes in the all-media structure, it will inevitably cause a huge loss of human capital and economic costs for producers and investors. Therefore, it has become the most urgent proposition at present to realize the integration of variety shows and new media platforms, innovate program forms, strengthen their own brand construction, and complete their own transformation to achieve the long-term development of ecological balance of all-media variety shows.

The concept of all-media and its impact on traditional media

What is all-media?

At present, scholars have discussed many aspects of all-media. In the process of continuous discussion and definition, the concept of all-media has gradually developed dynamically. The concept of all-media has been put forward very early (English) Generally speaking, "all-media" refers to the use of text, sound, image, animation, web pages and other media expression means (multimedia), radio, television, audio-visual, film, publishing, newspapers, magazines, websites and other different media forms (media integration).), through radio and television networks, telecommunications networks and Internet networks (three-network integration), users can finally complete the integration and reception of information (three-screen integration) through TV, computer, mobile phone and other terminals, so that anyone, at any time, at any place, and at any terminal. 【 Source: Radio and Television Technology No. 4, 2010 56-56, 58-62】 . From this technical perspective, some researchers believe that all media is a multi-characteristic electronic communication media group based on wireless communication technology and computer processing technology, including mobile phone and Internet media and mobile media (Xue Feng, 2014, pp. 105-107). All media mainly has the characteristics of integration, diversity, systematization and other aspects. The so-called integration means that the nature of all-media does not refer to the simple superposition of different media, let alone the complete replacement between the media, but the organic integration of the respective characteristics of different media, so as to achieve the overall effect of performance "1+1>2". Diversity means that there is no fixed form of all media. Systemic refers to all media in function.

The impact of all media on the development of traditional media

Since this century, with the challenges and opportunities brought about by the development of the Internet, all-media has become a development trend, which is bound to have a great impact on traditional media, which are mainly manifested in two aspects:

First, all media compresses the living space of traditional media.

All media has strong information search and integration capabilities, especially breaking the gap between different media, thus providing the audience with the richest possible information, so that the audience can have the possibility and freedom of "choice", which compresses the living space of traditional media to a certain extent. Take newspapers as an example. In the past, many citizens used an evening newspaper as their main source of local information, but the information in the newspaper was sent to readers by editors and journalists, and readers had no choice. However, in today's digital and online era, people can obtain information through digital newspapers, mobile newspapers, official accounts and other forms, which poses a great challenge to traditional print newspapers and puts most enterprises that make a living on paper newspaper at risk. Second, the all-media era also provides the possibility and direction for the transformation of traditional media. All-media is not rigid, has various forms, and its content is richer and more personalized, which also provides a future development direction for traditional media - traditional media itself is full-media. The so-called all-mediaization of traditional media itself mainly refers to the closeness or transformation of traditional media to all-media from the perspective of process, industrial chain, enterprise operation, etc. In this regard, the Research Report on the Development of China Media All-Media released by the research group of Xinhua News Agency and Research Institute comprehensively summarizes the current situation, trends and countermeasures of the transformation of traditional media such as newspapers, radio and television to all-media (Liu Guangniu, 2010, pp. 81-87).

All-media has promoted the further popularity of variety shows

Since the 1980s, China's mainland TV variety shows (abbreviated as variety shows) have gone through nearly 40 years of development. The rapid change of program types and the short cycle of rebirth and decline cannot but attract attention. Variety shows mainly use a unique expression of TV through certain electronic technology means, such as light and shadow effects, free conversion of time and space, etc., to skillfully integrate a variety of artistic or non-artistic elements. The primary purpose of variety shows is to entertain the audience. The audience is the most worth studying as the basis and foothold for examining the performance and economic benefits of the program. Some researchers analyzed the behavior dimension of variety show audiences from the perspective of behavior, and found that the ratings of variety shows that have reached Nash equilibrium are high, and the difference between reality and expected TV programs reflects the "limited behavior law" and "thumb rule" (Goettler, Shachar, 2001, pp. 624-656).

Because the audience of all-media variety shows has more space and more time to devote to the show, on the one hand, they will have their own inspection of the quality and novel entertainment of all-media variety shows, and on the other hand, they will also have their own popular all-media variety shows from the perspective of their own emotional and information needs. It is considered whether the values reached are consistent with their own values.

This means that the viewing experience of the audience of all-media variety shows will have a great impact on the audience's viewing attitude and behavior. Not only that, during the process of viewing, the audience also constantly rejudging the value of the show. If the audience's needs continue to be met and get a better experience, it will affect the form of the all-media variety show they watch. Become a habit of watching and choose to continue watching. Conversely, if the audience feels that the quality has declined or is inconsistent with their own values and has a bad experience, they may choose not to watch it again. Because in today's cultural life, there are other alternative variety shows or cultural products such as movies and TV series.

From exposure to external marketing information to the completion of purchasing behavior, consumers can be divided into four consecutive stages: attention, interest, desire and action according to their degree of response. This is the AIDA model. (Lu Xiong wen, 2013, p. 66). It can be seen that if you want to explore the factors that affect the audience stickiness of variety shows, you must first consider the adoption behavior of the audience. Whether a variety show can attract audiences depends on whether the audience adopts and approves its program content. If the audience has been watching variety shows for a longer time and generates new perceptual benefits, continue to choose to watch and gradually form a fixed viewing habit, this is the behavior of continuous viewing.

There are two main research perspectives on variety shows and audiences:

First, from the perspective of the audience, explore the direction of variety shows as a whole. For example, Zhao Jing believes that the positive development of variety shows requires the cooperation of various stakeholders in the society to actively build a social environment that conforms to the higher aesthetic interests of the audience, and promotes that variety shows can better play to social functions (Zhao Jing), 2017, pp. 82-84).

Second, take a specific variety show as the research object, conduct in-depth analysis, and combine specific communication or aesthetic theory to interpret the program text and audience needs to a certain extent. For example, Wang Xiao min and Luo Wen chao deeply analyzed the operation mode of the "Do you remember" program, and summarized that from the perspective of the audience psychology, they innovated in preemptive opportunities, program style, content and other aspects, and achieved good results (Wang Xiao min, Luo Wen chao, 2010, pp. 76-77).

Foreign research on TV programs and TV audiences has actually begun very early. The development of communication theory in the 20th century is an important field to explore the psychology of TV audiences. In the process of research, there were two main camps, the experiential school of communication and the critical school. The empirical school experienced the two extreme stages of the media omnipotent period and the limited effect theory, followed by moderate effect theory such as agenda setting theory and cultivation theory, as well as a powerful effect theory represented by a silent spiral. The audience image in the eyes of the critical school has gradually developed from a vulnerable group image clamped by the cultural industry to a productive audience image that actively participates in meaning construction (Chen Xu guang, 2010, p.24). Later, the cultural research school believes that the audience has multiple identities, which can be the audience that actively interprets, the audience that creates the meaning of the text, and the audience as the rebels of the preset meaning of the text. This opens a new starting point for audience research, especially as a consumer of cultural product content. This preset audience has three characteristics: shallow participation, infantilization and entertainment (Wu Hong yu, 2009, p. 111).

Analysis and research on the audience of all-media variety shows based on grounded theory

Research Objects

In order to deeply explore the audience behavior and influencing factors of the popular all-media variety show, through in-depth and detailed interviews, the intentional sampling method was adopted to select 18-29 years old, in the current popular all-media variety show official faithful users with more than 20 messages and messages on the media platform or more than 50 messages are research samples.

The determination of the number of purposeful sample samples follows the principle of theoretical saturation, that is, until the information provided by the new sample is repeated, new information cannot be provided, so that the theory of the study is close to the degree of saturation. Through in-depth and detailed data collection of these 22 interviewees, it is enough to provide the required information for this study. The specific situation of the subjects is as follows:

	Index	Number of samples	proportion
gender	male	12	55%
	Female	10	45%
age	under 18	1	5%
	18-22 years old	8	36%
	23-32 years old	10	45%
	31-42 years old	3	14%
education level	Master degree and above	6	27
	Undergraduate	14	64
	Specialist and below	2	9
place of residence	Beijing, Shanghai, Guangzhou and Shenzhen	11	50
	other cities	11	50
	1 year - 2 years	2	9
Experience	2 years - 3 years	8	36
	3 years - 5 years	8	36
	5+ years	4	18

Main contents of the study

The study analyzed and summarized the 46 initial categories obtained by open coding, and finally formed six main categories, namely cognitive needs, emotional experience, content factors, social drivers, platform conditions and situational factors. The following shows:

typical relationship	relationship structure	meaning
Willingness to use - behavior of use	causation	Intention to use is an internal variable of behavior, and intention to use leads to user behavior
Cognitive needs - willingness to use	causation	Individual cognitive needs can directly affect users' willingness to use
Emotional experience - willingness to use	causation	Individual emotional experience can directly affect users' willingness to use
Content Factors - Intention to Use	moderating relationship	The content factor of variety shows will adjust the strength and direction of the user's willingness to use, and indirectly affect the user's use behavior
Social Drive - Willingness to Use	moderating relationship	Social drivers can modulate the strength of users' willingness to use, thereby affecting user behavior
Platform Conditions - Willingness to Use	moderating relationship	Platform conditions can adjust the strength and direction of users' willingness to use, indirectly affect user behavior
Situational factors - willingness to use	performance relationship	Contextual factors cause users to behave differently

All-media era, The audience's selection criteria for information have also changed. Based on their original knowledge framework and emotional foundation, the audience will have certain expectations before receiving the information, and will choose and judge the information according to this expectation standard. The same is true for variety shows. The audience's expectation vision for variety shows is complex, and the reasons for complexity are also diverse. The audience not only wants to get entertainment from it, but also to get emotional release from it, and there are new standards for judging the show. Based on the original knowledge framework and emotional foundation, the audience will have certain expectations for the information, and will choose and evaluate it independently, and then analyze and interpret whether to accept it or not. In this process, autonomous initiative and creativity are the two characteristics of audience self-selective selection and judgment.

Autonomic initiative is a state in which the audience is self-deceived and can respond actively from the perspective of the object. It can be reflected in both consciousness and behavior. In this process, the audience can choose and evaluate media and content. Creative characteristics are the most important feature of audience subjectivity. This feature is also an important criterion to test the effectiveness of the program's dissemination. Creative characteristics show that the audience realizes pioneering and innovating from the perceived behavior in the face of objective objects. In this process, the audience comes out of the program and returns to real life, and can generate deeper thinking about psychological changes, such as self-exploration or self-doubt. With the change of consciousness, the audience will explore and innovate their behaviors according to their own ideas, and form new expectations for society and themselves, and truly realize the change of consciousness to behavioral change.

Conclusions of the study

According to the three-level coding process of grounded theory, this study conducts coding analysis on interview data, forms initial concepts through open coding, extracts main categories through spindle coding, and establishes logical relationships through selective coding, from internal direct driving factors and external indirect influences. From two aspects, the influencing factor model of user behavior of Chinese variety shows is constructed. The research results show that users' usage behavior includes continuous viewing behavior, interactive discussion behavior, sharing recommendation behavior and the act of rearranging the program. The results show that the main factors that affect audience's usage behavior mainly include internal variables and external variables. User's cognitive needs and emotional experience are the internal variables of user's intention to use, which positively affects the user's willingness to use, which in turn affects the user's use behavior. Users' cognitive needs mainly include expanding knowledge, supplementing interests, gaining experience and understanding industry trends. Content factors, platform conditions, social drivers and situational factors are external and indirect factors affecting the behavior of the audience. Content factors include content quality, content duration and content proximity; social drivers include interpersonal influence and social interaction, platform conditions include platform performance and platform management, and situational factors include time and location attributes. Direct and indirect factors jointly affect the use behavior of variety show users.

According to the results of this study, in general there are many similarities in the audience's viewing behavior of the current popular all-media variety shows, but there are certain differences in the psychological mechanism of the behavior. Several major factors such as audience perception (reliability, ease of use, value), user needs and satisfaction (emotional needs, information needs), and habits are affecting the behavior of the audiences of current popular all-media variety shows.

Response principles and measures

The audience is a diverse group, and their expectations also have personality in the commonality, and there is a commonality in the personality. The program group can only create programs that they like from the perspective of the audience. Research shows that the audience seeks personal needs in the "simulated" interpersonal relationships in the program and the feeling of interacting with the society in the media situation, and comprehends the relationship between self and self, self and the world. Audiences look forward to watching variety shows that are both entertaining and aesthetically pleasing, and they must not lose the entertainment of variety shows because they pursue "slowness" too much. Only by correctly understanding the audience's aesthetic expectations for variety shows can we ensure that my country's variety shows will have a long-term development path in the future. To this end, attention should be paid to the following aspects:

Pay attention to content segmentation to meet diverse needs

The consumer research report shows that among the user groups who watch variety shows, 86.4% of the users have a bachelor's degree or above, and 41.2% of the users have a monthly income of more than 10,000 yuan. 68.2% of the user groups live in first-tier cities and new first-tier cities. From these data, it can be seen that compared with other Internet media user portraits, the audience of variety shows is obviously more "elite". Even if the audience of variety shows is increasing, it still does not break through the circle. This also shows that variety shows are not diversified enough. It can only meet the needs of existing users and cannot attract more users. In view of these aspects, variety show creators should subdivide the

content. By subdividing the existing content, clarify the current popular demand, and produce relatively weak content types to meet the needs of a wider range of users. For more users, it will produce more entertaining and down-to-earth content, provide more refined and vertical content, and focus on the knowledge and service of the content. Meet the diverse and personalized needs of the audience.

Innovate business models and expand market scope

At present, the profit model of variety shows is relatively simple. The main profit method is realized in the form of commercial advertisements. Variety advertisements can be roughly divided into two types. One is the advertisement patch and oral broadcast, that is, the oral advertisement is broadcast at the beginning or middle of the program. It is customized for the entire program, and the content is customized according to the core theme that the company wants to express. At present, more and more brands are advertising in variety shows, and some brands use variety shows as a form of media matrix to transmit information and build brand images. Some leading variety shows have tried another monetization model, which is to export their own program production capabilities to plan and produce programs for brands. At present, the middle and tail programs can only maintain operations through user rewards or livestream market. It is necessary for Chinese variety shows to explore more monetization models and expand the market scope. First of all, it is necessary to innovate profit models, such as developing a monetization path for content payment. As people pay more attention to knowledge and copyright, the investment in spiritual and cultural consumption will be higher and higher. Secondly, in the process of commercialization, it is necessary to establish a mature advertising agency mechanism. By reaching a cooperation mechanism with the corresponding advertising agency, with the help of the advertising agency's influence in the market, it can help variety shows build a mature business model.

In addition, the advertising model of variety shows should be developed in the direction of programming and automation, and explore quantifiable solutions for variety shows. Due to the particularity of videos, it is very difficult for advertisers to intelligently and content-related positioning of variety shows. Well-known Internet information in the United States Statistics company Comscore and video advertising technology company Adswizz teamed up to launch variety show solution Podscribe to solve this problem. Podscribe uses the best transcription technology of its kind to convert the video content of variety shows into text content, making the content more transparent and checkable.

Optimize community operations and maintain deep interaction

Social interaction is of great significance for enhancing audience stickiness and cultivating loyal audiences. Some researchers have compared variety shows to a digital video version of a cultural salon. Variety plays the role of social adhesive and thought catalysts. On the basis of allowing the audience to bystand, they expand a small family living room to an unlimited number of people. The lecture hall, and the comment area has become a sub-large salon composed of spectators. This elimination of the boundary between privacy and the public brings together private views into public discourse and flows to the audience. In the process of joint discussion and sharing, the process of self-identification and group identity has been completed.

Therefore, the Chinese variety show platform must first provide a comment function to promote long-term and deep connection and interaction between the anchor, the audience and the variety show platform, as well as between the audience and the audience. Improved the way of user comments. A like progress bar is set on the playback page. The audience can tell at a glance which time period is the most liked in a program. Secondly, the timestamp of the

comment area has been added, and users can mark a specific segment. Timestamp and comment. The anchor point of this timeline is an important visual coordinate for the audience, which increases the probability of interaction with the same fans. In addition, the platform will smoothly arrange the comments according to the time stamp, so that the audience can quickly find the group that resonates with the feelings. Audience community activated.

Breaking the Variety Show Barriers: Multimedia Dissemination from All Perspectives

Under the impact of the Internet tide, traditional TV media began to lose some young audience groups. When audiences make media contact choices due to their personal needs and motivations, they often choose Internet media first, and TV media gradually withdraw from the priority value sequence of media contact in the minds of audiences. Under such an era background, music variety shows born in the TV media should make effective decisions, and "idol development" is one of the decisions made to comply with this media integration trend. The concept of "Taiwan Network Integration" allows a program to give full play to the advantages of multiple media and learn from others' strengths. In the future development process of variety shows, we should also take advantage of media integration to synthesize the functional attributes of different media platforms, let the source of program information dissemination form an information "central kitchen", maximize the dissemination effect of the program, and break the time and space. To achieve all-weather information coverage, let the "cultivation department" program take the initiative to spread in the field of all media. In addition, we should also make full use of the advanced technology of the current media integration platform to develop the innovation potential of the majority of we-media users, speed up the pace of media integration and the process of program content reform, so that program promotion and promotion can be targeted, and realize the multi-polarity of the same content. optimization of the propagation.

Use and Satisfaction" Innovation Empowerment: Immersive Viewing Experience

With the rapid development of science and technology, the function of media has gradually changed from the initial information dissemination to a "quality" life experience. The video playback platform no longer regards the transmission of information as the only function of the product, but through the innovation of media technology, develops a media fusion type Immersive viewing experience, this innovation will optimize the audience's viewing experience of idol variety shows. According to the arguments in the previous chapters, the theory of use and satisfaction has been fully confirmed in idol variety shows. The audience of current idol variety shows no longer passively accept information, but actively select information that can meet their personal needs and motivations. To sum up, the diversification of program dissemination is the right choice under the background of media integration. The evolution of product functions will eventually make the audience's viewing experience more real and immersive, as if they are in the scene of idol performances, which is conducive to strengthening idols to a certain extent. The dissemination of variety shows is also a new technological direction for the localization of idol variety shows.

Pay attention to the sense of experience and skillfully handle advertising placement

From a certain point of view, the dissemination of advertising is also a cultural activity. The similarity between the content of advertising dissemination and the audience is a cultural identity, which includes values, behavior patterns and so on. The higher the identity, the closer the heart-to-heart distance between the same audience, and the better the communication effect of advertisements and even programs. Therefore, the importance of advertising cannot be ignored in slow variety shows. Although the concept of sponsors and program groups trying to achieve mutual benefit and win-win through advertisement placement has been known by the audience, slow variety shows still need to pay attention to the audience's sense of experience.

How to establish emotional connection with the audience through rational propaganda is the current slow variety show needs to solve question.

Create a new program model based on local characteristics

If we want to achieve long-term development, model innovation is an inevitable trend. The introduction model will not only be limited in terms of policy, but also will be affected to a certain extent in terms of audience acceptance. For China's variety show industry, how to localize the excellent foreign program paradigms is a major focus and a difficulty. Variety shows must always adhere to their original development intentions, adhere to the creative idea of integrating mature humanistic feelings and peaceful lifestyles, and integrate traditional cultural values with realistic attitudes to life, so as to provide more meaningful program content for the audience, and help them build fun while meeting the audience's aesthetic expectations. View and positive attitude part towards life. Variety shows need to keep in mind their mission of dissemination. The value of their programs should not only be reflected in market interests, but also reflected in the external communication of domestic living habits, customs, regional characteristics and other cultural phenomena. On the road of future development, variety shows should always pay attention to the changes in the audience's aesthetic expectations, and strive to meet the audience's expectations. In terms of program content, it is necessary to closely integrate local characteristics, identify the program market positioning, and enhance the humanistic connotation of the program. , a stable development path.

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