

Research Summary on Cctv Spring Festival Gala In The Forty Years

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Abstract

So far, CCTV Spring Festival Gala has accompanied Chinese people for 40 years. The research literature on the CCTV Spring Festival Gala is substantial. However, the academic work of reviewing and sorting out the literature on the CCTV Spring Festival Gala is seriously lagging. Based on the research on the CCTV Spring Festival Gala at home and abroad and the development of the communication discipline itself, this research analyzes the research literature on the development of the CCTV Spring Festival Gala in its forty years by using interdisciplinary knowledge of communication and cultural anthropology. For the first time, this study draws on James Carey's classification of communication research orientation. It divides a large number of studies on the Spring Festival Gala into two categories: one is the research on the Spring Festival Gala from the perspective of the "transmission view" of communication; one is the research on the Spring Festival Gala from the perspective of "ritual view." "At the same time, the research of the Spring Festival Gala from the perspective of "ritual view" has gone out of three different realistic paths in China: one is the research of Spring Festival Gala from the perspective of ritual functionalism; Second, the study of Spring Festival Gala from the perspective of ritual criticism; The third is the research of Spring Festival Gala from the perspectives of cultural research, cultural analysis, and cultural interpretation.

Keywords: CCTV Spring Festival Gala, Research Summary, "Transmission View" of Communication, "Ritual View" of Communication, Interdisciplinary Research

Introduction

During the Spring Festival, especially on New Year's Eve, the most important traditional festival in China, the state Department of Literature and Art holds a large-scale gala. It broadcasts it live to the whole country through television media. This kind of cultural activity started in 1983.

The research literature on the CCTV¹ Spring Festival Gala is extensive. However, the academic work of reviewing and sorting out the literature on the CCTV Spring Festival Gala is seriously lagging. Currently, only one literature review paper on CCTV Spring Festival Gala can be found through CNKI -- Research Review on CCTV Spring Festival Gala (Yu Jinhong, 2018). Yu Jinhong mainly reviews the research literature on CCTV Spring Festival Gala from four aspects: program, function, creation, and audience, which provides a meaningful reference value for researchers to research Spring Festival Gala. However, there are also some problems in this literature review. First, the logic of the literature classification standard (four aspects) is

¹ CCTV: Established on May 1, 1958, CCTV is China's national television station and a state institution at the deputy ministerial level. Originally called Beijing Television Station, it was renamed CCTV on May 1, 1978. On March 21, 2018, China Central Television (CCTV), China National Radio International (CGTN), China National Radio (CNR), and China Radio International (CRI) jointly established the China Media Group under the leadership of the Publicity Department of the CPC Central Committee, according to the Plan for Deepening the Reform of Party and State Institutions. For the convenience of the discussion, here we still use the original name CCTV.

not very convincing, so it is not enough to outline all the studies on CCTV Spring Festival Gala. Second, the literature combing scope is limited to CNKI, and the breadth and depth of literature mining are not enough. It omitted some valuable domestic and international research results on CCTV Spring Festival Gala; Third, the literature review adopted a relatively narrow research horizon. The subject fields involved in the study are limited to communication and television studies. As for the research objects concerned, they focus more on the micro aspects, such as the program content of the Spring Festival Gala, and pay more attention to the function and effect of the program communication of the Spring Festival Gala. Fourth, the literature review is insufficient in combination with the development of communication in China and the latest achievements of the academic community, which fails to clearly outline the research direction of the Spring Festival Gala in the past decades.

American scholar James Carey (1989/2005) divided the orientation of communication research into two categories in his essay collection *Communication as Culture*: the "Transmission View" of Communication and the "Ritual View" of Communication. Based on the research on the CCTV Spring Festival Gala at home and abroad and the development of the communication discipline itself, this research analyzes the research literature on the development of the CCTV Spring Festival Gala in its forty years by using interdisciplinary knowledge of communication and cultural anthropology. For the first time, this study draws on James Carey's classification of communication research orientation. It divides a large number of studies on the Spring Festival Gala into two categories: one is the research on the Spring Festival Gala from the perspective of the "transmission view" of communication; One is the research on the Spring Festival Gala from the perspective of "ritual view" of communication.

Research on the Spring Festival Gala from the perspective of the "transmission view" of communication

Carey's "transmission view of communication" emphasizes that communication is a process in which information can be transmitted and released in space to control people and distance (1989/2005:9). The mainstream research in the field of communication in China is to study communication phenomena from the perspective of functionalism. The research on the Spring Festival Gala from the perspective of the "transmission view" of communication accounts for the vast majority of the research literature on the Spring Festival Gala. These studies regard the Spring Festival Gala as a process of programs information transmission from the communicator to the audience. Based on the five essential elements of communication: communicator, information content, channel, audience, and communication effect, the research of the Spring Festival Gala is summarized and divided into the following categories.

1.1 Transmitter Research related to producers of the Spring Festival Gala (Control research)

The research on the communicator of the Spring Festival Gala involves the appointment of the chief director of the CCTV Spring Festival Gala, the formation of the Spring Festival Gala crew, and the creation and production of program content, but there are few related academic studies. Limited by the particularity of the Spring Festival Gala as a national cultural project, the selection, processing, editing, creation, and review process of the Spring Festival Gala crew is generally not open to the public, and the chief director rarely accepts media interviews. Therefore, The internal process of breeding the Spring Festival Gala is generally a mysterious "behind the scenes" story revealed by traditional mainstream media in the form of documentaries. For example, CCTV has produced several documentaries revealing the "onstage and behind-the-scenes" of the Spring Festival Gala during the Spring Festival : *Stories Behind the Scenes of the Spring Festival Gala, The Spring Festival Gala, Perspective*

gala: China's biggest celebration, 2018 Spring Festival Gala Chronicle, 2019 Spring Festival Gala Chronicle, Come On 2021 -- Behind the Scenes of the 2021 Spring Festival Gala. In addition, Beijing Satellite TV's program Archives produced a five-episode documentary called Behind the Scenes of the Spring Festival Gala in 2013. It reveals the behind-the-scenes of the CCTV Spring Festival Gala by presenting the stories of five characters in the gala, including Huang Yihe and Zhao Lirong. There are few academic types of research related to this content. Shi Libin (2014, pp.43-50) mentioned the production and review mechanism of the Spring Festival Gala in his doctoral thesis *Spring Festival Gala: Contemporary Chinese Popular Culture and Leadership issues*. Chen Yin (2014) discussed the changes and influences of the selection mechanism of the director of the CCTV Spring Festival Gala over the past 30 years.

From the critical perspective of cultural studies, some scholars revealed the ideology of the Spring Festival Gala and the essence of the Gala as a tool for the practice of state power and ideological (ZhaoBin, 1998; LvXinyu, 2003, 2006; WangXiaoyu, 2005; PanZhichang, 2007).

Pan Zhichang (2007) believes that the national ideology, with the help of the "practice" of the Spring Festival Gala, has "replaced" the traditional "Spring Festival" with multiple discourses: First, it is the discourse replacement of "family" and "country." New ideology sanctified the original common emotions of the people (family reunion, harvest, prosperity, harmony.) into ("family-country" reunion, national peace and security, national rejuvenation, and national prosperity). In this sanctifying process, the traditional folk custom of The Spring Festival is "tampered" into a political ceremony of a modern nation-state, thus completing the "common imagination" of modern nation-states. Secondly, it is the discourse replacement of "communication" and "dissemination." Finally, the discourse exchange between "participation" and "spectator." In the traditional Spring Festival, everyone is the protagonist, but now they are "tampered" with as bystanders. Pan's views carry much weight in academic circles. Up to now, there are still a large number of studies on the Gala from its communication stance, content, audience, symbols, and other aspects based on its "family-state" ideology (GuoZhenzhi, 2012; Pan Zhongdang, 2010; Xiao Wang, 2010; Li Lidan, 2011; Dezheng Feng, 2016).

Shi Libin (2014) believes that the research of Pan Zhichang et al. has particular enlightenment significance for our understanding of "What is the Spring Festival Gala." However, "They did not study the Gala in the context of the historical process of contemporary China and did not link the representation of the Gala with the diachronic transformation of social structure and dominant discourse. As a result, they considered the Gala a static and rigid ideological machine. Based on structuralism, such research ignored the complexity of meaning production and the important role of personal experience" (pp.5-6). Therefore, Shi Libin focused on the development and change of mass culture to study the cultural leadership of CCTV with Gramsci's cultural hegemony theory and Hall's code-decoding theory as weapons. He Guimei (2014), from the perspective of cultural and social criticism, regarded the Spring Festival Gala of the Year of the Horse as a field representing the cultural struggles of different strata and specifically analyzed different social main forces and how to construct the narrative and expression of the "Chinese Dream." Influenced by the cultural research of Birmingham, the UK, these studies regard culture as a living and dynamic process, affirm the initiative of audiences and other cultural forces, and break through the influence of Pan Zhichang and others. They regard the Spring Festival Gala as an immutable and rigid ideological machine, a valuable academic exploration in the cultural study of the Spring Festival Gala.

1.2 Research on the program content of the Spring Festival Gala

Based on the content of the Spring Festival Gala program, some researchers have analyzed the aesthetic characteristics and aesthetic changes of the CCTV Spring Festival Gala

program from the perspective of literary and artistic aesthetics (Geng Wenting, 2003; Wang Zifang, 2014; Jiang Shuzhuo Hongxiao, 2018; Wang Lin Yuan 2021). For example, Geng Wenting (2003) made a comparative study between the CCTV Spring Festival Gala program and general entertainment programs to explore the positive and healthy cultural factors in TV literary and art programs. However, Geng's research avoids the commercialized market behavior of the CCTV Spring Festival Gala, which has been intensified since the 1990s, and ignores the mass cultural attribute, which is difficult to cover under the slogan of CCTV's pursuit of pleasing works consciousness. The study of this kind of Spring Festival Gala from the aesthetic perspective of literature and art mostly stays at the micro level of the content and form of the program, often neglecting the analysis and discussion of the political, economic, and other influencing factors behind the content of the Spring Festival Gala.

In addition, there is unique content focusing on the Spring Festival Gala - advertising to carry out research. For example, research on commercial advertising operation or marketing of the Spring Festival Gala (Chen Lu, 2012; Xie Xiaoxuan, 2015); Research on the public service advertising of CCTV Spring Festival Gala: some focus on the multimodal discourse of public service advertising (Chen Ziqiang, 2019), some discuss the function of public service advertising in spreading mainstream cultural value and meaning construction, and cultural identity construction (Chu Xiaoqing, 2020; Li Yining, 2021; Tang Jin, 2021), and some conduct semiotic research on public service advertising of the Spring Festival Gala (Sun Yuyue, 2020), Some research the homesickness image and visual persuasion mechanism of the public service advertisement of CCTV Spring Festival Gala (He Huicai Hui, 2022).

There are also studies on the Spring Festival Gala hosts. Zhou Tao (2008) studied the role positioning and communication concept of Spring Festival Gala hosts. Zhan Di and Liu Qi (2015) studied the aesthetic changes and cultural metaphors of the hosts of the CCTV Spring Festival Gala. Yang Lili (2017) studied the cultural influence of Spring Festival Gala hosts; He Fei (2018) conducted a symbolic study on the body of the Spring Festival Gala host. Shao Yuxiao (2021) studied the discourse transformation of hosts at the CCTV Spring Festival Gala.

Some researchers focus on the diachronic changes in the program form of the Spring Festival Gala (Gao Hongbo, 2013); Some researchers focus on some types of special programs of the Spring Festival Gala: language programs (Yan Min, 2010; Zheng Shuyun, 2014; Liu Jiangshan, 2018; Yang Hongxiao, 2018; Huang Khao, 2020); Song and dance programs at the Spring Festival Gala (Cui Ke, 2013; Chen Zhuang, 2015); Drama programs of the Spring Festival Gala (Guo Xinyuan, 2013); The Spring Festival Gala Ethnic Minorities Program (Sun Yanze 2018); Hong Kong, Macao, and Taiwan programs in the Spring Festival Gala (Fu Rao, 2014); Martial Arts in the Spring Festival Gala (Zhai Yuejiao, 2013).

Some scholars focus on the Spring Festival Gala's content from the narrative perspective (Chen Xin, 2012; Yan Jie, 2013; Guo Sha, 2020; Liu Hongyu, Li Jingwen, Bai Jing, 2019). Among them, the paper co-authored by Liu Hongyu, Li Jingwen, and Bai Jing analyzed the narrative mode changes of CCTV Spring Festival Gala sketches over the past 30 years by drawing on the structure and anti-structure theory of media rituals. Learning from the theory of cultural anthropology is a meaningful and joyous exploration of communication. We will discuss it in the second part of the literature review.

1.3 Research on media technology, communication channels, and communication effects of the Spring Festival Gala

With the development of science and technology and the wide application of new network media, CCTV Spring Festival Gala actively uses new media technology to interact

with audiences in stage design technology and communication channels to improve the program's viewing and communication effect. Some studies on the application and development of new stage techniques (Zhu Shanshan, 2021; Ren Pengfei, 2016); Some think about the double-sided effect of the application of new technologies on theater art (Zhao Linuo, 2021); Some discussed the innovative strategies of CCTV Spring Festival Gala and the enlightenment of overseas communication from the perspectives of communication channels and media integration (WuFang, 2011; LeiLian, 2015; Zheng Chi, 2018; Gao Fei, KangJingwen, 2021). Most of these researches use theoretical methods to analyze and summarize phenomena but seldom use empirical methods to study communication effects. Moreover, in effect studies, audiences are not subdivided and tend to talk about effects in general. Therefore, methods of this kind of research need to be improved.

Zheng Yue and He Yuan(2022) analyzed the 2022 Spring Festival Gala presented by the CGTN account on YouTube, using Crawler software to capture real-time comments from overseas audiences during the live broadcast of the Spring Festival Gala. They conducted discourse analysis to show the characteristics, meaning construction, and trend of overseas communication of the Spring Festival Gala. Lastly, they put forward suggestions and countermeasures for the Spring Festival Gala "going overseas ."This research has particular pertinence and application significance. However, this study starts from the "view of communication ritual" but researches the effect of communication. There is also a certain degree of misreading and misusing the "communication ritual view" (Guo Jianbin, Cheng Yue, 2020).

1.4 Research on the audience of the Spring Festival Gala

Compared with the other four elements of the Spring Festival Gala communication research, the number of audience research is relatively small. In general, the audience research of the Gala has experienced a shift from passive to active. The audience is not only the receiver, consumer, and viewer of media information but also the active producer, the expression of self or group identity, and the pursuer of social rights and interests.

Liu Xiaowei (2014) and Zhang Shuang (2014) respectively studied the behaviors and phenomena that audiences of the 2014 Spring Festival Gala of the Year of the Horse made intense ridicule of WeiBo. Wu Di (2014) studied the game between official discourse and folk discourse in the Spring Festival Gala of the Year of the Horse. Shen Qing and Wei Wei (2014) made a queer reading of the gender diversity phenomenon of the 2013 CCTV Spring Festival Gala. They explored the tension between national discourse and market and consumerism shaped the sub-text gender diversity reproduction of the Spring Festival Gala. Shen and Wei point out that "Netizens' active interpretation subverts the Gala's heterocentrism to a certain extent. Nevertheless, social visibility driven by consumerism can further strengthen heterosexual hegemony and segregation within the gay community"(p.7).

Wang Chenyao (2008) explored how the CCTV Spring Festival Gala, with great significance, is put into practice in the actual watching of families. Wang stressed the diversity of ideology in family attention and interpretation of the Gala. Yuan Yan (2014) inspected the activities of migrant workers watching the Spring Festival Gala in urban villages. She found that migrant workers were not only at the "edge" of the power center on the stage of the Spring Festival Gala but also did not meet the expectations of the producers of the Spring Festival Gala in the actual process of marginalization. Yuan and Wang's audience research mainly discusses synchronic viewing. Xie Zhuoxiao (2020) takes the audience as the starting point to discuss the Gala and media memory, that is, who and what kind of collective memory the Gala is. Meanwhile, she discusses the Gala's long-term social and cultural influence through

audience memory. She talks about the current views on how the Gala constructs the ideology of the "family state."

Research on the Spring Festival Gala from the perspective of the "ritual view" of communication

Ritual has always been an important content of anthropology and folklore research. Since the birth of anthropology and folklore, the discussion of ritual has never been interrupted. James Frazer, Emile Durkheim, B. Malinowski, Van Gennep, Levi Strauss, Victor Turner, Clifford Geertz, and others have devoted themselves to this research, trying to treat "ritual" as an empirical "social text" for observing and interpreting human society. The study of "ritual" in western anthropology has gone from the early "myth ritual" school to the functionalist school, structuralist school, and then to the symbolist school. Ritual research has gradually expanded from the relatively narrow field of vision of religious mythology to a broader field of social life (Du Peng, 2018).

The connection between communication and ritual can be traced back to the ritual view of communication proposed by James Carey, an American scholar, in the 1980s. In the collection of essays *Communication as Culture*, he proposed a "ritual view" as opposed to the "transmission view" of communication: "The ritual view of communication does not refer to the expansion of information in space, but to the maintenance of society in time. It does not mean an act of information or influence but the creation, representation, and celebration of common beliefs. " "Its core is the sacred ceremony that brings people together in the form of groups or communities" (1989/2005 : 7) .

Carey inherited Emile Durkheim's concepts of "sharing" and "recognition" in rituals and Clifford Geertz's symbolic theory. Carey described the concept of communication rituals as "building and maintaining an orderly, meaningful cultural world that can be used to dominate and accommodate human behavior" (Carey, 1989/2005:9). Since Carey put forward the concept of a communication ritual, ritual research has gradually attracted attention in media research.

2.1 Communication research from the perspective of "ritual view."

Under the basic framework of "constructing reality," researchers divide into two approaches: Neo Durkheimian, represented by Daniel Dayan and Elihu Katz, returns to the traditional perspective of functionalism, focusing on the direct path of media ritual in recreating "mechanical unity" and maintaining social order; British communication scholar Nick Couldry (2003/2016: 11) The "post-Durkheimian view" based on the critical method is no longer straightforward "order," but returns to the route of "ritual process," and introduces Victor Witter Turner's division of the specific stages of the ritual process. Focus on the conflict and tension between structural and anti-structural factors(Liu Hongyu, Li Jingwen, Bai Jing, 2019, pp.93-94).

Guo Jianbin (2006,2008,2012,2014,2019,2020), Fan Shrike (2011), and Liu Jianming (2013,2015,2019,2020,2022) have made positive academic reflections on the adaptation, development, and innovation of communication learning from the research results of cultural anthropology. They have made some valuable distinctions and criticism on the misunderstanding and misuse of essential concepts such as "ritual view of communication," "media events," "media ritual," "ritual communication," "ritual," and "ritualization" in communication studies, as well as the contradictions in research methods and research paths.

Guo Jianbin has devoted himself to the research of communication anthropology for many years and advocated the "cultural turn" of communication studies (2005, 2008, 2019, 2020). Guo Jianbin and Cheng Yue (2020,p.26) think the 'ritual view of communication' proposed by James Carey has the meaning of a 'cultural turn' in the academic history of communication studies. The culture here is the culture in the sense of cultural anthropology (that is, the 'web of meaning'), not just the culture in the sense of text or object "(p.26). "The 'ritual study of communication' takes communication practice as the research object and 'ritual' as the method, which differs from the 'media ritual' mentioned by Nick Couldry" (p.33).

Guo Jianbin especially emphasizes the interpretivism research orientation of "ritual communication," that is, "starting from those communication phenomena with ritual meaning, taking ceremony as an analytical tool to explain the significance of relevant communication phenomena" (p.34). According to Guo, "The 'cultural turn' of communication studies in the true sense has not yet been completed" (p.33), mainly in the sense of 'communication as culture' led by James Carey.

Therefore, there is a third research way. It is to return to the cultural orientation of communication research in the sense of "communication as culture" advocated by James Carey, attach importance to the combination of Chinese context, and apply the method of "ritual analysis" to human communication practice to explore the social and cultural significance of "media practice".

2.2 Research on the Spring Festival Gala from the perspective of "ritual view."

In 1994, Chinese scholar Sun Waning published "Ritual School in Communication Studies -- An Introduction to narrative Stylistic Analysis," which introduced the idea of ritual communication in China. However, only sporadic research on ritual communication appeared in the following years. It was not until Ding Wei translated Kerry's "Communication as Culture" in 2005 that Chinese academic circles gradually paid attention to the relationship between communication and ritual. Since 2009, there has been a significant increase in academic studies on media ceremonies in China, and the widely used fields include the analysis of the CCTV Spring Festival Gala.

2.2.1 Study on Spring Festival Gala from the perspective of ritual functionalism

So far, most domestic studies on the CCTV Spring Festival Gala using the concept of "ceremony" follow the functionalist perspective of the ceremony. These studies characterized the Spring Festival Gala as "a sacred ceremony that draws people together as a group or a common identity" (Carey,1989/2005:7), which mainly focused on the dimensions of national ideology, ethnic community, national identity, and cultural identity, social memory and collective memory.

Shao Jing (2009) believes China's Spring Festival Gala is a special "media event." Based on defining its nature, she analyzes the specific ritualized organization, expression, and reception methods, and thus finds the root of the massive influence of the "Spring Festival Gala event". Shao Peiren, Fan Hongxia (2010) studied and analyzed the significance and relationship between Chinese media and the construction of cultural identity by taking folk custom communication and festival ceremony communication in Chinese media practice activities as examples. Jin Yaping (2009,2010) and Xing Yanhui (2013) discussed the relationship between TV as the primary medium of ritual communication (including the Spring Festival gala) and national identity.

Zhang Yuan (2016), Yu Jinhong (2018), and Li Ying (2020) discussed the function and mechanism of the CCTV Spring Festival Gala in constructing collective memory and social

memory. Ouyang Hongsheng and Xu Shujie (2018), under the view of cultural memory theory, took the content expression and communication channels of the CCTV Spring Festival Gala as the entry point, aiming to provide a referable path choice for the international communication of national video culture and enrich the academic community's overall understanding of broad spectrum memory theory. Zeng Yiguo and Zhu He (2019) believe that with the development of modern media, the mass media represented by TV gradually becomes ritualized. Some TV programs become a "media ceremony" utilizing the setting and dissemination of ritualized content, which calls for the active participation of countless TV audiences. In this process, the audience's collective memory is awakened, the emotional interaction is carried out in the ritual activities, the transformation from object to the subject is completed, and the identity of culture and identity is finally realized.

Wang Juan (2021) proposed in the article *From Ritual Communication to Mainstream Ideology Cultivation -- the Construction of National Identity by CCTV Spring Festival Gala* that the CCTV Spring Festival Gala plays the role of forming the national mainstream ideological consensus under the resonance and inclusion function of mass communication "mainstreaming," and imperceptibly builds national identity. However, except for the title, there is no mention or explanation of "ritual communication" in the fundamental research. "Ritual communication" has become a borrowed concept that does not need any explanation, resulting in obvious dislocation and inconsistency between content and title. It is not a particular case, and many similar examples will not be listed here.

According to Guo Jianbin(2020), it is a misuse of the "ritual view" to investigate the text content of the Spring Festival Gala with the ritual view of transmission. "If we study the CCTV Spring Festival Gala from the perspective of the ritual view of communication, we must pay attention to not only the content (or text) but also the 'communication practice' (or 'activity') that involves the production, broadcasting and watching of a series of programs (content or text). Evidence obtained only through content or text analysis cannot be discussed on the theoretical level of the ritual view of communication "(P.22). Therefore, the above studies are closer to the above "New Durkheim view" and, to some extent, reflect the "transmission view of communication" rather than the "ritual view of communication," that is, the understanding of the transmission of information within a geographical range for control (Carey, 1989/2005:9).

2.2.2 Study on Spring Festival Gala from the perspective of ritual criticism or culture

Shi Yibin and Xiong Hui (2008) believed that in the context of contemporary society, the media itself is becoming a ritual. The media created a series of boundaries and structures through the spatial process of symbolic power. They internalized them into people's daily experiences and practices, strengthening the myth of media as the "social center" and rewriting contemporary people's cognition and feelings about media, self, groups, and society.

Yuan Yan (2017) reviewed the CCTV Spring Festival Gala from the perspective of "ritualization" and understood the formation mechanism of media ritual and ritual authority through a diachronic analysis of ritualized role arrangement represented by the image of "rural outsiders." Yuan's research deconstructed the "natural" connection between Spring Festival Gala and the so-called "sacred moment" or "New Year custom" and reveals two scenarios of ritual purification of the Spring Festival Gala: "status reversal" and "status elevation" to create "rural outsiders" to build the media myth of their social center.

Liu Hongyu, Li Jingwen, and Bai Jing (2019) use anthropological ritual process theory and theater theory to analyze the characteristics of media ritual and artistic communication by

discussing how to resolve the internal contradictions between structure and anti-structure, sacred logic and realistic logic in dramatic narration, and reconstruct the process of structural balance. Their research, *The Structure and Anti-Structure of Media Rituals: Changes of Narrative Patterns in CCTV Spring Festival Gala Comedy Skits*, deeply analyze the microanalysis of media ritual, supplements and improves the research perspective in this field, and analyzes the development of social thought reflected by the Spring Festival Gala. It is a valuable attempt to probe into the social and cultural significance behind the Spring Festival gala sketch.

Xie Zhuoxiao (2020) takes the audience as the starting point to discuss the Gala and media memory, that is, who and what kind of collective memory the Gala is. Meanwhile, she discusses the Gala's long-term social and cultural influence through audience memory. She talks about the current views on how the Gala constructs the ideology of the "family state." Xie discusses the construction of memory from dynamic, practical, and rheological perspectives, emphasizing that mass media is not only the subject of action but also the way and object of memory practice. The contents of the Spring Festival Gala alone do not constitute collective memory, and the Spring Festival Gala as a memory practice is the key to forming a memory mechanism. In the memory practice of the audience, the Spring Festival Gala becomes the place of memory, the carrier of memory recall and performance, and the object of narrating and understanding the identity of the family, nation, and class.

Xie's research breaks the view that the Spring Festival Gala as a media ceremony is in a one-way decision and absolute authority position in the construction of national ideology and collective memory and that the audience of the Spring Festival Gala is in an absolute passive position. It is also a valuable attempt and breakthrough to use qualitative research methods such as field research, audience interview, observation, and text analysis.

Conclusions

Based on the above literature review, we find that the "transmission view of communication" occupies the mainstream position among many Spring Festival Gala research results. The absorption and reference of the anthropological ritual theory are conducive to breaking through the "transmission view" perspective of previous studies on the Spring Festival Gala, which focuses on the social function and effect of communication and enriching the research perspective and methods of the Spring Festival Gala.

At the same time, we notice that in recent years, the research results of the Spring Festival Gala from the perspective of the "ritual view" of communication are not rich enough, lack innovation, and the phenomenon of repetition and homogeneity is serious. Many researchers do not have a deep understanding of ritual and ritual processes. They do not have a clear understanding of the relationship between "communication" and "ritual," resulting in many misinterpretations and misuse (Guo Jianbin, Cheng Yue, 2020): First, apply ritual theory to analyze communication activities. For example, some use the "rite of passage" theory of Arnold van Gennep to investigate TV-watching activities. Such a practice, strictly speaking, is a theoretical misapplication that equates television viewing with traditional religious rituals. Second, the "ritual view of communication" is used to investigate the media content. Third, they used ritual theory to research the communication effect that the "communication transmission view" attaches importance to (pp.21-26).

The third research path advocated by Guo Jianbin and others, the path of cultural research, tends to use interdisciplinary research perspectives, especially the perspective of the

combination of communication science and cultural anthropology, and use qualitative research methods such as field research to investigate human communication practices and the social and cultural significance behind them. There are few achievements in the research of the CCTV Spring Festival Gala from the perspective of cultural research, leaving a lot of research space and challenges for later researchers.

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