

The Creation and Dissemination of Original College Talk Shows in the Context of Integrated Media--An Explanation of "FOUR CHATTING AND READING "

Peng Gao¹, Zhu Li²

¹School of Journalism and Communication, Bohai University China

²School of Journalism and Communication, Bohai University China

Corresponding author Email : penggao78@gmail.com

Abstract

"FOUR CHATTING AND READING", produced by the School of Journalism and Communication of Bohai University, is an original college talk show with unique aesthetic quality in terms of content and form, deconstructing the elitism of traditional variety shows to a certain extent, but not lacking in depth and breadth on this basis. The originality and dissemination of "Four Hands Joint Talk" provides a brand-new way of thinking for the creation of similar talk shows and universities.

Keywords

talk show, originality, new media communication, deconstruction.

"Four Hands Joint Talk" is the first talk show in China, which is independently planned, directed, filmed, edited, post-packaged and disseminated by university students, and broadcasted by Shake, Beidou Media, Watermelon Video and Beili. The program has been launched for three seasons, namely "FOUR CHATTING AND READING - Novel Season", "FOUR CHATTING AND READING - Movie Season I", and "FOUR CHATTING AND READING - Movie Season II", with 15 to 17 episodes per season, each of which is about 25 minutes long, and the short video version is about 1 minute. In the program the four guests will analyze the work and discuss their views on a particular work of art (novel, film) or artist (novelist, director). The originality feature and the profound thoughtfulness that the program has conveyed to the society the practice and thinking ability of college students.

1. Interpreting the whole process of creation

1.1. Creation of innovative forms

Before the emergence of new media, TV was the main medium for video information dissemination, so talk shows were the only platform for TV broadcast, and they were also produced and broadcast by TV stations, such as "Art Life" produced by CCTV Variety Channel and "The Three Clanking Men" produced by Phoenix TV. The Roundtable" produced by Youku platform. The programs created by both TV stations and media platforms share a common feature - refinement and professionalism in form.

1.1.1. Constructing documentary dialogue scenes

With the development of communication media, the diversification of channels for audiences to receive and spread video information, and the emergence of more and more self-media short videos and live broadcasts, people are more and more accustomed to receiving real images. The design and lack of vividness of traditional talk shows have already made viewers

aesthetically fatigued, and viewers' demand for authenticity and personification has made the documentary creation of "FOUR CHATTING AND READING" an innovative experiment. The choice of scenes for "FOUR CHATTING AND READING" is different from the exquisite studios of talk shows produced by traditional media and online platforms, and the program chooses to discuss the topics in the most daily and realistic open scenes in the university campus. The authenticity and personalization of the real scenes not only make the audience feel more intimate, but also allow the guests to relax and better integrate into the environment and the topic.

For example, the scene chosen for "FOUR CHATTING AND READING - Novel Season" is inside the bookstore of the school library, and the scene has a high degree of fit with the literary theme of "Novel Season". The bookshelves serve as a backdrop, with an occasional student passing behind the guests on the shelves, and the scene is recorded in full simultaneous sound, with the vague whispers of others in the library. The open scenes, simultaneous recordings and documentary-style filming methods create a vivid dialogue field full of documentary style. The second season was set in the film screening room of a cafe and the studio of a school, but the program pulled the guests from the stage to the audience, completely pushing down the "fourth wall" of variety shows in terms of format. The "Four Hands - Movie Season II" directly sets the dialogue field in the classroom, with all the students as the background and the four guests sitting in the middle of the discussion, completely restoring the appearance of the college classroom and restoring the real dialogue space. "Variety shows are about entertainment, meeting life's pastimes and emotional catharsis; while documentaries are about cognition, understanding and thinking about the big world." The documentary feature presented in "FOUR CHATTING AND READING" reduces the entertainment attribute of variety shows, and enhances the humanistic appeal and depth of thinking in the form of the program, while retaining a certain amount of entertainment. [Shao Ying. The innovation path of talk shows from "Thirteen Invitations" [J]. Northern Media Research,2021(04):57-61.]

1.1.2. "vegetarian" guests deconstruct elite culture

In the Chinese dictionary, the word "vegetarian" is interpreted as: ordinary people. The concept of vegetarian is relative, it is opposite to the general perception of "elite". An elite is a group of people whose achievements or abilities in a certain field exceed those of most ordinary people. The cultural elite is a group of people who have certain achievements or have the right to speak in the field of literature and art. Most of the guests in talk show variety shows are distinguished elites in the cultural field, for example, Xu Zidong, a regular guest in "The Medley of Three", is a professor in the Chinese Department of Lingnan University in Hong Kong, while Liang Wendao is a star in the cultural field. While a program dominated by cultural elites certainly brings the most cutting-edge and weighty ideas to viewers, to a certain extent, civilian vegetarians have also lost their right to speak.

The action of vegetarians to express the perspective of civilians, deconstruct serious and heavy topics and fight for their own cultural discourse is more often defined as a "postmodern" literary trend. "Postmodern means rejecting the previous top-down, philosophical, top-down, top-down subjective narratives and observing life from a commonplace, civilian perspective." "In the postmodernist period, egalitarian egalitarian 'texts' replaced elitist classical 'works' and no one enjoyed cultural privilege anymore." [Dong Xin. Record-Documentary-Real [D]. Northeast Normal University, 2005.] The guests of "Four Hands Joint Talk" are all undergraduate students in school, and at the same time, they are the audience of literary works, and their views can represent the civilian perspective. Discussing serious texts with college students as guests is also a kind of postmodern deconstruction of elite culture.

1.2. Multi-level construction of text content

1.2.1. Multi-dimensional topic structure

a. Multi-dimensional topics from the text itself

"FOUR CHATTING AND READING" is a talk show with culture and art as the main topic, and has been launched for three seasons, the first one being the novel season, and the second and third seasons being the movie season. The topic of "Novel Season" focuses on three northeastern writers who have suddenly appeared in the public eye in recent years: Banyu, Zheng Deqi and Shuang Xuetao, known as the "Three Swordsmen of Tiexi", whose medium- and long-form novels are mostly written about the decaying heavy industry factories in Liaoning from the end of the last century to the beginning of this century. The 17 groups of vegetarian guests will choose one novel from the 17 middle-grade novels to discuss. The second season of "Film Season" will be devoted to "Masters of World Cinema", in which the guests will search for 17 masters of cinema in Europe, Asia and America, namely "Roman Polanski", "Lars von Till", "Gus Van Til" and "Gus Van Til". "Gus Van Sant", "Amadoro", "Tornadore", "David Lynch", "Wes Anderson", "The Coen Brothers", "Tim Burton", "Yasujiro Ozu", "Takeshi Kitano", "Yuwa Yeshi", "Kim Ki-duk", "Lee Chang-dong", "Hong Sang-soo" and "Abbas" and discuss their works, life histories and artistic concepts in dialogue. The third season of "Film Season II" returns to the Northeast, with 15 films from the Northeast as discussion texts. The dialogue will combine abstract words and concrete images to present Tohoku, a land of glory and scars.

b. Multiple perspectives on the dialogue from the guests' identities

Each guest in the program comes from a different family structure, and there are regional differences in culture and customs, so the perspective and vision of the issues are different, and new collisions will occur in the issues presented in the text. For example, in "Panjin Panther", the director deliberately set up two local guests from Liaoning and two non-northeastern guests to discuss the issues of "old industrial base" and "laid-off workers". The tension between the non-northeastern guests as spectators and the northeastern guests as "parties involved" is brought about by the different cultural backgrounds of the guests, thus increasing the drama of the dialogue. "The selection of topics related to the times expands the sense of worry, spreading from individual to collective, transforming individual reflection into collective reflection, and opening up the rational state of the majority. [Zhao Lin. Analysis of documentary orientation of variety shows in the perspective of integration [J]. Television Research, 2021(03):82-84.] The community of contemporary people constituted by "parties" and "spectators" and the collective reflection is the humanistic concern brought by the pluralistic identity of guests to the program itself.

1.2.2. Exploration of serious artworks

The positioning of "FOUR CHATTING AND READING" determines the selection of topics for the program. The selection of topics for the three seasons of the program revolves around literature and film art, and at the same time, it does not just select the hottest works of the moment, but selectively chooses suitable texts according to the audience groups of the program. College students are educated intellectuals of a certain level, so the program is more inclined to explore the depth of the text and start an ontological discussion around a specific text. For example, in "Film Season", the directors chosen are not familiar to the public, nor are they well-known directors in China. In the context of "everyone can say a few words", the film should be given a serious and artistic character, and the audience should be consciously guided to walk towards "film art" from the perspective of cinematography, film essence, director's philosophy, etc., and gradually move away from "film entertainment". At the same

time, the program is not completely masculine. When selecting "masters of world cinema", the program director deliberately avoids those purely artistic masters, such as Tarkovsky, Bergman and other obscure directors' works, and instead selects "good and popular" works with a certain degree of artistry. The works that are "good and popular" are selected on the basis of a certain degree of artistry. The seriousness of these texts and the highly ornamental nature make the program itself ensure the quality and depth of the content, while avoiding the aesthetic fatigue caused by the seriousness of the topic and the single form.

2. Second, the old and new media communication in the context of integrated media

2.1. Video platform - new media communication of multiple versions and platforms

"The carriers of audiences' access to information in the melting media era have become more diversified, and the content viewing habits of an increasing number of audiences based on mobile terminals are profoundly changing the production of content itself." [Yang Yi. The innovative path of interview programs in the melting media era--Taking Thirteen Invitations as an example [J]. Youth Journalist,2019(23):61-62.]Use and Gratifications Approach (UGA) affirms that individuals' preferences influence the use and demand for media, and are not just passively accepting media information. Therefore, in the era of integrated media, "FOUR CHATTING AND READING" takes into account the fragmented information reception mode of contemporary people and the multi-channel and multi-platform communication mode, and disseminates the program in different forms and contents on different platforms. The version of the video program uploaded on "ShakeYin" is a short video version, with a 1-2 minute trailer and three 2-minute or less main movies forming one episode, and the program is updated daily. In order to match the vertical version of "ShakeYin", the program changed the horizontal video into a vertical video to better meet the viewing habits of "ShakeYin" viewers, so as to meet the fragmented viewing habits of most viewers. The full version of the horizontal video is uploaded on "Beeping" and "Beidou Media", providing a channel for viewers who are eager to read the full program in depth.

2.2. Paper book arrangement - traditional media's return to the basics

Film and television programs are the core form of "FOUR CHATTING AND READING", on the basis of which the program team also made paper book arrangement for the content of the program. "Paper reading period emphasizes the material entity of reading content as well as the spatial bias of reading scenes, reading objects are physical books, newspapers and periodicals. The materiality of paper texts is reflected in the provision of sensory experiences that aid in the emotional engagement of reading and in the time available to the reader for comprehension and reflection." [Naomi S. Barron. The age of screen reading: the meaning of our reading in the digital world [M]. Pang Yang, Zhou Kai, Translation. Beijing: Electronic Industry Press, 2016: 161.

]From the perspective of the text receiver's vision, the best way to deeply understand the text itself is still the traditional systematic reading, and online video, as a window to modern fragmented information, cannot be effectively systematic. Once again, the return to traditional media is not only a remembrance of tradition, but also a concern for the audience's thirst for reflection and profound understanding.

3. Conclusion

Under the new media perspective, "FOUR CHATTING AND READING", with the help of the new media platform, to a certain extent, dispels the charm of the talk shows produced by the

elite mainstream media, so that art and literature are not limited to the discourse of the cultural elite, but take college students as consumers and commentators as the main subjects of discussion, thus dissolving the authority of the elite on the topic, and "FOUR CHATTING AND READING" has a strong post-modern civilian aesthetic color. At the same time, the presentation form of real space and realistic images, together with its core content of dissolving authority, constitutes the unique aesthetic temperament of the original college talk show, which becomes a unique existence in the communication channels of modern new media.

Reference

- [1] Shao Ying. The road of innovation of talk shows from "Thirteen Invitations"[J]. Northern Media Research, 2021(04):57-61.
- [2] Dong Xin. Record-Documentary-Real [D]. Northeast Normal University, 2005.
- [3] Zhao Lin. Analysis of documentary orientation of variety shows from the perspective of fusion[J]. Television Research, 2021(03):82-84.
- [4] Yang Yi. The innovation path of interview programs in the era of fusion media: the example of "Thirteen Invitations"[J]. Young Journalist,2019(23):61-62.
- [5] Naomi S. Barron. The age of screen reading: the meaning of our reading in the digital world [M]. Pang Yang, Zhou Kai, Translation. Beijing: Electronic Industry Press, 2016:161.