

Viewing the Host's Innovative Strategy Expression from CCTV's Cultural Variety Show--Taking Classic Chanting and Spreading as an Example

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ABSTRACT

Under the dual background of media convergence and the era of big audio-visual, A series of CCTV boutique cultural variety shows show, Become an important carrier for inheriting the excellent Chinese culture, As the spoken language "gatekeeper" of the program, the host's expression strategy directly affects the effectiveness and depth of the program's cultural communication. Taking CCTV's "Classic Odes" as an example, this paper analyzes how the host makes cultural communication more vivid through cultural information translation and formal interaction from the two dimensions of host role positioning and interactive strategies. Studies have shown that these innovative strategies can enhance the effectiveness of program communication and audience acceptance, and have creative transformation and innovative significance for excellent Chinese culture

KEYWORDS

Classic chants spread moderator; Cultural variety shows; Cultural inheritance

1 Introduction

In January 2017, the "Opinions on Implementing the Inheritance of Chinese Excellent Culture" was promulgated. The opinion emphasizes that we should be good at discovering themes and inspirations from the rich resources of Chinese culture, combining the artistic value of Chinese culture with the characteristics of the times, and displaying them in a variety of art forms. In this context, CCTV has launched a series of cultural variety shows that are both ideological, artistic and ornamental, such as "Chinese Poetry Conference", "Long Reader", "Classic Odes" and so on. Among them, since its premiere in 2018, "Classic Odes" has combined classical poetry with modern music with the core of "harmony with poetry and song"^[1], breaking the "stereotype" of cultural communication. As of 2024, it has been broadcast for six seasons, with a cumulative broadcast volume of more than 5 billion times. It has been on the hot search list many times and has become a "benchmark work" of CCTV's cultural variety shows. The spreading upsurge of "Classic Odes" is inseparable from the role of the host. According to the scholar Guo Juntao, "the host is the first person responsible for the discourse construction of TV programs."^[2] He expounds the content of the program through language creation in the program, and expresses the thoughts and gist of the program. Sa Beining, the host of "Classic Odes", has achieved a balance between "cultural" and "variety" through a series of innovative host expression strategies. This article takes "Classic Odes" as a case to systematically analyze the innovation strategies of its hosts, aiming to provide reference for the practice of CCTV and cultural variety show hosts in the industry, and further promote the innovation and creative transformation of Chinese excellent culture.

2 Reconstruction of the Role of the Host

The role reconstruction of the host is the key prerequisite for improving the communication efficiency of cultural programs. The core functions of variety show hosts are mostly "connectors" -connecting links, introducing guests, promoting progress, and relatively passive role positioning. As a cultural program, the core goal of "Classic Odes" is to "make classics come alive", which requires the host to break through the positioning of "process tool person" and become a "hub" connecting Chinese excellent culture and audiences. In the program, the host Sa Beining realized the innovation of role positioning through the reconstruction of the host communication roles of "cultural translator", "emotional resonator" and "atmosphere person".

2.1 From "Messenger" to "Cultural Translator"

"The core innovation of a program lies in the innovation at the conceptual level." Xu Wenguang, chief planner of "Classic Odes" and deputy director of CCTV Comprehensive Channel of Radio and Television Station, introduced that the first season of the program created a program form of "combining poetry with song", combining classic poetry with pop music, and truly achieving "cultural innovation". Creative transformation and innovation ". This collision of "classic" and "popular" has enabled Chinese poetry to achieve a real "living inheritance".

But at the level of communication, classical poetry contains profound creative history and social background, cultural images and literary techniques, and it is difficult for the audience to deeply understand the cultural core of poetry only by endowing it with modern elements in form. Therefore, the primary task of the host and disseminator of "Classic Odes" is "cultural translation", transforming the cultural knowledge under "harmony with poems and songs" into content that the audience can feel and reach, and becoming the "translator" of classic culture. This kind of "translation" is by no means a

simple "vernacular translation", but a deep interpretation of classical poetry from "high dimension" to "low dimension", which is both professional and popular. In the sixth issue of the third season of "Classic Odes", Sa Beining's opening remarks are closely integrated with the reality of the "new crown pneumonia epidemic": "Fighting the epidemic has allowed us to know the real heroes. They have the determination to "know a hundred victories from a distance, and sweep the ghosts and return them", they have the sincerity of "saying that I am worthy of the king, and the blue bird has a loyal heart", they have the responsibility of "driving the heroes of a lifetime, and helping each other in times of difficulty", they have the persistence of "I don't cherish clothes, but I don't violate my wishes", and they have the purity of "it's not my intention to be a marquis, I hope the sea is flat". Sing classics and pay tribute to heroes.

In this opening speech of the host, Sa Beining takes the spiritual quality of the anti-epidemic hero as the cutting point, and connects abstract literary images such as the determination of "knowing a hundred victories from a distance" and the sincerity of "blue bird bright heart" with the real context. Dig deep into the cultural core of "serving the country and the people", and realize the transformation from "high-dimensional" cultural symbols to "low-dimensional" realistic cognition. In addition, the selected poems all fit the cultural context of "Salute to Heroes", do not deviate from its historical connotation and spiritual direction, and reflect Sa Beining's professionalism in cultural "translation"; With the help of the audience's emotional identity with the heroes of the epidemic, the cultural threshold is dispelled, so that the poetic connotations such as the responsibility of "driving the heroes of the whole generation, helping each other in times of difficulties" and the purity of "Fenghou is not my intention, I hope Haibo is flat" do not require high literature Literacy and background interpretation can be intuitively understood through real life, and the goal of popular communication of culture "sensible and accessible" has been realized.

2.2 From "Progress Promoter" to "Emotional Resonator"

"The spread of culture requires not only" knowledge transfer ", but also" emotional connection ". While "translating culture", the host of cultural programs also undertakes the role and function of "resonating"^[3] by excavating the "humanistic temperature" behind the culture, the audience can move from "understanding classics" to "empathy classics". In the introduction of "Looking at the Moon and Huaiyuan" in the fifth issue of the first season of "Classic Odes", Sa Beining's hosting performance accurately reflects the dual functions of "translating culture" and "resonating" as hosts of cultural programs. As a famous work through the ages, "Looking at the Moon and Huaiyuan" is well known to everyone. Therefore, Sa Beining did not stop at the interpretation of the content of the poem, but jumped out of the text, connecting the core emotions of "missing" and "caring" in the poem with the feelings of family and country in reality. Through the follow-up interview with Mr. Huang Xilin, who witnessed the Libyan evacuation incident, the "humanistic care" in ancient poems is skillfully extended to the protection of citizens by the contemporary motherland, so that the classics are no longer distant words, but have an emotional point close to real life. When Mr. Huang Xilin showed the text message he received during the evacuation of Libyan overseas Chinese, mentioning the details of the joint rescue by "Civil Aviation Administration," and other departments, Sa Beining "choked up for a while" and said emotionally, "He is not simply comforting, but telling you They didn't give up, they didn't forget." This reaction is not a deliberate emotional "performance", but based on a deep empathy for the realistic scene of "motherland care"-this empathy stems not only from the distress suffered by compatriots in the evacuation incident, but also from the The pride of the strong backing force of the motherland, and this pride is in line with the "collective emotional identity" contained in "the end of the world at this time" in "Looking at the Moon and Huaiyuan". Sa Beining used his "choked up" demeanor and "loud" expression to transform his understanding of classic emotions into perceptible emotional transmission, allowing the audience to see that the host is not a "bystander", but an "empathizer" with classics and real emotions.

Sa Beining's moving host expression aroused the emotional resonance of the audience, and the prolonged applause at the program site is the highlight of his "emotional resonator" function. He skillfully linked the emotion of "concern and longing" in "Looking at the Moon and Huaiyuan" with the friendship between "the motherland and citizens" in the evacuation incident, and magnified the appeal of connecting ancient and modern times with the emotion of "non-performance". Under his narration, the audience not only understood the emotional core of ancient poems, but also deeply recognized the "family and country feelings" in real cases and driven by his emotions. The "concern" in ancient poems has turned into the "protection" of the contemporary motherland for compatriots. The "emotion" in the classics has also become the "national pride" felt by the audience in the evacuation incident. Attracting resonance with empathy and presenting value with resonance, the host Sa Beining made the audience move from "understanding classics" to "empathizing classics" by excavating emotional landing points, true empathy, and arousing resonance, and made the classic of "Looking at the Moon and Huaiyuan" The charm has been sublimated, and the effectiveness of program communication has also been enhanced.

2.3 Atmosphere Person: The Balance of "Cultural" and "Variety Show"

Although "Classic Odes" takes poetry culture as the core, its essence is still a TV variety show, which needs to achieve a balance between "cultural value" and "audience appreciation". For this reason, the host plays an extremely important role in the balance between the two. The host Sa Beining assumed the identity of an "atmosphere person" in this "professional and humorous host communication. He not only shortened the distance between the audience with expressions that fit

the scene, but also always took the cultural core as the core expression., to achieve precise control of" ornamental "and" cultural ".

When facing young guests, Sa Beining will enliven the atmosphere with relaxed and humorous expressions. In the first episode of the first season of "Classic Odes", after Wang Junkai sang "Song of Tomorrow", Sa Beining said: "Junkai's song sings about time flies, and time flies." Then he took the initiative to joke: "In fact, in the past few years, I can feel it every time I meet Wang Junkai on the show. When I saw him for the first time, I could still look down on him. Later, one day it became a head-up. Later..." This unfinished ridicule has its own flavor of life, which instantly aroused laughter from the audience, making the originally slightly serious cultural theme light and close to the communication context of young audiences.

When facing the 93-year-old Professor Pan Dingkun who is still hale and hearty on crutches, Sa Beining's host is a little more respectful and delicate. He first walked off the stage, bent down and helped Professor Pan to the stage and gently introduced to the audience: "Mr. Pan is 93 years old this year. Before we came here, we were still planning to say that after Mr. Pan is on the stage, we will give Mr. Pan a chair." Then he changed the subject, with admiration in his voice: "But you know, Teacher Pan told us, 'No, we are teachers, when did we sit and give lectures?'" As soon as the words fell, there was warm applause from the audience. The audience looked at Professor Pan's straight back, and their eyes were full of respect—this kind of emotional resonance aroused by the expression of details made cultural communication break away from a single "academic rationality" , and turned to have a moving" emotional appreciation "Immediately afterwards, when Sa Beining interviewed Mr. Pan, he added to what Mr. Pan said was "a scholar and a real student": "The latter student is unfamiliar. So I have been influenced by my ears and eyes since I was a child." This supplement was also approved by Mr. Pan.

Whether it is Sa Beining's "humorous interpretation" of Wang Junkai or Professor Pan Dingkun's "detailed narrative" of the above-mentioned host expressions, Sa Beining embodies the host expression strategy of "ornamental" as the surface and "cultural" as the core. In the face of young guests, he used the "self-deprecating" culture to understand the threshold. When addressing older scholars, he uses "emotional narrative" to elevate cultural awareness. While these two strategies differ, both avoid the niche nature of "monocultural preaching" and the hollowness of "entertainment interpretation." Ultimately, "Classics Sings" has become both a beloved variety show and an effective vehicle for cultural dissemination. Sa Beining's value as a "vibe creator" lies precisely in this "just-right" balance of wisdom.

3 Preside over the Innovation of Interactive Strategies

In cultural programs, the interaction between the host and the guest audience is mostly "one-dimensional question-and-answer"—the host asks questions, the guest answers, and the audience passively watches. This kind of interaction lacks communication, is a mere formality, and lacks depth and participation. In the era of media convergence, the audience is more eager to "actively participate" rather than "passively accept". The host Sa Beining adopted the interactive strategy of "conversational interaction + interaction" in "Classic Odes", making interaction an "extension of culture" rather than an "embellishment of process advancement".

3.1 Conversational Interaction: From "Question and Answer" to "Communication"

In "Classic Odes", Sa Beining abandoned the one-way interaction of "you ask and I answer" in the previous program, and instead adopted the interaction of "equal dialogue"—it is no longer the host who gives the guests questions, but the two. The core, creative inspiration, cultural value, etc. carry out "joint discussion", so that the guests can change from "answerers" to "sharers"^[4].

When communicating with Tan Weiwei, the inheritor of the classic, Sa Beining did not directly ask "Why do you use the pipa to play" Mo Mei ", but first shared his feelings: "Every time I see Tan Weiwei's performance, I can feel she is advancing on the road of continuous innovation, why did she choose "Mo Mei" among so many classic works? "This kind of" self-feeling sharing "before asking questions not only leveled the status of the dialogue, but also stimulated the guests' desire to express. Tan Weiwei then took the initiative to share innovative ideas such as classical musical instruments and opera singing in "Momei", and naturally extended the interpretation of classic cultural inheritance, broke the gap between questions and answers, and created a real and equal communication scene, so that the interaction can be promoted from a "process style". "Transformed into" equal two-way communication ", which fits the core concept of "equal dialogue".

3.2 Style Interaction: Strengthen the Pertinence of Interaction

The "Classics Sings" program features a diverse guest list: from emerging singers like Wang Junkai and Xu Song to established scholars like Kang Zhen and Pan Dingkun. It also features ordinary performers like Liang Jun and Huang Xilin, as well as professional singers like Tengger and Tan Weiwei. Sa Beining employs a "styled interactive strategy" to create a more targeted and engaging experience for guests of varying ages, professions, and backgrounds.

Facing young singers, he interacts from the perspective of "friends of the same age". When introducing Zhou Shen in the seventh issue of the third season of "Classic Odes", he took the initiative to introduce Zhou Shen's music style: "For example, the" Big Fish "he sang is a particularly ethereal style." Waiting for Me "", it's that heart-warming style again. "Then

he changed the subject: "But the Chinese style is also what you often try." After giving an affirmative answer, Zhou Shen introduced in detail his music creation process combined with classical culture. In this host expression, the host Sa Beining first took the initiative to mention Zhou Shen's representative works, and accurately summarized the "ethereal" and "heart-warming" music style, and used his understanding of the works to bring the two closer. The dialogue distance, and then threw out the topic of "Chinese style", which is in line with Zhou Shen's creative direction and the core of the program. Zhou Shen explained in detail his music creation process combined with classical culture. This interactive design aimed at the characteristics of young singers not only allows guests to have a clear direction of expression, avoids generalities, but also takes representative works familiar to the audience as the entry point, which raises the threshold for young audiences to understand classical cultural innovation, and finally realizes the "The effect of" interaction, resonance "fully reflects the key role of traditional interaction in strengthening the pertinence of interaction and enhancing appeal.

4 Innovative Expression Paths for Hosts of Cultural Variety Shows

4.1 Break Through the Single Functional Positioning and Build Multiple Composite Roles

Under the new communication pattern, the host of cultural programs should abandon the shackles of the single role of "process promoter" in the past, and build a multi-compound role of "cultural translator", "emotional resonator" and "atmosphere". On the one hand, the host should dig deep into the cultural core with oral expression and professionalism, link "high-dimensional symbols" with "low-dimensional cognition", and transform unfamiliar cultural content into perceivable life points, such as Sa Beining In "Classic Odes", Ning interpreted the poem "family and country feelings" through the anti-epidemic to realize the popularization of culture. On the other hand, the host should also play the role of "emotional bond", tap the emotional connection between culture and contemporary life, and let the audience move from "understanding classics" to "empathizing classics" through empathy expressions and real cases.

4.2 Innovate Interactive Logic and Create a Two-Way Participation Scenario

In the era of media convergence, the host needs to upgrade the interaction from "process embellishment" to "cultural extension" to build a "dialogue" interaction. "Dialogue-style interaction" requires the host to abandon passive questions and answers and turn to equal discussion - for example, when Sa Beining and Tan Weiwei communicated, they first expressed their approval and then discussed the creation of "Ink Plum", stimulating the guests' desire to express themselves and allowing the interaction to deepen the cultural connotation. "Style interaction" requires the host to accurately match the needs of the audience: for young singers, the threshold is lowered from their works, and for the public, real stories are used to increase their sense of substitution. Through differentiated design, the audience is promoted from "passive viewing" to "active participation" to achieve deep penetration of communication.

5 Conclusions

Under the background that media integration reshapes the communication ecology, and cultural programs urgently need to break through the "sense of preaching" communication bottleneck, "Classic Odes" takes the innovation of the host's expression strategy as the core starting point, and builds a cultural "sensible and accessible" communication new paradigm. Through the multi-role reconstruction of "cultural translator, emotional resonator, and atmosphere", it upgrades the host from a "process connector" to a core hub of cultural communication, and eliminates the cognitive distance between classical culture and contemporary audiences. Relying on the interactive innovation of "dialogue-style equal communication and precise adaptation", let the host interaction deepen from "form embellishment" to the extension of cultural interpretation, breaking the understanding barriers of audiences in different circles; Relying on the balanced strategy of "professional core and popular expression", the host expression is not only rooted in the essence of poetry culture, but also fits the public's emotions and aesthetics, realizing the deep connection between classics and contemporary times. The coordinated efforts of the three fully demonstrate the key value of the host's innovative strategy in improving the effectiveness of cultural communication. This practice not only brought more than 5 billion broadcasts to "Classic Odes", but also provided a path for hosts to participate in cultural communication-breaking the difficulty of positioning with roles, expanding the boundaries of communication with interaction, Only by expressing a bridge of empathy can we promote the excellent Chinese culture from "static inheritance" to "activated communication", and realize creative transformation and innovation in the era of big audio-visual.

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