

The Practical Predicament and Development Innovation of Documentary Talk Show

Haitao Guo

School of Language Science and Arts, Jiangsu Normal University, Xuzhou, Jiangsu Province, 221009, China

Keywords: Talk show, Extensive entertainment, Media linkage, Dilemma, Countermeasures

Abstract: In the era of media integration, documentary interview programs follow the trend. The semi-structured program form, combined with the documentary presentation, breaks through the limitations of traditional interview programs and gradually appears in the public view. This article will take different platforms to broadcast documentary talk shows as an example, analyze the current practical difficulties of documentary talk shows, and explore the breakthrough and innovation of documentary talk shows from the perspective of harmonious interview atmosphere, unique interview perspective, and diversified communication of different media, so as to cultivate the cultural identity of the audience, and also provide new references and thinking for the development of documentary talk shows.

1. Introduction

Interview program is one of the main forms of TV programs. With the integration of media, people have more and more strong reaction to the "immersion" experience. Documentary interview programs appear in people's vision in a unique program form. Among the numerous documentary interview programs, most of them focus on real character stories. Some platforms redefine the documentary interview programs in a new form from a unique perspective. Only by constantly summarizing experience in the development tide of programs can more excellent documentary interview programs shine in the era of media integration.

2. The Performance of the Real Difficulties of the Documentary Talk Show

At present, more and more documentary interview programs appear in the public view, and have become one of the popular program forms. However, with the improvement of program production technology and the growing maturity of the production team, entertainment programs show a "blowout" growth trend, and the production and broadcast of documentary interview programme also ushered in their own bottleneck.

2.1 Double restriction: PGC creation internalization and homogeneity of interview guests

At this stage, the production of video programs has gradually shifted from UGC to PGC, and video content has gradually shown a trend of personalized and diversified development. Especially in recent two years, the explosion of network media has brought great challenges while injecting new vitality into traditional talk shows. The online media has divided the audience with strong

productivity and impact, attracted wide attention of the audience with a new way of program production, and formed a unique phenomenon of circle acceptance between professors.^[1]The introversion of video creation and production also indirectly improves the aesthetic dimension of the public, giving them a wider choice. From the perspective of audience groups, vertical videos have a fixed audience group due to the consistency of theme or subject matter in content, while documentary talk shows have always been produced with "senior+real" as the main line. The audience group is relatively small. In addition to the continuous emergence of short videos and circle level aesthetic phenomena at this stage, the audience group is also changing.

For documentary interview programs, the configuration of guests directly determines the success or failure of a program. First of all, from the perspective of guest selection, in the fierce market competition environment, most talk shows will invite popular artists as their interviewees to ask about the "old stories" behind the stars. Due to the fierce competition between the same type of interview program and the selection of guests, the phenomenon of homogenization of guests is serious, and the phenomenon of guests "crashing" frequently occurs in the program. From the perspective of interview content, the interview space of the program can not be extended and expanded. Most of the interviews focus on the family, life and career development behind the stars. The events that the audience has already known show a static performance in the program. Because of the localization limitation of documentary interview programs, many programs are difficult to find a new breakthrough with the times. How to find a new creation mode in the large market environment, extend the interview space, better attract the audience, and stand out against the background of serious internalization of video program production is the key consideration of current documentary interview programs.

2.2 Extensive entertainment causes serious imbalance of media ecology

At present, in the process of transformation and upgrading from traditional media to new media, more and more entertainment programs are filled in people's vision, gradually changing the pattern of public opinion generation. The formation of consumer society and consumer culture has bred the phenomenon of pan entertainment.^[2]

From the perspective of communication, the main task of radio and television stations at all levels is to publicize the purposes and tasks of the Party and meet the growing cultural needs of the people. Traditional media should first consider specialization when choosing economic and social benefits, focusing on social benefits. In the process of transformation and upgrading of traditional media, if the content of traditional media simply develops towards entertainment oriented new media, social responsibility will gradually be lost. Documentary interview programs also have the same dilemma in selecting materials. In the process of program production, most of the content discussed is also related to entertainment. Under the long-term state of extensive entertainment, it gradually transforms into a cultural spirit that affects the audience, and at the same time, it causes the audience to gradually lose the pursuit of high spirit and immerse in the activity category of short-term psychological stimulation.

Indeed, under the dual influence of the development of traditional media towards financial media and the entertainment of short video platforms, documentary interview programs need to re-examine themselves. Only by balancing the relationship between business and culture, making bold and beneficial attempts to programs, gradually stepping out of the strange circle of pan entertainment, and elaborately planning from a unique perspective, can more documentary interview programs emerge in the market that are satisfied with the audience and produce excellent products.

3. Innovative Exploration of Documentary Talk Show

In the era of media integration, on the one hand, users' aesthetic gradually changed, no longer limited by a single program form, and users began to look forward to new program forms, which forced documentary interview programs to seek new development directions. On the other hand, the media ecology has gradually changed. Under the dual background pressure of entertainment and commercialization, the development of documentary talk shows has been greatly affected. Therefore, documentary talk shows must break the constraints of some traditional program ideas, innovate in the design of program form and program content, create programs from the perspective of users, and open the creative thinking of documentary talk shows with new technical means, so that they can stand out in the pan entertainment market environment and create high-quality programs that more users like and conform to the direction of social development. The innovative exploration of documentary interview programs will be carried out from the following aspects:

3.1 Immersive interview: harmonious interview atmosphere

The traditional interview programs are mainly in the form of face-to-face questions and answers in the studio, which can be divided into two types in terms of audience viewing methods and participation. First, the audience is set up on the program site, so that the audience can directly participate in the interview process and interact with the host and interviewers. The other is without the audience's on-site participation. The audience can only watch the programs after post editing on TV or video websites. As the audience's aesthetic level continues to improve, the traditional program form of chat can no longer meet the audience's needs for the freshness of the program.

How to organically combine the host, interviewees and audience in different dimensions and spatial fields is the initial point of creating a new type of documentary interview program. The program "Hello, Big Girl" abandoned the original monotonous interview program form, put the lens in the life or work site of the interviewees, forming a sharp contrast with the traditional monotonous studio interview, and created multiple "dialogue fields" through the conversion of different scenes, which enhanced the interviewees' sense of psychological proximity. For guests, it is easier for them to relax and truly express themselves when they are interviewed in a space that they are familiar with or interested in, and at the same time, it makes the audience have a certain sense of impact visually.

In the process of program interview, the role of the host is not unchangeable, which is in sharp contrast to the traditional question and answer mode. In the documentary interview program, the relationship between the host and the interviewee is reconstructed. Because of its flexibility, authenticity and speculative characteristics, talk shows have high requirements for the host's adaptability.^[3] In the program "Hello Mom", the host's identity also changed from "supporting role" to "leading role". During the interview, the host will also accept questions from guests and discuss a problem with guests from an equal perspective.

3.2 Unique perspective: jump out of the solidified interview mode

First of all, in terms of content, the female perspective is taken as the starting point of program planning. In the program, the host shows a kind of life attitude of women from different dimensions by interviewing women representatives from all walks of life and work. The views of different guests represent different positions and worldviews, which is actually a new challenge to the original solidified circle. A good program needs the audience to explore and obtain cognition, rather than being deliberately emphasized by the host in a fixed cultural circle to output value in a one-way way. The program "Hello, Big Girl" shows the audience their constant efforts, persistent

attitude and growth process through women representatives from different industries and diversified and rich female spirits, and brings new insights and understanding to the audience.

Secondly, the careful design of the team is an important factor in creating an excellent program. From the selection of guests to the construction of interview scenes, to the feasibility analysis of each guest interview question, it needs to be carefully planned by the creation team. In the team composition, there are two important factors affecting the final effect of the program. First, there should be explicit factors of preciseness in the production of programs. The most important point of documentary talk shows is that they cannot lose their true nature. The second is the hidden factor rich in innovative logic. The changing aesthetic needs of the audience have been promoting the innovative logic of documentary interview programs.

Finally, documentary interview programs should balance the relationship between business and cultural documentaries. The interview program has a certain commercial content, and at the same time, it also needs to highlight certain humanistic feelings. If you want both to appear in the program harmoniously, you must grasp the professional issues in the industrial chain. Therefore, the commercial elements in the program do not conflict with the humanistic feelings and values that the program itself wants to highlight. The key is to see how to achieve the unity of the two.

3.3 Media linkage: long and short video differential communication

In the process of building a new cultural form, long and short video platforms need to play an interactive role. Long video refers to traditional media such as TV, while short video exists in cyberspace. At present, we should pay more attention to the use of short video platforms. An excellent interview program, after careful planning and excellent production, would be difficult to be known by the audience quickly and in a weak position without the joint publicity and report of all platforms. In the era of media integration, short video has become a popular option to expand program publicity and increase exposure. Using fragmented communication methods can further expand the influence of programs. At the same time, because short videos have the characteristics of instant and fast access to information, the videos produced by the program group should be more in-depth and refined to make the video content more valuable, so as to further stimulate the audience's interest in watching and guide the audience to know more.

As an important channel for promoting program publicity, short video platform has certain artistry and strategy, mainly focusing on adapting to the audience's needs for media. At the same time, the short video platform, with its high inclusiveness and low cost, is also profoundly changing the ways and means for audiences to obtain information. The program "Hello, Big Girl" divides the long videos of each program into short videos with different themes, and makes full use of the combination of short and long videos to build a benign conversation field on the Internet platform, so that the audience has sufficient space to discuss. The program producer repeatedly uses the communication characteristics of the Internet, pays attention to drainage, and uses the way of long and short video differential transmission to increase the popularity and audience rating of the program.

Finally, the differential transmission of long and short videos conforms to the viewing habits of the public. The audience can use their fragmented time to freely arrange the time to watch videos. The wonderful and interesting short videos will also attract the audience to continue watching long videos. Therefore, in the aspect of marketing communication, documentary interview programs must make full use of the mechanism of long and short video differential communication, get out of the predicament, and actively adjust the communication strategy in order to obtain a broader space for future development if they want to gain wider audience recognition.

4. Conclusion

In order to achieve sustainable development, documentary interview programs need to go out of the pan entertainment circle and be more representative and persuasive in the selection of interview guests. In addition, with the constant change of media methods and the continuous improvement of audience's aesthetic level, the topic selection angle and planning positioning of documentary interview programs should also be innovative. While building a harmonious communication environment, create a three-dimensional and diversified program space, create programs from a unique perspective and achieve more valuable cultural communication, so as to produce high-quality programs satisfying the audience.

References

- [1] Tian Yuan.(2020). *The layer by layer aesthetics of video content from the perspective of reception aesthetics* [J]. *Media Observation*, 2, 59-63.
- [2] Zhang Yi. (2009). *The Crisis and Response to the Extensive Entertainment of TV Programs* [J]. *News Lovers*, 18, 45-46.
- [3] Liu Yang. (2010). *On the Sustainable Development of TV Talk Shows* [J]. *China Radio and Television Journal*, 8, 56-57.