

Trial Analysis of the Encounter of Japanese and Korean Pop Culture in Local Variety Art from the Perspective of Cultural Integration

——Take “Sisters Who Make Waves” for Example

You Zuo^{1,a,*}

¹*Meishi Film Academy, Drama and Film Studies, Radio and Television Majors, Chongqing University, Chongqing, 400030, China*

a. you.zuo@stu.hebmu.edu.cn

**corresponding author*

Abstract: Since the 1980s, Japanese and Korean pop culture has been widely disseminated in China in the form of film and television productions. This created a wave of popularity among young people, and led to the formation of two typical Chinese youth subcultures that have had a great influence on television programmes to this day: the “Ha-Japanese” and the “Ha-Korean” subcultures. In the era of new media, both online and traditional programmes have emerged simultaneously, and most of the audience’s favourite variety shows have left their mark only by virtue of their initial novelty, and have been quickly replaced by new programmes and faded into obscurity. However, the emergence of “Ride the Wind 2023” seems to have broken the law of “three seasons of decline” for domestic variety shows. Taking “Ride the Wind 2023” as an example, this paper adopts the methods of literature research, comparative research, questionnaire survey and case study to clarify the influence of Japanese and Korean popular culture in domestic variety arts. It explores the fit between variety arts and the ideological development of real society, the presentation effect of the programme’s audiovisual content, and the way of localisation of the introduced variety arts. Attempts are made to find a feasible way to effectively achieve a good influence of world culture in Chinese localised variety arts. It also discusses the compatibility of variety arts with the ideological development of real society, the effect of audiovisual content presentation, and the way of localisation of variety arts in China.

Keywords: Japanese and Korean pop culture, circle, localisation, collision

1. Introduction

1.1. Background to the Study

Since its introduction to China, Japanese and Korean pop culture has been favoured by a group of young people in various fields and industries because of its compatibility with Asian colours and foreign cultures. This group of people who love Japanese and Korean pop culture has been given the names of “Ha-Japanese” and “Ha-Korean” since the last century. The formation of this Japanese and

Korean pop culture circle is similar to the current fan groups, and the rapid development of the “Ha-Japanese” and “Ha-Korean” collectives has given rise to a series of Japanese and Korean film and television productions localised in their creation and development.

Since Hunan Satellite TV launched “Where are we going? Dad” in 2013, Korean variety art has set off a new wave in China, with reality TV programmes such as “KEEP RUNNING” and “Go Fighting” becoming a successful practice of Korean variety art in China. While the TV industry is working hard to replicate this success, a number of difficulties and challenges have arisen for this model. After three seasons of this series, there are obvious traces of industrial replication: the similar composition of the staff, the unchanging flow of the programme and the rules of the game, all of which make the majority of viewers feel aesthetically fatigued after the novelty.

Variety programmes have been disseminated as a cross-cultural product from the very beginning. The intertwining of foreign and local cultures promotes the mingling of world cultures and has become a key point for programmes to take on a new life. Both social value and economic value are implied. Exploring the collision of Japanese and Korean popular culture in localised variety shows is of practical and academic significance for the long-term development of domestic variety shows and cross-cultural communication.

1.2. Literature Review

From the 1980s to the present, scholars at home and abroad have made a lot of studies and analyses on Japanese and Korean popular culture as well as the influence of Japanese and Korean culture on Chinese film and television. For example, Zhang Guotao and Zheng Shiming’s “The Impact of Images: A Study on the Changes of Chinese and Korean TV Dramas in the New Century” has made a lot of comparative studies on the exchanges of Chinese and Korean TV dramas, and analysed the differences between the narrative styles of Chinese and Korean TV dramas in the new era, as well as the different real-life impacts brought by the kernels of TV dramas of the two countries on the audience [1].

Another example is Hu Zhifeng and Yang Bin’s “Study on the Path of Localised Innovation in Chinese TV Variety Shows”, which analyses the integration and innovation of domestic variety shows from three aspects: programme core, programme content and programme operation [2]. These studies focus on innovation, drawbacks and other aspects of relatively comprehensive and rich. Lin Qian’s “Study on” Localisation’Transformation of Introduced Variety Shows in China’s Television Screen carefully explains the theory of “localisation” and brings it into the analysis of operation, material, style and other aspects of variety shows. Meanwhile, it also puts forward corresponding strategies and thoughts on the transformation of localised programmes in the light of modernised styles [3].

However, there are only a few related literatures on the collision of Chinese, Japanese and Korean popular culture in localised programmes. Wang Shiyuan and Gao Ximin’s “The Introduction of Japanese and Korean Original Variety Shows and Localisation in China” outlines the current situation of variety shows in China, and explains and affirms the innovations of the introduction of Korean and Japanese variety shows in China [4]. At the same time, however, it also raises the problems of industrialisation and stereotyped settings, which are the common drawbacks of domestic variety shows, and focuses on the development of different Japanese and Korean variety shows in China. Based on the existing literature, this paper will focus on the cultural collision between China, Japan and Korea contained in one programme, and discuss the development path and direction of Chinese localized variety arts.

1.3. Content of the Study

According to the research idea, this article is divided into four main parts. The introduction expounds on the research background, literature, research method, research content, etc., and concludes the value and significance of the article's research topic. The second part firstly explains the circle formation of Japanese and Korean pop culture, and the third part analyses the central case of this paper, the series of "Ride the Wind 2023", to explain its amazing results of evergreen in four seasons. The fourth part analyses in depth the psychological impact of the collision of Chinese, Japanese and Korean popular cultures in the same programme on the audience. It is an attempt to explore the interaction between cultural convergence and popular variety shows in the context of media globalisation.

2. Context of the Times - The Baptism of Japanese and Korean Pop Culture under Cultural Integration

2.1. Cultural Integration

Cultural integration is a cultural phenomenon that inevitably arises from the major trend of globalisation. Due to different historical backgrounds, natural environments and so on, each country and region has produced its own distinctive cultural practices. However, as McLuhan said the theory of "global village", due to the rapid development of television, information, radio and so on, people can contact information from every corner of the world at any time and any place, and the whole earth is like being covered by an invisible net, becoming a whole similar to a "village", which can be intercommunicated at any time. The whole earth is covered by an invisible net, and has become a whole like a "village" that can be interconnected at any time. Also because of the influence of science and technology, transport, information and other objective factors, all kinds of cultures are also in the world of communication quietly blend. The meaning of cultural integration is still controversial, both in the narrow sense and in the broad sense. In the narrow sense, cultural integration refers to the formation of new cultural forms through the interaction of several specific cultural forms; in the broad sense, cultural integration refers to the integration of various specific forms of human culture into a unified whole, forming a unified new form of world culture [5].

Focusing on China's cultural development over the past half-century, the characteristics of integration have become more and more pronounced. Based on the long-established local culture and absorbing excellent foreign civilisation, China has developed its culture into a modern and inclusive one with both national characteristics and global colours. As a cultural industry for the public, the film and television industry has its own unique development trend in the process of absorbing foreign cultures. Japanese and Korean pop culture with Asian characteristics and novelty has emerged in the mass media, and our audience can feel the novelty of foreign cultures and at the same time absorb them more widely because of their common Asian cultural origin.

2.2. Spread of Japanese and Korean Pop Culture in China

Nearly half a century, Japan and South Korea's popular culture in China's film and television industry set off several waves, while the film and television industry is also Japan and South Korea's popular culture into our country's knock on the door. In the second half of the last century, the rapid development of the Asian economy, Japan, South Korea, one after another put forward the "cultural state" strategy. From the 1980s and 1990s, Japan and South Korea began a large number of film and television dramas into our country, Japan's "Blood Doubt", "The Chase", "Tokyo Love Story", etc., South Korea's "Blue Life and Death", "Dae Jang Geum", "my savage girlfriend", etc., because of the beautiful characters, touching storyline, beautiful picture and popular [6].

Japan in the film and television industry is mainly dominated by the animation industry. It is not only popular in Asia, but also accounts for more than 60% of the global animation market, and is the world's largest producer and exporter of animation. In China, Japanese animation is also quite popular with young people, the download volume of up to 1.4 billion times of "Bilibili" is the paradise of the secondary yuan enthusiasts, as China's long video list of the second video software, the proportion of its origin from the Japanese film accounted for the proportion of the whole station film 46%, at the same time, the "catching up" is the most important thing to do. At the same time, Japanese anime accounts for as much as 80 per cent of the top 10 clicks on "Chasing Fans" [7]. South Korea is mainly film and television, variety arts, especially in the past decade, Korean pop culture in China's film and television industry is more and more prevalent, in the Sohu network of global film and television related survey report, for "if you choose a country film and television, what will you choose?" In Sohu.com's global film and television survey, 86.77% of the audience chose South Korea; in addition, South Korean variety arts have also entered China's film and television market in a large number of Chinese forms, and ETVT's Television Decision Making Think Tank has released data showing that 72.45% of South Korea's popular variety arts have been introduced into the mainland, and at the same time, the proportion of mainland variety arts programmes in China is as high as 43.27% [8]. It can be seen that the influence of Japanese and Korean popular culture in China's film and television industry is not to be underestimated, not only is the future development of China's film and television industry need to learn from the object of study, but also become China's film and television works to better meet the needs of the public direction.

2.3. Circle Formation of "Ha-Japan" and "Ha-Korea"

The concepts of "Ha-Japanese" and "Ha-Korean" are thought to have originated with the Taiwanese cartoonist "Ha-Ji Apricot". In her cartoons, she used the Minnan dialect "ha to death" to express her love for Japanese pop culture. The term "Haji" first appeared with a pejorative connotation, but with the rapid development of globalisation, the "Haji" people have gradually been accepted by the general public. The term "Hahan" was also used to describe a collective of people who love Korean pop culture after Korean culture was introduced to China and became prevalent.

Research on the concept of "circles" began to grow rapidly in 2014, when the era of integrated media kicked off. In addition to its collective meaning, "circle" also focuses on hierarchical structure. Chinese sociologist Fei Xiaotong put forward the theory of differential order in the 1940s [9]. Comparing the structure of social relations in China to the ripples on the surface of water, social interactions show connections that are pushed out by radioactive ripples centred on human beings. In the West, on the other hand, the theoretical perspective of social networking is mainly dominated by the field theory proposed by Bourdieu [10]. Society is made up of countless "fields", each of which has its own independence and specificity. Each "field" has its own independence and specificity. It is not just a collection of similarities and differences like a "circle". Therefore, it seems that the connotation of "circle" and "field" are much closer to each other. This special group of people who share the common characteristics of love for Japanese and Korean pop culture and have a clear internal structure is the "Ha-Japanese" and "Ha-Korean" circle.

3. Reality Dilemma - Development and Shackles of Localised Variety Art

Among the diverse types of film and television programmes in China, variety shows are a type of television programme form that has developed rapidly in the past few years to meet the needs of the audience. The development of variety arts in China has been roughly divided into three main stages. The first stage is dominated by variety shows rooted in local culture, such as "Qu Yi Miscellany" and "Variety Show", with the host as the central character of the programme, forming the first generation

of Chinese local variety shows. The second stage is more reference to European and American variety shows: “Happy Dictionary”, which was created with reference to “Who Wants to be a Millionaire”, and “Super Girl” and “Super Boy”, which were created with reference to “American Idol”, ushering in the era of popular participation variety shows. The third stage is the introduction of Japan and South Korea into the variety stage, such as “Go Fighting!”, “Singer” and other introduction of Korean variety copyright, so that China’s variety industry has a new look. China has been exploring this model for nearly 20 years. At this stage, celebrities possessed more ordinary people’s qualities in their programmes, showing their daily lives and emotions, participating in games and competitions, etc., so that viewers could see expressions in variety shows that were closer to their own lives. However, as time goes by, the audience’s expectations and demands for variety programmes are not unchanging. The original introduction of reality TV programmes has also shown fatigue in the presentation of ratings.

3.1. Homogenised Content Presentation

Firstly, the most common problem with series of variety arts since their long-term development is simple mechanical reproduction. Unlike film and television dramas which are one-off products, variety arts become continuity products that are updated for a long period of time after they have gained considerable ratings. Similarly, when a system or agenda is recognised by the audience after a programme has been broadcast, it is easier to simply copy it habitually in subsequent creations, pushing the programme towards a homogenised result. As in the case of “Where are we going? Dad?”, one of the earliest Korean-introduced variety shows. This is one of the earliest reality TV shows in China, where the stars appear in the variety show in the role of fathers and sons like ordinary people, showing the audience the most common joys and conflicts of life, which is very popular among the mainland audience. The first few seasons of the show topped several domestic ratings charts, with the highest season 2 premiere reaching 243 million. However, the ratings for the fourth season dropped. Throughout the programme, from beginning to end, the programme has not changed the system and process, and even the game content and punishment mechanism are very similar, such as winning the game can eat a richer dinner, more comfortable room, etc.. What it boils down to is that the content of the programmes is too similar, and it’s hard to create a wave of enthusiasm among the audience. It’s not just the same type of programme that is tired of innovation, but also a large number of programmes of the same type that are also showing serious homogenisation, such as “KEEP RUNNING”, “Go Fighting!” and “HAHAHAHAHA”, all of which are similar in terms of personnel, settings and so on, triggering aesthetic fatigue in the viewers.

3.2. The Disappearance of “Logos” in Innovation

Secondly, even with innovations to the variety series, it remains difficult to accurately grasp the extent of localisation during the domestic remodelling process. When the problem of homogenisation spreads widely in China’s variety industry, all the major variety shows are trying a variety of innovative paths between seasons, however, despite the fact that the “KEEP RUNNING” series, which has been on the air for eight years, has also hit the wall frequently in the innovation process. For example, the most notable hallmark of the game setup of the show “KEEP RUNNING” is the nametag tearing. However, in the sixth season of the show, the tearing of nametags was cancelled. This change was partly to adapt to the relatively restrictive variety show environment in China, and partly to slowly differentiate the show from the original Korean variety show. However, the disappearance of the tearing of name tags as the programme’s “logo” has also taken away the fixed audience’s expectations and “collective memories” of the programme, with the premiere ratings plummeting to more than 90 million. According to scholars Chen Luming and Chen Yibun, both

individual memory, media memory, and collective memory have a strong and complex interaction process, which cannot be avoided without the role of cultural experience and national values, i.e., the underlying memory or core memory, which is essentially the ideology that is embedded in the mind and rooted in the spiritual realm of people [11]. Therefore, when the “common memory” dissipates, not yet attracting new viewers and at the same time losing a large number of the original audience, the decline in programme ratings becomes an inevitable result.

3.3. Visionary Limitations of the Concept of Moving Forward

In the concept of programme innovation, the change method limited to physical stimulation experience can only be regarded as staying on the surface. Since the development of variety shows in China, all kinds of innovations have emerged, among which the replacement of personnel, the change of games, the change of filming address and so on are the most common ways nowadays. Undoubtedly, these simple innovative changes will certainly bring the audience a short fresh experience, but cannot form a long-term audience adhesion. For example, the “KEEP RUNNING” series is a typical programme that transforms and innovates the “Korea + China” model. Even the rare cultural collision in the programme is limited to the original Korean cast of “Running Man”. Variety is a category of film and television that focuses on entertainment, but what cannot be ignored is its character as a “cultural product”. However, under globalisation, cross-cultural exchanges abound. Cultures from all over the world have been introduced to the world, attracting different audiences at the same time. Cultural fusion in variety shows should not only be the fusion of imported and local cultures, but should also adapt to the pace of global cultural fusion and consider a richer cultural level in order to face a wider range of audience groups.

4. Centre Case - Innovation and Opportunities of “Ride the Wind 2023” in the Local Variety Field

With the comprehensive arrival of the era of integrated media, the current stage of variety shows, after a long time for the introduction of foreign variety shows and learning, the accompanying dilemma is also more and more obvious. The longer the programme is aired, the more difficult it is to attract new viewers, and even lose a large number of the original audience. Under this dilemma, China has made a lot of attempts to break through the original stereotypes and develop original variety shows that meet the needs of the audience. However, as mentioned above, the influence of Korean pop culture on Chinese variety shows is not to be underestimated, and a large number of “Ha-Korean” groups have become an important part of our audience. As the theory of structure and event suggests, under this specific structure, most of the original paths of Chinese variety shows cannot escape the shadow of Korean variety shows, and they are in an awkward situation of dilemma. But remarkably, with the airing of Hunan’s “Ride the Wind 2023”, a way out of this dilemma seems to have been explored for the first time.

“Sisters Who Make Waves” is a girl group coming-of-age variety show from 12 June 2020 on Mango tv. There have been four seasons of “Sisters Who Make Waves” so far, each with a different and innovative approach to the target audience. Unlike girl group talent shows such as “Happy Girl” and “Produce 101”. Taking a cue from feminism in the Korean film and television industry, “Sisters Who Make Waves” begins with a focus on “female power”, with the contestants being 30+ sisters who have already made a mark in their respective fields. At the same time, the programme’s target audience is also more inclined to women. According to a survey conducted during the first season of the programme, 90.74% of the audience were women, and the 500 judges on site were all women. Unsurprisingly, the first season of the programme’s “She” slogan was well-received in mainland China, with the premiere reaching 122 million viewers. The second season of “Sisters Who Make

Waves” is the season with relatively the smallest change in positioning among the four seasons of the programme, focusing the programme on the distinctly different personalities and stories of the 33 sisters, just as in the first season, in an attempt to rely on purely female labels to attract the same viewer demographic, and also because of the strategy of programmes with too much similarity, which inevitably caused viewers to lose the initial freshness of curiosity among the dazzling variety shows, with a premiere rating of only 118 million. The third season of the show is a transitional stage in the four seasons of the show, first of all, learnt from the reality of the ratings decline in the second season, in addition to innovative changes in the micro details such as lighting, choreography, but also adjusted the macro strategy of the show. Due to the programme’s prominent Korean cultural influence, South Korea’s top streaming star Jung Soo-yeon was invited to the third season, however, the programme team expected Jung to bring in new viewers with a high overlap rate with the original viewers, so Jung’s media influence was far from achieving the desired effect. On the contrary, Taiwan’s “Sweetheart Godmother” Wang Xinling, not only to the sweet and lovely image captured the audience’s love, but also awakened the programme’s male audience into a multi-fold increase in joining the network vote in the premiere of the ratings upside down to 125 million. This year’s fourth season of “Ride the Wind 2023” has set the highest ratings for a “Sisters Who Make Waves” series premiere. This season, the show still focuses on women’s theme, and learnt from the experience of the third season’s ratings increase, on the one hand, it continues to add foreign guests to add vitality to the show, and on the other hand, it broadens its audience to the male group. Combining the two themes of “foreign culture” and “gender breakthrough”, Mii Reiha, a representative singer of the Japanese binary genre with a large number of male fans, stood out in the show with a breakthrough in votes, driving the show’s ratings to soar, with the premiere reaching 136 million viewers. The fourth season of the programme this year was innovative and successful, and “Sisters Who Make Waves” became a rare long-lasting variety show. One of the biggest reasons for the success of the programme is the collision of the representative pop culture of Japan and Korea in the same local variety show, which generates a new chemical reaction at the audience level. It is a successful combination of Japanese and Korean pop culture and Chinese local, and also a typical case of the evergreen strategy of the variety show, which is worthy of in-depth research, analysis and learning from.

5. Breakthrough Path - Exploring the Sustainability of Local Variety Art

The development of “Sisters Who Make Waves” has been a successful experiment of both innovation and opportunity. Under the great dilemma of the lack of sustainability of variety shows in China, the ratings of “Ride the Wind 2023” turned the tide against the wind and went straight to the top of the list for four seasons. Combined with the dilemma of the development of variety arts in China, the successful experience of “Ride the Wind 2023” brings a new direction for achieving the long-lasting vitality of variety arts programmes.

5.1. Holistic Thinking in Line with Society

As a unique cultural product, a variety show is based on innovation by responding to the cultural trends of real society. Since the establishment of the strategy of “culture as a nation” in Japan and South Korea, the influence of Japanese pop culture in China has been slightly undermined by South Korea’s mastery of the code of spreading “her culture”. It is worth pondering how female-centred narrative development has come to the fore in the domestic film and television industry. from the beginning of the 21st century to 2016, women’s dramas in general emphasised women’s “man” identities, even in dramas that won Golden Globes, Emmys, the Japanese Academy of Drama Awards, and Korea’s Baeksang Arts Awards. From “Dae Jang Geum” to “Tong Yi”, “Penthouse” to “The

Glory”, and “princess of mermaid” to “Temptation of the Wife”, the women in these productions are often the objects of gaze [12]. Independent personal life, freedom and right to pursue dreams, and colourful costumes are in line with the ideological development of the real society. With the onslaught of the three feminist movements, the social status of women has increased dramatically, and women’s expectations of their own status can be fulfilled in the narrative process of Korean dramas. All in all, one of the main reasons for Korean dramas to occupy a place in China’s film and television market is that the feminist core of Korean dramas conforms to the ideological development trend of the real society and meets the real needs of the audience, so it fundamentally captures the interests and psychological needs of a large number of modern women.

As the fourth season of the series, “Ride the Wind 2023” has not only not declined in ratings, but has set a new high. As mentioned above, “Ride the Wind 2023” is a “woman” variety show with an outstanding style. Supported by the stories of local celebrities and borrowing a lot of Korean variety shows, such as “Sisters’ Slam Dunk”, it is full of Korean pop culture and local style features, attracting a large number of female viewers in the first few seasons of the programme, especially young women, with the “Haha” group taking the brunt of the show. The season 4 premiere of the ratings peak in addition to well-known domestic actresses, but also Japan’s second generation of women Mei Yi Liya. MARIa is a representative figure of Japanese secondary culture, her appearance brought a wave of Japanese peak, but also in the online harvest of nearly 70 million votes, far ahead of the second place in the polls more than 5,000 votes. This is a historic collision between Korean and Japanese culture in local variety arts. This collision completely realised the first variety show ratings reversal in China in recent years. It seems that the innovative path of variety programmes is not blind and disorderly. In the era of integrated media, variety shows are springing up all over the world, but only quality programmes that are in line with the development of social ideology can truly capture the audience’s psychology.

Throughout the development of the film and television industry, this successful practice of “Ride the Wind 2023” is not just an occasional situation. Cultural integration is an unstoppable forward trend in the development of the current world pattern. People are no longer isolated from each other, KFC and McDonald’s can be found everywhere in our country, and coffee and cola are also fashionable drinks favoured by young people. At the same time, China’s tea culture and porcelain culture are also prevalent around the world. Under the nourishment of local culture, people are constantly absorbing and understanding the charm of foreign cultures. Cultural fusion makes the audience put forward more and higher requirements for spiritual and cultural products. As Plato said, the real world is the shadow of the rational world, while the art world is the shadow of the real world. Film and television works are the most special art forms, and the success of each stage is inevitably inextricably linked with the real society. People are no longer satisfied with local variety shows, but expect to see a microcosm of the world in variety festivals. All in all, based on the local, organic combination of world culture has become an effective path for the future development of variety shows in China to explore breakthroughs, so as to achieve the sustainable development of seasonal variety shows.

5.2. Continuous Innovation in Content Presentation

Looking at the overall perspective of cultural integration is the core thinking of the current variety shows to expand audience groups and face the world market, while variety shows should have the role of entertaining the public while assuming the responsibility of cultural productions, or else they will turn into boring sensationalism and sermons. In the “Sisters Who Make Waves” series, there have been changes in strategy, as well as constant improvements in the way the content is presented and the audition effect. For example, the highlight of the visual innovation in the fourth season of the programme is the stage upgrade of the Sistergate show. On the one hand, the stage in the studio adopts

a giant water stage design, which allows the contestants to use water elements to enhance the visual effect of the show, especially in some singing and dancing stage performances, the atmosphere and momentum can be mobilised with the water splashing, which is novel and full of aesthetics. On the other hand, the stage in this episode is not limited to a fixed venue for the competition, the sisters will travel to different cities across the country as the competition progresses, and build different location stages according to different city themes.

Secondly, there is the innovation of the stage system. While the first three seasons of the competition were all about the same number of people in a group, the fourth season uses any number of people in a group. Depending on the style of each song, the sisters can form a group with different numbers of people, either one or more. This way the sisters get along with the situation directly dissected in front of the audience, such as the third season of Zhao Cherry Zi persona and its unpleasant, by the audience comments on the hot search, then if placed in the fourth season of the programme setup, it will be easy to single into a group of isolation phenomenon. However, the contradiction is more intense, only to produce controversy, controversy will have topic heat. Due to the update of the competition system, “Ride the Wind 2023” was frequently pushed to the hot search of Weibo, earning the programme’s attention.

It can be seen that while conformity with the development of social ideology is certainly a must for programmes to meet the needs of viewers’ spiritual civilisation in the long run, innovations in audio-visual presentation, content setting, etc. are also essential. The two are the relationship between kernel and carrier, complementing each other. Without the innovation and promotion of the programme’s external form, all concepts are difficult to achieve and implement in reality.

5.3. Grasping the “Extent” of Localization

China is a big country in the introduction of variety shows, which is not only the exchange and learning of TV programmes, but also the collision and fusion of different cultures. For a large number of introduced variety shows, the process of “localisation” is originally welcomed, but the grasping the “extent” is particularly important in this process. The reason why each programme is introduced to the domestic market is because it has already generated a certain amount of traffic in the foreign market, and then it is introduced to the domestic market for further development. In other words, most of the programmes of this genre have formed some specific “signs” before their introduction. Just like a star’s persona, it attracts the corresponding audience groups. Once the “logo” is gone, the original audience will also be dissolved.

Localisation is the process of converting something to meet specific local requirements. Localisation is the process of displaying various heterogeneous diversity and context-specific elements [13]. Therefore, the process of localisation emphasises the integration of the best of the best rather than an overthrow from the inside out. Instead of pursuing “localised” changes that are purely adapted to the domestic market, “global localisation” is what should be achieved. It implies a convergence of universalising and particularising trends, which work together [14]. After all, the development of variety art cannot be separated from innovation, and innovation is the first productive force. However, it is equally important to grasp the “extent”. Only by developing within the appropriate scope can we retain the original audience of the programme while attracting more new audience groups.

6. Conclusion

In conclusion, the comprehensive development of variety arts programmes is not a one-step process. The concept of cultural integration of “Ride the Wind 2023” is an attempt in the stage of local transformation in China’s expectation of vigorous development of variety arts, and it also provides

experience and reference for future programme innovation. This paper summarises the development history of the programme and the problems of China's variety art industry, and tries to seek a feasible method for the better and further development of local variety art.

"Ride the Wind 2023" is a huge turnaround in China's variety development in recent years, not only "three seasons down" rating law has been broken, but also in this year's four seasons since the premiere of the top ratings, becoming the future development of China's variety field of a ray of light. In the programme, the concept of cultural fusion is carried through in the innovation, not only Japanese and Korean singers, but also representatives of different cultures such as Vietnam, Russia and so on, also blossomed in the programme with a different glory. Therefore, the encounter of Japanese and Korean pop culture is one of the keys to the significant rebound of the ratings of this programme, but it is not a law of success in the development of local variety shows, and the simple addition of Japanese and Korean pop culture to the local culture is also a contingency plan that does not address the root cause of the problem. Nowadays, variety shows in China's film and television industry occupies a more and more prominent weight, to achieve the long-term development of China's variety field must be more long-term overall vision to look at, and the reality of the development of the community to adapt. Of course, people look forward to the pleasure and relaxation brought by variety programmes in their fast life. However, variety programmes should not neglect their function as popular cultural products, and they should also have the function of entertainment. Only by doing so can the audience be better attracted to understand the core and essence of the programme. Absorbing more foreign cultures into local variety shows is undoubtedly a good prescription for the eternal vitality of our series of variety shows. Meanwhile, under the background of cultural integration, as a cultural country with a long history, China should take up the historical mission and responsibility of promoting cultural integration. Cross-cultural variety shows feed the development of the real cultural landscape, and become the driving force for the development of globalization.

References

- [1] Zhang Guotao, Zheng Shiming, Cui Wei. (2014) *The Impact of Images - A Study on the Flux of Chinese and Korean TV Dramas in the New Century*[M]. Communication University of China Press. (5).
- [2] Hu Zhifeng, Yang Bin. (2019) *Research on the path of localised innovation of Chinese TV variety shows*[J]. *Media Watch* (02):5-10.
- [3] Lin Qian. (2016) *Research on the "localisation" transformation of introduced variety shows in China's TV screen* [D]. Jishou University.
- [4] WANG Shiyuan, GAO Ximin. (2021) *The Introduction of Japanese and Korean Original Variety Shows and Localisation in China*[J]. *Culture Industry*, (06):53-54.
- [5] JIANG Xiumin. (2006) *Research on International Cultural Relations in the Age of Globalisation* [D]. Jilin University.
- [6] Tian Tian Ye. (2012) *Analysing the spread, influence and countermeasures of Japanese and Korean culture in China*[J]. *China Out-of-School Education*, (18):3+5.
- [7] Qin Zheng. (2020) "Backwave" vs "Backwave"-An Analysis of the User Preferences of B Station and Tencent Video[J]. *International Brand Watch*, (32):64-67.
- [8] *Today's Media Streaming, Second Quarter TV Variety Still Focuses on Korean System* *Theratioeise*43.27%,(2015) https://v.lmtw.com/mzs/content/detail/id/116704/keyword_id/-1?mz_refresh=1689235565
- [9] Fei Xiaotong. (2004) *Native China* [M]. Beijing: Beijing Publishing House.
- [10] (French) Bourdieu, (American) Wacorde, Li Meng, Li Kang.(1998) *Practice and Reflection: An Introduction to Reflective Sociology* [M]. Beijing: Central Compilation and Translation Publishing House.
- [11] Chen Luming, Chen Yibun. (2022) *Awakening-Vocalising-Sedimentation: An Analysis of the Memory Field of New Mainstream TV Dramas with Historical Themes*[J]. *Southeast Communication*, (08): 141-144.
- [12] Gao Yuan. (2021) *Everyday-Self-examination-De-Otherisation-An Analysis of the Characteristics of Women's Dramas in the United States, Japan and South Korea in Recent Years*[J]. *New Work in Film and Drama*, (01):143-156.

- [13] Hu Xiaoyong, Zhu Zhiting. (2003) *Research on Localisation of Educational Information Resources* [J]. *China Distance Education*, (5).
- [14] Huang Qiongying. (2017) *A study on the translation of Yunnan's official tourism website under the perspective of "global localisation" theory*[J]. *Journal of Qujing Normal College*, 36(05):52-56.