

# Variety Art IP Construction under the Perspective of Audience: Taking *Singer 2024* as an Example

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## Abstract:

Variety shows, as a representative sub project of long video, have entered a bottleneck period because of the increasing improvement of short video platforms. How to survive and successfully transform in this situation is the problem they are facing. The recent explosion of *Singer 2024* can give some sample cases. This paper makes a real and comprehensive questionnaire survey on the audience who has watched *Singer 2024* and carries out data analysis and text analysis on various issues to obtain more standardized findings and results. The results show that the group watching the program can be determined to be under 35 years old, and due to the novelty of the new mode of live broadcasting and good interactive experience, the program has gained good attention compared with previous programs. In addition, the program team and people who love this program also spread on platforms such as Douyin, Kuaishou, “X” and Weibo, and reached a certain degree of heat. This successful case will play a representative role in future variety shows. The key to the success of the program is that the program planning team understands the lifestyle, psychological state, and the utilization rate of social media of modern young people. From this point of view, coupled with the high quality and influence of the IP of the program itself, it can become the focus of discussion in a short time.

**Keywords:** Variety; *Singer 2024*; audiences.

## 1. Introduction

In the rapid development of China’s variety market, the diversification of new forms of programs not only promotes the expansion of the market, but also guides the upgrading and diversification of audience aesthetics. Short videos occupy people’s leisure time because of their brevity, closeness to life, strong in-

teractive entertainment and other characteristics, so variety programs are facing a transformation crisis. At 8 p.m. on May 10, 2024, the old music ensemble *Singer 2024* exploded again in the form of live broadcasting, becoming the theme of discussion after dinner, and the operation mode behind it is worth studying. This paper mainly makes a comprehensive

study of this variety from its display mode - live broadcasting, interactive mode and the operation mode behind it. In order to deeply understand this phenomenon, this study uses a questionnaire to analyze the characteristics of the audience, to explore how the program meets the needs of the audience and achieves success through innovation, and then uses the literature analysis method to find and read the relevant materials and documents. The advantage of this method is that it can well sort out the theoretical research behind the questionnaire data. The purpose of this study is to summarize the innovation, successful experience and shortcomings of the program, and to provide reference for the innovative production of variety shows in the future.

## 2. Literature Review

A search in CNKI revealed a total of 450 relevant articles from 2021 to 2024. There is research on the IP construction of variety shows in China, which can be divided into the following two categories:

The first is marketing strategy analysis. In Wang Ning's research *Analysis of Marketing Strategies of self-made Variety Shows on the Internet under New Media Environment - Taking the second season of WHO'S THE MURDERER as an example*, he analyzed the positioning of the show itself and the marketing of stars and then talked about the interaction of new media. Such a series of research ideas is worth learning, but his article lacks some audience-facing research and does not use some specific data to support his research results, and the article is somewhat subjective. Therefore, through the research of many relevant literature, this paper adds a questionnaire survey to study the marketing strategy of *Singer 2024* from the perspective of the audience.

The second is the variety show communication strategy research. This kind of research focuses on the communication strategies of variety shows, including the analysis of how programs design interactive strategies to attract audience participation, and how the interaction between audiences and programs affects the communication effects of programs and audience experience. The research in this aspect includes Fan Siyi's Research on *integrated Marketing Communication Strategy of music variety show SHENG SHENG BU XI in the Era of financial media*. Taking the music variety show *SHENG SHENG BU XI* as an example, this paper explores the reasons for successful marketing of *SHENG SHENG BU XI* from three aspects: content principle, interaction principle, and individuation principle.

To sum up, the innovation of this paper is to discuss how to strengthen the interaction between the program and

the audience in the live broadcast mode. Although the research on the interaction of variety shows has been involved for a long time, the research object mainly involves the traditional broadcast form of the program, and most of the previous studies related to *Singer 2024* are interpreted from the perspective of brand promotion and communication. There is a lack of innovative research on interaction brought about by live broadcast mode, so this paper will analyze it from this perspective.

## 3. Research Methods

This research mainly adopts the questionnaire method to investigate the audience who have watched *Singer 2024*, hoping to obtain basic information such as audience characteristics and behavioral preferences more clearly for research, understand the audience's views and suggestions on the program, and then demonstrate the reasons why the program has gained wide attention and discussion.

In this study, there are 22 single choice questions, multiple choice questions, and open blank filling questions, which are divided into five parts in the design of the questionnaire: The first part is the basic personal information statistics of the audience, that is, questions 1-4 of the questionnaire, involving age, gender and the way of watching the program. The second part is the audience's evaluation of the program content, that is, questions 5-9 of the questionnaire, including the overall content of the program, participants, production standards, and program characteristics. The third part of the audience participation survey, that is, questions 10-15 of the questionnaire, involves the competition system and publicity of the program, the interaction way and frequency of the audience, etc. The fourth part is the innovation survey of the program, the title is 16-18, this part covers the audience's views on the program innovation and the impact of the program. The fifth part is audience feedback and suggestions, that is, questions 19-22 of the questionnaire, involving the advantages and disadvantages of the program, development direction, etc.

As of August 7, 2024, a total of 115 questionnaires were recovered. Since this study is aimed at *Singer 2024* and the research object is the audience watching the variety show, 95 valid questionnaires were recovered after the first question "Have you watched *Singer 2024* was screened.

## 4. Findings

*The Singer* is a competitive music variety show by Hunan Satellite TV, which has seen a gradual decline in attention since it was first launched in 2013 and continues into

2020. *Singer 2024* was back on the air after a four-year hiatus from the previous season, because of the live broadcasting format which is in contrast with previous seasons, and has generated wide discussion. Because the program is shown to audiences in real time through TV and on-line platforms, and is characterized by its immediacy and strong participation audiences can participate directly in the process of the program with diverse channels such as social media platforms and real-time pop-ups. Therefore, the programs' resurgence of popularity is closely related to the innovative live broadcasting format and social media marketing.

The questionnaire survey shows that most of the program audiences are under 35 years old, of which the number of people who know about *Singer 2024* through online advertisements and social media channels are as high as 60% and 69.5% respectively. Most of the programs' audiences are young people skilled in the use of social media. According to *The 53rd Statistical Report on the Development Status of the Internet in China* released by the China Internet Network Information Center (CNNIC) on March 22, 2024, as of December 2023, the number of China's Internet users reached 1.092 billion, with the Internet penetration rate as high as 77.5%, in which the number of short-form video users remains firmly in the top three. As of June 2023, this category of users has reached 1.026 billion [1]. From this, it can be concluded that due to the promotion and development of new media technology, the requirements of the audience have become more and more diverse, and traditional advertising-based marketing strategies can no longer attract the audience. Through searching and investigating the programs' marketing strat-

egies on media platforms, it can be found that the program team fully uses the rapid spread of short-form videos on platforms such as "TikTok" and "Kwai" to attract the audiences' attention. For example, in the early stage of the program, many memes like "Na Ying guarded the nation at 50", "Yehe Nara can't lose" and Na Ying's same type of memes were produced due to the participants of foreign singers. Subsequently, more and more foreign singers and Chinese singers joined the program has led the program to a new climax, and also the program depended on it to expand its international popularity and influence in the well-known foreign media platform "X", the official account of the Department of Latin America and the Caribbean of the Ministry of Foreign Affairs of China recommended this program for four times in the "X". They released the wonderful performance of foreign singers Adam Lambert, Chante Moore, and Faouzia respectively, and a propaganda video of the singers to celebrate the Dragon Boat Festival, which demonstrates China's openness and friendship for international musical exchanges and cultural mutual understanding [2]. However, the rough edge is that, during the promotion of this program, some personal users of the "microblog" attacked, rumored, and intentionally smeared the performers, to publish extreme remarks that pulled the pedal to the metal and instigated group confrontation, which were dealt with by the platform according to the convention. *Singer 2024* utilized the social media platforms, significantly improved the program's communication efficiency and influence in the cross-media environment, and promoted its broad and deep cross-platform circulation [3]. As shown in Table 1 below:

**Table 1. Marketing strategies of Singer 2024 on different platforms**

Marketing Strategies	Short-form video platforms(such as Tiktok and Kwai)	"X"	Microblog	.....
Content	1.program team: Publishing clips of singers' performances, rehearsal footage, and second-hand content edited by enthusiasts. 2.Internet memes: Na Ying guarded the nation at 50, Yehe Nara can't lose and Na Ying's same type of memes.	1.The official account of the Department of Latin America and the Caribbean of the Chinese Ministry of Foreign Affairs has posted four times about this program and the singers and features.	1.some personal users attacked,rumored and intentionally smeared the performers,in order to publish extreme remarks that pulled the pedal to the metal and instigated group confrontation, which were dealt with by the platform according to the convention.	.....

The live broadcasting format is a new experience for the audience, and also is the main reason why the program has been able to explode back into popularity. According to the questionnaire data, nearly 50% of them watch the synchronized live broadcasting of *Singer 2024* every Friday

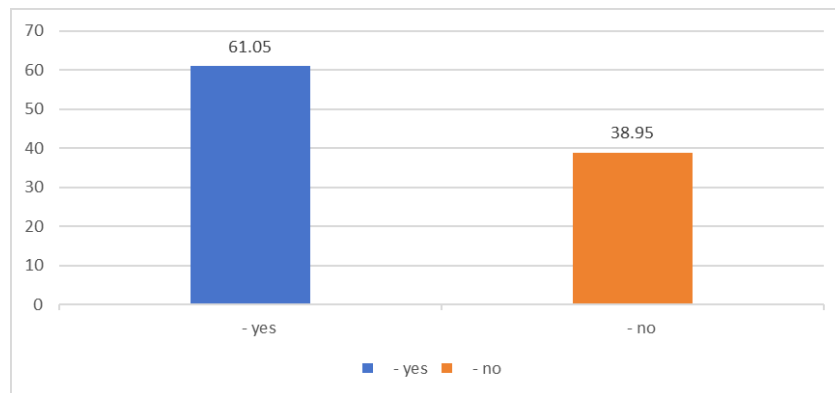
night, more than 70% of the audience think that the program is innovative, which comes from the format of the program's entire live broadcast, and it also shows that the audience is favorable to the addition of the live broadcast format in this season. Currently, most of the music variety

shows are recorded and dominated by artificial enhancements like editing, to create a perfect performance, but lack a sense of authenticity. The uncertainty of live singing of *Singer 2024* has not only best reflected the singers' true level and ability to play on the spot while meeting the audiences' expectation and requirement which is to see a more realistic live performance. In addition, the strong interactivity of the live broadcasting is one of the reasons why the program is attractive.

"The audience is in the main position in the communication activity and determines the basic direction in the communication activity" [4]. Variety shows as a kind of media culture, its development is closely related to the social and culture, including the diversified requirements of the audience, constitutes the fundamental driving force to promote the germination, growth, and even change of the

mass media. Therefore, the audience in the relationship with the program production also reflects a greater subjective initiative, specifically manifested in the creation of the program more and more attention to the interaction, and a large extent, taking into account the audiences' psychological state and expectations, so that better to produce the variety show which is the audience want to watch and can achieve a certain social value.

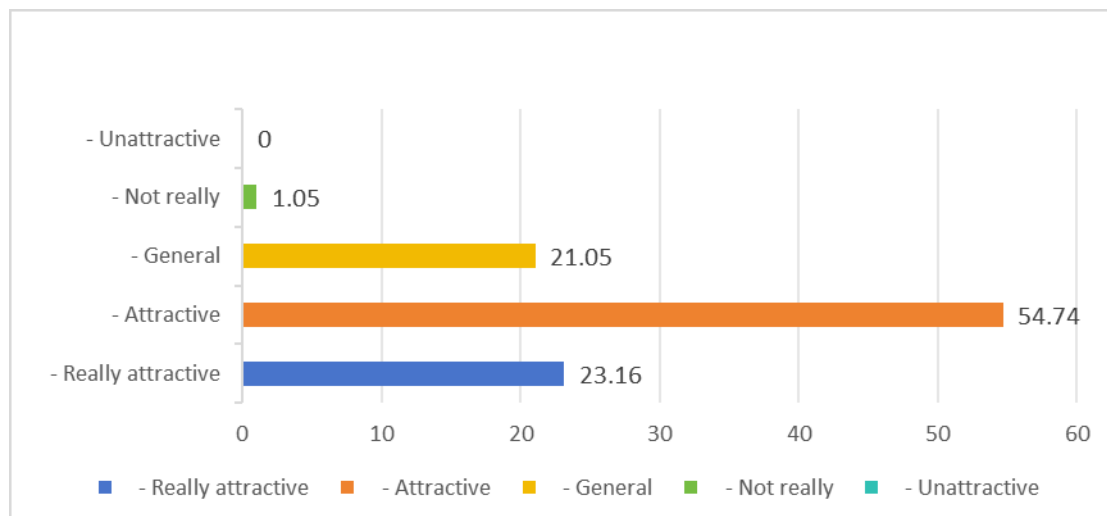
According to the questionnaire data, the answer to the question "Have you ever tried to participate in an interactive segment of *Singer 2024* by voting, commenting, or otherwise?", 61.05% of the audience had participated in the interactive sessions of *Singer 2024*, reflecting that the interactive segment of the program were affirmed by the audience to a certain extent, as shown in Figure 1 below:



**Fig. 1 Interactive participation of Singer 2024**

According to the figure of the answer to the question "Do you think the interactive segment of *Singer 2024* can effectively attract the audience?", more than 70% of the

audience think that is attractive, and only a few numbers of people has a negative opinion, as shown in Figure 2 below:



**Fig. 2 Interactive attraction of Singer 2024**

In previous "The Singer" programs, the program team usually intersperses footage of the live audience and other

waiting guests while the singer was singing, but the live broadcasting format of *Singer 2024* brings more uncon-

trollability to the switch of the live footage and reduces the effectiveness of recording the reactions of the audience. Therefore, *Singer 2024* attempts innovative interactive technology, allowing the audience to participate in the program, “live broadcast has the advantage of real-time and interactivity to maximize the play, which is the program premiere to achieve the key to break the circle of dissemination” [5].

As an audience, you can give instant feedback through messages and comments during the live broadcasting, which greatly enhances the sense of participation. The host will also pay real-time attention to the online public opinion during the live broadcasting and give feedback to the performers. For example, in the sixth installment of the program, after Wang Sulong sang the song “Madame Shexiang”, his lyrics quickly rushed to the microblog hot search, and the singers and hosts in the backstage broadcasting room also received this information at the first time, to which the immediate reaction also reversed to raise new heat for the program, and this interactive segment makes “the audience no longer a passive participant in the content of the TV, but can actively participate in the program” [6]. Additionally, the program adopts multi-screen live broadcasting, in addition to the singing host position also added several backstage independent positions can be played at the same time, the audience can switch viewpoints according to personal preferences to watch in real time, with the singer to feel the emotions brought about by the performance, which not only enhances the programs’ enjoyment but also can further draw the audience closer to the program and the distance between the singers. Therefore, the live broadcasting of the program prompts audiences to participate in real-time interaction in depth, not only can they instantly post comments and participate in voting, but also communicate with the guests of the program and even other audiences around the globe, which fully enhances the interactive experience of the program. From this, it is clear that the program team according to the characteristics of the audience that is “more concerned about and the pursuit of topic-based, interactive and social variety shows”, they set these interactive segments to guide the audience to participate in the discussion, and actively share their views [7].

## 5. Discussion

This paper aims to study the operation mode of *Singer 2024* from the perspective of the audience, it is found that the audience of this program is a group under 35 years old, and the new model of live broadcasting and the interaction with fans and audiences in live broadcasting and various social media have also received good feedback.

Through this research theme, an important finding in this paper is that the form of a full live broadcast can amplify the authenticity, competition, and drama of the competition, and ensure the experience and enjoyment of the program [8]. But at the same time, there are also a series of problems and imperfections due to the singer’s reasons, or some objective or subjective reasons such as equipment, and unembellishment. But it is precisely because of these imperfections that they give the audience a sense of actual participation and can trigger their thinking and research (not passive acceptance, without any feelings) so that they can express their views on social media and increase the popularity of the program from a novel perspective. Therefore, do not be afraid of imperfections in any innovation. On the contrary, some imperfections can be advantageous. Only under the simple rules of competitive sound, live broadcasting is more valuable [9]. This year’s new „attack list“ competition system is a challenge for all online singers, and it is also a bold breakthrough. Live broadcasting makes the competition under this competition system more uncertain, and the program team will not make too many predictions on this uncertainty but hopes to write the story of the „attack list“ through the real performance of the singer and the real feedback of the audience [10]. This also leads to research thinking that a major focus of any innovation is to take the audience as the main body and to give the audience a blank but controllable zone where they can think by themselves so that the audience can bring their ideas to operate for us, to not only improve the audience’s participation but also promote it with the help of their social networks. Thereby expanding its influence and coverage.

## 6. Conclusion

The result of this study is that variety shows should rely on their own characteristics to make further innovations, keep up with the pace of the times, have an appropriate interaction with the audience, and adjust the positioning of the program reasonably according to these interactions, so as to further draw its research conclusion that in order to stand out, the first thing to do is to return to reality, break the limitations of traditional variety shows, innovate and enrich the connotation of the program with their own advantages of long video; This study provides a lot of valuable reference significance for future research in this direction, which mainly affects the display form and operation mode of variety videos. Future research should focus more on audience interaction, display mode, and operation mode.

Authors Contribution

All the authors contributed equally and their names were

listed in alphabetical order.

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