

Exploring the Emotional Communication Strategy of Vertical Variety from 'Big Ice Junior'

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Keywords: “ice hockey hero”, Vertical variety shows, Emotional communication strategies and characteristics

Abstract: In recent years, variety show production has gradually turned to focus on a certain vertical element for core creation and emotional injection, to the vertical variety show “Little Big Ice” takes the Winter Olympics sport ice hockey as the theme. By focusing on the daily and emotional exchanges of the young athletes and the entire team, it can arouse the emotional resonance of the Use it as the entry point of the current vertical variety show to discuss the Use it as the entry point of the current vertical variety show to discuss the emotional communication strategies and characteristics of the current variety show.

1. Introduction

1.1 Background to the Development of Vertical Variety Shows Today

In recent years, variety shows have gradually become more and more generic and entertaining, entering the Variety N Generation period, which has led to a bottleneck in program production. As a result, variety shows have been transformed, gradually turning to focus on a certain category of elements for core creation and emotional injection, using the influence brought by emotional resonance and the reasonable dissemination of big data functions to break down cultural circles and sub-cultural boundaries, to better achieve the purpose of reasonable sinking, attracting audiences inside and outside the circle and expanding influence. The vertical variety show “Big Ice”, launched by the State Administration of China, daily focuses on the training and emotional communication of the young athletes and the whole team, which triggers the emotional resonance of the audience and thus expands the influence of ice sports. This article will use it as an entry point to explore the emotional communication strategies and characteristics of the current vertical variety shows.

Background to the development of vertical variety shows today With the gradual maturation of Internet culture, the development of online variety shows has also gradually emerged, but at the same time, most online variety shows have been updated very rapidly, and many have entered the “variety N generation” period. The content and format of variety shows have encountered huge bottlenecks and are unable to better meet the entertainment needs of viewers. In addition, after 2007, with the inherent demand for “sustainable and high-quality development” and two-way government management reform, domestic online variety shows have embarked on a “new stage of intensive cultivation with purified quality, orderly and stable, rational and ecological development”. At the same time, the introduction and strengthening of the concept of “verticalisation of content” have provided a breakthrough for many variety shows, turning the disadvantages of many niche cultural verticals into highlights and characteristics. By digging deeper into a particular area, the show can showcase the characteristics and strengths of that area in many ways, increase the emotional interaction between the variety show and the audience, capture the emotional ups and downs of the audience and use the plot of the variety show script to trigger the audience's empathy, using this as the main path to attract and gain more attention from viewers outside the circle and fans within the circle, using the borderless nature of emotions to break down the circle barriers and expand the influence of the circle. This is the main way to attract and gain the attention of viewers outside the circle and fans within the circle. The field of vertical variety shows has also evolved from traditional Chinese culture-based variety shows such as “Chinese Poetry Contest”, “National Treasures” and “I'm Repairing Cultural Relics in the Forbidden City”, to text-based variety shows such as “China in Stories” and “The Reader”, which focus on the connotation and impact of words. And then gradually developed into more niche entertainment circles such as the “hip-hop

circle”, “street dance circle”, “theatre circle” and “food circle”.

Some of these elements have mostly appeared as one element in previous shows, but never as the only element supporting a complete show, represented by variety shows such as “China has Hip Hop”, “This! That’s Street Dance”, and “The New Generation of Rap”, “The New Life of Drama”, “Please! The emergence of these variety shows have gradually broken the frenzy of the “pan-entertainment era”, where entertainment is generalized and interests fragmented, and people are gradually sinking their teeth into the cultural charms of a certain circle. These subcultural circles have become extremely popular and have received high ratings, generating much discussion on the Internet and gradually producing the corresponding “variety N generation”, which has gained a deeper continuity.

At the same time, more vertical variety shows have been launched in other areas such as sports, education, learning, and immersive gaming, creating a mainstream of “vertical variety shows +” any element. With the advent of the 2022 Winter Olympics, ice sports, which originally received less attention, became a cultural point of emphasis, with niche sports becoming a unique cultural circle. As a result, a hockey variety show featuring Winter Olympics ambassador Yi Yeyu Qianxi as the main guest has taken on a livelier and more vibrant look, and the choice of not established hockey players but budding hockey players has given the show a more vibrant and energetic feel, making it one of the success stories in the vertical category.

1.2 Overview of the “Big Ice” Variety Show

With the 2022 Beijing Winter Olympic Games approaching, the vertical variety show “Big Ice Junior” was created to promote the sport of ice and snow in response to the Olympic spirit and to encourage more people to pay attention to and love ice and snow sports by bringing together 14 young athletes and celebrity guest Jackson Yee with the Winter Sports Centre of the State General Administration of Sports.

The program focuses on observing the daily training and group life of the players as well as the collision scenes of the games, while the interaction between the stars and the players becomes a highlight of the program, attracting a large initial audience. The program also succeeded in focusing the audience’s attention and love on the sport of hockey and the athletes themselves, which helped to promote a niche sport and attract further attention to the Winter Olympics.

1.3 What is a Vertical Variety Show

“Vertical” means to plunge deep into a specific area. By digging deeper into the connotations of a particular point and focusing on its intrinsic charm to trigger an infusion of personal emotions from the audience, the show can further sink to achieve the goal of expanding its influence and bringing emotional shock and resonance to the audience. Vertical variety shows are limited and niche in their focus, but at the same time, they can also better describe the various aspects of their focus, allowing viewers to have an in-depth experience rather than just going through the motions. At the same time, they can strike the right balance between emotional narrative and artistic aesthetics, turning this niche focus into an advantage of vertical variety shows, bringing viewers a different kind of visual and emotional enjoyment.

At the same time, in the current era of fragmented time, most of the information and knowledge brought to people by the Internet is fragmented and one-sided, and the formation of such a superficial habit of information acquisition is a great obstacle to the dissemination and transmission of many excellent cultures. People are becoming more interested in what they see at first glance, which is highly stimulating to their brains, rather than something that is understated and requires a

whole block of time to understand. Instead of going for the “all-inclusive” route to cater to the daily preferences of the majority of the public, vertical variety shows focus on refinement, small entry points, and specialization, even choosing topics that the public would not normally be concerned about, such as “hockey”, “opera The show has even chosen topics that the general public would not normally be interested in, such as “ice hockey”, “opera” and “job hunting”, which are not closely related to entertainment programs.

The advantages of vertical development are also becoming more and more recognized. Lu Xiaofeng, Content Director of Lamai Variety, has said, “In the overall online environment, there is a wide variety of programs, and the more vertical and segmented they are, the higher the success rate.” And J-C

Merrill, in *New Perspectives on Media, Messages, and People*, suggests that specialized segmentation is the way forward. But at the same time, many producers also believe that most of the current Chinese vertical variety shows are stuck in cultural categories such as poetry, reading aloud and idiom and letters, that the scope of radiation is still limited, and that more new niche categories such as niche sports, niche hobbies, and niche traditional culture could be developed to further expand the audience reach and the direction of verticalization.

With the further optimization and improvement of big data technology and the development of social media, users are grouped by interests, the interest-based recommendations of the data also further enhance the reception of information in a particular interest type. There is also room for further exploration of different directional genres, with most of the existing verticals having a clear self-positioning, not a handful, and more tangible advantage to the detailed presentation of their programs. Some of them are documentary, some are competitive, and some are nurturing, creating a multiplicity of different outlets. In addition, whether in the creation of literary works or the study of scientific research, the paradigm of focusing on a single point of research in depth has always been a popular one, i.e. focus without being generalized. Such works are more likely to retain an audience and to form a collective and exclusive understanding of the circle's fans.

1.4 The Nature of Emotion Communication and Its Research Methods

As a bridge between the audience and the creator of a variety show, emotion is an essential element of a variety show and an important factor in its public recognition and widespread dissemination, as it awakens the individual's inner self-feelings and inner experiences and links individual experiences and feelings to the content of the variety show's creation, triggering empathy at a deep level and achieving empathy.

At the same time, the difference between emotional communication and emotional communication is that emotional communication is based on the connotation of the whole event, stimulating a unique emotional bond and emotional resonance with the content, which is mostly the love of the audience of the circle and the followers of many sub-cultures belonging to the circle. The spread of emotions on the internet is based on timely social events, where people from different fields express their emotions. In many cases, these sentiments snowball until they overshadow the issue itself, leading to a lot of negative public opinion and attracting public attention. This phenomenon is even more evident in the field of microblogs and short videos, where negative emotions are easily evoked and amplified, and where they can be easily reproduced, thus leading to widespread dissemination.

The former exists in a sub-culture and has a more independent and stable emotional resonance, while the latter is dependent on time-sensitive vehicles such as short videos and blog posts, which have a very short and unstable emotional resonance. The latter is dependent on time-sensitive vehicles such as short videos and blog posts, which have a short and unstable emotional resonance. Such resonance and interaction are based on symbols as the connection point for communication and intelligent algorithms of big data as the basis for pushing, targeting users who are likely to be interested before expanding the scope for further dissemination.

The SIPS model is the basis for further research into emotional communication. The model suggests that users' consumption behavior goes through the following four scenarios: firstly, Sympathize, where consumers empathize with the work or product before communicating further; secondly, Identify, where consumers seek external confirmation of the product or work they empathize with; thirdly, Participate, where participation leads to The fourth step is Share&Spread, through the audience's own experience, personal participation, and secondary dissemination, the message will be spread to more audience groups, which has a high degree of consistency with the short video mobilization model of negative user emotions.

2. Strategies for the Development of the Emotional Communication of the Big Ice Kid

2.1 Focus on Niche Hockey and Guide the Audience to an Initial Understanding

Ice hockey is a team sport played on the ice with ice skates and hockey sticks and is a separate winter sport in the international classification of sports. Ice hockey was created later than football, hockey, and speed skating, and is a very competitive and aggressive sport. Hockey originated in

Canada and was introduced to China late, so it is a niche sport for the Chinese public and few parents send their children to learn hockey due to its high impact and danger. As a result, Chinese hockey has struggled to become a strong sport in the Winter Olympics.

By bringing together hockey players who are rarely seen in niche sports, *The Great Iceman* brings together a minority group in a niche sport and uses it as the main focus to attract the curiosity of the public, thus raising the attention of the program. The Olympic spirit, which has long been enshrined as a spirit of continuous improvement, has been incorporated into people's daily lives, helping to inspire them and others to overcome difficulties, and also serving as an educational tool. Therefore, such a category of niche sports is also used in such variety shows as an essential spirit of the show, implying the conquest of strength and also accumulating and conveying the will to forge ahead and defy defeat. The Sedimentation of Archetypes in Emotional Communication also states that “archetypes as a cultural paradigm for perceiving social issues are essentially about giving meaning to events, incorporating the emotions and meanings experienced by individuals into those shared collectively”, and thus becoming signs that can resonate with individuals.

The program begins with a brief introduction to the theme of the program, which is ice hockey in the Beijing Winter Olympics, and the fact that the program features young hockey players aged 6-9. The focus on the youngsters' hard work and training in the field, as well as their funny behavior in life, creates a certain degree of “contrast” that attracts people's attention and love. In addition, two celebrity captains, Jackson Yee and Jiayin Lei were invited to lead the youngsters to gain a sense of collective honor and team spirit in the games and group life, and to grow into a better team to better showcase the style of the hockey team. Subtly, people are drawn to look beyond the individual effects of the juniors and stars to see the sport behind them and even have the passion to understand the spirit of the entire Winter Olympics.

On the one hand, the program has invited a professional Winter Olympic ice hockey gold medal coach to guide the juniors in their daily training and to be strict with them. On the other hand, the program has invited Lei Jiayin and Jackson Yee as resident guests and Tong Dawei, Zhang Jike, and Yang Di as flying guests to participate in the collective life of the juniors, showing the vitality and joyful daily life of the children. The program captures the passionate sentiment of competitive sports and shows the quality of will to not give in to defeat and not be afraid of losing in the competition, which arouses a high degree of attention and emotional involvement from the audience; on the other hand, it also captures the cute side of children and shows the fun of interaction in life, adding to the fun and warmth of the program.

The result is a multifaceted focus on a single point that draws the audience's attention and infuses them with emotion, initially generating interest and shallow empathy.

2.2 Leveraging the Celebrity Effect to Generate Widespread Interest and Positive Communication

The program features Jackson Yee and Lei Jiayin as the main permanent guests and invites Tong Dawei and Zhang Jike as flying guests. First of all, in the selection of the participating celebrity guests, all-stars with strong positive influence are chosen, among which Jackson Yee, as a positive representative of the new generation of idols, is mostly involved in films and TV works with a correct outlook and a big picture view, such as “The Young One” and “Send You a Little Red Flower”, and has a very positive image in the public. Their role is more in the daily life of the team, such as accompanying the children's group life and participating in assisting the team's daily activities, which also better reflects their role as fathers and team leaders; and having an Olympic champion like Zhang Jike as a guest on the show is also to use the star halo of the Olympic champion to attract more fans to the sport of ice hockey and even to raise awareness of the Winter Olympics. On the other hand, it also sets a positive example for the young hockey players and gives a more tangible expression of the Olympic spirit.

The program starts with niche sports and ordinary child athletes, using the celebrity effect as the first step to increase its influence, attracting the attention of the stars' fans and passers-by, and then gaining wider support by presenting a positive stage, so that the program gains fans for its content and spirit, allowing the audience's initial attention generated by their love for the stars to be transferred more permanently and firmly to the program itself. The program will also be able to gain a wider following

through the content and spirit of the program, allowing the audience's initial interest in the stars to be transferred to the program itself.

2.3 Focus on the Personalities of the Hockey Players to Trigger Emotional Resonance and Increase Emotional Intensity Degree

Most of the fourteen hockey players selected from across the country have their teams, have some experience of playing and training and have their positions of expertise. At the same time, these 14 youngsters have their different personalities and temperaments, each gradually showing their unique nature after forming the same team, making the team full of situations, showing the children's lovely and free nature, but also contrasting with their strict requirements on the playing field, not afraid of losing and not giving in to defeat. The audience was both impressed by their adorable interactions in life and by the strict spirit of competitive sport at such a young age.

2.4 Concrete Presentation of Sporting Techniques and Athletics to Stimulate Emotional Tension and Deep Concern

From the technical aspect, the “Big Ice” competition and training is no longer a single technical and physical improvement, but a more dramatic setting in the competition, highlighting and close-up the conflicts in the competition, creating emotional highs and valleys, using camera language to lead the viewers' eyes, cutting the camera to the rushes on the field and the closely watching eyes off the field, so that the viewers can bring in their real emotions, and can follow the fast-paced rushes and resistance on the field even through the screen. The audience can follow the fast-paced rushing and resistance on the field of play, and the camera language is used to maximize the audience's emotions.

The program is also edited to insert images of the usual hard training and competition between the players into the tense competition, making a connection between the tense competition and the usual hard training of the players, as well as using such camera language to show the process of crystallizing the team spirit to the fullest.

The presentation of some new variety footage like this has enabled “Big Ice” to combine competitive sports with entertaining variety shows, achieving an unprecedented harmonious blend that brings the hot-blooded athletics to the public in a more comprehensive way, highlighting its competitive spirit of defiance and fear of hardship.

In addition, the scripted plots of the variety show are set up as formation - frustration - conflict - unity. The plot evolves in the order of “progress”. The young athletes from all over the country, already highly regarded in their respective teams and fields, suddenly arrive in a new environment where there is initial disunity, bickering, and competition, and the intense competition that ensues sets the youngsters, who have not yet formed a team bond, up against a stronger and more established team. The first step of the expected defeat stimulated unity and reflection within the juniors. At the same time, the games and group life off the field allowed the juniors to pick up the collective set-up more quickly, integrate better into the group and grow into a more cohesive team through healthy competition. Such a series on the transformation and growth of young athletes also captures the psychological expectations of the audience, and the nurturing growth model is more likely to attract more real emotions from the audience, bringing more traffic to the program, spreading them wider and better word-of-mouth.

3. A Sustainable Path for the Development of Emotional Communication in Vertical Variety Shows Today

3.1 Balancing Professionalism and Entertainment, Achieving a Combination of Content Specificity and Emotional Richness

Emotional narratives are an important bridge between variety shows and their audiences and are also an important symbolic representation in reality shows. It is only when the professionalism of the subject matter is balanced with the entertainment aspect of the program that emotional narratives and artistic expressions can be better integrated, thus allowing vertical variety shows to play to their exclusive strengths and explode with a powerful impact, effectively attracting the emotional involvement and participation of the audience.

The characteristic of vertical variety shows compared to most studio variety shows is that they focus

on a very niche subject matter, start digging deeper at that point, sink further, and explore its emotional connotations beyond aesthetics, thus exerting its powerful influence to attract the audience's generation and love.

Nowadays, whether it is programmed such as “Classics” or “Chinese Poetry Conference” that focuses on the re-invention of traditional Chinese culture, or “This is Street Dance” or “China's Hip Hop” that were not widely recognized by the public, they are all exploring deeper and deeper, finding points that resonate with the public, stimulating deeper emotions in the public, making more people pay attention to the programs and the culture behind them, leading the public to This is a way to bring the culture behind the show to the public more interestingly and compellingly, to break the stereotypical influences, and to bring more support and understanding to a better culture.

Vertical variety shows are very specific in theme, often focusing on one type of cultural subject matter, but the forms and directions of their presentation are diversified, showing a little bit of flowering, dedicated but not monotonous so that viewers can learn from a variety of a richer understanding of the culture itself in its fullest sense.

At the same time, it is worth noting that most subcultural or niche cultural circles may not be easily accessible to the general public due to their highly specialized nature and high threshold. Therefore, variety shows with this theme and connotation should pay attention to the balance between professionalism and entertainment to prevent the general public from feeling intimidated and organizing further expansion of the circle. For example, in Theatre for a New Life, drama and theatre itself, as a form of stage performance that tends to be overlooked and given less attention in this day and age, coupled with popular stereotypes that may lead to a low level of acceptance and interest from the audience at first, does not rely on the attention brought by the popularity and flow of its celebrity guests to take shortcuts at first, but continues to sink its teeth into something more in line with “The style of the whole variety show is similar to that of a tea tasting, which gradually tastes sweet and breaks the stereotype of theatre, showing more new possibilities of theatre, balancing the professionalism and entertainment of theatre and breaking the inherent circle. And similar to “This! Street Dance’, which has been widely accepted by the public as the core element of street dance culture, can easily create a “high-energy” stage and production to trigger the audience's high emotion, and more attention needs to be paid to achieving the specificity of the content and the richness of emotion so that the emotional rhythm of the whole program is staggered, highlighting the climax and attracting people's hearts. The audience is stimulated. The format of the program is not too monotonous because of the specificity of the content, and the type of emotion is not homogeneous, which helps the program to communicate in different degrees and different ways through a variety of emotions.

3.2 Better Vertical Segmentation of Variety Shows, Facilitating Further Sinking of Emotional Communication

In terms of vertical variety shows, how to achieve both attracting a captive audience and constantly expanding the vitality of vertical topics is one of the issues that program writers need to address.” Vertical variety shows should first of all stick to a good subdivision of the category, and not blindly expand the range of topics chosen, which may eventually lead to a general but unrefined and unexciting theme. At the same time, the verticalization and refinement of the field are conducive to the expansion of new content models, digging deeper and innovating more forms of presentation in one category on the theme, locking in more target audiences, and gaining wider and deeper fan support. But at the same time, “circling” is not in line with the needs of commercial marketing. “Circling” is the ultimate breakthrough path for every vertical category of variety arts and literature, and an important way to achieve this is to continue to sink into the category to which it belongs. For example, most vertical variety shows can take the following forms: using the professional content of the category to link up with social issues of concern to the general public, lowering the psychological threshold of the public, and making them think that it is no longer a high threshold topic but an event that is closely related to them; using a combination of specialization and innovation, abandoning the old format of the show, breaking the stereotypes of the public, and leading the audience to migrate The program is also a great way to generate new creative highlights.

Therefore, further refinement and refinement of the existing broad categories is conducive to leading innovative points of attraction to the public, enhancing audience stickiness and fan loyalty. It is also

conducive to creating a collective sense of cultural rituals, enhancing the audience's sense of immersion and strengthening their emotional impact, thus triggering a more lasting and strong emotional resonance.

4. Conclusion

After an initial period of exploration and experimentation, China's variety shows have gradually returned to a stable stage of development, and are beginning to think about and explore a more sustainable and stable path - vertical variety shows. At the same time, social inclusiveness and the acceptance of subcultural differences will increase, and various subcultural circles will be better able to release and spread their culture. Vertical variety shows have also become a way to better understand the culture of various circles, as they go from the surface of the show to the cultural connotations, inspiring audiences with a sense of cultural identity at a deeper level, thus making the audience more emotionally resonant and using emotions as a bridge to interact with them. There is a stronger emotional connection between variety shows and the audience, creating a two-way interaction. Variety programs that delve into niche cultures are showing good momentum, overcoming the evil trend of generalized entertainment and instead of settling towards refinement. However, at the same time, vertical cultural circles may also suffer from homogenization, which also requires individual variety shows to actively explore innovative program formats, dig deeper into cultural connotations and adhere to originality. At the same time, there is also a need for all kinds of vertical variety shows to find cultural shining points and competitive points in the production process, and to find better ways of storytelling.

At the same time, online variety shows need to take advantage of the platform to build a sense of ritual in the circle, while strengthening the audience's sense of immersion and forming emotional resonance. Vertical variety shows also need to evolve from relying on the attention of celebrities to content and deeper connotations to win. The strategy of emotional communication has also gradually matured, starting from the audience within the circle, digging deeper into the content and developing the public's resonance points to create "out-of-circle" works to attract more public attention outside the circle, and then continue to look for resonance points and flash points that can easily attract the public's attention to further smoothly promote the program and increase the broadcast rate and attention.

The majority of audiences for vertical variety shows resonate with the audience based on their love of deeper thematic connotations, resulting in a sticky audience and a high level of sustained interest in the program. The popularity of the programs is not affected by the number of celebrity guests in the later stages of their development, and the fact that this type of vertical variety show can stimulate long-term emotions among the public, who also have a strong affection for the 'N generation' of the program, has a positive effect on the subsequent sustainability of the program.

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