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How TV Programs of Home Design Attract the Audience -- Case Studies of Changing Room, New Home, and Design Rules

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Abstract: TV has always played an important role in transmitting information. Three TV programs about home design were selected as case studies to discuss how TV producers attracted the audience to the same subject of TV programs. It is found that, during the process of TV program production, attracting an audience does not mean reducing the useful information in the program or changing the narrative style of the program. Through these three TV programs, it is concluded that the dramatic increase in the narrative means of TV programs has not attracted the audience very well. Today's audience prefers to produce well-equipped TV programs. And now the content of TV programs is more and more diversified, and the positioning of the audience is more and more accurate. This also proves that the role of TV programs is no longer just entertainment, but a kind of information dissemination and cultural output.

Keywords: home design TV program, audience attraction, entertainment and content balance, information dissemination, narrative style.

1. Introduction

Since its advent in the mid-20th century, TV has always played an important role in transmitting information. With the development of the times, more and more factors are relevant to the effect of information transmission through TV. According to Hesrst [1], the values that people hold to be supreme must be shared and no better instrument for sharing them has been invented than television. In particular, producers tended to develop a series of narrative structures and entertainment from the content of different TV programs, which also looked for a balance to better engage the audience and disseminate information. In the paper, three TV programs about home design were selected as case studies to discuss how TV producers attracted the audience to the same subject of TV programs. The paper also conveys information to balance the entertainment and content of TV programs.

2. Literature Review

Forrester [2] states that, as the most things in life, entertainment was once a much less complex product, especially for TV broadcasters. There were movies a variety show, a quiz, the news, and a sports match. That was TV, the accepted mantra, whether from Hollywood or Wembley, is still that "content is king". If the broadcaster packages up the very best array of on-screen talent, then the

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audience will follow. Now in an age where the internet and talk of interactivity and teleshopping are seemingly on every broadcaster's lip, the "content" rule is getting a little frayed at the edges [2]

Moreover, with the development of technology and society, the media industry is constantly refining. Today's TV programs are no longer just a single classification of program content and form. Increasingly TV programs incorporate two or a larger amount of content and forms, and the dividing line between entertainment and seriousness is becoming blurred in more and more TV programs. These TV programs, while carrying the information and entertainment of the public, also have the ability of education and human care. On the basis of the balance between entertainment and practicality, a surging number of TV programs begin to form from the program., program content, program effects, program hosting, etc., use different methods to find ways to attract an audience.

Home design programs are a type of TV program that has been popular since the 1990s. They are mainly divided into new home decoration and old house renovation. The appearance of home decoration programs is itself a TV program producer. An innovation in the content of the program, from the late 1980s to the early 1990s, with the development of technology, TV manufacturing technology is becoming more and more advanced and the TV penetration is getting higher and higher. The original TV program's content is too singular, so there are many emerging TV program types such as quiz shows, craft shows and home design programs. The audience of the home improvement program is for the audience of all ages, especially the family audience. The usual broadcast time is convenient for the family to watch before dinner. In life, many people are somewhat dissatisfied with their own homes. By watching the home design program, they can enjoy other people's beautiful rooms and get some decoration skills.

3. Methodology

Three TV programs about home design (*Changing Room*, *New Home*, and *Design Rules*) were selected as case studies to discuss how TV producers attracted the audience in the same subject TV programs. First, BBC's *Changing Room* is the first home-made program that is familiar to the audience. The program exchanges its own room with friends or neighbors and decorates with the home improvement designer. Second, being different from traditional home design programs, China's *New Home* is the latest batch of home decoration programs first released in 2017. This program was also broadcast on the internet while broadcasting on TV. Finally, *Design Rules* is a home design program released by BBC Channel 2 in 2005. It is divided into six episodes, from lighting color patterns to textures and individualities, and each episode explains the system's interior design rules through a living case.

4. Findings and analysis

4.1. *Changing Room*

The program always displays some problems of house decoration and can get the answers of professional designers. Also, it is very entertaining, because the audience is looking forward to seeing the owner of the house. The mood when returning to their "new room". So the ratings of this program were very high at the time, and many countries bought the copyright of the BBC, which was the peak of the home designs program at the end of the 1990s.

In order to get higher ratings, TV producers began to deliberately arrange some dramatic plots in the program to make the program more entertaining. However, when the proportion of entertainment in home design programs is getting bigger and bigger, the ratings have begun to decline, because viewers were unable to get more information on the program. The simple game competition and the value orientation of the void made the audience feel the aesthetic fatigue of this kind of program, which led to the popularity of such programs becoming unpopular after a period of popularity. By the

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beginning of the 21st century, many home design programs were broadcast from prime time, adjusted to a time of three or four in the afternoon, and even some countries that purchased the copyright of *Changing Room* were forced to stop broadcasting for viewing reasons.

From the popularity of *Changing Room* to the fall of the back, it is concluded that the content and form of the fresh program is limited attract to the audience. If there is not enough content in the dramatic narrative style, it is very difficult to attract the audience for a long time.

4.2. *New Home*

Wyver [3] proposed that "Home is the condensation point of a person's emotional memory, and both emotions and sorrows are related to the family." As producer Duan Hong pointed out, the home improvement program not only pays attention to the design ideas of the decoration space but also focuses on the living conditions of the entrusted family. It is the reason why the audience has emotional resonance.

New Home clearly positions the participants and the audience to the younger generation, aiming at their home improvement demands and directly attacking the problems encountered by the young urban youth in the process of home life. In the setting of the program form, In addition to the host-guest designer, the role of star planner has been added, accompanying the house guest, and carrying out the guest of the room. The addition of the star increased the entertainment in the program. At the same time, the star effect is a guarantee of ratings. In the content of the program, the mainstream thinking of the "overall revival" of such programs was changed, and the concept of “partial transformation” was introduced. The director of the program, Yao Wei, revealed that more than 5,000 owners had signed up at the beginning of the program production, and most of them did not want to be “overall revival". The user image of the network broadcast [4] also shows that 42.5% of the audience of this program is young people between the ages of 18 and 24. These young people who are just starting work may not be able to bear the overall renovation cost of 200,000 to 400,000 yuan. But they also hope to achieve their own aesthetic and living needs through partial transformation. Therefore, the program provided by the program is also more economical and practical, and it is convenient for the audiences to solve the problem of self-renovation by reference. This method of accurately positioning the audience is the best to achieve a stable audience.

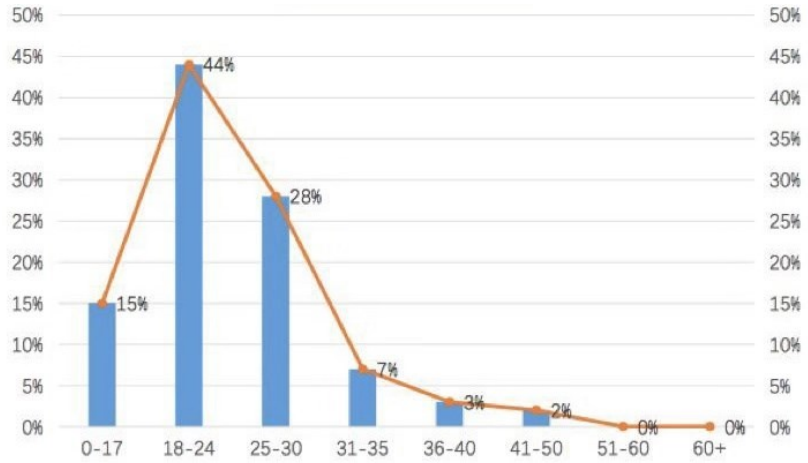

Figure 1: Audience groups of *New Home*

The housing environment is a commonly resonating topic for Chinese young people in the modern era. On the one hand, this generation of young people has become more demanding and diversified in the quality of their living. On the other hand, because of economic reasons, it is often difficult to

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be satisfied, but young people's yearning for a comfortable home life is indeed their common desire. The demand for renovation of the homeowners in the program is not to pursue extremes, but to solve practical problems. However, each case is very representative, and the program takes the specific partial transformation as the starting point, solves the problems in the contemporary life of young people, does not show off the rich and does not exaggerate, and completes the transformation of the home in a relatively relaxed atmosphere. In fact, the appeals of young owners in the program and the home problems they face in real life, such as the housing is not big enough, the room type is not ideal, and so on, are also a lot of users watching the program will encounter. Focusing on the true appeal of contemporary young people's home improvement life, from focusing on the entertainment of the program to the attention of the designer and the design work itself, makes the "changing the new home" more accurate and more focused on the positioning of the audience. From the comments on the program network, more than 77% of the comments are more focused on designers, design solutions, guest stories and design inspiration, far beyond the attention of the stars themselves.

Forrester [2] proposed that, once people have achieved this new, open, multi-channel environment, distribution will become increasingly "commoditized", with money made on a volume rather than a quality basis. The creation and presentation of content will assume an even higher place on the entertainment "value chain", thus content will indeed be king in the end [2]. The claim once again confirms the truth that for modern home design programs, not only the star effect is the biggest channel to attract viewers, but also the serviced and verticalized content can hit a large audience. In addition to bringing real and practical home improvement information and experience to the audience, the program attracts young users with a spiritual core that leads to a healthy and active lifestyle. It is said that every ordinary person has the right and the ability to use their hands to make a difference in life.

4.3. *Design Rules*

This TV program has strong practicality and professionalism. Although the program has been broadcast for 13 years, the theory and design schemes of many programs are still used today. The program is already very full in content. Below is an analysis of what kind of method attracts the attention of the audience to balance "factual" and "entertainment".

According to Lu [5], the presenter is the core of a program" Due to the important role played in the creation of the program, the host's planning of the program is very necessary. The presenter is the soul of the show that determines the success or failure of the show [5]. The presenter conveyed the information, introduced knowledge, solved problems and provided services to the audience in the first person "I", which enhanced the audience's participation awareness. The audience can directly pour out the words and hopes of the presenter [5]. Over time, the presenter will even form a certain "authority." Therefore, the audience naturally accepts the host's viewpoints and opinions without knowing it, expands the influence, and enhances the publicity effect.

The presenter in Design Rules plays a very important role. Laurence Llewelyn-Bowen, the famous British TV star, has opened the BBC's *changing room* era. His epoch-making television shows, such as *Home Gifts*, *Fantasy Space*, and *Homeland Defense*, have earned him an international reputation and have made his home design products highly sought after. Starting with *Changing Room*, Laurence Llewelyn Bowen began to host home design programs, so the audience would naturally feel a sense of trust.

Yu [6] observes that presenter style refers to a kind of personality character with stability that the presenter has shown in multiple or multiple programs. The style of the host is the presentation of the personality characteristics of the host art. Like a reporter, the same style of reporting is inseparable from the practical activities of this specific person. As the intermediary of the TV media, the host's style is directly related to the effect of TV communication [6]. The personal style of the host is mainly

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reflected in two aspects. On the one hand, the external image. The appearance of the host has a certain influence on the style of the host, and this style also has an important impact on the success of the program. Bowen's long hair and his rich body movements on the show are very personal and give an artistic touch and it's easy to create a relaxed atmosphere. When he appears in every scene in the show, such a picture, is easy to accept and aesthetic, the audience will feel very harmonious, and his personal charm will appeal to the audience. The other is the inner temperament. The excellence of the inner temperament is very important to the host. The host who really has a beautiful temperament is more popular with the audience. Benefiting from the rigorous training of the early classical painting profession, Laurence Llewelyn-Bowen has a deep understanding and grasp of art history and design classics, which undoubtedly makes his every creative have a pure and unmistakable aesthetic. It is also because of the decorative style and sentiment of the upper class of the British, and the furniture, decorations, textiles and designs created by them are all luxurious and beautiful. It is because of erudition that Bowen's words are more convincing, and he has a group of fans who appreciate him. These audiences have also become the guarantee of the program.

The host of Laurence Llewelyn-Bowen has a very distinct personal style, of being very relaxed and humorous. Throughout the show, although there are many professional design theories, he never explains them to a serious scholar with very academic words. Instead, he often sits on the floor in the show, leaning against the wall, or pacing back and forth, these gestures and movements are very relaxed, not giving the audience a sense of tension. Moreover, his explanation of the terminology is very life-oriented, coupled with easy-to-understand case presentations, even for ordinary audiences without a design basis. Even if the content of the whole program is very rich, it will not make the audience feel bored.

On the other hand, *Design Rules* attracts the audience, the visual effects presented by the program, in order to match the theme of each episode, and facilitate the understanding of the audience, many pictures in the program are carefully designed, and the composition, lighting of many scenes All contain meaning, For example, in the set of color explanations, the program screen uses a lot of contrast colors and similar color. Compared with other home design programs, design rules pay more attention to visual effects and use art to attract audiences, instead of attracting audience attention by adding a large number of dramatic plots like the earliest home design programs. This also means an improvement in the kind of programs and development in the aesthetics of the audience, from one pursuit of dramatic effects to more attention to the fundamentals of program production.

5. Conclusion

In conclusion, during the process of making a TV program, attracting an audience does not mean reducing the useful information in the program or changing the narrative style of the program. Through these three TV programs, it is concluded that the dramatic increase in the narrative means of TV programs has not attracted the audience very well. Today's audience prefers to produce well-equipped TV programs. And now the content of TV programs is more and more diversified, and the positioning of the audience is more and more accurate. This also proves that the role of TV programs is no longer just entertainment, but a kind of information dissemination and cultural output.

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