

A Study of the Landscape Narrative of Tibetan Variety Shows --The example of The Tibetan Youth

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Abstract

Tibetan cultural images, as an important component of minority cultural images, are an indispensable part of the Chinese film and television system. While television is the most popular platform for the creation and dissemination of images, the practice and presentation of images related to Tibetan culture are concentrated in the film medium. Tibetan Youth is the first domestic Tibetan culture promotion and singing program created by SCTV and KBTB in cooperation with Panda Dreamworks, which is an innovative attempt to disseminate Tibetan culture in the field of television. It has made a breakthrough in TV program mode, theme, audio-visual application and promotion, but there are also problems of landscape narrative such as insufficient "deep description" of images on the surface form and lack of "main position" perspective. It is worth considering and discussing how the creators of TV programs can break through these difficulties, enhance cultural subjectivity in TV programs, break the stereotypical imagination of others, and promote the development and innovation of Tibetan TV programs.

Keywords

Tibetan youth, program innovation, image deep description, cultural subjectivity

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Introduction

Han Tibetan cultural images, as an important component of minority cultural images, are an indispensable part of the Chinese film and television system. In recent years, with the awakening of consciousness and cultural self-awareness of Tibetan directors such as Wanma Tsetan, Song Taijia and Lahwaja, the creative practice of Tibetan cultural images in film and documentary genres has been in full swing, and there are many excellent works among them that have won the favor of capital and market, and won many awards in film festivals at home and abroad, and even been hailed as "Tibetan New Wave".^[1] But on the other hand, television, as the most popular platform for image creation and dissemination, has not much video practice and presentation related to Tibetan culture, and in the current mainstream video exchange platform "Douban", search for "Tibetan", in the In the category of "image", we can retrieve 45 items of data, mainly in the genre of film, but also in the genres of variety and documentary. In terms of time, the earliest one is the film "Heavenly Music" (1958) directed by Gao Liqiang, and the latest one is the short documentary "Ding Zhen Nature Notes" (2021) directed by Zhao Ke'er. Obviously, compared with the actual data of video practices related to Tibetan culture, both the number of films and the time span are on the low side, which has nothing to do with the quality and content of the films, because it is limited by the rule of "allowing users to create words" set by the platform, and the audience's discussion, topic, attention and participation do not reach a certain standard. The search is not meaningless. However, such a search is not meaningless, but from another perspective, it shows that the video practice of Tibetan cultural communication, especially in the field of television, is marginalized or even "underestimated and neglected", which also proves the rationality and value of academic research on Tibetan cultural video.

Video Practice on Tibetan Cultural Subjects

In film

Film is a "fictional" video art, presenting storylines through changes in light and shadow. The "fictional" nature of film gives it a greater degree of freedom and space, which is conducive to the presentation of the unique landscape and self-expression of minority cultures, and is therefore favored by the creators of Tibetan cultural images, which have been very fruitful. Tibetan cultural films first received Western attention, starting with the German film "Life and Death" (1921), which was filled with "Oriental curiosity" and mysterious Tibetan imagination. In China, the first film on Tibetan culture was Jin Yin Tan (1953) directed by Ling Zifeng, followed by nine

other films in the next seventeen years, including *Serf* (1963) directed by Li Jun, which mainly represented the ideological concern for Tibetan culture. In the 1990s, Tibetan culture received more and more attention from commercial consumption and the capital market, such as *The Tibetan Kid* (1992), *Red River Valley* (1996) and *Polar Rescue* (2002). However, it is only after entering the new century, with the completion of a series of films directed by Wanma Tsetan, such as *The Quiet Mani Stone* (2004), *In Search of Jigme Tseten* (2005), *Old Dog* (2011), *Talo* (2015), *Crash a Sheep* (2018) and *Balloon* (2020), that the viewpoint representing the main position of the ethnic group really appears for the first time. At the same time the themes of Tibetan cultural theme films are also moving towards more and more diversification: environmental protection theme, such as *"Cocoanut Cyril"* (2004) directed by Lu Chuan; human nature and growth as the theme, such as *"The Sun is Always on the Left"* (2011) directed by Song Taiga; religious theme, such as *"Gang Rinpoche"* (2017) directed by Zhang Yang.

In Documentaries

Documentary is a "non-fiction" video art,^[2] striving for truthfulness and objectivity. From the very beginning, the creation of minority subjects has been faced with the dilemma of misinterpretation of the cultural "other", how to reflect the real Tibetan social reality, to see the Tibetan culture and national spirit, instead of presenting a Tibetan space with a large number of Tibetan cultural symbols, wrapped in ideology and a lot of light. Such a dilemma makes minority subjects more and more close to documentary images, so the practice and investigation of film and television anthropology is inevitable. The Tibetan cultural documentary began in 1957, when the National Committee of the National People's Congress commissioned the Institute of Ethnic Studies of the Chinese Academy of Sciences and other film production institutions such as Beijing Scientific and Educational Film Studio and Bayi Film Studio to produce 16 "social and historical documentary films of China's ethnic minorities" for 16 ethnic minorities across China. In 1960, the Tibetan documentary *"Tibetan Serfdom"* was completed.^[3] After entering the new era, the documentary film on Tibetan culture, which represents the will of the state, has also changed, no longer focusing on ideology, but emphasizing the "cultural respect" of cultural holders and participants, and has produced many practices, such as the "Chinese Festival Video" and "Chinese Epic" led by the Ministry of Culture. This has led to many practices, such as the Ministry of Culture-led "Chinese Festivals Video Archive" and "Chinese Epic Video Archive", and the National Library's "Memory of China" video documentation program.^[4]

If we look at Tibetan cultural documentaries from the perspective of representing local self-consciousness, which is based on the criterion that creators are "cultural subjects" in film and television anthropology, from 1999 to 2009, many non-governmental organizations and local grassroots organizations have been involved in the creation of Tibetan cultural documentaries, such as: the Kawaigbo Cultural Society in Tibetan areas, the Qinghai From 1999 to 2009, many NGOs and local grassroots organizations were involved in the creation of documentaries on Tibetan culture, such as the Tibetan Kawaigbo Cultural Society, the Qinghai Sanjiangyuan Ecological and Environmental Protection Association, the Qinghai Gaodo Juewu Ecological and Environmental Protection Association, and the Qinghai Nianbao Yuze Ecological and Environmental Protection Association.^[5] It was not until 2010 that a turn was made, when the "Nianbao Yuzhe Rural Eye Baiyu Training" was held in Baiyu Township, Jiuzhi County, Golog Prefecture, Qinghai Province, as a cultural and visual initiative by local cultural holders. After a short training period, they completed six documentary films one after another, which preserved,

recorded and expressed the Tibetan religious beliefs and cultural concepts. For example, "Cow Dung" by Lanze, "Ghee" by Lewang, "Praying Worries" by Huaze, and "Nature's Gift" by Zhaxi Sang-oh and Namtso.

In terms of television programs

Television is a comprehensive video art that contains both "fictional" and "non-fictional" elements. On the one hand, due to its rich and intuitive audio-visual characteristics and timely and rapid dissemination characteristics, it has a unique advantage in spreading Tibetan culture. On the other hand, the regional and audience-based nature of television transmission has limited the broadcasting of Tibetan cultural TV programs to a certain range of TV platforms. Tibetans live in the three major Tibetan regions of Weizang, Amdo and Kangba, mainly in the Tibet Autonomous Region, Qinghai Province, western Sichuan Province, Diqing in Yunnan and Gannan in Gansu, etc. Therefore, TV programs on Tibetan cultural themes are mainly distributed on provincial and (municipal) state TV platforms in these regions, such as Tibet TV, Qinghai TV, Sichuan TV, Kangba TV, Gansu TV, Ganzi Tibetan Autonomous Prefecture TV stations, Goluo Tibetan Autonomous Prefecture TV stations, Diqing Tibetan Autonomous Prefecture TV stations, etc.

At present, the TV program format of Tibetan cultural themes is still in the stage of conventionalization, and the level and concept of program production still need to be improved. [6] The basic program formats are: The first, TV programs in the form of news, such as: the news and information program Tibet News Feed, Qinghai News Feed, Kangba TV News, the news report program News View, the news special program 40 Years in Tibet, etc.; secondly, TV programs in the form of literature and arts, including culture, entertainment, interviews, reality shows, etc., such as the culture program Topics, the literature program Seven Color Wind", interview program "Let Art Light Up Life", special program "Tibetan Style", music program "Chinese Tibetan Song Society", etc.; next, variety party programs represented by the annual Lunar Spring Festival, Tibetan New Year, Xuedon Festival, Linga Festival, etc., such as "Towards the Sun", "Singing Tibet", "Snowland Song", etc.; lastly, TV series are also involved, mainly Tibetan epics and literary works adapted and created, such as "King Gesar", "Princess Wencheng", "The Past of Lhasa", "Eight Petals of Gesang Flower", etc. [7]

The "Tibetan Code" of Tibetan Youth

Tibetan Youth is the first domestic Tibetan cultural innovation promotion and performance program created by Sichuan TV and Kangba TV in cooperation with Panda Dreamworks. It is also a special project of Sichuan TV's brand program "China Tibetan Song Society", which strives for the "three beauties" - the original ecological presentation of the most beautiful Tibetan style, the multifaceted collision of the most beautiful Tibetan songs, and the energetic burning screen of the most beautiful Tibetan show. We can see those "Tibetan teenagers who sing for their hometown" in the program, and they interpret the upward spirit of the new era with youthful vigor on their colorful road of rising up.

Model innovation: 40+3+N+1

Tibetan Youth is a competition variety show, but there is no elimination and promotion of contestants, weakening the competitiveness of the program and strengthening the ornamental nature of the program, only carrying the "cultural symbols" from their hometowns in turn to start the performance of the first stage. *Tibetan Youth* is still a music variety show, but for the most important songs, it decided to abandon the post-production sound, insisted on using the original sound of the scene without any modification, and tried to present the original "Tibetan sound" of

40 Tibetan teenagers. Despite the unsatisfactory live performance of individual contestants, the "authenticity of unretouched voice", "no retouching and no filter", "no heavy make-up", and "masculinity" have become the most important features of the show. The "masculinity" has also become the reason for many netizens to support the program.

The format of *Tibetan Youth* consists of 40+3+N+1: 40 Tibetan teenagers from Tibet Autonomous Region, Qinghai and Sichuan Provinces, Diqing in Yunnan and Gannan in Gansu, basically covering all the Tibetan settlements in China; they include new generation Tibetan singers, Tibetan folk musicians, music academy graduates and "natural" singers. "Three celebrity guests, Chinese new art music singer Gong Linna, Tibetan all-around artist Pu Bajia and music singer-songwriter Jin Zhiwen. Their comments or sharp, or funny; their guidance is both professional and inspiring, in stimulating the growth of the new generation of Tibetan teenagers singing and acting ability while also witnessing the growth of their experience, can be described as a good teacher and friend. In addition, there is also a Tibetan style expert appreciation group composed of N industry authorities, including Tibetan cultural research scholars, folk dancers, folk vocalists, singers, singer-songwriters and so on. From their respective fields, they provide multiple perspectives and help the contestants to present themselves at multiple levels, thus enhancing the aesthetic and artistic taste of the program. Finally, there is also a youth ambassador, the Tibetan "new top stream", "sweet wild boy" Ding Zhenzhu, cheering for the first time on the stage to sing their hometown, continue to call, but also for the program on the network attention to increase the momentum of a lot.

Theme innovation: "Singing for the hometown in the name of youth"

In the theme of *Tibetan Youth*, the two banners of "youth" and "hometown" are clearly held high, trying to show the most distinctive national colors and the strongest attachment to hometown by using an innocent face without the technical packaging and camera beautification. It is as if we can see a young man dressed in Tibetan costume wandering in the vast land, watching the eagle clouds shuttle and the antelope run, coming with innocence and vitality. At the same time, the broadcast of *Tibetan Youth* is also a tribute to the 70th anniversary of the peaceful liberation of Tibet, and the program fully records the growth process of Tibetan boys in the new era by means of video, showing the prosperity and stability of Tibetan areas and the richness and diversity of Tibetan culture in the new era.

"In the name of youth": In the program, Tibetan youths dressed in distinctive Tibetan costumes danced among the snow-capped mountains, sang by the clear streams, rode horses on the grasslands, or herded cattle to graze on the hillside. Against the backdrop of the stunning natural scenery, the sunny and confident faces of the teenagers are full of delightful beauty. It can be said that *Tibetan Youth* shows the spirit of the new era of Tibetan teenagers, they have warm smiles, beautiful songs, high spirit, the so-called "strong teenagers, the country is strong", the vigorous Tibetan teenagers perfectly interpreted the beauty of the people and songs, the beauty of the nation, the beauty of the mountains and water, the beauty of the times.

"Sing for your hometown": When each teenager first appeared on stage, he or she had to introduce the "Tibetan wind code" of his or her hometown - from personalized and lifelike object symbols to ritualized and public. Each cultural symbol carries behind it the attachment and emotion of the youngsters to their hometown. Dasang Gyatso from Huangnan Prefecture, Qinghai brought arrows and thankgas; Kangping Dorji from Muli County, Liangshan Prefecture, Sichuan Province brought a wild boar's tooth pendant made by his father, representing a gift to the warriors; Baima Muluo, a police officer from Kangding City, Ganzi Prefecture, brought an auspicious hina with "Kangding Love Song" printed on it.

Audiovisual use.

Nowadays, we have entered the visual age, and most of our cognition of the world is practiced through visuals. The most fundamental rule in this process is the audiovisual language of film and television, whose most unique function and value is to transform abstract worldly images into figurative matters and inner feelings into external shapes and sounds. *Tibetan Youth* has made a breakthrough in terms of picture shape, camera form and music and sound.

Screen modeling

It is the means and method to select, shape and represent the real world into the visual world, mainly including scene, angle, focal length, color and light, and composition, etc. In terms of visual language, we call it "picture modeling language".^[i] In terms of expression, the scenery and composition of *Tibetan Youth* mainly play the role of narrative and conveying thoughts and emotions. The combination of the two can not only show the physical distance of space and promote the image narrative, but also bring the emotional distance between the audience and the subject and strengthen the emotional narrative. In the exterior scenes of *Tibetan Youth*, a large number of scenic scenes such as large distant scenes, distant scenes and panoramic scenes are combined with edge composition and far from the center composition to show the magnitude and vastness of the environment and to explain the relationship between people and the environment. For example, in the 12th episode of the program "Tibetan Youth Healing Journey", the camera went to the hometown of the champion team leader Shaji Dao Zhou - Gannan, showing us a vast, beautiful and exotic Meilen Prairie. In the studio part, *Tibetan Youth* makes extensive use of bipolar shots combined with central composition. While keeping the position of the subject of the shooting unchanged, the scenes are biased towards distant, large panoramic and close up, close-up switching back and forth to enhance the visual impact and jumping sense of the picture, so that the audience always keeps their attention. In terms of aesthetics, the light and shade of *Tibetan Youth* mainly play the role of unifying the visual style and completing the expression of mood and interest. In the exterior part, the program light mainly adopts natural light source, without much post-toning processing, with strong brightness and consistent color temperature, which better restores the "distinct" real texture of the natural and human landscape of Tibet, and presents a chic beauty with the change of time. However, the use of light and color in the studio part still needs to be improved, limited by the equipment conditions and production level, the color rhythm of the program performance is too single and direct, which easily makes the audience tired of watching.

Lens form

"Shot form", that is, the audiovisual language for the control and creation of the camera part, according to the different shooting methods shot form can be divided into fixed shots and sports shots.^[8] fixed shot refers to a single shot of static composition without physical changes, the combination of fixed shot and long shot can complete a complete record of a scene, long shot does not refer to the time span but an aesthetic concept of film and television, Bazan "long shot theory" also emphasizes that long shot can maintain "transparency" and multiple meanings of reality. In the filming of *Tibetan Youth*, the combination of fixed shots and long shots is widely used in Tibetan folk activities and food production, such as the 12th program "Tibetan Youth Healing Journey", learning and making traditional Tibetan herdsmen food such as ghee tea and tsampa. On the one hand, it is a complete record of scenes and events, in line with the nature of the camera to reproduce social life, and on the other hand, it respects the continuity of time and space, reducing the intervention of the creator and presenting the original appearance of Tibetan folk cultural life in a more objective way. Motion shots refer to the camera movement to capture the motion picture, mainly including pushing, pulling, shaking, moving, following, lifting and moving at height. In

the filming of *Tibetan Youth*, the use of hand-held motion camera is the best, and the camera follows the moving subject to realize the synchronous change of the camera as freely as the human activity. For example, in the promotional video of the first issue of *Tibetan Youth*, we see 40 Tibetan Beautiful Boys dressed in unique national costumes riding horses in snowy areas, grasslands and shallow streams, galloping to the stage of heaven and earth.

Music sound: national and popular collision

"Music and sound" are the control and creation parts of audiovisual language, and they are important tools for expressing emotions and atmosphere in film and television creation. The use of "music and sound" in *Tibetan Youth* mainly includes theme song, soundtrack, artificial sound effects, natural sound and musical interpretation. As a music performance program, the use of soundtrack and sound effects focuses on the harmony and unity of scene and space, which can be said to be appropriate, but it is worthwhile to focus on the "music interpretation" part, which has achieved a perfect fusion of modern pop music concept and traditional Tibetan music singing, providing a collision and diversified stage. It also gives us a very important message that traditional and ethnic are not necessarily backward, weird and unchanging, and that modern Tibetan culture is changing quietly in their lives, which is certainly reflected in their music. For example, in the first episode of the show, "The First Performance of Tibetan Youth", Hua Dan's team sang "Choma" with "Choma" headress; Tsedan Dorje's team performed "New Kangding Love Song" with "mandolin"; and Gongkejia's team performed "New Kangding Love Song" with "Mandolin". Love Song"; the team of Gongkejia sang the Tibetan singing style in "Home Yard" to the fullest; the team of Shuler Nima, combined with "Tibetan Opera Mask Dance" to sing and perform "1376"; the team of Shaji Daozou performed "Everest Angel" in characteristic Tibetan costumes. In addition, we also see the "others" in this program for Tibetan music attention and interpretation, such as in the 10th finals, Gong Linna teach singing Tibetan version of "apprehension"; Tujia singer A Duo and Dasang Gyatso team interpretation of "the world does not have nothing people"; Han Lei and listen to the Dan Duojie team singing "not forget the original heart". So *Tibetan Youth* is musically inclusive, truly a collision and fusion of ethnicity and pop.

Publicity and Promotion.

Celebrities+ weblebrity + Ordinary people combination

The combination of stars and elements provides the show *Tibetan Youth* with a point of interest and explosive points in publicity and promotion. The Tibetan Style Mentor Group consisting of Chinese new art music singer Gong Linna, Tibetan all-around artist Pu Bajia and music singer-songwriter Jin Zhiwen plus strength singers such as A Duo and Han Lei join as support mentors, who offer advice and suggestions for the teenagers from various aspects such as stage style, singing, dancing and creation. In addition, the Tibetan style expert appreciation group consisting of popular singing expert Lan Tianyang, music producer Tan Yizhe, ethnic leading designer Aja Naam, Tibetan culture guide Yixi Dorji, Tibetan soprano singer Sangm, singer-songwriter Ding Shuang, tap prince Bai Glutton, ethnic culture guide Nizhen, stage director Zhu Yienan, etc., they make authoritative professional comments and guidance to the teenagers' stage from their professional fields in the program. During the training, they will provide systematic guidance to each team on their vocal style and stage performance; during the rehearsal, they will strive for perfection in details to help the teenagers grow and show their upward, progressive and sunny spirit.

In addition to the Celebrities plus Ordinary people combination, the program also has a new element added, that is, the ambassador "Ding Zhen Zhen Zhu ". 2020 "new top stream", Tibetan boy "Ding Zhen" and his pony "Zhen Zhu" on the network because of the pure and simple smile accidentally became popular. In June 2021, due to his youthful and positive image as a

Tibetan boy, Ding Zhen was hired as an ambassador for the promotion of Sichuan cultural tourism and the first batch of Sichuan ecological and environmental protection ambassadors. Environmental Protection Ambassador. As a booster ambassador in the program Tibetan Youth, Ding Zhen not only attracted traffic, but also set an example to guide them to be firm in their original heart and sing for their hometown.

Short video to help topic marketing

With the advancement of technology, the visual culture of video has entered the era of all people, and short video has become the windfall of video creation nowadays. In terms of publicity and promotion, the program *Tibetan Youth* has taken advantage of the advantages of fast dissemination of short video, good conversion effect, high user stickiness and many content elements to enhance its topic buzz and release greater marketing business value. First of all, the program has enhanced its cooperation with short video platforms, and "KuaiShou APP" is the chief short video interactive platform of *Tibetan Youth*; secondly, the program has established an interactive matrix with other short video accounts, such as: with "Tiktok APP", which has more than 40 million fans. Secondly, the program has established a matrix of interaction with other short video accounts, for example, it has established a chief partnership with "Sichuan Watch App", an account with over 40 million followers on "Tiktok App", and has also leveraged "Sichuan TV", an account with millions of followers, to promote the program, which can be said to be "close to the water". Lastly, the program also deepened its own content creation on short video platform, and the program *Tibetan Youth* established an official account of the same name on "Tiktok APP", which has 34.4w followers and 237w likes as of Sep. 06. Traditional TV media participate in the creation of short video, which has professional audiovisual content creation team and obvious resource advantages, and it is easier to use the emerging social platform to enhance user stickiness and achieve better publicity and promotion effect with the advantage of channel.

Landscape narrative and subjectivity perspective of Tibetan variety shows

From an overall perspective, Tibetan cultural TV programs are in the stage of transformation and innovation, with conventional program forms, rough program production and lagging program concepts, and there are still many practical dilemmas to be broken through. Specifically, there is a crisis of "landscaping" narrative in Tibetan cultural variety shows, the surface form of which is the lack of "deep description" of images, and the deeper reason is the lack of "main position" perspective. Therefore, we should try to make an all-round change in the perspective, narrative and culture of program creation.

The real-life dilemma of Tibetan variety shows

"Landscaping" narrative crisis

In recent years, TV programs on Tibetan culture have been improved in terms of program planning, but they are facing a narrative crisis of "landscaping" in terms of program presentation. It is often superficial, full of Tibetan cultural symbols, and there is a lack of thinking consciousness that can only present a restored Tibetan living space. The *Tibetan Youth* is no exception, and it falls into a solid aesthetic mode of expression with religion, scenery, and folklore as prominent labels, such as Dasang Gyatso's arrows and thangka, Kangping Dorjee's boar's tooth pendant, and Baima Muluo's auspicious hada. Secondly, the plot is set up in a template. We can see that most of the images of Tibetan cultural themes created by non-Tibetan subjects' identities will exist in a template that there must be a magical and unique Tibetan world closely connected with political ideology. For example, in the 7th issue of "Red Stage Passing on the Fire of a Century", the theme is very good in intention, but the combination is not enough, which makes us farther and farther from the "real".

Appearances: the shortage of "deep description" of images

The most distinctive feature of the landscape narrative is "shallow", focusing on the beautiful and mysterious natural scenery, which further strengthens the spectacle properties and gaze value of Tibetan lands.^[9] The content of the picture is superficial, and the visual presentation looks complicated, but it is a "mess", which leads to the lack of "deep description" culture of the image. In order to enhance the cultural, intellectual and educational aspects of the program, the program *Tibetan Youth* specially sets up the link of "Tibetan Class", and the first class invites Ding Zhen to introduce and perform Tibetan opera, which is an ancient genre of Tibetan opera passed down from generation to generation, and is known as the "living fossil" of Tibetan culture. Tibetan opera is an ancient genre of Tibetan opera that has been passed down from generation to generation and is regarded as a living fossil of Tibetan culture. It is true that the original intention of this session is very good, using the concept of classroom to bring the audience to experience Tibetan culture with the help of figurative carriers, but this is contrary to the logic of the image to deeply depict culture, which is more concerned with people than objects, and does not deliberately emphasize the heterogeneity of national identity, but always sticks to the care of "people".

Reason: the lack of "Ethnic" perspective

The deeper reason for the landscape narrative crisis is the lack of "Emic" perspective.^[10] In terms of the identity and perspective of the program creation team, Tibetan cultural variety shows can be divided into "Etic" perspective and "Emic" perspective. They present the natural and humanistic landscapes of Tibetan landscapes based on the practice of short field surveys combined with the attitude of considering themselves to be objective and real, which is basically an imagination of the "other"; the primary perspective refers to the core of the program creation is the responsibility of Tibetan compatriots, who present the unique life landscape and ideological attitude of Tibetans from the perspective of cultural holders, looking at their own ethnic life and modern life for a long time. The main perspective refers to the fact that they are responsible for the creation of the program from the perspective of the cultural holders, looking at their long ethnic life and modern life, and presenting the unique life landscape and ideological attitude of Tibetans. Obviously, *Tibetan Youth* is still a TV program created from the perspective of the cultural other, although the creative team tries to avoid and make up for it as much as possible, for example, one of the guest mentors is a Tibetan artist, Prabhakar; the panel of Tibetan experts also includes many Tibetan scholars, Tibetan dancers and singers, but they do not really enter into the planning and creation part of the program, but only cooperate with the choreographer's thinking of They are just ethnicized "performances" in line with the choreographer's thinking.

The way to breakthrough of Tibetan variety show

Perspective: "emic and etic" shift

In the field of television, there is no truly "emic" perspective to create "good and popular" Tibetan cultural variety shows, which is destined to have a long road of exploration and development in the future. For the program creators, on the one hand, we should actively learn from the creative practice of Tibetan cultural films and documentaries; on the other hand, we should also draw nutrients from the theoretical research of film and television anthropology. For example, in team building, we should cultivate a group of Tibetan identity directors with excellent professional quality and desire for video expression; in content creation, we should integrate the values of modernity in order to avoid narrow ethnic vision; in filming form, we should try to enrich the daily presentation of group members in the form of vlog.

Narrative: comprehensive, profound and emotional

The current TV programs on Tibetan culture have continuously tried to present traditional folklore and religious beliefs with a landscape-based narrative perspective, satisfying the audience's curiosity and imagination about Tibetan lands. However, this presentation has a tendency of homogenization, with pilgrimage and mountain-turning as the main activities, snowy mountains and grasslands as the main landscapes, and yaks and antelopes as the main objects of expression ^[11], ignoring the depiction of the spiritual state of ordinary Tibetans. Therefore, we should strive for comprehensiveness, profundity and emotion in the video narrative, in fact, there are some attempts in *Tibetan Youth*, such as "Prabhakar's mother in tears on the stage", but it is not grasped and deepened. That is to say, the creator should completely abandon the excessive excitement of the "cultural other" to foreign cultures, and avoid the shallowest tendency of "landscaping" for natural landscapes, not to be reduced to an empty "propaganda film", "scenery film", "music video" tool.

Culture: The excavation of "subjectivity" and self-confidence

The new cultural geography emphasizes that "culture is constructed and expressed through people themselves, socially forming ethics and practices based on shared values, cultural identity and collective memory." From the standpoint of ethnic culture, as an "other", it is objectively difficult to form an "other-ethnic point of view", and even more difficult to find a creative logic to communicate with other ethnic cultures ^[12]. Tibetan cultural theme variety show is first of all a kind of creative logic centering on Tibetan culture, and its fundamental appeal lies in a self-conscious self-expression and reflection of the spirit of the nation from the "emic" perspective. Only in this way can we truly practice the logic of minority discourse and expression system based on the position of the national subject, using a set of language that conforms to the cultural temperament of the nation. Therefore, in the future, creators with Tibetan identity should be more determined in their ambition and ideal of spreading and expressing Tibetan culture, and at the same time, find a self-consistent path that truly presents the material and spiritual living state of Tibetan nationality in the balance between Tibetan culture internally and modern cultural concepts.

Conclusion

Tibetan cultural images are an important part of minority cultural images, and there have been many practices and theories in the fields of film and documentary, but in the field of television, they have been sticking to the rules. Sichuan TV's *Tibetan Youth* program is an attempt and innovation in the field of Tibetan culture dissemination on TV, which has promoted the development and innovation of Tibetan culture TV programs in terms of TV program mode, theme, audio-visual application and promotion, and found the "Tibetan code" that belongs to Tibetan culture video dissemination.

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