

**THE CULTURAL ELEMENTS IN SLOW VARIETY SHOWS: A
COMPARATIVE STUDY BETWEEN SOUTH KOREAN AND CHINESE
SHOWS**



THE CULTURAL ELEMENTS IN SLOW VARIETY SHOWS: A COMPARATIVE
STUDY BETWEEN SOUTH KOREAN AND CHINESE SHOWS

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ABSTRACT

The purpose of this study is to study the cultural elements of slow variety shows in China and South Korea, and make a comparative analysis of the culture of slow variety shows in China and South Korea. This study selects four slow variety shows as samples. They are two Chinese slow variety shows: Back to Field (2016) and The Chinese Restaurant (2018), and two Korean slow variety shows: Youn's Kitchen (2017) and Three Meals A Day (2014). This study uses semiotics to analyze the cultural elements in slow variety shows.

Chinese slow variety shows reflect a lot of food culture, emphasizing the concept of family, and the regular guests are mainly male. Chinese slow variety shows are mainly based on traditional culture. The nature of the shows is intense and complex, and the shows pay more attention to cultural value and social significance. South Korean slow variety shows reflect more food culture, emphasizing the concept of family, male guests are dominant.

South Korean slow variety shows pay more attention to humanistic care, and the overall atmosphere of the program is simple and relaxed.

Hofstede's Cultural Dimensions depicts the cultural values in slow variety shows:

China slow variety show: Clear hierarchy. The individual is strongly dependent on the collective and emphasize success. The guest readily accepts uncertainty in life, focuses on the future, set long-term goals, emphasizes on hard work, hardship and restraint.

South Korea slow variety show: The hierarchy caused by age is obvious. The guests form a team and cooperate with each other and emphasize quality of life. They try to avoid uncertainty in their lives. They focus on the future achieve goals through persistence and Stress on self-discipline and restraint.

Keywords: Chinese Slow Variety Show, South Korean Slow Variety Show, Cultural Elements, Semiotics

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CHAPTER 1

INTRODUCTION

1.1 Background and Problem Statement

In the new century, the rapid development of science and technology has promoted the continuous progress of network communication technology. Meanwhile, the concept of TV production has gradually matured after years of exploration, and variety shows have become increasingly diversified and mature, setting off a "whirlwind of entertainment" of variety shows around the world. However, the "fast food" program with "fast pace, fast production and fast digestion" as its core makes the audience tired. The entertainment-oriented shallow level viewing experience can no longer meet the cultural needs of the audience to keep pace with The Times. The new creation concept of slow variety shows is on the horizon, and its slow pace, documentary shooting, emotional display and other characteristics have caused a huge audience frenzy (Xu, 2018).

In 2014, South Korea launched the first slow variety show: Three Meals a Day (Na, 2014), and achieved good results. From this, South Korea started the wave of slow variety show. Slow variety shows help the audience to slow down their work and life in today's fast-paced life, creating another world of variety shows. After the success of slow variety show in South Korea, it provided a template for the establishment of slow variety show in China. In 2017, China launched the first slow

variety show: Back to Field (Chen, 2016). During the development of slow variety shows, South Korea's slow variety shows insisted on a strong originality. The creativity of the show is to seek inspiration from the society and proceed from the actual cultural needs of the audience. South Korea's slow variety show is now in a mature stage. China's slow variety show developed later than South Korea and is now in the development stage (Liu, 2017).

The current comparative research on slow variety shows in China and South Korea is mainly based on the dimensions of communication subject, content, program production method, communication medium and channels, and used to evaluate the development status of slow variety shows in the two countries. At present, slow variety festivals in China and South Korea are gradually showing a trend of variety shows + culture, that is, cultural connotations are increasingly reflected in TV variety shows. Variety shows only have their own cultural connotations, they cannot be popular in the form of entertainment, and then show the audience a variety of positive and healthy cultural phenomena; they can communicate with the audience in their hearts and resonate in the audience's hearts (Hu, 2012). This research focuses on the nine semiotic elements of environment, location, event, food, social status, clothing, gender, language and their cultural connotations.

Slow variety shows take traditional culture as the core of the display, and use modernity for integrated expression. While adapting to the needs of the development era of TV variety shows, it is based on regional characteristics (Song, 2017). While

meeting the development needs of the country, society and audiences, it is also based on local culture, showing the audience the real life pictures, so that the program has great practical significance while bringing entertainment experience.

In summary, the theme of this research is: what cultural elements exist in slow variety shows in China and South Korea, how are cultural elements reflected in slow variety shows, and the reasons for cultural differences in slow variety shows between China and South Korea.

1.2 Objectives of the Study

1.2.1 To compare the semiotic elements portrayed in South Korean slow variety shows and Chinese slow variety shows.

1.2.2 To compare the portrayal of cultural values in South Korean slow variety shows and Chinese variety shows.

1.3 Scope of the Study

This study is a qualitative research. The scope of the research is the semiotic analysis and cultural comparative analysis of the four selected slow variety shows.

The research chose two slow variety shows in China and two in South Korea. The selected Korean slow variety shows are Three Meals A Day (Na, 2014) and Youn's Kitchen (Na, 2017), China's slow variety shows are Back to Field (Wang, 2018)

and *The Chinese Restaurant* (Wang, 2018), and use textual analysis to analyze four slow variety shows.

1.4 Research Questions

This research analyzes the cultural elements in slow variety shows based on semiotics, and analyzes the cultural similarities and differences in slow variety shows in China and South Korea based on Hofstede's cultural dimension theory, and raises the following research questions.

1.4.1 How do the semiotic elements in China's slow variety show reflect Chinese culture?

1.4.2 How do the semiotic elements in South Korea's slow variety show reflect Korean culture?

1.4.3: In the slow variety show, what are the similarities and differences between China and South Korea?

1.4.4 In the slow variety show, what are the depictions of cultural values in China and South Korea?

1.5 Significance of the Study

At present, the study of variety shows is the focus of academic circles. However, scholars pay more attention to the fast pace variety shows, pay less attention to the slow variety shows, and pay less attention to the deep research of slow

variety shows, which is inconsistent with the rapid development of slow variety shows. Slow variety shows are the cultural product of the rapid development of society (Yin & Liu, 2017). Slow Variety Show not only provides a brand new experience and perception for the vast audience, but also brings the public back to focus on excellent culture.

Culture can drive innovation. This paper studies the cultural connotation embodied in the cultural elements of Slow variety shows in China and South Korea, so that we can understand the cultural differences between China and South Korea, which is conducive to the cultural exchanges between the two countries. China's slow variety shows are still in the development stage, and most of them are introduced and imitated from South Korea. The comparison of cultural elements in Chinese and South Korean slow variety shows can provide reference for the innovation of China's slow variety shows. Culture is a resource with unique symbolic value. It can provide many materials for TV program innovation, expand and enrich program types, promote the upgrade of program content, and enhance core competitiveness.

1.6 Definitions of the Terms

1.6.1 Slow Variety Show: Slow variety show is another form of variety show. It focuses on slow rhythm and takes local culture and aesthetics as its core. The program pays attention to the celebrity guests under a relatively loose environment, with documentary shooting techniques to show their most natural living conditions. In

this study, slow variety show refers to two Korean slow variety shows which are Three Meals A Day and Youn's Kitchen, and two Chinese slow variety shows are Back to Field and The Chinese Restaurant.

1.6.2 Chinese slow variety show: This term refers to a slow variety show produced by a Chinese company or television station and featuring Chinese guests.

1.6.3 South Korean slow variety show: This term refers to a slow variety show produced by a South Korean company or television station with Korean guests.

1.6.4 Culture: Culture is a complex whole, including knowledge, belief, art, morals, law, custom, as a society to get any other capabilities and habits, is human to adapt to the environment and the sum of the returns to improve the way of life (Edward, 2005). In this study, culture refers to diet, religion, music, clothing, etc.

1.6.5 Cultural elements: The smallest units that make up a culture are called cultural elements. For example, a cup, a bow, an action and a symbol are all cultural elements. The cultural elements of this study include environment, food, religion, clothing, music, and dialogue.

1.6.6 Semiotic: Merriam Webster (2019) defines semiotics as any form of activity, behavior, or process involving signs, including the generation of meaning. Symbols can communicate through any of the senses, such as sight, hearing, touch, etc. For example, in this paper, semiotics refers to words, pictures, objects, languages, etc. with specific meanings related to Chinese and South Korean cultures.

1.6.7 Cultural dimensions

Hofstede's cultural dimensions is a framework proposed by Dutch psychologist Geert Hofstede to measure the cultural differences between different countries. He summarized the differences between different cultures into six dimensions. The six dimensions are: power distance index, masculinity versus femininity, individualism versus collectivism, long-term orientation versus short-term normative orientation, uncertainty avoidance index, indulgence versus restraint (The Hofstede Center, 2019).

1.6.7.1 Power Distance Index: It is defined as the degree to which people of low status in a society accept the unequal distribution of power in a society or organization.

1.6.7.2 Masculinity: This dimension refers to a preference for confidence, competition, assertiveness, materialism.

1.6.7.3 Femininity: This dimension refers to the preference for modesty, gentleness, attention to others, and attention to quality of life.

1.6.7.4 Collectivism: It means that the society as a whole pays attention to the interests of the collective, pays attention to the relationships within the ethnic group, cares about the big family, and the individual is absolutely loyal to the collective.

1.6.7.5 Individualism: This term refers to the loose relationship between people and people tend to care about their small family.

1.6.7.6 Long-Term Orientation: This term refers to people's willingness to delay the satisfaction of material, emotional, and social needs. The long-term oriented culture pays attention to the future, believes that savings should be enriched, achieves goals through persistence, and value frugality.

1.6.7.7 Short-Term Orientation: The term refers to respecting traditions, fulfilling social responsibilities, and favoring the past and present.

1.6.7.8 Uncertainty Avoidance Index: The term refers to whether a society is subject to uncertain events and unconventional environmental threats while considering its own interests, and whether there are formal channels to avoid and control uncertainty.

1.6.7.9 Indulgence: This term refers to the attitude of members of a social organization that value enjoyment and freedom in life.

1.6.7.10 Restraint: It means that members of society need to control their own desires and regulate social needs through social norms.

CHAPTER 2

LITERATURE REVIEW

2.1 Slow Variety Show

For the definition of slow variety shows, academia has not yet formed a centralized and unified definition. The description of the basic characteristics of slow variety shows is also more complicated. Researchers start from themselves, and the voices of different cultural backgrounds are also very different. Liu (2017) pointed out that slow variety shows need to have cultural connotation, and slow variety shows are different from the noisy fast variety shows in the past. It slows down the rhythm and time, allowing the audience to think and understand and gain real knowledge while enjoying the show. It is different from outdoor competitions, brain-burning tasks, and crazy mutual tearing programs in other variety shows. Only when the slow variety show is perfectly integrated with culture can it truly prosper and become the evergreen tree of TV shows. Liu (2016) defines slow variety shows as: slow variety shows refer to a mode of expression that easily produces emotional resonance. Its rhythm is relatively slow, close to real life, and has a fresh and natural style. Zheng (2017) define Slow Variety Show as: Slow Variety Show is a slow-paced art form, without clear tasks and goals, simple process setting, and guests show life.

Based on the understanding of the above definitions, this study summarizes the definition of slow variety shows as follows: Slow variety shows are another form

of expression of variety shows, representing a mode of innovation, emphasizing slow pace, centering on local culture and aesthetics, and combining cultural aesthetics with entertainment. On plot design, under the condition of the basic rules of life and play set, don't set the game loop, also not the character of the guest set in advance, show will focus on celebrity guest in a relatively loose environment, use of documentary film technique to show their the most natural state of life, and through to the detail description and, in the later don't do on the editing and processing of decorated too much, not too many special effects. The whole presents a slow and leisurely atmosphere, leading the audience to get emotional, cultural and life resonance.

Slow culture was first shown on television in 2009 by Norwegian Radio and Television to celebrate the opening of the railway. The seven-hour train broadcast was live. In the form of documentary, a single shot of the TV content without editing will be shown, giving the audience a great visual impact. Norwegian Radio and Television station takes the way of life train travel as the core of the production, through the shooting of natural scenery, has been widely loved by the audience (Guo, 2018). With the further expansion of slow culture on TV and its deepening in the field of TV entertainment, slow variety shows emerge at the right moment. South Korea produced its first slow variety show *Three Meals A Day* (2014).

2.2 South Korean Slow Variety Shows

Since the 1990s, after suffering the invasion of the Asian financial storm, South Korea has gradually realized the fundamental role of cultural industry in the domestic economic transformation. Therefore, it has established cultural industry as the strategic pillar industry of national economic development in the 21st century and formulated the national policy of building a nation by culture (Veluree, 2005). Due to the protection and all-round support of the government, and under the favorable policy environment and administrative convenience, TV programs dominated by movies, TV dramas and variety shows began to prevail in South Korea.

In 2014, South Korean TVN TV produced the first slow variety show *Three Meals A Day* (Na, 2014). This show arranges the protagonist to live in a small courtyard in the countryside. The daily theme is simple farming and cooking. The overall pace of the program is very slow, recording daily life. This seemingly inconsistent or deliberate reality show places the guests in a purely natural environment. The conflicts and contradictions that appear in the show are more people and life, not artificial. The overall plot development is as natural as the seasons themselves. In the fiercely competitive Korean variety show market, *Three Meals A Day* received an average of 11.5% and the highest ratings of 14%. It ranked first for 12 consecutive times in the same segment. It has received a lot of attention in South Korea and also in Asia. It has received a lot of attention. Due to the great success of *Three Meals A Day*, TVN continued to launch another slow variety show *Youn's*

Kitchen (Na, 2017). Four stars went to other countries to open restaurants to promote their own culture. After the show was broadcast in South Korea, it broke the Three Meals A Day newspaper's highest ratings and became the first. As a result, slow variety shows began to develop in South Korea, and Korean TV stations began to launch a series of slow variety shows (Ou, 2018). The types of slow variety shows are dominated by life experience. Due to the success of South Korea's slow variety shows, they began to sell the Copyrights of their programs to China, Vietnam and other countries, among which China bought most of the Copyrights of slow variety shows, which strengthened the cultural exchanges between the two countries.

2.3 Chinese Slow Variety Shows

Due to the success of Three Meals A Day, China introduced Three Meals A Day in 2016 and renamed it Back to Field. The content of the program is similar to Three Meals A Day, both of which allow guests to return to the countryside. Record three meals a day. After the program was broadcast, the audience share remained above 5%. Weibo topic readings have exceeded 1.7 billion, and the volume of discussions has reached 1.32 million. The short video of the first six programs has been played 800 million times. Back to Field in China was a huge success, and China began the process of slow variety shows (Za, 2016).

Since then, China has introduced a large number of Korean slow variety shows, among which the best response is The Chinese Restaurant. The content of the

program is to allow guests to open restaurants abroad. On Weibo, the topic of The Chinese Restaurant has been read 15 billion and the discussion volume has exceeded 25 million. The ratings reached 3% (Bei, 2017). Because of the success of The Chinese Restaurant and Back to Field, China started a wave of slow variety shows.

China has started producing its own slow variety show based on the previous slow variety show. Hello! Living Artist (2017) is a representative. At the end of 2017, Zhejiang Satellite TV, a local Chinese TV station, launched "Hello, Lifestyle". The program invites two celebrity guests in each episode to show the ordinary life of the stars by talking about their life concepts, showing their cooking skills and comparing their life skills. At the same time, it conveys the fun and aesthetics of "slow life" to the audience through each person's different lifestyle. After the broadcast, the program's Micro blog topic became the first in the overall list, the third in the national audience rating, and ranked the first among all variety shows in the same period (Qin, 2016).

2.4 Hofstede's Cultural Dimensions

Hofstede conducted a questionnaire on IBM employees in 40 countries, which was subsequently expanded to 3 regions, more than 20 languages, and 50 countries. In 2001, Hofstede and his team expanded the scope of the cultural dimension survey to 76 countries and regions. On the basis of the four cultural dimensions originally proposed, two other cultural dimensions were added. This

research explains the cultural differences between China and South Korea based on Hofstede's cultural dimension.

2.4.1 Power Distance Index (PDI)

The definition of Power Distance Index is: the acceptability of unequal distribution of power among social members with less power in a country's social group or organization. High power distance means that there is a high degree of recognition in the society for the level differences caused by power and wealth. The low-power distance culture means that this society no longer emphasizes the level differences between citizens caused by wealth or rights, but emphasizes the equality of status and opportunities between people (The Hofstede Centre, 2019).

China's PDI score is 80, which is a high score, and Chinese people can easily accept the inequality in their society and tend to be paternalistic. There are distinct social hierarchies. South Korea's PDI score of 60 is slightly lower than that of other Asian countries. Like the Chinese, Koreans readily accept inequality and hierarchy in their society (The Hofstede Centre, 2019).

2.4.2 Individualism versus Collectivism (IDV)

Individualism versus Collectivism is a measure of whether a society as a whole cares about the interests of individuals or the interests of the collective. In an individualistic society, the relationship between people is loose, and people tend to care about themselves and their small families. A society with a collectivist tendency pays attention to relationships within ethnic groups and cares about large families.

Strong ethnic relations can protect people, and individuals must be absolutely loyal to ethnic groups.

China's IDV score is 20. China is a highly collectivist country, and individuals are highly dependent on organizations. South Korea's score, 18, is lower than China's. South Korea is also a highly collectivist country, where individuals want collective protection. You can sacrifice your personal interests in front of the collective interests. They don't fight with other people (The Hofstede Centre, 2019).

2.4.3 Masculinity versus Femininity (MAS)

Masculinity refers to the clear difference of gender roles in society. Men should act confident, strong and achievement-oriented while women should act humble, gentle and quality-oriented. Femininity means that the gender roles of both sexes in society should overlap, while women should be humble, submissive and focus on quality of life. The higher score of Masculinity indicates that Masculinity tends to be more obvious in this society and Masculinity is more prominent. . On the contrary, it shows the prominent femininity of the society.

China scored 66. China is a masculinized society where people emphasize success and sacrifice their rest time, relationships and family in order to succeed. Put work first and value competition and power. South Korea scored 39. This shows that South Korea is a female society. South Koreans emphasize quality of life and care for others. In the society, the social gender roles of men and women overlap each other and are equal to each other (The Hofstede Centre, 2019).

2.4.4 Uncertainty Avoidance Index (UAI)

The Uncertainty Avoidance Index refers to the degree to which members of a culture feel threatened when they feel uncertain or unknown. Some countries will find ways to avoid uncertainties and unknowns in life; while others will face it calmly. Countries with high UAI value the establishment of rules and try to avoid abnormal behaviors and opinions. Countries with low UAI are more tolerant of extreme behaviors and opinions and have fewer rules.

On this dimension, China scores 30 points. Chinese people tend to accept uncertainty in life, have a high tolerance for unconventional events, and understand the social culture of different behaviors. South Korea scored 85, higher than China. Koreans rely on tangible, clear social norms and plans to guide behavior and value accuracy and try to avoid life's uncertainties (The Hofstede Centre, 2019).

2.4.5 Long Term Orientation versus Short Term Normative Orientation (LTO)

Hofstede believes that Long Term Orientation versus Short Term Normative Orientation can reflect the cultural values of a social organization for long-term and short-term interests. The society of Long Term Orientation will face the future, pay attention to thinking about the future, value saving and reserve for the future. The social culture of Short Term Normative Orientation faces the past and the present, focusing on immediate rights and interests, respecting traditional customs, and emphasizing social responsibility.

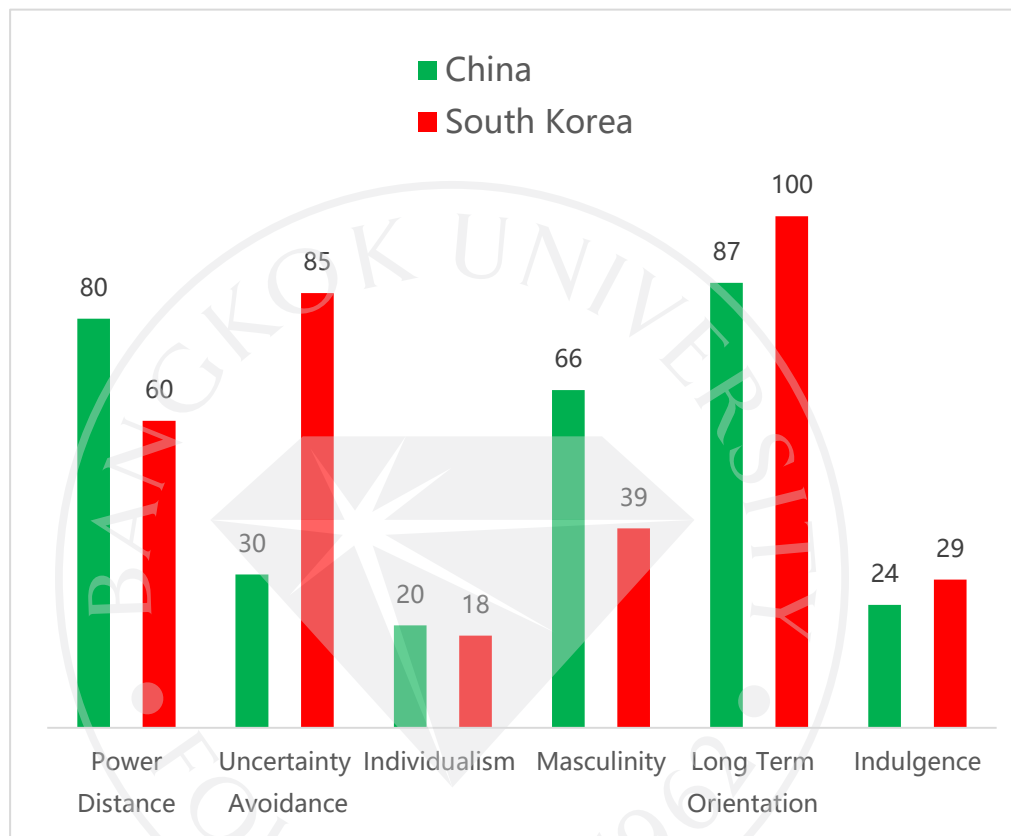
China scored 87 points and China is a pragmatic country and focuses on future returns, emphasizing tenacity and frugality. South Korea scores 100 points. South Korea is the most pragmatic country. People pursue stable interpersonal relationships and social systems, and establish long-term life goals. Koreans are concerned about the future and believe that savings should be abundant, reach the goal through persistence and value conservation and willing to invest in the future (The Hofstede Centre, 2019).

2.4.6 Indulgence versus Restraint (IND)

This dimension refers to the degree to which a certain society allows people's basic needs and desire to enjoy life. Members of cultural organizations with high scores on the Indulgence dimension will freely choose the lifestyle they want, feel satisfied and happy with their daily lives, and value rest events. Societies with relatively high scores on the Restraint dimension do not advocate sharing pleasure and excessive spending. This culture emphasizes thrift, endurance, and self-restraint.

With a score of 24, China is a remarkably restrained country. Society as a whole has a strong constraint on people. Chinese society does not advocate pleasure, but emphasizes hard work and suffering. Chinese people believe that leisure time is not important, in the society, people should strictly abide by the social norms and systems. With a score of 29, South Korea is also a country of restraint, where people do not focus on leisure time and society considers restraint to be standard and normal (The Hofstede Centre, 2019).

Figure 2.1: The Comparison of China and South Korea Culture through the Lens of the 6-D Model



Source: The Hofstede Centre. (2019). *China in comparison with South Korea*.

Retrieved from <https://geert-hofstede.com/china.html>.

2.5 Chinese and South Korean Culture

From the above 6-D model, we can clearly see the cultural differences between China and South Korea in Figure 2.1. Although the two countries are in the

same East Asia region, because of the historical, cultural, geographical, political and economic differences between China and South Korea. Other aspects are different, so there are certain differences in each cultural dimension (Samovar, 2000). In the dimensions of Power Distance Index, Individualism and Masculinity, China shows a higher level than South Korea. In terms of Uncertainty Avoidance Index, Long Term Orientation and Indulgence dimensions, South Korea is higher than China.

Both China and South Korea have a strong sense of collectivism, and both have strong cultural characteristics that individuals depend on organizations. The Korean society emphasizes the formation of a long-term will to share the fate of individuals and the collective based on the strong collectivism concept. There are also many differences between China and South Korea in lifestyle, code of conduct, family structure, dress style and eating habits (Linda, 2018).

2.6 Semiotic Analysis in Slow Variety Show

This study analyzes cultural elements in slow variety shows based on semiotics. First we need to know what semiotics is. Saussure (1916) proposed that "sign is divided into two parts, Signifier and Signified. Signifier is the phonetic image of semiotics and Signified refers to the concept. Semiotics is a whole composed of two parts. It communicates through the senses of sight, hearing, touch and so on. The initial research object of semiotics is language and characters. Later, it has been continuously expanded. Characters, images and sounds are all parts of the semiotic

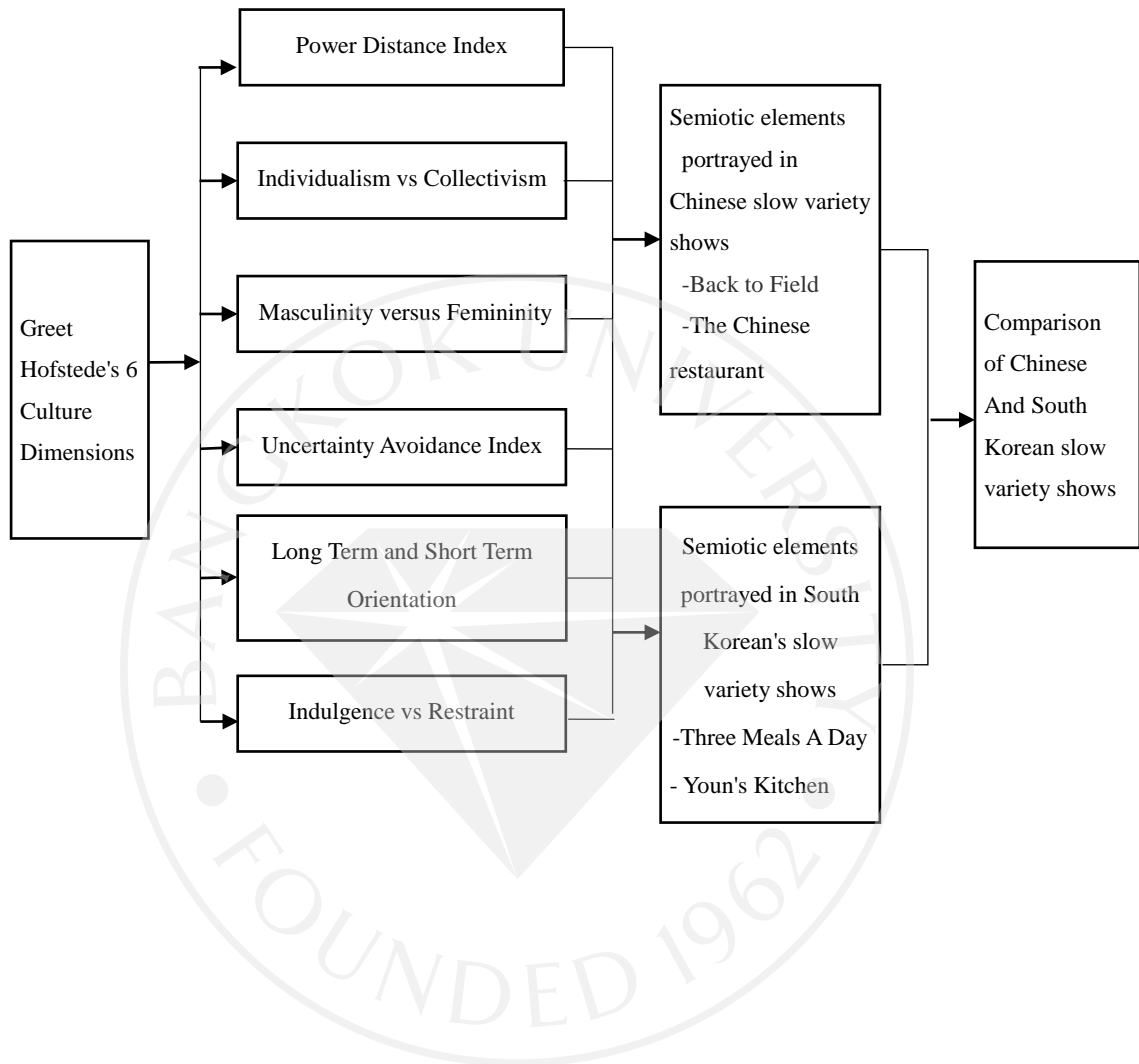
system. As a carrier of culture, literature works and variety shows are a semiotic system. Hall (1987) proposed that television semiotics is a complex symbol, which is composed of two languages, visual and auditory.

Cultural elements refer to the smallest units that make up a culture. For example, a tea cup, a bow, an action and a symbol are all cultural elements. Signifier in slow variety shows refers to the picture and music, that is, the scene and the sound. Signified in slow variety shows refers to the concept and meaning of cultural elements. Therefore, the pictures in slow variety shows include cultural elements such as environment, clothing, food, religion, etc. The sound in slow variety shows contains cultural elements such as language and music.

2.7 Theoretical Framework

This study analyzes the cultural differences between China and South Korea based on Hofstede's six cultural dimensions, and studies the cultural elements in the slow variety shows of the two countries based on the semiotic theory, and a comparative analysis of the culture in slow variety shows in China and South Korea. The theoretical framework is shown in Figure 2.2.

Figure 2.2: Theoretical Framework



CHAPTER 3

METHODOLOGY

3.1 Research Design

This study adopted a qualitative research for comparative study, and chose textual analysis as the research method, so as to make a detailed content analysis of the cultural elements of Chinese and South Korean slow variety shows. Since slow variety shows only appeared in 2014, the samples of this study were selected from 2014 to 2020. This study includes four main slow variety shows and their related comments. Due to time constraints, all the work included the choice of slow variety shows, and the data collection and analysis and research took two weeks to succeed.

3.2 Research Materials

From 2014 to today, China and South Korea have produced many slow variety shows. This study selected two slow variety shows in China and South Korea, four in total. Since this study explored the cultural significance of the cultural elements in slow variety shows, the researcher selected the four slow variety shows with the highest ratings in Douban, the most authoritative film and television scoring website in China. The top two Chinese slow variety shows and the top two Korean slow variety shows. Douban is a community website. The website started with books, movies, and music. It provides information about books, movies, music, variety

shows and other works. No matter description, scoring or comments are provided by users. Douban's user scale has grown steadily for many years, covering more than 100 million users in 2012. On Douban, users can freely post comments about books, movies, music, and variety shows. Douban is currently the most used and authoritative user review site in China. Douban can also set up groups dedicated to certain books, movies, music, and variety shows to comment on related content. Based on user ratings, the slow variety shows ranked first and second in China and South Korea were selected.

The two Chinese slow variety shows with the highest score are *Back to Field* (2016), with a score of 8.1, and the second place is *The Chinese Restaurant* (2018) with a score of 8. *Back to Field* (2016) shows star guests returning from the city to the countryside, self-reliant, self-sufficient and entertaining guests. In The program *The Chinese Restaurant* (2018), five celebrity guests went to Thailand and France to run a Chinese Restaurant from scratch. They cooperated with each other, cared for and learned from each other, and created Chinese flavor in *The Chinese Restaurant*.

The two highest-rated South Korean slow variety shows are *Three Meals A Day* (2014), with a score of 9.5, and the second place is *Youn's Kitchen* (2017) with a score of 9.3. The content of *Three Meals A Day* (2014) is that celebrities stay away from urban life and return to the countryside for self-sufficiency. *Youn's Kitchen* (2017) is for four star guests to open restaurants in Indonesia and Spain.

3.3 Research Procedure

This research is divided into three steps. The first step is to select the two highest-rated slow variety shows in China and South Korea through the rankings on the Douban website to determine the research sample. The second step is to perform text analysis on the selected samples to find out the cultural elements in slow variety shows in China and South Korea. This is the most important step in the research process. . The last step is to compare slow variety shows between China and South Korea based on Hofstede's cultural theory.

First, the researcher performs information filtering in Douban, looking for keywords for Chinese slow variety shows and South Korean slow variety shows. Then, according to the ranking method, two slow variety shows of the two countries with the top two ratings in Douban were selected. The semiotics in slow variety shows are very numerous and complicated. Therefore, it is necessary to determine the semiotics to be studied and to classify and code cultural elements. When conducting data collection and analysis, pay attention to collecting relevant cultural content. The research is encoded in two dimensions: visual / audible and scene / character.

3.4 Data Collection

Through a summary of the four slow variety shows, the cultural elements are specifically divided according to two dimensions. As shown in Table 3.1

Table 3.1: Catalogue of China and South Korea Cultural Element

	Scene	Character
Visual	Environment - The climate and weather	Social status - Professional achievements of the guests
	Location - Rural - Foreign	Costuming - Chinese and Korean traditional costumes
	Event - Chinese traditional festival - Korean traditional festival	Gender - Male, female
	Food - Chinese food - Korean food	
Audible	Music - Chinese music - Korean music - Foreign music	Language\ - Dialogue

3.5 Textual Analysis

Based on the above methods, this research conducted a textual analysis of cultural elements in slow variety shows in China and South Korea, and tried to find the similarities and differences between the two cultures. Textual analysis methods include:

- 1) Carefully observe each sample and record the cultural elements in the slow variety show.
- 2) Classify semiotics according to the codes above.
- 3) Explore the meaning behind semiotics.
- 4) Compare the similarities and differences of cultural elements between Chinese and Korean slow variety shows in semiotics.

3.6 Reliability and Validity of the Study

In this study, researcher collected data through careful observation of samples, classified and coded the contents studied according to semiotics, and compared and analyzed these contents, so as to obtain research results. The reliability of the research is guaranteed

In order to ensure the validity of this study, in the process of the slow variety shows is a combination of Douban (China's largest and most authoritative film and television information website) in the comment on slow variety show, so reducing the personal bias, the influence of the subjective value judgment because the researcher

will not distort the facts, can guarantee the analysis from the Angle of the objective study of cultural elements in the slow variety show in semiotics.



CHAPTER 4

FINDINGS

This chapter makes a detailed textual analysis of the selected four slow variety shows and obtains detailed results. Hofstede's Cultural Dimension Model is used to analyze the similarities and differences of the main contents of slow variety shows in China and South Korea as well as the cultural differences between the two countries.

4.1 Semiotics in Chinese and South Korean Slow Variety Shows

The textual analysis of the selected two Chinese and two Korean slow variety shows is conducted. Table 4.1 shows the results of the visual/scene elements. Table 4.2 shows the results of the visual/character elements. Table 4.3 shows the results of the audible/scene elements. Table 4.4 shows the results of the audible/character elements

In the visual/scene elements, textual analysis is conducted on selected slow variety shows to compare and analyze the four cultural elements of environment, location, event and food.

Table 4.1: Visual/Scene Elements

Visual/Scene Elements	Chinese Slow variety shows (Back to Field, The Chinese restaurant)	South Korean Slow variety shows (Three Meals A Day, Youn's Kitchen)
Environment	The season is distinct, mainly in summer, sunny days, a little rain	Four distinct seasons, mainly in summer, sunny, rainy
Location	Mainly in rural, foreign towns. The building is a traditional Chinese house	Mainly in small islands and foreign towns, the buildings are traditional hanoks and local style buildings
Event	Chinese traditional festivals are diversified: Dragon Boat Festival, Water-Splashing Festival, Spring Equinox	South Korea traditional festivals single: Spring Festival
Food	Eight major cuisines, local specialties	Korean food, side dishes, kimchi

4.1.1 Environment

China lies in the east of Asia on the west coast of the Pacific Ocean. The monsoon climate is significant, with four distinct seasons. The summer is hot and rainy, winter is cold and rainy, and the high temperature period is consistent with the rainy period. South Korea is located in the south part of the Korean Peninsula in the northeast of the Asian continent. Surrounded by the sea on three sides, it has a continental monsoon climate with four distinct seasons, cold and dry in winter and warm and humid in summer. In the South Korean slow variety show *Three Meals A Day*, the recording time span is one year, experienced the change of four seasons, the guests began to record in the winter, the recording period is sunny days. The show shows that the island freezes in winter, the snow melts in spring, and the trees on the island begin to grow. In the program, summer is the longest time to show pictures and life. In the program, summer is hot and rainy, and vegetables and fruits are ripe. In autumn, the temperature drops and the island turns yellow.

In The Chinese slow variety show *Back to Field*, the recording time span is also one year, but due to the unique geography selected, Xishuangbanna only has spring, summer and winter. Summer dominated the program. Summer is hot, rainy, and occasionally hail. Autumn fruit is ripening, more leaves, the temperature drops. Then spring warms up.

4.1.2 Location

The locations of China's slow variety shows are in rural or small islands, far from cities, where houses are traditionally built. In *Back to Field*, the shooting place is in Manyuan Village, Nanmenghan Town, Xishuangbanna, Yunnan Province. It is a remote rural area, and the house where the resident guests live is the traditional building of the Dai nationality: bamboo house (Figure 4.1), which is built of bamboo and has a large scale. The four resident guests also named the house the Mushroom House. The location of The Chinese Restaurant is in Sicily, Taormina, far from the city. The restaurant is built on the coast, which is divided into three floors. The top is the door of the hotel. After entering the door, it is the restaurant and the bottom floor is the room. Chinese restaurants use a large number of items with Chinese characteristics for decoration, such as blue and white porcelain lampshades, traditional Chinese paintings (Figure 4.2), blue and white porcelain design pillows, drama headpieces, various types of porcelain, Chinese knot and Peking Opera face-changing dolls (Figure 4.3).

Figure 4.1: The house in Back to Field



Source: Chen, G. Z. (Producer). (2016). *Back to field*. China:Hunan Satellite TV.

Figure 4.2: Traditional Chinese style hanging paintings and porcelain in the Chinese Restaurant



Source: Wang, T. (Producer). (2018). *The chinese restaurant*. China: Hunan Satellite TV.

Figure 4.3: Peking Opera Face-changing Dolls



Source: Wang, T. (Producer). (2018). *The chinese restaurant*. China: Hunan Satellite TV.

South Korea's slow variety show is located on an island far from the city. In the slow variety show *Three Meals A Day*, the resident guests stayed in a traditional, one-story house with a lower eave, smaller size and simpler decor (Figure 4.4). Youn's Kitchen is located in galactico, a small village on the Spanish island of Tenerife. The restaurant style is consistent with other local restaurants. The restaurant is decorated in a retro European style, very elegant (Figure 4.5). Compared with South Korean

slow variety shows, the site selection and architecture of Chinese slow variety shows highlight the traditional Chinese culture.

Figure 4.4: The house in Three Meals A Day



Source: Na, Y. S. (Producer). (2014). *Three meals a day*. South Korea: CJ Entertainment.

Figure 4.5: Youn's Kitchen's elegant European decoration style



Source: Na, Y. S. (Producer). (2017). *Youn's kitchen*. South Korea: CJ Entertainment.

4.1.3 Event

Both Chinese and South Korean slow variety shows contain elements of traditional festival culture. For example, The Chinese Restaurant specially holds The Dragon Boat Festival carnival in its Restaurant on The day of The Traditional Chinese Dragon Boat Festival, giving free Zongzi (Food made from glutinous rice wrapped in zong leaves and steamed) to foreign guests. A notice board outside the restaurant says today is the traditional Chinese Dragon Boat Festival and the origin of the festival. In China's Slow variety Show Back to Field, resident guests and their celebrity friends play with other villagers during Xishuangbanna's traditional Water-Sprinkling Festival

(Figure 4.6). On the day of the Vernal Equinox, the resident guests go outside to fly kites and eat spring vegetables according to traditional customs.

Figure 4.6: Guests Spend the Water-sprinkling Festival with Local Residents



Source: Chen, G. Z. (Producer). (2016). *Back to field*. China:Hunan Satellite TV.

In the South Korean variety show *Three Meals A Day*, on the first day of the Spring Festival in South Korea, residents guests will greet their elders in the morning, play Yut Nori game (South Korean traditional board game) (Figure 4.7), springboard, and hang the fence on the eaves of the house. Compared with South Korea's slow

variety show, the traditional festival elements in China's slow variety show are more diversified.

Figure 4.7: Yut Nori Game



Source: Na, Y. S. (Producer). (2014). *Three meals a day*. South Korea: CJ

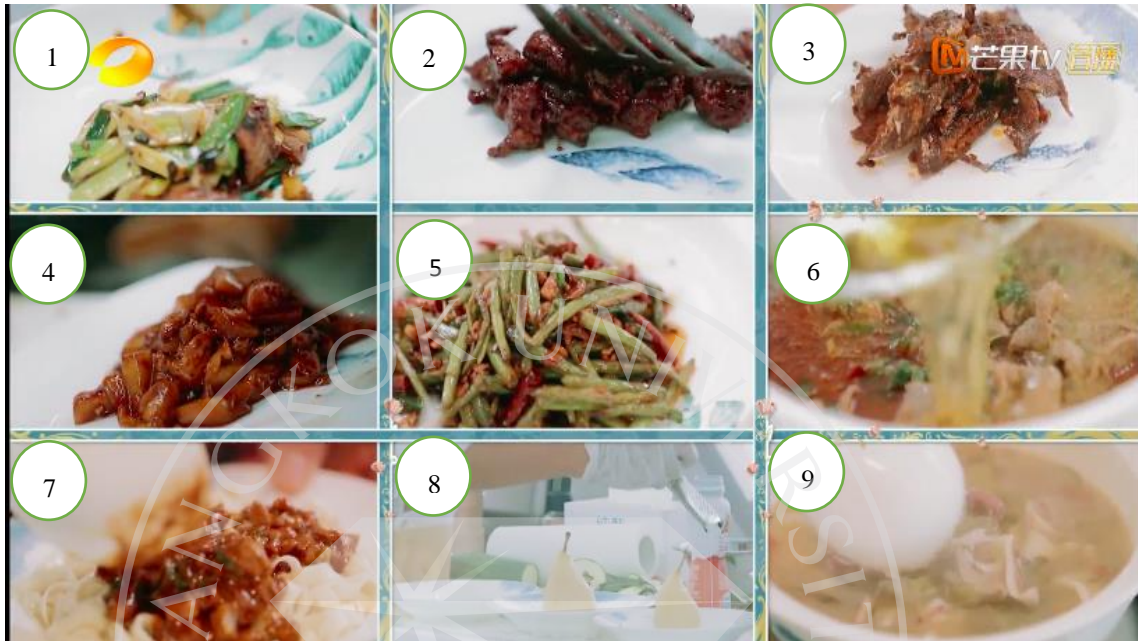
Entertainment.

4.1.4 Food

Chinese food has regional and national characteristics. Food and people's fate are closely linked, different ethnic groups have different food culture. In the course of thousands of years of development, Chinese cuisine, due to its different geographical

location, living environment customs and so on, has formed different ways of food preparation, producing eight cuisines. In The Chinese Restaurant, the program's theme is operating a restaurant overseas to promote Chinese cuisine culture. The Chinese Restaurant has set a menu based on eight traditional Chinese dishes, which includes Sichuan cuisine: Twice-cooked pork slices, Poached spicy slices of pork, fish-fragrant shrimp, dry-roasted fish, and eggplants with garlic sauce. Zhejiang cuisine: Longjing shrimp, Song SAO fish soup, sweet-scented osmanthus lotus root. Shangcai: Sweet and sour spareribs. Cantonese cuisine: Lychee beef ribs. Hunan cuisine: Spicy chicken. Sweet and sour pork, the dish in The Yu cuisine, Zhejiang cuisine, Shandong cuisine, Sichuan cuisine, Huaiyang cuisine, Cantonese cuisine, Fujian cuisine all exist. Other regional specialties include Saozi noodles with Shanxi flavor, cold chicken noodle with Yunnan flavor, miscellaneous sauce noodles with Beijing flavor and pearl milk tea with Chinese flavor. Coffee tenderloin and Lime Sauce with Belgian Pear modified according to the taste of local Italians (Figure 4.8).

Figure 4.8: Food in Chinese Restaurant



Source: Wang, T. (Producer). (2018). *The chinese restaurant*. China: Hunan Satellite TV.

① Mushrooms Pork, ② Coffee Tenderloin, ③ Dry-Roasted Fish, ④ Eggplants With Garlic Sauce, ⑤ Stir-Fried Beans, ⑥ Poached Spicy Slices of Pork, ⑦ Miscellaneous Sauce Noodles, ⑧, ⑨ Song SAO Fish Soup.

In the Chinese slow variety show *Back to Field*, the food is mainly featured by the special food from different parts of China, with complex and diverse types. Resident guests usually choose local food materials to make food. According to the eating habits of Chinese people, they eat less in the morning and less at noon, and

more for dinner. Resident guests usually only eat porridge and noodles at breakfast.

Lunch is also a small amount of noodles and rice noodles. In the dinner, the first three episodes are all based on Yunnan characteristic food, such as bridge rice noodles, cauldron chicken, rice wine braised elbowson, fragrant thatch baked fish, minced garlic shoots, minced meat eggplant, Bao Shao, mixed vegetables and so on. The fourth and fifth episodes are dominated by southern specialties, such as braised pork in brown sauce, sausage, stir-fried dried beef, and chicken in cold sauce. In five or six episodes to the local food hand-pilaf mainly (Figure 4.9). The last few episodes featured northern specialties such as pot stickers, dumplings, pork and spring onion cakes which reflect the local food culture characteristics and differences.

Figure 4.9: Hand Pilaf



Source: Chen, G. Z. (Producer). (2016). *Back to field*. China: Hunan Satellite TV.

Korean food culture is unique. Due to its geographical uniqueness, South Korea has created its own unique food culture. South Korea's slow variety shows reflect this characteristic. Due to the uniqueness of South Korea's geography, South Koreans have a habit of taking seafood as their staple food. In the Three Meals A Day, the residents guests lived on the island and caught their own seafood. The staple food is octopus, crab and sashimi. These seafood products are eaten raw. They are also eaten by frying, frying and boiling, such as spicy seafood soup and fried octopus. South Korea also has a side dish culture. In three meals a day guests will prepare at least three small dishes, including kimchi (Figure 4.10) , chili sauce, pickled radish

and so on, among which kimchi is the most essential, kimchi appears in all three meals a day. According to the eating habits of Korean people, three meals a day are very important. In the Three Meals A Day, residents guests will have three meals, each containing rice, soup, side dishes and other staple food. At Youn's Kitchen, the residents guests drew up a menu based on traditional Korean specialties including kimchi cakes, mixed vegetables, bibimbap, sweet and spicy chicken nuggets and sugar cakes. Korean steaks were also introduced according to local tastes. The restaurant also serves kimchi, which can be eaten indefinitely. All these reflect the characteristics of Korean food culture (Figure 4.10). The slow variety shows in China and South Korea both embody diversified food cultural elements.

Figure 4.10: The Kimchi made by the resident guest of Three Meals A Day



Source: Na, Y. S. (Producer). (2014). *Three meals a day*. South Korea: CJ Entertainment.

Figure 4.11: Food in Youn's Kitchen



Source: Na, Y. S. (Producer). (2017). *Youn's kitchen*. South Korea: CJ Entertainment.

① Bibimbap, ② Mixed Vegetables, ③ Kimchi Cakes, ④ Sweet and Spicy Chicken Nuggets, ⑤ Korean Steaks, ⑥ Sugar Cakes.

In the visual/character elements, based on the textual analysis of the selected slow variety show, the four cultural elements of social status, clothing, and gender are comparatively analyzed.

Table 4.2: Visual/Character Elements

Visual/Character Elements	Chinese Slow variety shows (Back to Field, The Chinese restaurant)	South Korean Slow variety shows (Three Meals A Day, Youn's Kitchen)
Social status	All the guests were people of high social status who had made achievements in the professional field. Chinese traditional family atmosphere.	Guests have high social status and deep qualifications. Korean traditional family atmosphere.
Costuming	Traditional Chinese costume: Dai costume, Peking Opera costume, Chinese wedding dress	Modern fashion clothing: mainly black and white
Gender	More male guests, less female guests. Male dominant, female auxiliary	More male guests, less female guests. Male dominant, female auxiliary

4.1.5 Social status

Resident guests are crucial in slow variety shows. In Chinese and Korean slow variety shows, artists with high social status and achievements in professional

fields will be sought as resident guests. And they play different roles according to seniority. In the Chinese slow variety show *Back to Field*, there are four resident guests, namely Huang Lei, He Jiong, Peng Yuchang and Zhang Zifeng. The atmosphere of a traditional Chinese family is reflected in the program. Huang Lei plays the role of father in the show. Huang Lei is a famous Chinese actor and director. High social status. Huang Lei is the creator of the show of three meals a day, responsible for satisfying everyone's taste buds. Huang lei is humorous, funny and strict. Through his rich experience in life, he can always give guidance to young members and guests. He has an unshakable parental position in the show. He Jiong played the role of mother in the show. He Jiong is a famous host in China, he has deep qualifications, high EQ, plus its harvest as a host of good people, so he is the most suitable candidate. He Jiong controls the economic power, does housework continuously, treats the family carefully warm, receives the guest warm, is good at understanding. Peng and Zhang Zifeng, both sons and daughters of the popular new generation of young actors, are bearers of manual labor, preparing guests' meals and completing tasks assigned by Huang lei and He Jiong: picking fruits, cooking stoves and sharing household chores.

In the Chinese slow variety show *The Chinese Restaurant*, the resident guests are five people: Huang Xiaoming, Qin Hailu, Wang Junkai, Yang Zi and Lin Shuwei. Huang Xiaoming, Qin Hailu, Wang Junkai and Yang Zi are all famous Actors in China,

while Lin Shuwei is one of the most famous chefs in China. Huang Xiaoming is the most senior of all, so he became the manager. Second, Qin Hailu has rich life experience and serves as the financial officer, while Wang Junkai and Yang Zi are cheerful and lively and good at communication, so they serve as waiters.

In the South Korean variety show *Youn's Kitchen*, there are four resident guests, namely Youn Yuh-jung, Lee Seo Jin, Jung Yu-mi and Park Seo Jun. Youn Yuh-jung is one of South Korea's most accomplished actresses, and the oldest of the four regular guests, so *Youn's Kitchen* is named after her, where she takes on the roles of restaurant manager and chef. Lee Seo Jin is a Korean national actor who graduated from New York University with a business degree and acts as a general affairs officer in the restaurant. Jung Yu-mi, Park Seo Jun are new generation of actors, taking on the roles of kitchen helper and waiter in restaurants. As with South Korea's Slow show *Three Meals A Day*, Yu Hae-jin Played the role of father, Cha Seung Won played the role of mother and Son Ho Jun played the role of son. The show reflects the Korean traditional strict family atmosphere and social hierarchy system.

4.1.6 Costume

Costume symbol is not only a practical symbol, but also can convey meaning. Different clothes can reflect different people's aesthetic taste and personality

characteristics. Different cultures reflect different clothing cultures. In the Chinese slow variety show *Back to Field*, many guests will wear Dai (One of China's minority nationalities) costumes (Figure 4.12) when they come to the mushroom house, and on the day of the Water-sprinkling Festival, all the people will wear Dai costumes to spend the water-sprinkling Festival, which reflects the culture of China's ethnic costumes. In The slow variety show *The Chinese Restaurant*, Qin Hailu performs Beijing Opera in a traditional Chinese costume, which embodies The quintessence of Chinese culture. And in the restaurant, an Italian couple wearing A Chinese wedding dress (Figure 4.13) has a Chinese engagement ceremony in the restaurant, which reflects the traditional dress culture and customs of China.

Figure 4.12: The Guests Wore Dai Costumes



Source: Chen, G. Z. (Producer). (2016). *Back to field*. China: Hunan Satellite TV.

Figure 4.13: Italian Couples Wear Chinese Wedding Dresses



Source: Wang, T. (Producer). (2018). *The Chinese restaurant*. China: Hunan Satellite TV.

South Korean traditional costumes are not reflected in Korean slow variety shows. They are mainly based on modern fashion clothing. Modern fashion symbols show South Korean culture. And the costume reflects the characters' characteristics. In the slow variety show *Youn's Kitchen*, although Youn Yuh-jung is 70 years old, her usual outfits are very fashionable and elegant. She has a young mentality, cheerful and optimistic. Jung Yu-Mi usually wears relatively simple, mainly in black and white (Figure 4.14). It reflects the simple and young mentality of Koreans.

Figure 4.14: The clothes worn by guests in *Youn's Kitchen*



Source: Na, Y. S. (Producer). (2017). *Youn's Kitchen*. South Korea: CJ Entertainment.

4.1.7 Gender

Gender is a manifestation of social culture. In slow variety shows in China and South Korea, there are many male guests. The male residents guests are the dominant and core roles, while the female guests are the subordinate and auxiliary roles. In *Back to Field*, Huang Lei and He Jiong are the leaders. When other residents guests and their friends need to do something, they will always ask them, and then complete the task according to their assignment. In the slow variety show *The Chinese Restaurant*, Huang Xiaoming, as the store manager, formulated a series of measures, such as formulating a menu according to the type of set meal. After the business closes every day, Manager Huang will make a summary statement based on everyone's performance, and then put forward corresponding requirements.

In The South Korean slow variety show Three Meals A Day, the residents guests are all men, and the content of the program is based on the Three male guests' Three Meals A Day. At Youn's Kitchen, residents guests were four people, two men and two women, and the store manager is the oldest Youn Yuh-jung. However, the actual controller of the restaurant is Li Ruizhen, who puts forward the menu, dish pricing, opening hours, etc., and integrates the opinions to reach a conclusion, which is dominant.

In the audible/scene element, textual analysis is carried out on the selected slow variety shows, and only the music cultural element is compared and analyzed.

Table 4.3: Audible/Scene Elements

Audible/Scene Element	Chinese Slow variety shows (Back to Field, The Chinese restaurant)	South Korean Slow variety shows (Three Meals A Day, Youn's Kitchen)
Music	Mainly Chinese traditional music and Chinese modern popular music	Mainly Korean pop music and foreign pop music

4.1.8 Music

Music is an indispensable part of slow variety shows, and music has emotional expression and rendering functions. In the Chinese slow variety show, Chinese traditional music and Chinese modern pop music are the main ones. The Korean slow variety show is dominated by Korean pop music and foreign pop music. In the Chinese slow variety show *Back to Field*, when local costumes, food are discussed, traditional Dai music is always broadcast. For example, when the star friend came to the mushroom house for the first time, the Dai song always played: *Phoenix Tail Bamboo in the Moonlight*. When guests and star friend are resting, talking, cooking or working, there will be Chinese pop songs that match the scene. In *The Chinese Restaurant*, Chinese traditional music and Chinese pop music are often played, such as Qin Hailu performing Peking Opera in the restaurant. Some English songs are also played in the program, but the proportion is relatively small.

South Korea's slow variety shows *Three Meals A Day* and *Youn's Kitchen* are both dominated by K-pop and English songs. Different types of music will be played according to different scenes. The songs are dominated by lyrical and light-hearted Korean and American pop music. When the four resident guests in *Youn's Kitchen* take a break, they play a song: *Do You wanna Do Nothing with me*, creating a relaxed and soothing atmosphere.

In the audible / character element, based on the text analysis of the selected slow variety show, only the cultural element of language is comparatively analyzed.

Table 4.4: Audible/Character Elements

Audible/Character Element	Chinese Slow variety shows (Back to Field, The Chinese restaurant)	South Korean Slow variety shows (Three Meals A Day, Youn's Kitchen)
Language	The dialogue is mainly between guests and guests	The dialogue is mainly based on the interaction between guests and various dialogues between guests and guests from different countries. Mainly communicate with local people.

4.1.9 Language

The dialogue can reflect the personality characteristics of the person, locate the character image, and reflect the theme of the program. In Back to Field, the residents guests and their friend always like to sit together and chat after dinner, share their own life stories, and recall experiences with friends. At this time, as a mother, He Jiong will cleverly control the rhythm and depth of the topic, interact with each friend, and care about others. As a father, Huang Lei will elicit some interesting

stories based on He Jiong and deepen the leisure atmosphere. As sons and daughters, Peng Yuchang and Zhang Zifeng will echo them. In these dialogues, the theme of the show was conveyed to the audience: the yearning life. In The Chinese Restaurant, the manager of Zhonghuang pays attention to the service quality of the restaurant, and he will talk to the guests in a gentle manner, asking whether the dishes are appetizing and the service is attentive.

In Youn's Kitchen, a slow Variety show in South Korea, the dialogue in the program is mainly based on the interaction between the resident guests. The interaction between the guests was based on mutual encouragement and praise. Most of the scenes in the program are the conversations of guests from different countries in the restaurant, including the guests' comments on the geography, customs and Korean food of the restaurant. In addition, the guests' interactions with the neighbors around the restaurant are also included, presenting a warm and harmonious atmosphere. In the Three Meals A Day, there was no work pressure or relaxing atmosphere, so the three residents guests talked about three meals a day.

4.2 Overall Comparison between Chinese and Korean Slow Variety Shows

After the above analysis and research, three similarities have emerged:

- 1) Food elements are more reflected in slow variety shows in the two countries

Slow variety shows in China and South Korea are mainly food-based content. The programs include the unique food culture and eating habits of the two countries.

2) Emphasize family values

In the slow variety shows of the two countries, through the characterization of the characters of the regular guests, the resident guests in the programs present the traditional family life patterns of the two countries.

3) The resident guests are mostly male

In slow variety shows in China and South Korea, the residents guests are mainly men. In *Back to Field*, there are 4 fixed guests, among which 3 are men and only one is female. In *The Chinese Restaurant*, three of the resident guests are male and two are female. In *Three Meals A Day*, the resident guests were all men, and only one woman was among the star guests. In *Youn's Kitchen*, a slow variety show, there are two men and two women. In both countries, men account for a large proportion of slow variety shows. In addition, men are dominant and have the role of leaders, while women are shown as considerate, tolerant and silently dedicated.

There are also some differences in the slow variety shows of the two countries:

1) The cultural core of slow variety shows

Chinese slow variety shows focus on traditional culture, while South Korean slow variety shows focus on humanistic care on the basis of traditional culture.

Traditional culture is the dominant and core in Chinese slow variety shows. In the two Slow variety shows in China, the traditional virtues of the Chinese nation, such as diligence, mutual assistance, friendship, filial piety, unity and responsibility, and the traditional culture, including a large number of traditional food culture, eating habits, clothing culture and music culture, are highlighted. In The Chinese slow variety show Back to Field, the resident guests are self-reliant, exchange their labor for food, try their best to meet the needs of the guests, and entertain the guests with the best things. In the slow variety show The Chinese Restaurant, Chinese food culture and eating habits are promoted to foreigners through food, and traditional Chinese culture is promoted through music, costumes, etc.

On the basis of Korean traditional culture, Korean slow variety shows pay more attention to people, pay more attention to the communication between people, pay attention to people's needs, and explore the relationship between people. Korean slow variety shows put people as the first focus, love as the first element, and slowness as the first feature. They are very humanistic and show a harmonious relationship between people. In the Korean slow variety show Youn's Kitchen, the four resident guests go to nearby supermarkets, flower shops, etc. to buy items every day, and actively communicate with them when buying, invite them to eat in the restaurant, taste the taste of Korea, and build a harmonious neighborhood relations. In addition, Mr. Yin is always very practical when he cooks for the guests. He will not put the cost first, he will put more ingredients, and personally serve the dishes and

explain to the guests the ingredients and how to use the chopsticks, and ask the guests how they feel. In *Three Meals A Day*, the resident guests would encourage and help each other when they did not catch any fish, cooperate together, and obtain ingredients. Moreover, the more senior Cha Seung Won and Yu Hae-jin will give Son Ho Jun some advice when he has doubts about life and work, and ease his emotions.

2) The nature of slow variety shows

South Korean slow variety shows are simple and relaxed, while Chinese slow variety shows are relatively tense and complex. South Korean slow variety shows present a natural and real atmosphere. In *Back to Field*, there is no task set, but only for the resident guests to complete three meals a day. The communication and interaction among the guests are beautiful and warm, without conflicts. The program focuses on life. In *Youn's Kitchen*, a slow variety show, there is no set turnover and emphasis on guests' interaction with guests. The show combines travel, food and people.

The overall atmosphere of Chinese slow variety shows is tense and complex. In The slow variety show *The Chinese Restaurant*, the business goal is set, which shows the concept of attaching importance to management and ignoring life. Manager Huang pays attention to the management, personnel constraints and profit model of the restaurant. Huang has been stressing the importance of profitability and has made a series of measures to increase turnover. Due to the high-pressure environment of the staff, conflicts occurred among the resident guests. The

atmosphere in the restaurant is tense. Resident guests in the *Three Meals A Day* were given food by selling picked fruit to the programme. The fruit picking area is large, and it takes several days for the resident guests to finish picking, so they always negotiate with the program.

3) Cultural value in slow variety shows

Chinese slow variety shows pay more attention to cultural values. Chinese President Xi Jinping has proposed the cultural export policy of One Belt, One Road: promote Chinese culture, strengthen cultural exchanges with other countries, build cultural confidence, and promote economic and political exchanges between the two countries through cultural exchanges (Liu, 2016). On The basis of this policy, The Chinese Restaurant, a slow variety show, responded to this policy by opening Chinese restaurants in the participating countries of One Belt And One Road, Italy, and cooperating with local governments. The program promotes Chinese food culture and other traditional Chinese culture through Chinese food. After the broadcast of the Chinese restaurant, it attracted Chinese tourists to travel to Italy, which further strengthened the tourism and economic exchanges between the two countries.

The Chinese government has put forward a policy on agriculture, rural areas and farmers: attach importance to agriculture, farmers, rural areas, pay attention to farmers' life, strengthen the construction of farmers' culture, and enrich farmers' cultural entertainment, so the site for the slow Three Meals A Day was selected in China's more remote and backward rural areas. After the guests come to the

countryside, they will help farmers sell unmarketable agricultural products, publicize local delicacies and customs, attract tourists and promote the development of local tourism. Moreover, guests will come to the school to donate materials to the students and appeal to the society to pay attention to the education of rural children.

The cultural value of Korean slow variety shows is mainly reflected in two aspects. The first aspect is that Korean restaurant are set up in Spain to spread Korean food culture and humanistic care to local residents and all the audience watching the show. The second aspect is that the comfortable and leisurely atmosphere presented in the program can bring the audience a moment of peace in the fast-paced life and relieve their pressure of life, study and work.

4.3 Cultural Comparison between Chinese and South Korean Slow Variety Shows

This study conducts cultural comparative analysis on the selected slow variety shows through the six cultural dimensions of Hofstede.

Table 4.5: The comparison of cultural dimensions of Chinese slow variety shows (Back to Field and The Chinese Restaurant) and Korean slow variety shows (Three Meals A Day and Youn's Kitchen)

Cultural Dimensions	Chinese slow variety show (In Back to Field, The Chinese Restaurant)	Korean slow variety show (Three Meals A Day, Youn's Kitchen)
<p>Power Distance: It can be used to express people's acceptance of the uneven distribution of power in the organization, showing the authority of power distance. Power distance can be divided into high power distance and low power distance.</p>	<p>Relatively high Manager Huang has a high degree of decision-making power over all matters in the Chinese restaurant.</p>	<p>High The age hierarchy system is obvious, younger guests need to take on more work.</p>

(Continued)

Table 4.5 (Continued): The comparison of cultural dimensions of Chinese slow

variety shows (Back to Field and The Chinese Restaurant) and Korean slow variety shows (Three Meals A Day and Youn's Kitchen)

<p>Individualism versus Collectivism:</p> <p>It refers to whether a society as a whole is focused on individual goals or collective goals.</p>	<p>Relatively high</p> <p>The guests help each other to complete the task of picking and carrying together.</p>	<p>Relatively high</p> <p>The guests helped each other and formed a team.</p>
<p>Masculinity versus Femininity:</p> <p>It refers to whether a society has Masculinity or Feminity. Masculinity's society emphasizes success, and Feminity's society emphasizes quality of life.</p>	<p>High</p> <p>Through all means to achieve the high standard of turnover specified before the business.</p>	<p>Low</p> <p>The program did not set a turnover target. The guests worked in a relaxed atmosphere in the program, and the program emphasized the enjoyment of life.</p>

(Continued)

Table 4.5 (Continued): The comparison of cultural dimensions of Chinese slow

variety shows (Back to Field and The Chinese Restaurant) and

Korean slow variety shows (Three Meals A Day and Youn's
Kitchen)

<p>Uncertainty Avoidance: It refers to whether a society is threatened by uncertain events and unconventional environmental threats and whether it uses formal channels to avoid and control uncertainty.</p>	<p>Relatively low The guests are very easy to accept the unexpected event in the show: sudden hail.</p>	<p>Relatively high ·Guests will try their best to avoid uncertainty in life during the show: by placing more fish baskets in different areas to ensure access to ingredients.</p>
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(Continued)

Table 4.5 (Continued): The comparison of cultural dimensions of Chinese slow variety shows (Back to Field and The Chinese Restaurant) and Korean slow variety shows (Three Meals A Day and Youn's

Kitchen)

<p>Long Term Orientation versus Short Term Normative Orientation:</p> <p>It refers to a social organization's cultural values of long-term and short-term goals.</p>	<p>Relatively high</p> <p>Guests will organize their tasks every day and purchase food in advance.</p> <p>In order to obtain the ingredients, practice the difficult tasks set by the show in advance.</p>	<p>Very high</p> <p>Get a professional chef to prepare the menu before opening and practice cooking in advance.</p> <p>Park Seo Jun practices Spanish in advance.</p>
<p>Indulgence versus Restraint:</p> <p>It refers to the degree to which a certain society allows people's basic needs and desire to enjoy life.</p>	<p>Relatively low</p> <ul style="list-style-type: none"> ·Chef Huang Lei has a lot of work every day, but he works hard and has no complaints. ·No drinking scenes can appear in the program 	<p>Relatively low</p> <ul style="list-style-type: none"> ·Concentrate on work, don't go to the bar to indulge ·Park Seo Jun wakes up early and runs in the morning, learning Spanish hard

4.3.1 Power Distance Index

China's Power Distance Index is relatively high and its social hierarchy is distinct. Chinese people are easy to accept inequality in society. In The Chinese

Restaurant, the restaurant's chef Lin Shuwei suggested to the store manager to set up the menu according to individual dishes, which can speed up the serving speed, but store manager Huang always requires the menu to be designed according to the set menu. In addition, the manager Huang kept soliciting customers during the formal business, resulting in a serious shortage of ingredients and unable to serve the customers in time, which attracted complaints from the customers. After the business closed, Mr. Huang convened all employees to discuss solutions. The chef raised the issue of shortage of ingredients and slow serving time, and suggested that the store manager cancel the set meal, but store manager Huang insisted on ordering according to the set meal and asked the chef to speed up the cooking. In the end, the chef can only compromise.

South Korea is also a country with a high Power Distance Index, but lower than other Asian countries. Korea's hierarchical system due to age differences is very obvious. In the Korean slow variety show *Three Meals A Day*, Sun Junho is the youngest of the three guests, so he needs to be responsible for washing dishes, making fire and other chores. And when eating, he had to wait for the other two guests to take a bite before he could start eating and use honorifics when he has a conversation with the other two guests.

4.3.2 Individualism versus Collectivism

China is a highly collectivist country. Individuals have a strong dependence on the organization. In *Back to Field*, when the fruits are ripe in the summer, all the

guests of the show will go to the fruit garden together to pick up the sugarcane, bananas and other fruits and carry them home. Before picking, Huang Lei assigned other guests the task of picking fruit, boys picking fruit and girls carrying them home. However, because the sugarcane and bananas were very heavy, the female guests had to carry them with great difficulty, so the other male guests would first carry them with the female guests and then go back to pick fruit. Finally, all the people together complete the task of picking and carrying.

South Korea is also a highly collectivist country. In the Korean slow variety show *Youn's Kitchen*, Youn Yuh-jung and Jung Yu-mi are in charge of cooking, Park Seo Jun and Lee Seo Jin are in charge of entertaining guests. At noon and in the evening, the kitchen is very busy due to the increasing number of guests. Park Seo Jun always comes to the kitchen at the first time to help with cooking. After the guests leave, Youn Yuh-Jung and Jung Yu-mi come to the restaurant to help the other two clear the table. After it was all over, the four of them went home together. The four men formed a team.

4.3.3 Masculinity versus Femininity

China is a Masculinity society, emphasizing on success. In a slow variety show *The Chinese Restaurant*, the mayor of Taormina set a target of 20,000 euros in 21 days. In order to achieve this goal, Huang proposed to lower the price of dishes, asking chefs to speed up the cooking speed and get more turnover by making more dishes. But because of the overload of work, the cook fell down and couldn't work

anymore. But Huang plans to stay open, selling Chinese dumplings and three other types of pasta. Due to the lack of cooks, the workload of others increased, but in order to turnover, everyone did not rest, has been working.

South Korea is a Femininity society which emphasizes on quality of life. At Youn's Kitchen, a variety show in South Korea, there is no turnover target, the dishes are cheap, there are not many tables in the restaurant and there are few people to serve every day. And when the guests feel tired, the manager will close the restaurant in advance, so that everyone can go home to rest and enjoy their leisure time. The manager organizes other people to go to other restaurants every week. In the Three Meals A Day. The three resident guests also enjoy their leisure time and make three meals a day. The concept of enjoying life is reflected in South Korean slow variety shows.

4.3.4 Uncertainty Avoidance Index

China's uncertainty avoidance index is low and it is easy to accept uncertainty in life. During the slow Chinese variety show *Back to Field*, resident guest He Jiong was leading other celebrity guests for a walk in Manyuan Village when it suddenly began to rain thunder, followed by hailstones, a very large number of them. Faced with this situation, everyone took refuge in their houses. At this time, He jiong said the hail was a good omen, it is a very wonderful and beautiful thing.

South Korea has a high level of uncertainty avoidance and tries to avoid life's uncertainties. In South Korea's slow variety show *Three Meals A Day*, in order to get

the ingredients, Yu Hae-jin placed three fish baskets at the port of the island to fish, but he did not catch fish for two consecutive days. So Yu Hae-jin added two fish baskets and placed them in five different areas. And then there are the fish in the basket, and they get the ingredients.

4.3.5 Long Term Orientation versus Short Term Normative Orientation

China is a country with a long-term orientation. It is future-oriented, attaches importance to thinking about the future, and will set long-term work goals. In China's slow variety show *Back to Field*, the program offered to exchange ingredients if the resident guest could pick a coconut from a designated coconut tree. But coconut palms are more than 20 meters high. Resident guests can only climb with simple protective gear. Peng was the youngest among them, so he offered to pick coconuts. But due to lack of experience, he failed after a few steps. After that, whenever he had time, he tried to climb coconut trees. After previous climbing experiences, he finally picked coconuts and got the ingredients.

South Korea is the most pragmatic country. It values the future, sets long-term work goals, and achieves them through persistence. At Youn's Kitchen, a month before it opened, four resident guests made menus based on the advice of professional chefs and kept practicing based on recipes. They knew in advance that there were a large number of vegetarians in Europe, so they made a special menu for vegetarians. Since the restaurant is located in Spain, but all the four permanent guests can only speak English. In order to better communicate with the guests, Park Seo Jun

spent two months in South Korea to learn Spanish and master the Spanish when buying food, serving and explaining the menu. During the opening, guests were shocked to hear of his fluent Spanish.

4.3.6 Indulgence versus Restraint

China is a very typical country of restraint which stresses on hard work and hardship. On The Chinese slow variety show Back to Field, the resident guest had to pick fruit in exchange for equivalent ingredients. The fruits picked were pineapples, sugar cane, bananas and so on. Due to the low price of fruits, guests generally needed to work one day to get some food. And when cooking, they need to live and cut firewood and so on. Resident guests also invite many celebrity friends over every day, so the chef, Huang Lei, has to cook a lot of food in a day, but he doesn't complain. He always cooks in silence. Resident guests and their celebrity friends do not drink alcohol on the show.

South Korea is also a restrained country. In Youn's Kitchen, a South Korean variety show, there are many bars around the restaurant, but neither the manager nor Lee Seo Jin visited the bar during the recording, while the younger Jung Yu-mi and Park Seo Jun visited only once, also to promote the restaurant. Park Seo Jun keeps getting up early and running every morning to keep fit, and in her spare time she also works hard to learn Spanish.

CHAPTER 5

DISCUSSION

This chapter discusses the research issues and significance of this study, as well as the limitations of this study and suggestions for future related research. Through the study of four films, the similarities and differences of cultural elements in slow variety shows in China and South Korea that arise.

5.1 Results Summary

This study analyzes Chinese and Korean slow variety shows from the perspectives of semiotics and culture. Four slow variety shows are selected for text analysis, and the similarities and differences of cultural elements in Chinese and Korean slow variety shows are compared from the perspectives of visual and audible , scene and character.

Research Question # 1: How do the semiotic elements in China's slow variety show reflect Chinese culture?

In the Chinese slow variety show, the three seasonal symbols of spring, summer and autumn, rainy days, sunny days, hail and other symbols, reflect the unique natural geographical environment of China. The architectural symbols in the location elements reflect the traditional Chinese national architectural culture. The decorative articles embody the traditional culture of China. The diversified traditional festivals in

Chinese slow variety shows reflect the traditional Chinese festival culture and customs. Food elements, reflects the Chinese regional and national food culture. Social status elements reflect traditional Chinese family values and hierarchy. Dai costume, Peking Opera costume, wedding dress and other costume elements in the slow variety show reflect the traditional Chinese national costume culture, Chinese quintessence culture and traditional dress culture. The gender element reflects the social culture in which men are dominant and women are subordinate. The musical elements reflect traditional Chinese music and modern pop music. The dialogue elements reflect the personalities of the guests and the tense, complex atmosphere of the program.

Research Question # 2: How do the semiotic elements in South Korea's slow variety show reflect Korean culture?

In the South Korean slow variety show, the four seasonal symbols of spring, summer, autumn and winter, sunny days, rain and other symbols reflect the natural geographical environment of South Korea. The location element of the slow variety show reflects the traditional Hanok culture of South Korea. In South Korean slow variety shows, traditional festivals are relatively simple. The diversified food elements in the slow variety show reflect the unique eating habits and dish culture of South Korea. The social status element reflects the traditional family values and hierarchy in South Korea. The fashion elements in the slow variety show reflect the modern fashion culture of South Korea. Like Chinese slow variety shows, the gender elements in South Korean slow variety shows also reflect the social culture in which men are dominant

and women are subordinate. In terms of musical elements, it reflects the pop music culture of South Korea foreign songs. The dialogue elements reflect the personalities of the guests and the simple, relaxed atmosphere of the program.

Research Question # 3: In the slow variety show, what are the similarities and differences between China and South Korea?

Similarities: First of all, the slow variety shows in both countries are carried out with dietary elements, which reflect the unique dietary culture and eating habits of both countries. Then there is the emphasis on family in both countries' slow variety shows. Finally, the guests on slow variety shows in both countries are mainly men.

Differences: First, Chinese slow variety shows are dominated by traditional cultural elements. In South Korea, slow variety shows focus on humanistic care. Then, the essence of South Korean slow variety shows is simple and relaxed, while Chinese slow variety shows are tense and complex. Finally, Chinese slow variety shows pay more attention to cultural value and social significance.

Research Question # 4: In the slow variety show, what are the depictions of cultural values in China and South Korea?

China slow variety show: Clear hierarchy. The individual is strongly dependent on the collective and emphasize success. The guest readily accepts uncertainty in life, focuses on the future, set long-term goals, emphasizes on hard work, hardship and restraint.

South Korea slow variety show: The hierarchy caused by age is obvious. The guests form a team and cooperate with each other and emphasize quality of life. They try to avoid uncertainty in their lives. They focus on the future, achieve goals through persistence and Stress on self-discipline and restraint.

5.2 Discussions

Based on the conclusions above, this section will discuss in depth some of the phenomena found in this study.

5.2.1 Reasons for the different cultural cores of slow variety shows between China and South Korea.

As two countries with close geographical proximity, China and South Korea are culturally close to each other. Both of them are deeply influenced by the Confucian ideas of respect, loyalty, filial piety, fraternal duty, courage, benevolence, righteousness, propriety, wisdom and faith. The cultural core of Korean society originates from the traditional Chinese Confucian culture. Therefore, China and South Korea share the same root in traditional culture. However, due to the differences between South Korea and China in social system, history, culture, social ecology and other aspects, the two cultures have similarities and unique differences in life style, family concept, equality thought, etiquette, values, humanistic care and other aspects. There will also be differences in the cultural core and extension of slow variety shows in the two countries.

With the deepening of the modernization process, the western ideology and culture have played an important role in South Korea. While retaining the traditional culture, South Korea has been more influenced by the Western culture and humanism. The core idea of Western humanism is the affirmation of human nature and human value, which requires human individuality liberation, freedom and equality, respect for human rational thinking, and care for people's spiritual life. This idea is embodied in Korean variety shows, especially in slow variety shows. On the basis of reflecting the traditional culture of diet, architecture, hierarchy and family, South Korean slow variety shows pay more attention to humanistic care, human value, human needs and the relationship between people. The traditional Chinese culture originated from the ancient cultural period and has developed up to now. Traditional culture influences every aspect of Chinese people. As a kind of media text, slow variety shows are the product of culture. Therefore, in China, slow variety shows are mainly based on traditional Chinese culture, including traditional architecture, traditional festivals, traditional food and traditional clothes.

5.2.2 The reason why Chinese and South Korean slow variety shows are dominated by male guests.

In China's slow variety shows, the resident guests are mainly male, accounting for 75%. Traditional Chinese gender culture is reflected in the division of labor in which men are dominant and women are subordinate. The traditional gender culture is formed in the patriarchy language system, and is passed down through the

family, school, church and mass media propaganda. In Chinese slow variety shows, there is a significant tendency to be dominated by men, and female guests have long been in a marginal solidification situation. Under the male-dominated discourse power, women do not win higher status and discourse power in slow variety shows. In Chinese slow variety shows, the male guests are strong, resolute and brave, while the female guests are gentle, beautiful and virtuous.

The resident guests in South Korea's slow variety shows are mainly men, accounting for 70%. The gender culture of South Korea is influenced by Chinese Confucianism, which also reflects male dominance and female subordination. In the traditional Korean gender culture, men enter the society and women return to the family. South Korea is a patriarchal society, where the social status of men and women is unequal and women are in a relatively weak position. Therefore, in South Korea's slow variety shows, women are portrayed as sensitive, weak, obedient and kind, while male guests are portrayed as confident, brave, great and rational.

5.2.3 Reasons for the differences in the nature of slow variety shows between China and South Korea

On the one hand, it is due to cultural differences. According to the masculinity and femininity dimensions of Hofstede's cultural theory, it can be seen that China is a masculine society. Chinese people emphasize success and value competition and rights. In *The Chinese Restaurant*, a Chinese variety show, Huang set out a series of measures in order to achieve a turnover, in which he emphasized the importance of profit and

asked other guests to join him in courting guests outside the restaurant in order to compete for customers. Because Manager Huang has no experience in operation, he made many wrong decisions when there were problems in the restaurant, resulting in many conflicts between manager Huang and other guests. To a certain extent, it caused psychological pressure on the guests. The whole program shows a very tense and complex atmosphere. South Korea is a feminine society, emphasizing quality of life and caring for others. This temperament is very prominent in South Korean slow variety shows. In South Korean slow variety shows, the overall tone is simple and relaxed, without conflicts or contradictions and pay attention to enjoy life.

On the other hand, because of China's cultural industry started relatively late, country to the variety show content more stringent controls, slow variety show in China now is still in the stage of development, and the guests have not yet adapted to the slow and relaxed mode of variety shows , so the guests are in strained condition in the process of program, can't show the most authentic self. South Korea's cultural industry is developing steadily and mature, and the government mainly supports and encourages programs. There is less government interference with the state, so programmers are motivated to produce. At present, South Korean slow variety shows are at a mature stage with a perfect production system. Guests can enjoy the shooting process and show their true selves. Therefore, guests can present the audience with a simple and relaxed program atmosphere.

5.3 Limitation of the Study

This study has certain limitations. One aspect is the limitations of research sample collection. Both China and South Korea have a lot of slow variety shows. In this study, only four slow variety shows with the highest score in Douban were selected, and the number of studies is relatively small. Moreover, due to the limited time, the data collection time is relatively short, so the data cannot be collected comprehensively.

On the other hand, this study analyzes the similarities and differences of cultural elements in Chinese and Korean slow variety shows only through the six dimensions of Hofstede's cultural theory. Edward T. Hall, an American anthropologist, proposed that the difference between high and low contexts reflects the diversity of world cultures. China and South Korea are both typical countries with high-context culture. High-context culture mainly relies on context to convey information and less on language to encode information. For example, in Slow variety shows in China and South Korea, guests communicate with others mainly based on their facial expressions, actions, gestures and details of their surroundings. If this study uses the content of high and low context culture to study and analyze the cultural elements in Chinese and Korean slow variety shows, it can better supplement the cultural content in Chinese and Korean slow variety shows.

5.4 Future Recommendations for Application

5.4.1 Implications for Slow Variety Show Producers

First of all, the producers of slow variety shows should start from the fine traditional culture of their country, collect a large amount of literature and information before making the programs, and vigorously explore the excellent cultural elements in the traditional culture, such as leisure culture, food culture, clothing culture. In addition, producers also need to strengthen their own cultural accomplishment and control ability, integrate their excellent cultural connotation with the theme meaning of the program, and pay attention to carry forward the national spirit and national characteristics. Secondly, producers need to attach importance to the originality of the program. In terms of content, based on the domestic culture, history and tradition, attention should be paid to enrich the entertainment and openness of the programs. Meanwhile, the audience's spiritual needs should be satisfied. The development of phenomenal variety shows should be strengthened. Finally, producers of slow variety shows need to strengthen team building, optimize personnel structure, and exchange experience with foreign producers of slow variety shows

5.4.2 Implications for the government

Due to the sharp increase in the number of variety shows in China, the phenomenon of program content plagiarism and vulgarities is obvious. Therefore, the Chinese government has issued the entertainment restriction and truth restriction policies to regulate and restrict the content of variety shows and strictly control the

number of variety shows. The policy has also affected slow variety shows. The policy requires all slow variety shows to promote core values and integrate into traditional culture. Because of this policy, the homogenization of slow variety shows is more serious and the lack of innovation leads to the slow development of China's slow variety shows. The cultural elements in slow variety shows are superficial, and the cultural connotation of slow variety shows is missing. Therefore, the Chinese government should learn from the policies of South Korea, combine with the actual situation of the country in making policies, relax the control over the content of slow variety shows, give priority to supporting and encouraging development, encourage innovation, and mobilize the enthusiasm of producers, so that slow variety shows can better reflect the cultural connotation.

5.5 Suggestions for Future Research

Due to the obvious differences between China and South Korea in the production mode of slow variety shows, there will also be obvious differences in the narrative content of slow variety shows in the two countries. Therefore, in future studies, we can focus on the differences in the narrative content of the slow variety shows in the two countries, including the analysis of narrative features, that is, the analysis of the story theme, role, setting, details, value orientation and other elements of the programs. Also, we can analyze the narrative rhythm, including the picture editing,

picture color, program sound and other elements, and on this basis, study the cultural value of the program.



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Outline of Four Selected Slow Variety Shows

Two Chinese slow variety shows

1) Back to Field (2014)

Producer by: Chen Gezhou

Resident guests: Huang Lei, He Jiong, Peng Yuchang and Zhang Zifeng

Program content: Four resident guests came to live in Xishuangbanna, Yunnan. They will entertain some of their celebrity friends as guests every day, and work, eat, exercise, read, and live with their celebrity friends on the show.

2) The Chinese Restaurant (2018)

Producer by: Wang Tian

Resident guests: Huang Xiaoming, Qin Hailu, Wang Junkai, Yang Zi, Lin Shuwei

Program content: Five resident guests managed a Chinese restaurant located in Taormina, Italy, Sicily from scratch in 21 days. They cooperated with each other, cared for each other and learned from each other, so as to make Chinese flavor in the Chinese restaurant. Promote traditional Chinese food and culture in Italy.

Two South Korean slow variety shows

1) Three Meals A Day (2014)

Producer by: Na Young-seok

Resident guests: Cha Seung Won, Yu Hae-jin, Son Ho Jun

Program content: The three guests come to live on the remote island of Zhukou and cook three meals a day using local ingredients. They leave the city, get close to nature, work for a meal in the plain countryside, and learn the true value of a meal in the process.

2) Youn's Kitchen (2017)

Producer by: Na Young-seok

Resident guests: Youn Yuh-jung, Lee Seo Jin, Jung Yu-Mi, Park Seo Jun

Program content: Four resident guests run a Korean restaurant on the Spanish island of Tenerife. They live leisurely with the locals on the island, attract tourists and promote Korean cuisine to the local population.

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