

Research on Audience Needs for Slow-Paced Amusement Shows from the Perspective of Uses and Gratification

-- A Case Study of Back to Field

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Abstract. Up against the impetuous and depressing fast-paced times, slow-paced amusement shows have come into being, which were watched by audiences with healing audio-visual presentations, turning the spiritual support for the audience to adjust their emotions and pursue poetic life. As a typical representative of slow-paced amusement shows, Back to Field has been a great success. However, the output of more and more similar programs makes it prominent in homogeneous modeling, leading the audience to lack emotional identity. Therefore, it is necessary to study audience needs. Based on the theory of uses and gratification, this paper takes Back to Field as an example and attempts to find out the trend of younger audiences as well as the reasons for diversified audience contact through the in-depth interview. In the era of audience orientation, it is conducive to grasping their needs, innovating constantly under their guidance, and actively leading their psychology, so as to create new glory in the slow-paced amusement industry and promote cultural self-confidence and self-improvement.

Keywords: Theory of Uses and Gratification; Slow-Paced Amusement Show; Back to Field; Audience Needs.

1. Introduction

During urbanization, the pursuit of speed and efficiency has become the main tone of life. Meanwhile, the following pressure and anxiety make people look forward to a utopian life. Catering to its production concept featuring 'the pursuit of poetry and beauty in the distance', slow variety shows present the audience with a 'paradise'-like living state, which relieves the pressure of the audience to a great extent and meets their needs for slow-paced life. As a new amusement show form, slow-paced amusement shows which avoid the exciting plot and dramatic narrative style pay attention to expressing their life philosophies to the audience. Back to Field, known as the cradle of slow-paced amusement shows, has a double harvest of ratings and word of mouth. It is still loved by the audience after six seasons since its launch, with its fourteen programs in Season VI ranking first in the ratings of local TV programs in the same period thanks to its average ratings of 0.478% per issue, which has created a new high for amusement shows.

However, with the continuous development of slow-paced amusement shows, the repetition of program themes, forms, links, and so on immerses the content in inadequate interesting points, which leads them to the deadlock of content homogenization. For example, The Life I Want, Look at my Life, and Beautify the Life are all concentrated on observing idols living alone; Sister Over Flowers and Flowers and Youth are similar in star tourism as their topic and the plot setting of house choosing. With the emergence of many homogeneous programs, audiences tend to produce aesthetic fatigue. Because the program puts the cart before the horse, which lays more emphasis on inviting high-traffic stars, but ignores the audience's perception. As the destination of the communication process, the audience is key to judging the success of its content. Therefore, from the perspective of audiences, understanding and studying the audiences' needs, constantly innovating the program mode, and enriching its connotation is one of the ways out of slow-paced amusement shows from the current predicament.

2. Literature Review

During the fast-paced urbanization, people are pursuing quiet and leisurely living conditions under heavy pressure. The appearance of slow-paced amusement shows provides a new choice for audiences to relieve stress. In recent years, the industry of slow-paced amusement shows has shown a spurt, in which the show *Back to Field* stands out among many competitors with its high ratings and popularity, becoming an important communication content in academia. Given that starting from the program itself no longer meets the needs of academic research, the combination of cutting-edge theories and research content has turned into an innovative trend in academia. As one of the vital theories in communication, the theory of uses and gratification is classic in academic research, which analyzes the effect brought by communication content from the aspects of audiences. Based on the literature research related to communication, this paper mainly studies the theory of uses and gratification, the slow-paced amusement shows, and the show *Back to Field*. Compiling the existing academic research and theoretical achievements, this study aims to find the hot topics and vacancies in current academia, so as to establish the research direction of this paper, analyze the advantages and disadvantages of current program production, and then promote the further development of this field.

2.1 Research on the Theory of Uses and Gratification

The research on the theory of uses and gratification can be traced back to the 1930s and 1940s, with the early research mainly focusing on the relationship between radio broadcasting, newspapers, and other traditional media and audiences. Thanks to the development of information technology and the increasing media, academic research on uses and gratification has been continuously improved. In 1974, American sociologist E • Katz formally put forward the theory of uses and gratification in his book *The Uses of Mass Communications*, which systematically explained its concept and basic model.[1]

The inclusiveness of this theory makes its application expand. According to Cao Qin and Yuan Chenchen, the theory of uses and gratification is often used as a tool in communication to serve other research contents. [2] The research on its application is mainly distributed in two aspects. One is to study the success of a film and television show from this theoretical perspective or to study its deep connotation, and the other is to think about a social communication phenomenon from this perspective.

From the aspects of film and television shows, the theoretical research on uses and gratification mostly focuses on the popular programs with strong innovation at present and seeks sustainable innovation and development by analyzing audiences' responses. For example, Huang Zhen studied the audience psychology of a network slow-paced amusement show named *I Can I BB* from the perspective of uses and gratification, from which he found out existing problems of slow-paced amusement shows and then put forward development countermeasures. [3] Guo Yifan who analyzed the commonness and characteristics of this kind of program with the help of three popular programs explored audiences' psychology and summarized the path for its continued development. [4]

When studying social communication phenomena, scholars often grasp the recent hot topics and study the reasons and influences behind social phenomena by analyzing audience psychology. For example, Kong Jianghong analyzed the characteristics of trendy Liu Genghong as a network communication phenomenon correspondingly satisfied audiences' psychology and expounded the reasons for the popularity of Liu Genghong's live broadcast. [5] Ba Yifei explained the reasons for the popularity of Vlog from the perspective of audience psychology. [6] Zhu Jiayu reflected on its possible impact in combination with the current extensive entertainment of hot trends in Weibo. [7]

Through the above analysis, it can be concluded that the current theory of uses and gratification is mainly used as the research basis to support other viewpoints or phenomena, which is applied to the audience's research of various new things to promote their development or reflect on social problems. Moreover, the application research of slow-paced amusement shows mostly adopts the methods of literature research and comment.

2.2 Study on Slow-Paced Amusement Shows

In 2017, Hunan TV launched *Back to Field* with a new production concept. Since then, slow-paced amusement shows officially entered the vision of domestic audiences. Besides, its idyllic style gained many fans. Two slow-paced amusement shows later, *Chinese Restaurant* and *The Inn*, still maintained high ratings and popularity. Each platform seized the development opportunity and successively launched a series of high-quality slow-paced amusement shows. With the rapid popularity and vigorous development of slow-paced amusement shows, 2017 is called the starting year of slow-paced amusement shows in China. Afterwards, the research on slow-paced amusement shows in domestic academia began.

Slow-paced amusement show is a new program mode compared with the fast one. Different from programs with intense competitive feelings and a clear main task line, it creates a healing atmosphere through slow, refreshing, and easygoing audio-visual language. [8] The guests in the show indicate a natural state in a relaxed environment, releasing true feelings, satisfying audiences' curiosity of others' privacy, and arousing many emotional resonances simultaneously.

The academic research on slow-paced amusement shows mainly analyzes the characteristics of existing shows from one or multi-dimensional perspectives, so as to explore the strategies to promote their better development. By analyzing the poetic style and production method of *Chinese Restaurant*, Luo Qi proposed that slow-paced amusement shows should build diversified connotations, balance the appearance of stars and amateurs, and improve local innovation of programs.[9] Song Rui insisted on the content orientation to build prime programs by analyzing 'two emphases' of the program Reader.[10] Yin Jun and Liu Yao analyzed the characteristics of slow-paced amusement shows from the aspects of their themes, content, and painting styles, exploring their innovations and breakthroughs.[11]

In the era of faster-paced life, watching slow-paced amusement shows has become an entertainment means for more and more audiences to relax. As a new program type, it still has great room for development. Nowadays, the key to the success of slow-paced amusement shows lies in meeting the needs of the audience. However, the academic research on slow-paced amusement shows mainly stays on the program itself, with little research on the audience. In the future, research on the audience of slow-paced amusement shows remains the key content.

2.3 Research on Back to Field

Back to Field is a documentary slow-paced amusement show of life service broadcast made by Hunan TV. Based on the principle of 'self-sufficiency' for participating guests, the program shows simple rural life. The strong rural atmosphere brings spiritual comfort to the audience with a strong healing effect. Once broadcast, it has been appreciated and supported by the audience. As the pioneering slow-paced amusement show in China, *Back to Life* has become popular in academia. At present, the academic research on *Back to Life* mainly focuses on two aspects, that is, the research on the program itself as well as its communication effect and strategy research.

On the one hand, after studying the production mode and innovation of *Back to Life*, Ma Jianjin explored the innovation and development of slow-paced amusement shows in the media convergence environment.[11] Chen Binglong analyzed the post-editing strategies and methods of *Back to Life*, which provided a reference for the production of related programs.[12] Taking *Back to Life* as an example, Zhao Qingqing analyzed the reasons for the popularity of the program and put forward the existing problems and optimization strategies of domestic slow-paced amusement shows.[14]

On the other hand, the popularity of *Back to Life* is not only closely related to its excellent production, but also closely pertinent to the communication process. Wang Jiale analyzed its positioning, media, audience, and other communication strategies, figuring out the reasons why the program gained a high reputation. [15] Wang Qinhan explained the way this program attracted fans by analyzing its transmission route. [16]

The popularity of the program *Back to Life* deserves heated discussion in academia. How to innovate, develop, and maintain the high traffic in the environment of slow-paced amusement shows

is a problem that needs to consider. Analyzing the connotation of the program from the audiences' perspective is conducive to the better development of program production.

3. Research Design

3.1 Research Methods

In order to understand audiences' watching situation and feedback for Back to Life more deeply and carefully before analyzing the audiences' needs, this study uses the research method of in-depth interview to collect the audience data on the program. Students, workers, and retired workers were interviewed and investigated by random sampling. The interviews mainly focused on the following questions.

Interview questions:

- 1). How did you learn about Back to Life?
- 2). Please briefly introduce your impression of this show.
- 3). How often, when, and how long do you watch it at a time?
- 4). What channel did you watch it through?
- 5). Do you watch it by yourself or are you accompanied by others? Who will accompany you?
- 6). What is the purpose of watching this show?
- 7). How do you feel or gain after watching the show?
- 8). What do you think are the advantages and disadvantages of the production of this show?
- 9). Compared with other types of shows, what do you think is the brilliance of slow-paced amusement shows?
- 10). What kind of impact do you think this show has had on your life?
- 11). Who would you recommend the program to? Why?
- 12). What kind of life do you yearn for?

3.2 Sample Selection

Table 1. Summary of Respondents' Basic Information

Numbering	Respondents	Gender	Age	Identity/Occupation	Mode of Entertainment
M1	Mr. Zhang	Male	14	Pupil	Watch TV and dance street dance
M2	Mr. Liu	Male	19	Senior high school student	Reading and playing basketball
F3	Ms. Wang	Female	21	College student	Chasing dramas and practicing yoga
M4	Mr. Zheng	Male	22	College student	Watching movies and playing basketball
F5	Professor Du	Female	40	University teacher	Play the piano and watch the TV series
F6	Ms. Liu	Female	27	WeMedia blogger	Watch the video
M7	Mr. Liu	Male	29	Company clerk	Play a game
F8	Ms. Lee	Female	29	Company clerk	Watching movies, traveling
M9	Grandpa Feng	Male	76	Retired worker	Watch TV and read newspapers
F10	Grandma Qi	Female	75	Retired worker	Watch TV and grow flowers

In order to realize the diversity of samples and the randomness of survey results, the author collected interview content through two channels. Firstly, visiting relatives, friends, and neighbors on the spot offline, using the network of acquaintances to expand contacts, which is easy to build trust and conducive to the rigor of research. Secondly, questionnaires are randomly distributed online through the Internet platform, and data are widely collected by using WeChat, QQ, and Weibo. According to the validity of interview results and the principle of sample saturation, the author

screened out ten representative interviewees for detailed analysis. The specific interviewees are as Table 1.

4. Audience Analysis of Back to Field

4.1 Younger Audience Structure

It can be seen from this survey that the proportion of young people is relatively high among the audience of Back to Field. Fang Fei, vice president of Mango TV, mentioned that ‘the chassis users of the program are at the age of 19-30, accounting for 70% of the total ones. Thus, the audience of Back to Field tends to be younger. [17]

On the one hand, young people who tend to have a strong curiosity hope to get more new things through mass media to meet their spiritual needs. The high usage frequency of information media makes them come into contact with the latest news and hot phenomena earlier. In addition, the youth have strong adaptability to new emergence. Innovative slow-paced amusement shows which bring a unique audio-visual experience to young audiences are deeply loved by them. The program group enhanced its interaction with the audience by publishing guest lists, shooting venues, filing dates, official posters, and wonderful tidbits on Weibo, Sohu, and other platforms, through which they provided opportunities and motivation for young audiences with its rich publicity. The youth express their views on programs through subculture forms such as Danmaku, which satisfies their demands of showing individual culture and forms a small self-carnival in this generation. With different ideas transmitted and various emotions shared, the youth follow the trend in emotional resonance, coming forth a strong sense of ceremony. [18] Wang, who often surfs the Internet, said that ‘My elders and I can hardly find a common topic on this type of program. But all the sisters around me watch it together, which has become the talk of our leisure time. This is also of great help to expand the social circle. When it comes to watching slow-paced amusement shows, people with the same hobbies will soon find commonness. We will also discuss the content related to the show on various platforms, covering the discussion on the shooting location and the actors on the spot. There is always something worth talking about, which mesmerizes us without a stop at all.’ (F3)

On the other hand, the disposable time of young audiences who need to meet their spiritual needs through leisure and entertainment in their spare time is relatively sufficient. Moreover, young people prefer to use fragmented time management to meet their needs, embedding interesting activities into scattered time gaps to enrich their life. Back to Field combines the quick way of getting satisfied and the slow pace of enjoyment in the fast-paced era, which is convenient for young audiences to watch and meets their needs for leisure and relaxation. Zheng, a college student, loves slow-paced amusement shows. As he said, ‘we will have a lot of time to explore the unknown and think about problems in college. Besides, the curriculum and task arrangement make our time scattered. For me, watching slow-paced amusement shows is a good choice. The plot of Back to Field is not so relevant, so I don’t have to watch it all at once. Life is not only the immediate task, but also poetry and beauty in the distance. Thus, we should achieve work-life balance.’ (M4)

4.2 Reasons for Diversified Audience

4.2.1 Reduce the Life Pressure and Find Innocence

With the accelerating urbanization in China, people are enjoying the speed of urban life and feel the pressure. Impetuous and anxious psychology will affect people’s normal studies, work, and life. In the prequel of the first season, Back to Field mentioned that ‘Back to Field chooses to stay away from the hustle and bustle and avoids crowded people, hoping to breathe the natural air and listening to your inner voice.’ The original intention of the program production is to let the audience temporarily put aside the pressure and enjoy the unique purity in the ideal realm by showing the tranquil pastoral life.

Concerning students, study pressure is the most important source of anxiety. The beautiful pastoral scenery picture in the program, accompanied by soft or brisk background music and the healing copy, has become an excellent art to help students relieve study pressure and heal themselves. ‘I feel that there are endless lessons to learn every day and the competition among students is also very strong. All kinds of exams are like heavy mountains, making me unable to stand up.’ Liu who is in high school mentioned in an interview. ‘Fortunately, I can completely empty myself during the holiday, and it is really easy to watch slow-paced amusement shows. We are all tiny in this universe at the beginning but firmly believe that we will meet all the good things on the road. Whenever I feel stressed, I will think of this uplifting saying in the how. This is my spiritual pillar. I believe my future will be beautiful.’ (M2) In order to show the life picture of ‘self-reliance and self-sufficiency’ through the protagonists in the program, Back to Field allows the audience to see the real life of stars outside the spotlight. Compared with some films, television dramas, and talent shows, the audience can have a more intuitive and in-depth understanding of the daily habits of stars and their ways of living, which meets the idolized needs and private psychology of students.

Through the rule of ‘exchanging labor for food’, the guests participate in labor by themselves and immerse themselves in the gains brought by their efforts. Their performance in the show reflects the real life of ordinary groups, shortens the distance from the audience, and enhances the sense of interaction with the audience. The vigorous atmosphere of self-reliance conveys makes the idolizing behavior of students more rational and positive, which reduces the pursuit of material and reputation and turn them to yearn for the happiness brought by labor, seeking a simple and pure self in imitation and learning.

As for office workers, work and family pressure are flooding their lives. The depression in real life stimulated the group’s pursuit of a leisurely and ideal life. In order to present the audience with the picture of ‘poetry and beauty in the distance’, the show makers spent great efforts in site selection and traveled all over the motherland to search for the most original pastoral scene. The shooting place of the show is shown in the following table 2:

Table 2. Shooting Location of Back to Field

Season	Shooting Location
Season 1	Miyun County, the outer suburb of Beijing
Season 2	Tonglu County, Hangzhou City, Zhejiang Province
Season 3	Murong Town in Wengcao Village, Guzhang County, Xiangxi Tujia and Miao Autonomous Prefecture
Season 4	Xishuangbanna
Season 5	Taohuayuan Ancient Town in Changde, Hunan Province
Season 6	Changjiang, Hainan

Poetic life makes the audience feel the ideal life more closely. The show mainly adopts sequential narration with a clear plot context. The audience does not need to consider the complicated plot and character relationship, making the watching process relaxed and pleasant. Mr. Liu who works in a foreign company often travels on business. After returning home, he has to take care of his elderly father and help his wife share some housework. Holding his youngest son who has just turned a year old, Mr. Liu said with sentiments, ‘Life really brings me great pressure. I am envious of watching the guests live in such a paradise. If I have such a life, all my troubles and worries will pass away. I have been chasing Back to Field for several seasons. Watching this kind of program doesn’t take any brain, which just focuses on enjoyment. Although I don’t live that ideal life, it is still relaxing to watch it.’ (M7)

For the audience who have never experienced pastoral life, the scenes selected by the program attract the audience, thus stimulating the audience’s idea of looking for a healing life to experience. Zhang, who lived in the city since childhood, became interested in leisurely rural life by watching Back to Field. ‘The place where the guests went is so beautiful. I also want to go fishing in the river and pick corn in the fields, which is much more interesting than video games.’ (M1) For the audience who live in the countryside or have had relevant travel experience, they will resonate with the simple

and soothing life rhythm displayed in the show. When it comes to Back to Field, memories come to Ms. Li's mind. 'When I went to Xishuangbanna with my lover on my honeymoon, the real scenery is more beautiful than the one taken by the show, looking like paradise on earth. If we have more spare time in the future, we have to go there again.' (F8) Grandma Qi who has retired lives a desirable life. 'The life in that show is my reality. I love to raise some flowers in the yard, which makes me pleasant when looking at them. When it is warm, I will plant some vegetables without any pesticides, so I can eat at reassuringly. How healthy it is.' (F10)

4.2.2 Collect Learning Materials and Improve Life Skills

As a documentary program of life service, Back to Field incorporates knowledge from different disciplines and fields. In a new era of socialism with Chinese characteristics, the CPC Central Committee regards the people's longing for a better life as its goal. The purpose of Back to Field is in line with the major policies of our country and is highly integrated with current political hot topics. Thus, it has become an investigation trend in political subjects. The shooting location of the program is concentrated in the countryside, involving the knowledge of natural geography and cultural landscape in different regions. 'There was a question in the political test concerning this show, which also contained a lot of geography knowledge,' said Liu studying in high school. (M2) The guests in the program hold different outlooks and attitudes towards life, conveying various values and providing sufficient materials for copywriting. 'When studying in the evening, the Chinese teacher will play us some meaningful clips about it. I have sorted out a lot of classic sayings of guests. It is very philosophical to use them in the composition to avoid emptiness.' (M2)

In addition, the production of this program also provides a good case for many professional or amateur film and television producers, especially in post-editing. The paragraph-based editing method enhances the visibility of the program and the comprehensive applications of MG animation and subtitles improve information dissemination. [19] As a blogger on WeMedia, Ms. Liu browses many movies and TV works every day to enrich her video production methods and stimulate her innovation. 'Back to Field has a strong literary atmosphere with a slow pace of editing. This editing method is very suitable for the production of travel videos.' (F6)

Moreover, the program has made great efforts to popularize common sense. Resident guests Huang Lei and He Jiong have rich life experiences and often popularize some life skills and common sense in programs. Audiences can try it by themselves while watching programs. Especially in the sixth season of the Sea Episode, guests' experiences such as sailing, fishing, and cooking seafood teach many skills of seaside life to the audience. The program will also popularize some knowledge through games or in the form of information cards. Meanwhile, the audience will be influenced by its culture subtly, thus increasing their skills in life. Grandpa Feng said that 'the food cooked by Huang Lei in the program is very delicious. We have followed it several times. It tastes good and my little grandson loves it very much.' (M9)

5. Solution Path Based on Uses and Gratification Theory

There is no lack of critical voices behind the popularity of Back to Field. Some viewers accused the program of imitating the Korean amusement show Three Meals a Day, and some netizens commented that this program was boring. After programs with similar themes such as Wild Kitchen and A Teenager Indeed were broadcast one after another, the slow-paced amusement show fell into the embarrassing homogenization, and so is the creation of Back to Field. Based on the theory of uses and gratification, the author puts forward a solution to the dilemma faced by Back to Field, hopes to help the development of other slow-paced amusement shows and promote the prosperity of the slow-paced amusement show's market.

5.1 Take the Audience as the Center & Improve the Transmission and Reception Mechanism

Information dissemination is a two-way interaction. Chen Zhuo mentioned that the audience is the feedback source of whether information dissemination continues, interrupts, or turns.[20] In the era

of audience orientation, whether to meet the needs of the audience is an important criterion for judging the success of communication. We should take the audience as the center and put the audience in the core position. The production team of Back to Field can flexibly use the Internet as a communication carrier, listen to the audiences' advice, collect audience data, analyze their psychology at multiple levels in various directions for a long time, and create works guided by the results. As for different audience groups, fan meetings can also be held to communicate with audiences who have different impressions and needs, so as to produce more collision of thinking in the interaction, thus providing opportunities for better improvement of programs. Audiences' opinions and suggestions are precious wealth for program improvement. The program group can broaden the audience feedback channels through various media platforms, respond to the audiences' feedback in time, accept their criticism with an open mind, adopt valuable opinions, and make corresponding adjustments to the program in time.

5.2 Take Innovation as the Guide & Enrich the Program Forms

On March 17, 2023, Back to Field was selected as one of the top ten popular amusement shows on Weibo in 2022, with an influence index of 84.6.[21]The popularity of the program has highlighted its success as an innovative slow-paced amusement show. With the emergence of more shows of this type, homogenization is obvious and its innovation gradually declines. In order to promote continuous development and maintain high ratings, it is necessary to consider how to innovate the program content to attract audiences and meet their needs. From the first to the sixth season, the shooting venue, the guests participating in the recording, and the theme set have changed. However, the links in each season converge, with guests arriving, participating in labor, preparing meals, leisure, and entertainment. In the long run, a monotonous life mode has been formed, lacking interesting points. As a result, the audience is prone to visual fatigue. In future production, the program group can add more experience to the daily life of the guests, making the overall atmosphere interesting. It can break the recognition of guests' inherent roles, let two regular guests break away from the status of 'parents', and make young guests play more roles. You can also invite local residents or audiences to participate in the recording of the program, truly feeling what happened in the Mushroom House.

5.3 Value Orientation & Actively Guide the Audience

In the era of mobile Internet, the information disseminated on the Internet is mixed, and the audience will be troubled while enjoying the convenience. Especially for teenagers with poor speculative ability, jumbled information is not conducive to their healthy growth. With the broadcast of Back to Field, its sponsor team is gradually enriched and expanded, inevitably adding the advertisement. But the ubiquitous advertising and untimely forced implantation will destroy the leisurely and pure atmosphere created by the program. In the chatting, guests will implant as many as 11 advertising brands in the fifth season, and the program group even set up a game link of Meat Welfare Club for this purpose. On the surface, it is to let guests feel happy and warm through games. In fact, this link has become the carrier for sponsors to implant advertisements. Excessive commercialization also goes against the original intention of program production and affects the audiences' viewing experience. It is suggested that the advertising and the feature film content should be presented in two sections without affecting each other so that the audience can immerse themselves in a wonderful poetic life.

6. Conclusion

As a new manifestation of amusement show, slow-paced amusement show itself makes the audience feel different sensory experiences. As a new beginning in China, Back to Field has special research significance. From the purpose of Slow Down and Live, the audience can meet the corresponding needs of entertainment, socialization, and cognition. By studying the audience, we find that watching slow-paced amusement shows such as Back to Field is more to meet their entertainment

needs, which is relatively high for the satisfaction degree of this demand. Besides, the reason lies in the content form, transmitted values, and program form of slow-paced amusement shows, which is a healing that people need in contemporary life. Undoubtedly, there are some corresponding problems in the development. From the perspective of uses and gratification theory, this paper deeply analyzes the audience needs of Back to Field through in-depth interviews, puts forward solutions to the difficulties they face, and also provides suggestions for the development of other shows. In the era of rapid development of new media, opportunities and challenges coexist. The program group should stick to the original intention, carefully grasp and study the audiences' psychology, and carefully polish the content of the work. There is still much room for development in the production of slow-paced amusement shows, and I hope more excellent works will appear in the future.

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