

construction model. In the future, with the advancement of science and technology and the continuous innovation of media forms, this interactive relationship will become closer and deeper.

In conclusion, the symbiotic relationship between television and social media news is a dynamic force driving China's socio-economic transformation and media evolution. By leveraging the strengths of both platforms and fostering collaboration, China can navigate the complexities of a rapidly changing media landscape while promoting transparency, accountability, and public engagement. As scholars and practitioners continue to explore and innovate, the future of news dissemination in China holds promise for greater connectivity, accessibility, and impact.

References

1. Zheng, K. Study the convergence of television news and social media / K. Zheng // Journalism Research Guide. – 2019. – P. 1–2.

Xing Yue

Belarusian State University

Elena A. Malashenko

*Belarus State Economic University
(Minsk, Belarus)*

Educational potential of Chinese and Belarusian entertainment programs: comparative analysis

Abstract. *This article compares and analyzes the inherent educational potential in entertainment programs between China and Belarus. It delves into the unique attributes and educational values that these programs from different cultural and socio-political backgrounds bring to the audience. The focus of this study is on how to use these entertainment media for educational purposes, emphasizing their similarities and differences in content, presentation style, and potential information conveyed. By carefully studying various popular forms of entertainment in both countries, including reality shows, dramas, and game shows, this analysis delves into how these programs cleverly incorporate educational elements, whether in promoting cultural awareness, social values, or language learning. This comparative study not only reveals the role of entertainment in informal education, but also explores the potential of these projects in cultivating cross-cultural understanding and appreciation, thereby helping to discuss the intersection of entertainment, education, and culture in the digital age more broadly.*

Keywords: *educational potential; Chinese Entertainment Programs; Belarusian Entertainment Programs; cross-cultural understanding.*

Образовательный потенциал китайских и белорусских развлекательных программ: сравнительный анализ

Аннотация. *В данной статье проводится сравнительный анализ потенциала образования в развлекательных программах Китая и Беларуси. Рассматриваются уникальные характеристики и образовательные ценности программ, представляющих своей аудитории различные культурные и социополитические контексты. Основное внимание уделяется вопросу о том, как использовать эти средства развлечения в образовательных целях, подчеркивая их сходства и различия в содержании, стиле представления и потенциальной информации, передаваемой зрителям. Тщательно исследуя различные популярные формы развлечений в обеих странах, включая реалити-шоу, драмы и игровые шоу, авторы рассматривают, как эти программы включают элементы образования, будь то в продвижении культурного осознания социальных ценностей или изучении языка. Это сравнительное исследование не только раскрывает роль развлечений в неформальном образовании, но также исследует потенциал этих проектов в развитии межкультурного понимания и оценки, тем самым способствуя обсуждению пересечения развлечений, образования и культуры в эпоху цифровых технологий более широко.*

Ключевые слова: *образовательный потенциал; китайские развлекательные программы; белорусские развлекательные программы; межкультурное понимание.*

In the current media environment, the educational potential of entertainment programs is gradually becoming an important field worth paying attention to. Entertainment programs are no longer just providing simple entertainment and fun, but they subtly influence the audience's values, knowledge structure, and social awareness. The educational potential of entertainment programs is mainly reflected in two aspects: first, cultural education. These programs showcase different lifestyles, cultural customs, and social issues, enhancing the audience's understanding and respect for multiculturalism. Next is social education, which depicts social reality and reflects public issues. Entertainment programs stimulate viewers to think and criticize the real world, promoting the enhancement of social awareness [1, p. 27]. In addition, with the development of technology, entertainment programs have shown unprecedented diversity and innovation in form and content, constantly expanding their application space in the field

of education. Therefore, the educational potential of entertainment programs lies in providing new perspectives and methods for traditional education. In informal entertainment environments, audiences receive information in a relaxed and enjoyable atmosphere, which is often a more natural and effective way of learning. Entertainment programs can break down the boundaries of learning, making the educational process more vivid and interactive, which plays an important role in increasing audience interest and participation in learning. In addition, the popularity and influence of entertainment programs make them a powerful tool for spreading knowledge, popularizing scientific concepts, and promoting cultural exchange. Through entertainment programs, health knowledge, environmental awareness, legal knowledge, etc. can be effectively popularized to the general audience, promoting education and enhancing public awareness throughout society [2, p. 222].

In Chinese entertainment programs, the educational transmission method of integrating education and entertainment showcases the profound concept of integrating education and entertainment in Chinese culture. This method is not only influenced by traditional Chinese education, but also a positive response to the needs of modern audiences. Taking “Where Are We Going, Dad?” as an example, the program cleverly integrates parenting knowledge and family education elements by showcasing the interaction between family members, emotional bonds between parents and children, and the learning process between parents and children in daily life.

While enjoying the laughter and relaxation brought by the program, the audience invisibly receives education on family education, parent-child communication, and social behavior norms, which makes educational information unconsciously absorbed by the audience, significantly improving the efficiency of information transmission and audience acceptance. This educational strategy of Chinese entertainment programs effectively breaks the boundary between traditional education and modern entertainment, showcased a new and effective way of educational dissemination [3, p. 15].

For example, the program “Sound Never Dies” not only showcases the musical talents of the participants, but also delves into their personal growth stories and family backgrounds. This approach enables the audience to understand the life experiences and emotional bonds behind the participants, thereby generating deeper resonance. These stories in the program are often closely related to traditional Chinese virtues, social harmony, and family relationships, allowing the audience to appreciate the profound connotations of Chinese culture while enjoying entertainment programs. In addition, these programs showcase the diversity of modern Chinese society and help shape the audience’s new cultural understanding

of the integration of tradition and modernity, thereby inadvertently enhancing the audience's cultural literacy and social responsibility.

In Belarus, educational delivery in entertainment programs has adopted a more direct and explicit approach. This style reflects the traditional emphasis on education and the emphasis on the direct transmission of knowledge in Belarusian culture. With «Школа» (school) as an example, this program adopts a form similar to classroom teaching, and directly imparts specific knowledge and skills to the audience through expert explanations, interactive discussions, and case analysis. The educational approach of this program highlights the systematic and professional nature of information, enabling audiences to acquire knowledge in a clear and orderly learning environment. In addition, this approach also reflects the mission of Belarusian media in maintaining national cultural characteristics and promoting national education [4, p. 115]. Although this direct educational approach may lack the relaxed atmosphere of entertainment programs, it has significant advantages in ensuring the accuracy and depth of information, providing valuable resources for audiences seeking specific knowledge and in-depth understanding of specific fields.

«Калыханка» by telling folk stories and historical legends, not only does it provide entertainment, but more importantly, it has become an important way for cultural inheritance and national identity recognition. These stories often contain profound historical and cultural information, allowing the audience to easily understand the historical background, national spirit, and cultural characteristics of Belarus in a relaxed environment. This approach plays an important role in strengthening the national identity and cultural pride of domestic audiences, while also providing a window for international audiences to deeply understand Belarusian culture. Through the presentation of these vivid stories and historical plots, Belarusian entertainment programs not only showcase the cultural richness of the country, but also spread Belarusian unique cultural values and historical concepts on a global scale.

Chinese programs provide audiences with a multidimensional cultural experience by combining tradition and modernity, as well as showcasing social and family values through personal stories. The Belarusian program, on the other hand, focuses more on emphasizing the cultural identity of the country and nation through the telling of history and folk stories. This difference not only showcases the unique characteristics of their respective cultures, but also provides unique cultural experiences and educational opportunities for global audiences. The existence of these programs proves that entertainment not only provides fun, but also becomes an important channel for spreading cultural and educational values. Through these entertainment programs, viewers can not only learn about the rich cultural

heritage of the two countries, but also promote cross-cultural exchange and understanding, demonstrating the enormous potential of entertainment programs in global cultural education.

By comparing entertainment programs in China and Belarus, we can see two completely different ways of transmitting educational information. This not only reveals the differences in cultural backgrounds and educational concepts between the two countries, but also provides profound insights into the diverse applications of entertainment programs in education. The Chinese method of combining education with entertainment emphasizes education in a relaxed and pleasant atmosphere, allowing the audience to receive educational information unintentionally, while the direct education method in Belarus focuses on systematic and professional knowledge transmission. These two methods each have their own advantages and applicable scenarios, providing diverse learning choices for different types of audiences. At the same time, this comparison also demonstrates the enormous potential of entertainment programs as educational tools on a global scale, indicating the multifunctionality and importance of entertainment programs in transmitting knowledge and values, providing valuable references for current and future media production and educational practices.

With the continuous deepening of globalization and the increasing frequency of international cultural exchanges, the future development of entertainment programs in China and Belarus will face new opportunities and challenges.

For Chinese entertainment programs, the future development trend may emphasize more on technological innovation and content diversification, while continuing to deepen the exploration and presentation of traditional cultural elements. New media technologies such as virtual reality and augmented reality can be utilized to provide viewers with a richer and more interactive viewing experience. In addition, Chinese program producers are also expected to further explore international cooperation, strengthen connections with global audiences through cross-cultural program production, and promote multi-directional cultural exchange and sharing [5, p. 147].

For Belarusian entertainment programs, future development may focus more on strengthening international perspectives and enhancing the international influence of programs. Belarusian program producers can consider introducing more international elements and cooperation to make program content more closely related to the global context. At the same time, Belarusian media can use digital and social media platforms to expand the international audience of their programs, especially the younger generation.

Through these means, Belarus can not only spread its unique culture and values, but also deepen the international community's understanding and recognition of its cultural heritage [6, p. 76].

Thus, through comparative analysis, we found significant differences in expression, cultural inheritance, and educational strategies between the entertainment programs of these two countries. These differences not only reflect their respective cultural characteristics and social values, but also provide important references for international cultural exchange and education. Looking ahead to the future, with the development of technology and the advancement of globalization, these programs are expected to play a more important role in the global cultural and educational field. Whether it is China's educational approach or Belarus's direct education style, they will continue to promote cultural dissemination and understanding, enhance interaction and exchange between different cultures.

Entertainment programs in China and Belarus, as important channels for cultural dissemination and education, have enormous development potential and international influence in the future. These programs not only provide entertainment and relaxation for audiences, but more importantly, they play an irreplaceable role in promoting cultural diversity, enhancing cross-cultural understanding, and improving social education levels. With the continuous development and innovation of these programs, we look forward to their more positive and far-reaching impact on the global cultural stage.

References

1. Han, H. The Impact of Excessive Entertainment on Family Education in Parent-Child Reality Shows / H. Han, Y. Zhang // Media Forum. – 2020. – № 13(3). – P. 27+29.
2. Wei, S. The Assistance of Educational Children's Programs to Educational Balance / S. Wei // Education Modernization. – 2019. – № 18(6). – P. 222–223+231.
3. Wang, T. Research on Strategies to Enhance the Cultural Value Orientation of Chinese Entertainment Programs / T. Wang // Audiovisual. – 2018. – № 01. – P. 15–16.
4. Nong, X. Transformation and Challenges: The Development of Modern Media in Belarus and the Influence of Russia / X. Nong // Research on Eastern Europe and Central Asia in Russia. – 2021. – № 05. – P. 115–130+157–158.
5. Ma, H. On the Educational Significance of Domestic Challenge Entertainment Variety Programs / H. Ma // Journal of Qiqihar University (Philosophy and Social Sciences Edition). – 2017. – № 02. – P. 147–148+162.

6. Mamoshko, A. Belarusian society in the era of digital transformation //The Youth of the 21st Century: Education, Science, Innovations / A. Mamoshko // Proceedings of VII International Conference for students? Postgraduates and Young Scientists // Vitebsk. – 2021. – P. 76–79.

Н. И. Виршиц,
А. Д. Левчук

Белорусский государственный экономический университет
(г. Минск, Республика Беларусь)

Актуальность открытия заведения китайской кухни в Республике Беларусь в современных экономических условиях

Аннотация. В статье рассмотрена актуальность открытия заведения китайской кухни в Республике Беларусь в современных экономических условиях. Для исследования была выбрана сфера общественного питания города Минска, а именно сегмент тематических кафе. Были проведены кабинетные исследования: анализ рынка общественного питания, PEST- анализ (Politics, Economics, Socio-Culture, Technology), метод «фокус-группа» и глубинное интервью, а также полевое исследование – опрос потенциальных потребителей.

Ключевые слова: китайская кухня; полевые и кабинетные исследования; конкуренция; кафе; PEST-анализ; анализ рынка; общественное питание.

The relevance of opening a Chinese cuisine establishment in the Republic of Belarus in modern economic conditions

Abstract. The article considers the relevance of opening a Chinese cuisine establishment in the Republic of Belarus in modern economic conditions. For the study, the sphere of public catering in Minsk, namely the segment of thematic cafes, was chosen. As desk research, the market analysis of public catering, PEST (Politics, Economics, Socio-Culture, Technology) analysis, focus group and in-depth interviews were conducted. This included a field survey of potential consumers.

Keywords: Chinese cuisine; field and desk research; competition; café; PEST analysis; market analysis; catering.