

Research on the Content and Communication Mechanism of Cultural Variety Shows from the Perspective of New Media: Taking National Treasure as an Example

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Abstract: Against the background of the new media environment of “relying on new media technology and related equipment and public participation in communication”, cultural variety shows have also entered the new 3.0 era from the exploration of the 1.0 era to the proliferation and imitation of the 2.0 era. Represented by *National Treasure*, the 3.0 era has created another spring of cultural variety. It still takes traditional culture as its core, but the program form, especially the communication and inheritance mechanisms, has changed. The official sets up a media communication platform; the network resonates and uses modular narrative to carry out fragmented communication; ordinary people recreate to meet their psychological desire for expression and happy sharing. The cooperation between the two makes the official become the first layer of communication flow, while the folk recreate after receiving, forming the second layer of communication flow, and the two layers of communication flow continue to integrate and expand the influence of national self-confidence.

1. Introduction

The traditional culture of any nation is formed and developed in the historical process and continues from generation to generation with the evolution of history. It has its own specific connotation and dominant basic spirit. And has an old and new blend, relative stability, broad social ethics, and those four characteristics [1]. The way in which old and new blend and the relative stability they show show that traditional culture is not static and is constantly integrated into society. In the current situation of the spread of traditional culture, there is a bias in its impression, which is considered to be a rigid and backward culture '. At the same time, the continuous influx of foreign culture poses a greater threat to the "integrity" of domestic culture. In any era, we will face the problem of continuing traditional culture. In the new media environment based on new media technology and related equipment [2], how to adhere to the core of traditional culture and enrich the form of communication has become the direction of efforts.

From the *Chinese Poetry Conference 2* and *Jian Zi Ru Mian* to lead the Spring Festival file of the year, to the later *Reader*, it marks that the cultural variety show has entered the 1.0 era of initial formation; after a lot of imitation and evolution, such as *Reading Reading Beauty*, *Poetry China*,

Chinese Character Fengyunhui and other programs have sprung up, which belongs to the 2.0 era of cultural variety show. After the popularity of 2017, from the *National Treasure* to the *Yi Lu Shu Xiang*, *Letter China*, *Small Town Story* and other programs, cultural variety show has entered the 3.0 era [3]. Cultural variety shows 1.0 pioneered the combination of variety and culture, triggering a good communication effect; the 2.0 era presents more chaos and disorder. A large number of imitation works are full of cultural variety shows, which paralyze the audience's aesthetic nerves. The works of the 3.0 era have their own core content, no longer in the form of simple words and competitions. The *Chinese Poetry Conference* combines elegant poetry culture with entertainment variety to realize the creative transformation of traditional culture. In the modern era of high-speed operation, *Jian Zi Ru Mian* uses traditional letter methods to achieve expression, abandons traditional communication methods, and uses the network as the first communication. These successful communication modes are continuously inherited and developed in the cultural variety industry. As a representative of the 3.0 era, *National Treasure* takes national cultural relics as the core, combines ancient and modern "present" performances with 3D on-site holographic technology, and stands out in the cultural variety shows that have become rampant by virtue of its young expression in the official number communication of various new media platforms. This paper analyzes the innovative content and communication mechanisms of traditional culture in *National Treasure* in order to provide reference for the development and dissemination of cultural variety in the future.

2. Build a Media Communication Platform to Promote the Spread of Traditional Culture

With the development of mobile Internet, video websites have gradually become the main channel for us to consume video content. Mobile terminals such as TikTok, Bilibili, and Kuaishou have gathered a large number of netizen audiences. When other cultural programs are still walking alone, *National Treasure* has realized the resonance of Taiwan and the Internet. Social media and TV media are linked to accelerate the spread of traditional culture.

2.1. TV Stations and Network Platforms Have a Good Response and Achieve Diversified Communication

When it comes to cultural variety shows, 2017 can be described as a year when cultural variety shows burst into full bloom. More than 50 cultural variety shows have been broadcast one after another. The popularity of programs such as *Reader* and *Jian Zi Ru Mian* has led many to call this year "the first year of cultural variety shows". The first season of *National Treasure* premiered on the variety channel of CCTV at 19:30 on Sundays beginning on December 3, 2017. [4] It is a wave that cannot be ignored in this surging wave of worship. The first season of "National Treasure" plays an important role, so we focus on its data on various platforms of new media to explore the reasons for its amazing rise.

2.1.1. Multimedia Platform Upload, Expand the Scope of Communication

From Table 1, we can see that the *National Treasure* program produces different chemical reactions on multiple platforms. It mainly broadcasts the platform in addition to the CCTV-3, including the PC and mobile terminals of major Internet video websites, such as Tencent Video, Bilibili, CCTV Video, and other platforms, as well as Himalayan FM, Netease Cloud Music, and other music platforms. It breaks through the previous cultural programs to rely on the traditional media to spread the immutable way; it keeps pace with the times through the combination of traditional media and new media to expand the communication channels of the program so that the

National Treasure has almost full coverage of the various new media platforms to achieve network resonance and accelerate the spread of traditional culture, thus attracting more audiences. The *National Treasure* program opened a WeChat public account before it was launched, preheated it with major media, and operated WeChat groups. Before the launch of each issue, a preview video will be released; after the launch of each issue, there will be a wonderful review; we will also choose different aspects of the content of the program, dig deeper, draw inferences from one instance, so that the audience in the review can learn more knowledge of the museum outside the program.

Table 1: Information of national treasures on new media platforms (data collection deadline is March 20, 2023)

New Media Platform	Official Fans Number (million)	Official Number Content	Views	Comments (millions)	score
CBox	5.1	Synchronizing broadcasts	No playback data	0.001	9.3
Bilibili	110.4	Synchronizing broadcasts	Total playback was 29.552 million	1	9.8
Himalaya	18.5	An average of more than ten minutes of program audio	330 million total listeners, 150,000 subscriptions	0.06	9.8
Tencent Video	0.3	Whole program	The total broadcast volume in the past 30 days is about 5 thousand	1	9.3
Migu	0.03	Synchronizing broadcasts	100 million total broadcasts	About 0.001	9.5
Weibo	null	In the form of super words, topic discussion	The program clips appearing on Weibo are played tens of thousands of times	2278.3	9.3
TikTok	null	Folk re-creation	The most watched video was 11.492 million views	The most liked video has 15.7 comments.	9.3

2.1.2. Successfully Settled in Bilibili, Breaking the Circle

National Treasure premieres on CCTV three sets every Sunday night, and will also be broadcast on major mainstream video websites such as CCTV. Among them, the most interesting is the two-dimensional barrage video website. With 150 million young users of Bilibili, improve the *National Treasure* influence.

National Treasure gave one of the network premiere rights to Bilibili, successfully breaking the Dimensional Wall with young audiences. With the help of Bilibili, a young network platform, the joint broadcast of Bilibili has attracted great attention. In the first phase, the broadcast volume of Bilibili alone reached more than 1.6 million, and the real-time barrage also reached 160,000. Open the video is a full-screen barrage, and it also boarded the hot topic of Weibo and formed a wide discussion in Zhihu, Weibo, and WeChat. In order to meet with the users of Bilibili in a more timely manner, *National Treasure* directly opened the CCTV variety official the account of Bilibili and encouraged the user group to communicate with the program by means of barrage so as to guide the user's emotional understanding of historical relics. This time, CCTV variety show official Bilibili, so far has gained 1.104 million fans. As we all know, Bilibili gathers the youngest people in the Internet platform, more than 90 % of the users are under the age of 25, and they are in the economically and culturally developed areas of first-tier and second-tier cities. This also shows that the *National Treasure* program attaches great importance to accumulating attraction and influence among young audiences.

2.1.3. The Frequency of New Media Interaction Triggers the "Word-of-mouth Effect."

The number of comments on each platform is uneven, and we can clearly see the obvious differences. Among them, the number of comments on Bilibili is more than 10,000 in a single period, forming a cliff-like far ahead. The *National Treasure* stands out among many variety shows. In addition to high-quality program content, the bullet screen interaction of Bilibili users has played an important role, and the spontaneous forwarding of netizens is countless. In the heated discussion and interaction, it has attracted a large number of online fans, such as "post-90s" and "youth groups", and produced a positive "word-of-mouth effect". At the same time, Bilibili is indeed the easiest place to attract high-quality users to spontaneously ferment. To send a "bullet screen" at Bilibili, users must pass the test of 100 questions. The user's high cultural literacy also plays an important role in the promotion of high-quality video.

In addition, because the Z-era group has gathered in new media places such as B station, Weibo, and Tencent Video, they are more willing to use the new media platform to express their voices and opinions more skillfully. Therefore, compared with CCTV, Migu, and other platforms, the number of "bullet screen" comments on Bilibili is far ahead. By the end of the first season, the main topic of the program on Weibo, #*National Treasure*#, has attracted more than 1.7 billion readers and nearly 400 million related video clicks. A series of hot discussions caused by the program have been continuously updated on multiple platforms such as Bilibili and Weibo so that the public can re-recognize and understand China's traditional culture from a new perspective, which has played a significant role in cultural inheritance.

In summary, the innovation of *National Treasure* in marketing communication is mainly reflected in the establishment of hot topics and preheating activities through Weibo; short videos of TV programs facilitate the editing and dissemination of various platforms; breaking through the single platform, the whole network synchronization broadcast several aspects. It establishes hot topics through Weibo, conducts preheating activities, and uses H5 applets and other software linkages. Since the first season of *National Treasure* just launched in December 2017, the topic of national treasures on Weibo has remained high. The Weibo public account has opened up the "National Treasure Micro-display." People can feel the culture and spirit of national treasures at close range, giving them an indescribable shock. At the same time, the Himalayas also launched a new *National Treasure*, which can not only watch the program in multiple ways but also listen to the program anytime and anywhere. The diversified communication mode was perfectly realized. This kind of all-network integration and all-media linkage mode of communication is obviously very consistent with the viewing habits of young people and can quickly detonate topics on the network and gain rapid attention.

2.2. Modular Narrative, Conducive to the Spread of Fragmentation

National Treasure divides more than an hour of programs into several complete modules (as shown in Figure 1); tells cultural relics stories in a modular way; hosts appear; stage performances; on-site interviews; guardian oaths; and other parts are put on short video websites, catering to the current fragmented reading habits of people. The fragmented link setting also avoids the audience's feeling of aesthetic fatigue and evokes the user's interest with the help of high-light moments, attracting the audience in the short video to the complete program, relying on the small screen to fully penetrate into each circle, breaking the shackles of the circle, and realizing the wider dissemination of the program. In addition, the program also takes into account long video websites other than short video platforms, such as Bilibili and Tencent Video. The one-way linear TV platform is broadcast synchronously with major network platforms, giving the audience full freedom of choice in viewing time and space.

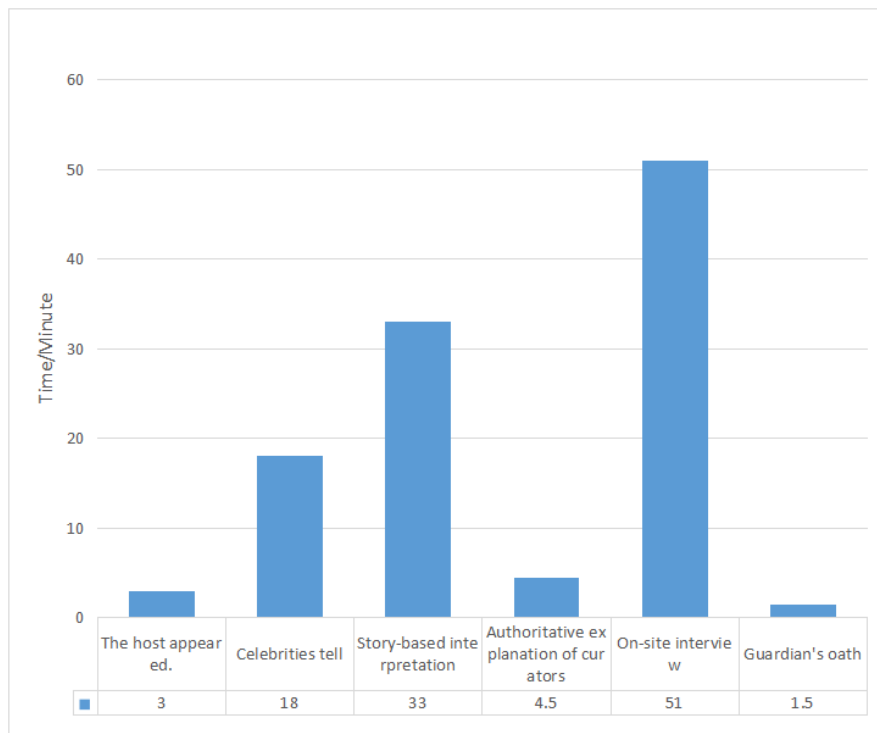


Figure 1: Duration of each module of the "National Treasure" program (taking the ninth issue of the first season as an example)

3. The Three Categories of secondary Creation Promote the Re-transmission of Programs

In *National Treasure*, the official film and television production has laid the cultural tone of the program, and the network of folk people use their re-creation and re-editing to determine the spread of cultural tentacles. Turn the spread of a single direction into an interactive process, and everyone can create their own "my culture." This process also makes the "treasures" in the *National Treasure* become cultural relics jointly guarded by archaeological experts and ordinary people. The rich content of the second creation video has a good effect. Whether it is loyal to the original fans who want to relive the classics in this way or the new audience who want to quickly browse the highlights of the plot or want to learn more about the expansion and interpretation through the video, it can be satisfied in the second creation video. A variety of recreation is not completely random, roughly falling into the following categories.

3.1. Refinement and Concentration of Program Content Categories

National Treasure has been broadcast for three seasons. There are ten episodes per season, and each episode lasts between 1.4 hours and 2 hours. As the name suggests, the comprehensive class is synthesized in these long videos according to certain standards to form a short video for fragmented dissemination. Bilibili's video, "CCTV top-level interpretation copy, National Treasure series", received 31,000 playbacks. The video author took interpretation copy as the standard, selected Hunan Museum, Xi'an Beilin Museum chapter, Confucius Museum chapter, Bronze Crane, and adding background music to make a video of 2 minutes and 24 seconds. In this video, the viewer can hear the surging recitation collection without watching the whole program. In addition, the music collection in the *National Treasure* received 39,000 hits (data as of 2023.3.28). Taking the "music" in the program as the selection criteria, the author used two videos to summarize and

organize all the songs from the two seasons to form a collection. Each episode of *National Treasure* has various forms, such as theme background music, manuscripts, cultural relic stories, and stage performances. The comprehensive short video can be condensed into a short video after selecting the whole program's content so as to meet the needs of the audience with different interests.

3.2. The Expansion and Extension of Story Content Class

Compared with the comprehensive category, the single category pays more attention to the vertical excavation of the content in the program and makes more derivative interpretations of the content. In the Bilibili, the video “emperor Qianlong, who had 1000 seals, also had the preferences of the common people”, received 358,000 playbacks (data as of 2023.3.28). The author takes the Qianlong seal that appears many times in the program as the starting point and talks about the calligraphy and painting works sealed by Qianlong. The whole video style is mainly ridicule, and the easy entertainment is both cultural and entertaining. In another re-creation video, “What is the top performance? The acting skills of the star and the assistant guests tell you”, with the most characteristic story performance of the program as the center, the performance screen in the program is intercepted, and the performance experience of the participating performers is introduced, such as “Wang Gang participated in the *Jian Bao* program,” “Duan Yihong, who has just won the Tokyo Film Emperor,” and so on. The video received 167,000 views (data as of 2023.3.28). So as to express my praise for the actors acting skills in the *National Treasure* program. The single content class uses a program point as a point of agreement to help the audience understand more stories behind the program and meet the needs and hobbies of the deep reading audience.

3.3. The Drainage and Projection of Film and Television Characters

The “film and television” category is the most common in the classification. Whether it is on the bilibili or on TikTok, various short video platforms exist. The film and television class is mainly to intercept a small segment in the program, or performance skills, cultural relics, or host lines, in the title that directly convey the emotional attitude, and the video duration is generally tens of seconds to ten minutes depending on the platform and content. Because of its simple production, it has become a major type of communication in recreation. In the TikTok, the video “actor Fu Dalong perfect interpretation of Qin Wang”, creator intercepted the deductive picture of Fu Dalong in the second phase of the third season of *National Treasure* and produced a video of 13 minutes and 50 seconds. Get 44,000 likes (data as of 2023.3.20). The video directly expresses praise for the performance of Fu Dalong and is mostly praised in the comment area. This video has a good effect on the rebroadcast of the program. In the Bilibili, the video “please deeply reflect on your mistakes”, seemingly critical of the show but in fact greatly praising the show. This form not only shows the author's praise but also conforms to the expression style of the Bilibili platform. The video also received 571,000 playbacks (data as of 2023.3.20). The film and television categories are numerous and miscellaneous, and the production threshold is relatively low, thus providing opportunities for more amateur audiences to participate in the creation.

The re-creation of the video covers the entire process of the program's broadcast. Before the broadcast of the program, it can be promoted by preheating; the second publicity can be carried out when the program is broadcast; and the user can be “returned” after the program is broadcast. In addition, the two creation videos and the official operation are combined with each other. The official carries out a round of broadcast propaganda, and the re-creation carries out the rich connotation of editing creation to realize the second wave of propaganda. The combination of the two not only covers the whole process of broadcasting but also takes care of all aspects of the group audience to maximize the communication effect. Although the examples above belong to different

categories, these works are based on the program, comprehensive concentration, or extended expansion. They all belong to the ordinary audience's works and are projected into the program with their own understanding. These works not only meet the needs of common people to express their own visual desires but also enhance the cultural resilience of *National Treasure* as a cultural accessory of the program and increase its visibility.

4. Summary and Reflection

4.1. Younger Expression, Cater to the Aesthetic Experience

Traditional cultural programs have discouraged many audiences because of their emphasis on highlighting cultural connotations and professional high thresholds, while *National Treasure* takes into account the acceptance and aesthetic needs of the audience in the rising Z-era while giving full play to the traditional cultural education function. Wang Guowei wrote in the preface to "Song and Yuan Opera History" that "there is a generation of literature" [5]. The young group is the largest audience at present. Contemporary youth love traditional culture and develop traditional culture innovatively with their own understanding. They play a multiple roles in the dissemination of *National Treasure*. They are consumers, communicators, and producers. Their role cannot be ignored. In the process of programming, *National Treasure* adopts the mode of a documentary and variety show, inviting many well-known stars to interpret the story behind the national treasure. For example, in the second phase of the third season of *National Treasure*, Fu Dalong put on a Qin costume to interpret the legend of the past generations behind the bronze crane. Fu Dalong's exquisite acting skills brought the audience into the Warring States period when the princes were in dispute. The deductive form of the stage play is matched with a real and moving historical story, which integrates entertainment and storytelling, attracting a large number of young audiences and receiving their wide acclaim and warm response.

4.2. Professional Boutique Content, Promote the Audience Second Creation

National Treasure has both historical thickness and artistic depth, beautiful and gorgeous commentary, touching the hearts of the people with music sounds and other flash points, making it popular on various platforms, and the audience after watching the program is infected and inspired by culture, thus spontaneously spreading the program twice. In the new media era, every viewer is an independent communicator; they spread the cultural value of the program according to the way they get the emotions and feelings of the spontaneous clip videos. In TikTok's keyword search for *National Treasure*, it can be found that there are countless second-generation videos on *National Treasure*. Among them, the People's Daily published, "Finding the fingerprints of craftsmen 2,200 years ago on the lips of Terracotta Warriors, he was excited to choke: This is the best work in the world". A 30-second video won 11.492 million likes. From the heat of the video, we can see the audience's recognition of the *National Treasure* program.

4.3 The Interpretation of Film and Television Drama Gives Cultural Relics "Life" and Innovates the Carrier of Cultural Inheritance.

The inheritance of traditional culture is its core. Hegel said, a nation has a group of people looking up at the sky; they have hope. Those who hope that trees will grow taller will strengthen their roots; those who want to flow far will dredge their source. The spread of *National Treasure* keeps pace with the times and does not rigidly adhere to the traditional variety show form. It better balances entertainment and seriousness and immerses the audience. Cultural relics are no longer

ice-cold ornamental objects that can only be viewed from afar in museums, but the carriers of traditional cultural history. They contain the emotions and wisdom of generations in the long history of magnificent history and are the carriers of cultural inheritance. *National Treasure* inherits China's excellent traditional culture in an innovative way. The "legend of the past + story of this life" of *National Treasure* wants to express the story of cultural relics and the deep excavation of cultural significance in cultural relics. The "Legends of the Past" theater of the stars connects the audience with the national treasure, so that the audience has the basis of emotional resonance; professionals tell the "story of this life" that is closely related to the national treasure, which takes the emotion to a higher level and awakens the national pride and cultural identity of the audience as the descendants of China. The content of the national treasure reflects Chinese legislation, the protection of Chinese calligraphy and painting, and the wisdom of the ancient Chinese people [6]. It can be seen that the program of 'National Treasure' no longer only stays in the form of language and literature but opens up a new perspective and gives the cultural relics life and soul.

5. Conclusions

Under the catalysis of new media, the historical and cultural value contained in the program is shining. The 27 selected cultural relics are displayed in a new form that fully conforms to the aesthetic trend and trend of the audience against the backdrop of today's cultural media. National Treasure aims to carry forward national traditions and values, to show the charm of national treasures, and to spread moving stories to the public through TV media around museums and cultural relics. From these stories, the Chinese people can once again truly feel the strong and simple national friendship and humanistic spirit and regain the cultural self-confidence of the Chinese nation.

Innovation is the lifeblood of literature and art. It is necessary to carry out the spirit of innovation throughout the whole process of literary and artistic creation and production, so as to create excellent cultural products. As a large-scale cultural and museum exploration program created in good faith by CCTV, National Treasure completely connects the national treasures and the audience through the dissemination of innovative traditional culture rather than separating the audience from the program. Cultural programs that want to really break the circle "cannot be separated from communication." After all, history and culture are transmitted by people from generation to generation. Its vitality is not in the display cabinet of the museum nor in the pages of history books, but in the transmission of fire.

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