

The Guardianship and Propaganda of Culture in the Life Guardians System of the National Treasure

Yun Chen

The College of Chinese Language and Literature
Hunan University
Changsha, China 410082

Abstract—The popular cultural exploration program "National Treasure" has screened out the major media and also displayed many museum relics. The life guardians system in the program is novel and has many highlights. It presents a deeper meaning behind the cultural relics to the audience. It has aroused the further concern of the whole society for the research and protection of cultural relics. The life guardians system is the link between the cultural relics and the audience. It is also an important means and element of cultural inheritance.

Keywords—national treasure; life guardians; culture; guardianship; propaganda

I. INTRODUCTION

With the popular broadcast of cultural programs, such as Letters Alive, The Reader, Trust in China, The Chinese Poetry Competition, Everlasting Classics, Special originality, The Great Shokunin, the quality and requirements of the domestic TV programs have also been continuously improved. Although the "National Treasure" broadcast is the last one, it has astounded all Chinese people. The innovation of the large-scale cultural exploration program "National Treasure" and the reason why it is warmly welcomed is worth studying. The author will explore the life guardians system from "National Treasures" and explore its characteristics, values and significance. It has not only shown the dissemination of knowledge about cultural relics but also the inheritance and innovation of traditional culture. It can also promote the promotion of traditional culture, aiming to bring inspiration for the production, innovation and research of Chinese cultural programs.

II. THE NATIONAL TREASURE AND THE LIFE GUARDIANS SYSTEM

A large-scale cultural exploration program called "National Treasure" was firstly recorded on the CCTV Variety Channel on December 3, 2017. This program shows the variety lifelong stories of the 27 national treasures of the past and present, and it has been swiped up in Weibo, circle of friends and major news reports. It is called the black horse by the media. The video broadcast volume of Tencent is over 80 million, and the broadcast of Bilibili has ranked the first place. The young people of Bilibili pay tributes to this "clear

stream variety" with full screen barrage. It is also scored a high score of 9.4 in Douban website.

Due to the enthusiastic response, the first broadcast platform changed from CCTV3 to CCTV1, and it's really popular in China.

This program combines the two different creative methods of variety show and documentary film, and presents a new and just-right expression with the core of culture, the temperament of record, and the shell of variety.

The cultural and literary programs are relatively boring in the audiences' impression, but the "National Treasure" has ingeniously designed to tell the story of the cultural relics in life guardians system. With the role of the guardian of this life to close the audience and the selected artifacts, the distance between time and space has further promoted and inherited the traditional culture.

Television programs with cultural relics are common now, such as National Treasure Archives, Treasure Appraisal, and Treasure Hunt are also featured in national treasures. These programs promote the national treasures and show the depth of unique and charm traditional Chinese culture. Compared with the mentioned programs, "National Treasures" has certain breakthroughs and innovations in content, form, and production.

These cultural programs used to use professional tone to explain the national treasures, focusing on the popularization of cultural relics and highlighting the value of cultural relics. Although the authority and professionalism are ensured, it is also difficult for the audience to comprehend cultural relics through the endless explanations of the experts. The life guardians system tells the story behind each national treasure from multiple dimensions, tries to establish a connection between cultural relics and people. It also draws the distance between contemporary people and historical relics, so that people can resonate with excellent traditional culture. The vivid storytelling of these guardians has increased the affinity between the unfamiliar artifacts and general public. No matter the people interested in museums for cultural relics, or the audiences who are familiar with or have basic knowledge of cultural relics, or even just the general public attracted by the show can all deeply understand the profound embarrassment between the guardians and the cultural relics.

Independent of the long-established model of the cultural and literary program, the "National Treasure" is a program with a reality show + variety + documentary form. It has creatively joined the narration between the guardians and the cultural relics. First, presenting the preexistent of the cultural relics with star guests in order to attract the audience, and then turn to the guardian who is closely connected with this national treasure to tell the story of the life of the national treasures. The core content of the program is thus conveyed to the audience in an approachable manner, and the program is pushed to the climax. The show has highlighted the charm of cultural relics and traditional culture, and the biggest highlight is the life guardians. Through the life guardians system, the program demonstrates the high cultural consciousness and cultural self-confidence that combines traditional culture with contemporary culture in a way which is easy to take. It also presents the cultural relic knowledge to the audience in an intimate language and brings them into the story behind the artifacts. In the story of life guardians, the handed down cultural relics are no longer the cold pictures and symbols that people usually see, nor the strange and cold displays in the museum, but the existence with stories, temperature and emotions. Compared with other cultural relics programs, the life guardians system is the innovation of the "National Treasures" program, and it is also a major innovation in China's cultural programs. The guardians of this life can be the representative of the public. In addition to the interpretation of the star guests, the sense of separation between the national treasures and the public is benefited from the guardian of this life. They use their own stories to tell the audiences that the inheritance of Chinese culture requires the efforts of whole people. That is the charming point of this program, which not only allows the public to appreciate the beauty of cultural relics, but also let them understand the civilizations carried by cultural relics and the core of the Chinese cultural spirit behind these civilizations, and it is easier to arouse the public to protect cultural relics and protect the importance of civilization.

III. LIFE GUARDIANS AND THEIR CHARACTERS

As the biggest innovation of the show, the life guardians on the stage of are the most important factors in this program to bring cultural relics closer to the public. The life guardians are the representative of the cultural relics as well as the representative of the public. In fact, they are also ordinary people. Because they have relations with cultural relics, they consciously take the mission of guarding cultural relics and guarding Chinese culture. The "National Treasures" program has shown its uniqueness in the life guardians system.

A. *The Diversity of Identity*

The life guardians have diverse identities from the horizontal dimension. Among them there are scholars, cultural relics researchers, archaeologists, cultural workers, non-genetic inheritors, craftsmen, volunteers no matter what their identity, they are no exception to discover the value of cultural relics. For example, Shui Hu Di Qin Mu Zhu Jian chose public security police as the guardian to inherit the law from ancient times; the guardian of this life of the cloud-

shaped copper ban chose Qinghui Wu-a senior engineer of Aero Engine Corporation of China. Under his narration, the audiences learned that the aero-engine of turbine blade was inspired by the "lost wax method" of cire purdue. In the stories told by these guardians, the cultural value of these relics is clearly reflected under the influence of today's society.

In addition to their different identities, the life guardians have groups and individuals. For example, the old man who is difficult to pass on the non-material ore pigments in the program - the teacher of the Chinese painter Qingnian Qiu, his spirit of inheritance for the cultural relics is very moving. This intangible cultural inheritor work all the time to knock on stones and grind stones. He goes to the remote areas to find raw materials with a low income, but he still insists. He said: "We can't give up our tradition." He is afraid of finding the apprentices, so he has always adhered to the mission of protecting traditional culture, and he is trying to find the inferiors who can take over the craft.

Since ancient times, the guardians of the national treasure have changed one after another, but the belief of guarding the national treasure has never changed. The Qiyang Stone Drum introduced in the first episode can be fully protected for the constantly searching and protecting of the literati and officials in the past. The mentioned stone drum, there is a family to protect it from past to now. Liang Jinsheng is the life guardian, his ancestors had witnessed the southward movement of stone drum. Some of his brothers and sisters were born during the movement. After that, his grandfather safely convoy the stone drum to Taiwan. As a result, this family hasn't got together again. He also expressed his ambition to work for the cultural relics with his rest life.

On the road of guarding cultural relics, history and culture, there is such a strong family and other obscure devotees. Like the Forbidden City guardians from the older generation. During the anti-Japanese era, the Forbidden City launched a great feat of cultural relics moving south. Many people in the Forbidden City risked their death to transfer the cultural relics. These literati used the oldest way to carry over 10,000 boxes of cultural relics span thousands of mountains and waters, including the Thousands miles of mountains and rivers, the Qianlong Porcelain and other cultural relics of the Forbidden City. All of which have undergone repeated mountain and river breaks, but they are still intact. In that chaotic period, more than 2,000 boxes of worthless national treasures almost with no damage. Besides the army guards and people's support along the way, the common people also made a great contribution. According to the memories of the staffs, when they came to the unfamiliar places, many local people will help those finding ships and talking about prices. They also feel that it is a responsibility of them. They not only protected the cultural relics, but also used their own actions to publicize the spirit of cultural relic protection. With the broadcast of "National Treasures", in addition to the life guardians, the referendum that selected nine pieces of cultural relics to participate in the special exhibition also attract audience to participate in the program. They also have joined the ranks of protection and heritage culture. From individuals with different identities to groups

even to the masses, the audiences have not only inherited the cultural relics and culture, but also with a spirit of guardianship.

B. Continuity of Time and Space

From the vertical dimension, the continuous inheritance of the cultural relics and traditional culture of the guardians are reflected in the continuation of time and space. The guardianship and protection of cultural relics is a continuation from generation to generation, and the promotion of traditional culture is constantly being passed on. Zhenxiang Zheng -the life guardian of Fuhao Owl-Shaped Bronze has made great contributions to the archaeological study of Yinxu. Her student Jigen Tang is the third generation of Yinxu archaeologists now. "Let the Yinxu live" is the immortal belief of each generation of Yinxu archaeologists. From the Zhenxiang Zheng to JigenTang, it is not only the handover of research by generations of scholars, but also the continuous development of cultural relics research and cultural exploration. Xinghua Xiao is the first person to play Jia Hu Bone Flute after it was unearthed, but the person who came out to the stage of the show became his student Jiahui Du. It is very regrettable that Xinghua Xiao could not sing this artifact of more than 8,000 years old because of a serious illness, but it is gratifying that the Jia Hu Bone Flute can still be played, and its music has not disappeared in the long history. It was passed down from Xinghua Xiao to his student Jiahui Du, and there will be more players in the future.

In these guardians' stories, the national treasure is not only the collection value of the collectors, but also the treasures or the fakes. They are no longer the cold vessels behind the glass screen, but the fresh air in real life. The audiences have seen the national treasure and stories behind them as well as the people who have great efforts on them.

IV. THE VALUE AND SIGNIFICANCE OF THE LIFE GUARDIANS SYSTEM

The life guardians system of "National Treasures" not only deduces the story of the ancients, but also explains the past life of the national treasure. It mainly focuses on the life of the national treasures. These cultural relics and their spirits still have far-reaching influence on us today. The treasures and the stories of guardians still infecting and inspiring us. As the director of this program said that, different people are associated with these artifacts in somewhere unknown or already know. There are many people guard these artifacts to study and discover them with their work, hobbies, even their lives. Many people use their lifelong efforts and even with the efforts of their ancestors to put these artifacts into the museum, in order to let more people see them, and let them know what our nation has left in the long history.

In present society, most ordinary people still know about cultural relics at the collection level: Is this cultural relic real or not? How much it is? And the life guardians system is trying to break this idea and tell everyone that the most important value of cultural relics is not only its economic

value, but also the historical story and humanistic spirit behind it. Every piece of cultural relics is the representative and manifestation of Chinese civilization. It tells us where our nation comes from and what is flowing in our blood. The program has established a connection between people's life and the museum through the life guardians system. It makes the museum more accessible, and the audiences go to the museum with awe. They go to the museum to know the cultural relics and approach Chinese history and culture at the same time. On the way of continuous innovation and development, cultural programs focus on the audience's perspective, and draw the distance between the audience and cultural relics as well as the museum through the life guardians system, so that people can pay more attention to cultural relics and museums. The life guardians system uses the method of teaching and learning to show the cultural genetic code to the audience, so that the public can feel the messiness of history and let them shocked and moved. The system of guardianship of this life draws closer to the distance between the masses and cultures, and also allows the public to have more recognition and pride in the country, civilization, nation and history, and establish more cultural self-confidence in the heart. Cultural relics are a living history, an embodiment of the concept of history, allowing more people to contact cultural relics, so that more people can understand history, which is an effective way to enhance the confidence of Chinese national culture.

Cultural relics are the inheritance of history, culture and maintenance of national spirit, also the precious legacy left by the ancestors to future generations. It has played an extremely important role in the long history of China's history and culture. It is a precious collection, a witness and narrator of history, and an important means of inheriting and carrying forward cultural civilization. The life guardians system in "National Treasure" has perfectly played the role of media communication, so that the cultural relics are no longer just treasures for people to visit. The story behind it spreads history and culture from its era to today's society. The audiences can not only see the exquisite or amazing skills of the cultural relics themselves but also the protection of cultural relics and culture. Knowing these artifacts and the stories behind them, it's necessary to consciously protect and continue them. This is our obligation and our responsibility. As said in the propaganda film, "Guarding history, choosing the future", this is the original intention of the show, also the hope of the creators. These selected cultural relics will enable the audience especially for the young people to understand what the ancestors left us and what should pass on. Through the influence of "National Treasures", audiences have seen the story of the selfless guardian and the cultural relics. At the same time, the cultural and spiritual cores are also unconsciously influenced us with the interpretation and narration of the story. Culture cannot be forgotten. Our mission is not only to guard cultural relics, but also to protect our culture and to continue to move forward. Such as the Shui Hu Di Qin Mu Zhu Jian in Hubei Province Museum, through the narration of the guardian, the audiences learned that it recorded household registration in the Qin Dynasty(221-207BC), including how to manage the community, how to control the population even including

each personal work, taxation, and service are all clearly recorded. Some of them are also used and used by our society today. Thanks to the clear record and preservation that allows us to have the feeling of "combination and deed" when audiences read the texts of the ancients. The wisdom of the ancients was passed on to the researchers of today's society through the remaining cultural relics, and now through the program. The platform display is passed to every audience. As long as the inheritance continues, the culture will continue for a thousand years, and the Chinese culture will continue to perpetuate. It will also be passed on forever in the future. This is the greatest value and significance of the National Treasure System.

V. CONCLUSION

Compared with other cultural programs, the National Treasures has high-profile and high-profile, it not only have breakthroughs and innovations in content, form and production, but also innovated on the basis of insisting on production and catering to the audience. The life guardians system narrows the distance between the audience and the cultural relics; it not only highlights the inheritance and promotion of traditional culture, but also enhances the cultural height of the variety show. The audiences also begin to expect more high quality and connotation. The variety show has improved the cultural confidence of the people in the process of music and music learning, and has aroused the attention of the whole society on the research and protection of cultural relics. This is not only a role model for variety shows, but also an example for every Chinese in today's society. It not only shows the audience the precious cultural relics that have survived from the long history and profound history of our country, but also stimulated the cultural consciousness and cultural self-confidence of the people. At the same time, it also popularized many cultural relics knowledge to the public. These guardians have diverse identities but with the same belief, which also provides more perspectives for the study of the original large-scale cultural exploration program of National Treasure. The author focuses on the original guardian system of the program to study, in order to provide some ideas for the producers of modern TV variety shows, but also to some extent to give them reference and reference, from the reference and dependence on foreign ideas, for China The film and television industry has created more excellent original programs to promote and inherit the excellent culture of our country and establish the image of a big country with a strong cultural power.

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