

Dissemination Skills of Relics and Museology TV Programs

—Taking "National Treasure" as an example

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Abstract—"National Treasure" this program has been widely praised as soon as it was launched with its exquisite costumes, props, stunt of star-keeper for national treasure, 27 top national treasures, a history-based rational and fictitious narration mode. The vogue of this kind of Relics and Museology TV program, which is characterized with serious topic, makes us see the possibility of success of Chinese traditional excellent cultures in modern environment. The content features and dissemination characteristics of "National Treasure", and the development trend of Relics and Museology TV programs in the future are analyzed in this paper, hoping to provide certain reference significance for the development of this kind of TV programs in the future.

Keywords—"National Treasure"; Relics and Museology Programs; Variety; Dissemination

I. INTRODUCTION

"National Treasure", a Relics & Museology exploration program about 27 top national cultural relics, was jointly developed by CCTV and Central Record International Media Co., Ltd. With culture as the core and variety as form, this program is still a reality show with documentary nature. Six episodes of "National Treasure" have been broadcasted in total since the first episode was broadcasted in December 3, 2017; and it has accumulated hundreds of millions of playback on major network video platforms, such as Youku and Iqiyi, etc. The score is up to 9.1 points on Douban. At the same time, the topic discussion volume on micro-blog and other social media topics remains high. The celebrities who participated in "National Treasure" were listed on micro-blog's trending searches when the program was broadcast. In recent years, CCTV has developed quite a few cultural programs, such as "The Reader" and "Letters Alive", etc., which have gained great achievements. However, it was until around 2016 that the Relics & Museology programs began to attract a lot of attention, which was broadcast from CCTV Documentary "I repair the cultural relics in the Imperial Palace" to "National Treasure" this year. 2017 can be called as the first year of CCTV's literature and art programs[1]; it jumps out of the serious and high-end image in the past and attracts a large number of young audiences with high-quality and innovative programs. The success of such sort of programs is beyond many people's anticipations. Although the development of Relics and Museology TV programs is not long, there are quite little things worth studying. And the dissemination skills

of Relics and Museology TV programs will be discussed in this paper with "National Treasure" as an example.

II. ANALYSIS ON THE CONTENT AND CHARACTERISTICS OF "NATIONAL TREASURE"

A. The rise of Relics and Museology subjects

"National Treasure" is positioned as a large history reality show of the Relics and Museology class. And it selects the top 27 national cultural relics as a link between the past and the present from ninth major national museums, such as the Imperial Palace Museum, Shanghai Museum, Nanjing Museum, Hunan Provincial Museum, Henan Museum, Shaanxi History Museum, Hubei Provincial Museum, Zhejiang Provincial Museum and Liaoning Provincial Museum for greeting 600 Anniversary of the Imperial Palace. And these 27 top national treasures are also selected from the superiors, and each museum can only choose one treasure for participating the "National Treasure" Special Exhibition of the Imperial Palace's 600-year itinerant exhibition. The program group takes into account the cultural origin of five thousand years of China in the selection of museum; and these 27 cultural relics represent the typical features of their respective museums: the Imperial Palace represents the culture of the whole Chinese nation as a museum with the largest collections in China, "Porcelain Mother" and "Stone Drum" that represent national treasure and Chinese context, as well as the "Map of A Thousand Li of Landscape" in Song Huizong period are selected; while Huibei, as the capital of Chu, selects "Chime Bells", "Sword of Goujian" and "Yunmengshuihu Qin Bamboo Slips", which have typical regional characteristics. It seems to show the cultural relics but aims to understand the Chinese civilization through them. There were similar programs with national treasure as theme in CCTV before, such as "Treasure Identification" and "National Archives". However, it's actually the first time that the museums, which always have supercilious and aloof image, appear in the form of a variety show on TV.

B. The expression form of variety as "outer shell"

Serious programs are increasingly incapable of attracting the young generation[2]. It is an inevitable problem, and this situation will not change too much in a short period. Taking variety as expression form becomes an important mean for TV programs to attract audiences, even for "National Treasure". Just as the Relics and Museology programs before, audience

can only watch that an expert pours out words on all kinds of cultural relics, and the content is very obscure with stiff professional knowledge; it's hard to resonate with the audience. "National Treasure" draws support from the typical variety mode of drama deduction to transform the original formal knowledge statement into a way of recombining statement and pleasure. At the same time, "National Treasure" also utilizes young expression of "roasting" for the introduction of cultural relics. The official roasts various colored vases in the reign of Qianlong period as "farm-stay aesthetic" in episode of "porcelain mother", selected by the Imperial Palace. But "National Treasure" is far more than this; personal attendance of nine museum curators ensures the professionalism of the knowledge. In this way, Relics and Museology TV shows, which are presented with both cultural connotations and new and funny variety shows, naturally obtain high praise from audience.

C. Role-playing narration mode

"National Treasure" chooses the role-playing narration mode in order to better show the preexistence of a cultural relic. The picture language can be better understood and accepted by audience than the text language in the dissemination process. At the same time, the picture language can help the audience to build an unseen picture, and can also reduce the uncertainty caused by text. [3] In the fifth episode of "National Treasure", Liaoning Museum recommends the "Gu Kaizhi's Lo River Map, traced by Song", which creatively combines the author of "Goddess Luo" - Cao Zhi and painter of "Lo River Map" - Gu Kaizhi in the same picture, and then a thorough dissemination is carried out therefrom. In this dissemination, the audiences perceive Cao Zhi's sadness and misery when he ransacked Goddess Lo; it also shows a "three wonders" master artist Gu Kaizhi, who was characterized with "wonderful painting, talent and crazy lovesickness". This role-playing way of narration makes the obscure parts alive. Based on historical facts, the reasonable deduction not only gets a favorable program effect but also won't be criticized by the audience for not respecting history.

D. Storytelling narrative style

"National Treasure" strives for presenting the "preexistence" and "this life" of 27 top national treasures. The program makers choose the storytelling for showing. On basis of historical facts, it makes these facts stories and displays a complete story. In these stories, the lines are set as very modern language; the plain and ungarnished narrative style is changed. The storytelling narrative style can continuously and pleasantly tell the instruction-like historical records in an approachable manner when it comes to the origin of a cultural relic. At the same time, "National Treasure" not only reviews the preexistence of cultural relics, but also illustrates the relationship with the present world. For instance, the story of Mulan, which is well known by the audience, is deducted in the show of copper-gilding wood-core stirrup in period of sixteen countries; and this life of the cultural relic is narrated by Hua Tian, the first ethnic Chinese to participate in three Olympic equestrian sports. The story deduction for the preexistence of historical relics makes them live from the cold display cabinet. At the same time, the thoughts and emotions

are transmitted in the deduction story of this life. What copper-gilding wood-core stirrup delivers is the legend of guarding the Silk Road, which is also in line with the thought of "The Belt and Road Initiative" advocated in today's society.

III. ANALYSIS ON THE DISSEMINATION CHARACTERISTICS OF NATIONAL TREASURE

Only possessing high-quality program content but lacking effective dissemination strategy is also not enough to be a highly-praised program. The dissemination strategy of "National Treasure" is also worth studying.

A. Aggregated playback on multiple network platforms

The fortieth "statistical report on the development of China's Internet Network" issued by China Internet Network Information Centre(CNNIC) in August 2017 reveals that the netizens in our nation are up to 751 million[4]. It means that there is a large audience group on the network. All programs of "National Treasure" can be watched online on four network platforms--- Iqiyi, Tencent Video, Bilibili Barrage Video Network and CCTV Network. And Iqiyi, Tencent and Bilibili are the video playback platforms aggregated with a large number of young people. We can interact with other viewers who watch the same program by sending "barrage"; it turns the watching of "National Treasure" into acts with a variety of meanings. Both the program watching and views exchange with others can be done. Such playback mode combined with multiple network platforms can aggregate a large number of network users for "National Treasure", forming an extensive force of influence.

B. Dissemination through public praise

In multitudinous documentaries and Relics & Museology programs of CCTV, it has to mention the three-episode documentary broadcasted in 2016, "I repair cultural relics in the Imperial Palace", which utilized the public praise for dissemination. And the earlier series of "A Bite of China" were also included. There was no splash when "I repair cultural relics in the Imperial Palace" originally broadcasted in CCTV; but it turned to be hot in Bilibili barrage video online through word of mouth from many young audiences. "National Treasure" conducts a series of organized word-of-mouth guide in micro-blog, and the amount of reading with # national treasure # as micro-blog topic reached 1.3 billion, the discussion volume was also up to about one million. Many major celebrities with tens of millions of fans, such as People's Daily, have forwarded the contents related to "National Treasure"; such a word of mouth has a great influence. Many audiences who watch little television can glimpse at the praises for this program on various social platforms, such as micro-blog, etc. It propagandizes "National Treasure" from the side, and also popularizes the program to the audience who did not know it before.

C. Dissemination through celebrity effect

There is no doubt that celebrities have the power of appeal than ordinary people. "National Treasure" invites 27 celebrities to serve as the guardian for national treasures. Before the program was broadcast, many followers of

celebrities said on social media that they would choose to watch "National Treasure" program for their favorite stars. In the latest episode of "National Treasure", Utensil Square Lei, which was jointly guarded by Huang Bo and Wangjia, boarded on the micro-blog hot-comments search list in the evening of broadcast immediately. Program makers also have great strategies to choose these star-guardians for national treasures; there are not only younger generation' favorite stars, such as He Jiong, Wang Kai, Lei Jiauin and Guan Xiaotong, but also the older generation' favorite stars, such as Zhang Guoli, Wang Gang, Tony Leung, etc. The celebrities who easily possess millions of fans cover main age layer of the whole audience from young to old.

IV. THE DEVELOPMENT TREND OF RELICS AND MUSEOLOGY TV PROGRAMS

As a TV program, the broadcast duration of "National Treasure" is limited. However, the Relics and Museology program has a broad prospect in the future.

A. Cultivate the audience market

Just like referring to the variety show, we will think of Korea, so do the Love TV film and television dramas. It lies in that Korea has developed a perfect audience market. The audience will give priority to Korea when choosing to watch this sort of program. The high ratings of "I repair cultural relics in the Imperial Palace", "National Treasure" and the upcoming "If national treasure can speak" and other Relics and Museology TV shows let us see the prospect of China on the Relics and Museology programs. Chinese culture is abstruse and profound, and has more strengths of developing Relics and Museology programs than many countries. A system of industrialization forms from the program topic selection to production and to the final broadcast stage; when it mentions the Relics and Museology TV programs, we will naturally think of the Relics and Museology program produced in China.

B. Lay emphasis on alleviating the "cultural anxiety" of audience

Relics and Museology TV programs stand out in variety of TV programs with their profound cultural deposits. The modern audience begins to realize the shortage of fast-food culture in terms of cultural depth after being influenced. Relics and Museology programs are supposed to lay emphasis on alleviating the collective "cultural anxiety" of compatriots. Paying attention to the depth of program and making the content of television programs nutrient are not limited to a certain aspect of knowledge; "National Treasure" such not popular theme can also appear on television and gain achievements, indicating the taste and hobby of audience are very widespread. The significance of cultural connotation gradually appears; especially Relics and Museology programs should possess more cultural connotations. On the conception basis of Relics & Museology programs, the primary consideration should be given to provide the audience with knowledge. Although "National Treasure" has a outer shell of variety, but its core is still culture. Such a core is loaded with the continuation spirit of Chinese civilization, and it is also a rare "nutrient" for the audience.

C. Make the audience orientation younger

Relics and Museology TV programs should change its original audience orientation if they want a continual development, so that the younger generation can become the main force of Relics and Museology TV programs. The slogan of "National Treasure" is "It is a young program". Such an audience orientation makes the program seriously consider the characteristics of young audience in production process and combine these characteristics to improve the original system. In recent years, a series of changes in the Imperial Palace also indicate that the Imperial Palace begins to realize the importance of changing the audience orientation [5] However, it's not easy to change the audience orientation. Specifically, it can be done in many aspects, such as the social intercourse way that young people like, communication mode and the way of knowledge acquisition. Both the analysis on mainstream culture in young audience and consideration on reasons for prevalence of subculture make the program not only conform to the tastes of audience, but also make it easier for audience to conduct the sharing cultural exchange. These considerations also mean that it is required to change the inherent narrative style of TV program, original post-production process and many other aspects. [6]

V. CONCLUSION

As a Relics and Museology exploration program, the success of "National Treasure" is not facilitated by chance. It is not entirely perfect; there are also problems such as insufficient introduction of cultural relics. However, multiple skills involved in the duration from selection of contents to dissemination process are the examples that the Relics and Museology TV programs can utilize for reference. As a program based on traditional culture, its dissemination skills are not traditional, possessing a lot of traits of raising concern in an era of rapid development of the Internet. Whether "I repair cultural relics in the Imperial Palace" or "National Treasure", the prevalence of these non-popular culture themes, forebodes the future development prospect of Relics and Museology TV programs, but it also allows this sort of program to confront many issues, such as more difficult topic selection and higher requirement for depth, etc.

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