

Analyzing the New Path of Communicating Excellent Traditional Chinese Culture under the Application of Media Technology through "National Treasure"

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Abstract. In the era of rapid development of the Internet and media technology, how to make good use of media technology to innovate the communication of excellent traditional Chinese culture is one of the key research topics today. Some researchers have found that many cultural programs have adopted technological innovation in recent years. However, there is a research gap in focusing on technological empowerment, emotional resonance, and cultural communication in the context of "National Treasure", a typical cultural program. Therefore, the research theme of this paper is to analyze the new path of communicating excellent traditional Chinese culture under the application of media technology through "National Treasure". Using "National Treasure" as a case study to analyze the specific content of the program, explore the impact of high-tech on the communication of excellent traditional Chinese culture. Research has found that the "National Treasure" program achieves cultural technological empowerment and emotional resonance through media technology, promoting excellent traditional Chinese culture communication. In the mutual connection between people, media, and culture, media technology supports the diverse forms of cultural performance. Emotional resonance allows the audience to immerse themselves in cultural charm, and cultural communication enhances cultural confidence and influence. In addition, people should also pay attention to the innovative communication of excellent traditional Chinese culture, which requires the joint efforts of platforms, creators, and audiences.

1. Introduction

In the new media era, media technology has brought new opportunities and challenges to the communication and development of excellent traditional Chinese culture. There have been studies that have redefined cultural programs. Cultural programs refer to a form of program that primarily involves the interpretation and communication of cultural elements and are generally broadcasted through television or video platforms. It can be classified based on content level and program type [1]. In cultural programs, the integration and development of culture and technology can be reflected at multiple levels, including content interpretation, communication media, and media effects [1]. The representative program "National Treasure" is broadcasted in an innovative mode of "documentary+variety show", with typical content, form, and style creation.

Taking cultural programs as the research object, exploring the application of new media in cultural communication has been reflected in some studies. For example, from the Metaverse perspective, some researchers discuss the innovative communication of Chinese excellent traditional culture. The technologies related to the Metaverse include immersion technology, archaeological restoration technology, and image

practice technology [2]. The cultural program "National Treasure" always adheres to integrity and innovation and has won a good reputation and market [3]. Although existing research includes aspects such as content narrative and artistic expression, there are still some research gaps regarding this type of program [4]. For example, apart from professional cultural workers, how do ordinary people communicate culture through the media? In addition, the typical content in "National Treasure" is prone to imitation and homogenization in other cultural programs, and how to avoid and solve this phenomenon remains to be studied. The above issues still need to be further explored to provide inspiration and suggestions for developing future cultural programs through the analysis of existing cultural programs.

This study is based on the current creative transformation and innovative development status of cultural program creation. Through the representative program "National Treasure", this article studies a new path for the communication of excellent traditional Chinese culture under media technology. By analyzing typical and specific program content scenarios, this article presents a new path for the communication of excellent traditional Chinese culture from three aspects: technological empowerment, emotional resonance, and cultural communication, in order to enhance cultural

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confidence and better promote the communication of excellent traditional Chinese culture.

2. Background Information on "National Treasure"

"National Treasure" is a cultural program produced by China Media Group and CCTV Documentary International Media Co., Ltd., including the first, second, third, and exhibition seasons of "National Treasure". The premiere was on December 3, 2017, with a total of ten episodes per season, each lasting 90 minutes. Yu Lei is the director, Zhang Guoli is the host, and the participating guests include the guardian of national treasures and the curator team. As a cultural program on CCTV, "National Treasure" can be said to have found an appropriate means for the official promotion of cultural soft power and the promotion of cultural confidence. The program uses media technology to "liven up" national treasures and historical culture, making cultural relics not only a display in a museum but also a cultural inheritance that allows the audience to feel "faith" and "life", endowing culture with practical significance.

The program is broadcasted on CCTV-3 every Sunday, with Bilibili as the main online broadcasting platform. According to data on the platform page, the program's first season has reached 30.088 million views, and the second and third seasons have gradually increased views. "National Treasure" achieved high viewership on the Bilibili platform and received high ratings. The first, second, and third seasons received scores of 9.8, 9.8, and 9.6, respectively (out of 10 points); the exhibition season even received high scores of 9.9.

The first season of "National Treasure" cooperated with nine national key museums to interpret the "past and present" stories of cultural relics in the form of performance and led the audience to understand the spiritual core of civilization and the continuity of Chinese culture carried by cultural relics in camera language.

The second season of "National Treasure" integrates various artistic forms such as musicals, dance dramas, and ethnic instrumental music, as well as various forms of expression such as variety shows, documentaries, and reality shows. It also collaborates with guests related to cultural relics to tell more universal cultural stories. In terms of content, the program's second season adds 8 new museums, covering multiple regions in the east, west, north, south, and central regions in terms of geographical location. From the peripheral to central regions, it focuses on a more diverse Chinese culture and showcases the vast territory of Chinese culture for the audience [5].

In the third season of "National Treasure", there has been a change in the selection of space. The program team did not stick to indoor museums but selected nine historical and cultural heritage sites of Chinese civilization. In order to enrich and diversify the content of the program, the selected cultural heritage varies in regions and eras, representing the cultural characteristics

of different historical periods and cultural regions. The program team has completely upgraded the choreography system with virtual visual technology to create an immersive visual experience and a time travel experience with more cultural scenes.

In the first three seasons of "National Treasures - Exhibition Season", some cultural relics are selected to be exhibited in the form of literary works, with unlimited artistic forms, including poetry, instrumental music, and dance. The program also breaks through traditional stage space expression methods and creates a new visual experience by using "AI+VR Autostereoscopy" shooting technology [6].

3. Analysis

3.1. Technological Empowerment

Technological empowerment has enabled the comprehensive upgrading of excellent traditional Chinese culture in content shaping and narrative expression, providing creators with more creative space. On the one hand, it can create content that conforms to modern aesthetics and cultural preferences, and on the other hand, it also promotes the potential value and unique charm of excellent traditional Chinese culture to be paid attention to, explored, and communication. The stage design combines China's unique classical charm with modern stage technology and uses an LED switching platform, holographic image technology, ice screen pillar, lighting, and audio equipment [6]. These technical means can give the audience a visual shock and better express the cultural essence through expression forms.

The program adopts a 360-degree holographic projection imaging system, forming a three-dimensional imaging in mid-air. The audience can watch the special effects of 3D stereoscopic image display from all angles and directions, with a more technological display effect and a visual impact. For example, when showcasing Large Vase with Variegated Glazes from the Qianlong period of the Qing Dynasty, the program team used 3D animation to restore cultural relics and 360-degree holographic projection imaging of the overall appearance and detailed patterns of the bottle body was presented to the audience from multiple angles [7]. In the third season, when telling the mural "The Original Life of the Deer King" in the Mogao Grottoes of Dunhuang, with the help of holographic imaging technology, "a deer of nine colours" is brought to the stage in the form of virtual imaging, which is realistic and gives life to the cultural relics [4].

The stage effect adopts movable large columns, which can create multidimensional and three-dimensional stage scenes by adjusting their front and back, up and down positions, achieving scene switching between different story contents. The stage's main screen is a giant LED circular screen, and according to the style characteristics of each episode, the program team will design a matching background effect to make the

audience feel like they are in the era and story of that time. The use of Stage lighting is complex and ingenious. The place where each beam of light should shine, the intensity and colour of the light and the switching time should be changed at any time according to the stage content. Technicians should always control, coordinate with actors while enhancing visual effects, and adding luster to the presentation of exhibits.

Sound is also an important component of this program, and proper audio playback is conducive to creating a good atmosphere, enhancing stage effects, and improving program quality. The "National Treasure" program team proficiently uses sound equipment to naturally connect each link, using stereo sound effects to ensure that the music can evenly cover the entire venue. For example, at the beginning of the program, the opening song, "Elephant King's Journey," was played, and the historical ancient style of music quickly attracted the audience's attention. Each cultural relic also played relevant music when it appeared, creating a historical atmosphere. In addition, the program team also invited senior engineers and professional mixers to debug audio equipment on-site, providing technical support for the pre, mid, and post-shooting stages. The integration of science and technology with culture and art has given more possibilities for cultural communication [6].

3.2. Emotional Resonance

In the book "Imagined Community", Anderson, a famous sociologist from the United States, proposed that community consciousness is formed by various social groups under the influence of Mass communication. Taking a country or a nation as an example, they can be regarded as an "imaginary community" [8]. The opening line of "National Treasure" has a high sense of identity. The host first asks, "We are a young program. How young are we?" The audience on-site answers together, "Up and down for five thousand years." This question and answer reveals the main content of the program and, to some extent, prompts the audience to enter a state early, generate a sense of cultural community, and then generate emotional resonance.

Cultural relics and treasures can move people, ultimately relying on stories, spirits, and emotions related to people. Every cultural relic in "National Treasure" has established a special connection with people. In the story of the legend of the past life of the cultural relics of the Song Dynasty imitating Gu Kaizhi's painting "Nymph of the Luo River", actor Chen Xiao played the role of painter Gu Kaizhi and interpreted his painting process with rich emotion and superb acting skills. The whole and details of the painting are displayed on the big screen. Each stroke is clearly visible, giving the audience a feeling that Gu Kaizhi is sitting in front of himself. During the program, Qiu Qingnian, the inheritor of Chinese intangible cultural heritage of traditional Chinese painting pigments, was invited to tell the audience about his experience of searching for raw materials and minerals in the mountains and forests and to showcase the production methods and processes of

ancient pigments. His words and actions revealed his love for the intangible cultural heritage of traditional Chinese painting pigments. During the exhibition of Bianzhong of Marquis Yi of Zeng, the treasure of the Hubei Provincial Museum, one of the links in the program was playing music. The program team did not directly play the recording of the music, but the Wuhan Conservatory of Music Youth Bianzhong Orchestra played the ancient Bianzhong music "Jasmine" on the spot. The bell and chime sounded together, giving a different aura and beauty. With the assistance of media technology, environmental sound and natural sound is utilized to increase the realism and liveliness of the scene, bringing the audience into the environment and atmosphere of the program, achieving a restoration of the real environment, and enhancing the audience's sense of presence. Deeply immersive scenes enhance participants' physical and mental experiences and experience the unique charm of the Ritual and Music Civilization of the Chinese Pre-Qin Dynasty and bronze casting technology. Historical relics are endowed with life in vivid stories, and emotions and culture are connected.

The selection of powerful celebrities as performers of "past life legends" has attracted widespread attention from young people, while the narrators of "this life story" are a group of people behind national treasures. For example, they are inheritors of intangible cultural heritage made with ancient pigments, interpreters who serve as volunteers in the Forbidden City, members of the archaeological teams, experts in researching cultural relics, and teachers and students of the school. On the spot of the program, they share a common identity as cultural inheritors, researchers, and guardians. These "people behind national treasures" use simple language to tell their stories about cultural relics. They do extraordinary things in ordinary posts, which arouses the admiration and respect of the audience. This is the unique feature of the program "National Treasure", which allows the audience to consciously connect to ancient scenes in an intuitive way and experience thousands of years of cultural history through the interpretation of historical stories of cultural relics. The audience is invited into the imagined common content through diverse media languages, effectively stimulating their sense of community. They are inviting ordinary people with similar identities to the general audience to serve as cultural narrators and communicators, creating a sense of identity substitution for the audience and promoting cultural communication through emotional resonance.

3.3. Cultural Communication

The broadcast of the program "National Treasure" has received a lot of positive reviews, which not only spreads excellent traditional Chinese culture but also brings attention to and recognition of the value of history and culture to the general public. Nowadays, under the widespread promotion of "National Treasure", more and more people are paying attention to and loving

traditional culture, a cultural relic, a section of history, a city carrying thousands of years of vicissitudes of culture. Museums are becoming the city's business card, and many people are willing to go to a city for a museum to learn about its historical relics and culture, the cultural and museum craze has gradually become a cultural phenomenon.

The cultural communication effect of "National Treasure" is not only reflected in the broadcast process of the program but also has an impact after a period of broadcasting. The premiere of "National Treasure" in 2017 and the debut of the painting "A Panorama of Rivers and Mountains" as a representative cultural relic of the Palace Museum received great praise after the program was broadcasted. This legendary work became well-known overnight. In the same year, influenced by media communication, the "A Panorama of Rivers and Mountains" was exhibited as the main exhibit at the Palace Museum, attracting a continuous stream of visitors. January 31, 2022, New Year's Eve, the dance poetic drama "The Journey of a Legendary Landscape Painting" based on the painting was published on the "2022 China Media Group Spring Festival Gala Evening". This dance poetry drama is based on the famous painting "A Panorama of Rivers and Mountains" and also adopts a technological empowerment approach. It combines modern technology with traditional culture and innovatively links the famous painting with dance, vividly demonstrating the cultural connotation of the painting [9]. The performance is on its third national tour, and it is difficult to obtain a single ticket. The high-quality content, good reputation, and high popularity have led to a rating of 9.7 on the ticketing website.

In the form of media integration, popularization, and socialized sharing have become the most prominent features of integrated media communication of excellent traditional Chinese culture, and various communication entities participate in content production and creation more freely and conveniently [2]. Under the continuous influence of "National Treasure", not only professional artists are engaged in cultural creation and communication, but many ordinary people are also engaged in cultural secondary creation. On the bilibili platform, cultural works include cover singing of the program's music, editing of wonderful clips, and popular science videos of cultural relics. The content forms are diverse, communicating easy-to-understand cultural knowledge to the general public through the perspective of ordinary people. Some users will also forward the relevant content of "National Treasure" on social media platforms such as Tiktok and Weibo, creating a specific scene for cultural discussion. It is conducive to stimulating the public's innovation awareness and creative desire. Although it has been five years since the premiere of "National Treasure", the communication effect and influence generated by the program still exist.

The program "National Treasure" brings historical relics and culture into the public's view, allowing people to know and understand the excellent traditional Chinese culture through cultural communication. Under the influence of the communication power of the media,

more and more people pay attention to traditional culture, and more people love and are devoted to inheriting historical culture. This not only promotes the wider communication of excellent traditional Chinese culture but also provides a good example for contemporary youth to tell Chinese stories well and enhance cultural confidence.

4. Discussion

With the popularity of cultural programs, the issue of homogenization of content has also emerged [10]. As a typical representative of cultural programs, "National Treasure" breaks the inherent form and content of communication, showcasing its unique style in terms of content and quality, as well as technology and innovation. However, precisely because this program is too typical, other cultural programs have followed the trend mindlessly, without thinking about how to create original programs that conform to the laws of new media communication and attract audiences. This has led to many programs having similar content and form, lacking innovation, and some programs even have a trend of pan-entertainment and vulgarization in content.

Avoiding content homogenization requires joint efforts from multiple parties. Firstly, media managers should improve platform supervision and provide a good space for the communication of excellent traditional Chinese culture. Media platforms can establish pacts to regulate user behaviour, and platform works require strict review and screening to provide users with high-quality cultural works. Secondly, creators should improve their media literacy and supervision awareness. They need to deepen their research and understanding of culture, create authentic and meaningful cultural works with their strength, supervise the behavior of media platform users while maintaining self-discipline, and consciously maintain the originality and standardization of cultural works. Finally, the audience should have a sense of discrimination. Consciously resist pan-entertainment and vulgar content and actively promote high-quality and positive cultural works. The joint efforts and mutual constraints of multiple parties are conducive to providing a healthy space for the communication of excellent traditional Chinese culture [11].

5. Conclusion

Through research, this paper found that the application of media technology has promoted the communication of excellent traditional Chinese culture, manifested in three aspects of "National Treasure": technological empowerment, emotional resonance, and cultural communication. From a technical perspective, the application of high-tech can stimulate audience interest and provide creative assistance to creators, thereby enhancing the influence of cultural communication. From the perspective of emotional resonance, media technology creates deep immersive scenes for the

audience, enhances physical and mental experiences, narrows the distance between the audience and history, and achieves cultural communication through the connection between culture and emotion. From the perspective of cultural communication, major media platforms have provided a vast space for the communication of excellent traditional Chinese culture. Many cultural enthusiasts post their cultural works on social networks, attracting more people to understand and pay attention and expanding the scope of communication. Therefore, inheriting and carrying forward the excellent traditional Chinese culture requires advanced technical support, as well as stimulating the sense of cultural identity of the audience. More importantly, let culture communicate among people, media and media, and people and media. At the same time, they are avoiding content homogenization caused by following the trend of creation, which requires the collaborative efforts of the platform, creators, and audience. Under the regulatory system of the platform, creators should comply with rules and regulations, enhance their innovation ability, showcase cultural charm from multiple perspectives, and the audience should have a sense of discrimination towards cultural works, consciously resist vulgar content, actively communicate high-quality works, and jointly assist in the innovative communication of excellent traditional Chinese culture.

This paper conducts research from three perspectives: technology, emotion, and culture, combined with specific case studies, and proposes suggestions for relevant aspects. To some extent, it fills the gap in the impact of these three factors on cultural communication, which is beneficial for the subsequent research and development of the communication of excellent traditional Chinese culture. Finally, this paper did not fully consider the singularity of using "National Treasure" as the research subject. Although the program is classic, it cannot represent all cultural programs. Future research can increase the number of research subjects, select different types of cultural programs for comparison, and summarize new paths that can promote cultural communication to provide more practical and feasible methods and suggestions for the future communication of excellent traditional Chinese culture.

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