

Research on Cultural Communication of Chu Cultural Relics from the Perspective of New Media

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Abstract

With the continuous emergence of all kinds of new media, the public has diversified demands for information acquisition. Museums have always been an important medium for cultural communication and social education. In the era of new media, museums should analyze the dissemination paths of cultural relics from the perspective of new media based on their own characteristics, explore cultural resources, fully utilize new media technology, and achieve more effective and widespread dissemination. This paper takes the Jingzhou Museum as an example, through understanding the current situation of cultural relics dissemination, analyzing the interpretation of cultural relics and the means of communication, trying to promote the combination of new media and museum cultural dissemination, which can further expand the brand influence of Jingzhou Museum and spread Chu culture more deeply and widely.

Keywords

New Media; Museum; Chu Culture; Cultural Dissemination.

1. Introduction

In recent years, the public's thinking and concepts have gradually changed, no longer limited to understanding museum culture through offline visits. Due to time-saving considerations and the increasingly mature influence of technologies such as virtual reality and big data, people prefer to have a more comprehensive and in-depth understanding of historical relics culture through online exhibitions. At the same time, people have higher requirements for spiritual life, no longer limited to physical observation, but are more willing to explore the culture and stories behind physical objects. Judging from the existing survey data, cultural relics institutions continue to be popular. Exploring new ways of disseminating historical relics culture can better adapt to diverse social needs.

2. The concept and characteristics of New Media

2.1. Concept of New Media

"What is new media?" This is a simple question, but also a complex one. Cheng Dong defines new media from both broad and narrow perspectives, arguing that the broad sense of new media refers to the carrier of new communication information between transmitters and receivers, while narrow sense of new media refers to the personalized and intelligent digital carrier of interactive information dissemination since the 21st century [1]. Kuang Wenbo defines new media as a medium for disseminating information through the use of computers (or digital devices with essential characteristics of computers)." Lev Manovich of Russia defined new media as whether it is transmitted and presented by computers as the standard, rather than being produced by computers [2]. Wired magazine in the United States directly defines new media as the dissemination to all people.

2.2. Characteristics of New Media

As mentioned above, although many scholars have different definitions of the concept of new media, we can still roughly summarize its characteristics. That is to use digital technology and network technology to provide users with information and entertainment services through the Internet and other channels, as well as mobile phones, computers and other terminals. Users can choose and communicate in a two-way way in the form of communication and media.

As the carrier of information form, new media mostly parasitizes on the software program information on a hardware material carrier. Due to the diversity of software programs, new media naturally presents a variety of channels for information dissemination. New media can continuously amplify the value of information transmission by means of microblog, WeChat, QQ, Tiktok and other platforms. In addition, new media can be combined with artificial intelligence and big data algorithms to accurately capture user needs and form two-way interaction with users. Compared with traditional media, new media can disseminate information more quickly and conveniently, with advantages such as huge amount of information, rich content, low cost, multiple transmission channels and strong interaction.

3. Investigation of cultural relics communication-- Taking the Jingzhou Museum as an example

3.1. Introduction of Jingzhou Museum

Jingzhou Museum is a local history museum, which was founded in 1958 and is one of the first "national first-class museums" in China, with the primary task of protecting, researching, showcasing, and inheriting regional culture. In 2000, it was rated as an "AAAA" level tourist attraction by the National Tourism Administration, and in 2008 it was rated as a national first-class museum by the State Administration of Cultural Heritage.

By 2021, the Jingzhou Museum has unearthed more than 196,000 cultural relics from archaeological excavations, including 17,950 national precious cultural relics, 1,259 second-level cultural relics and 16,077 third-level cultural relics. Among the cultural relics collected in the Jingzhou Museum, the cultural relics of Chu State in the pre-Qin period have the largest number and the highest grade. The number of water-filled lacquerware of Warring States, Qin and Han dynasties in the collection accounts for about 40% of the country's total. The silk fabrics of the Warring States and Western Han Dynasties are unique to the whole country and unparalleled in the world. The collection of Chu jade artifacts from the Spring and Autumn period and Warring States period is the largest number, ranking first in the country.

At present, the Jingzhou Museum has set up 8 basic exhibitions with strong local characteristics to systematically display Jingzhou's history, culture and cultural relics. The eight exhibition halls are "All Over the Sky and the Moon -- Original Culture Exhibition in Jiangnan Plain", "Ji Jin Yao Cai -- Jingzhou Unearthed Bronze Ware Exhibition", "Chu Jade Highlights -- Jingzhou Unearthed Jade Ware Exhibition", "Books in Bamboo and Wood -- Jingzhou Unearthed Bamboo and Wooden Slips Exhibition", "Tao Treasures -- Jingzhou Unearthed Ancient Porcelain Exhibition", "Treasures Museum Dafui Wu -- No. 168 Han Tomb Exhibition in Fenghuang Mountain", "Lacquer Charm -- Chu Qin and Han Dynasty Lacquer Artifacts Exhibition", Kaiyuan Guan Historical and Cultural Exhibition in Kaiyuan Guan, a national key cultural relic protection unit.

The Jingzhou Museum has developed into a comprehensive historical museum that integrates multiple functions such as exhibition, publicity and education, cultural relics protection and collection, protection of ancient cities and ancient buildings, and archaeological excavation and research, etc.

3.2. The rigidity of media operation technology

Nowadays, short videos have become the mainstream channel for information dissemination. Although many museums realize the great power of new media and make innovations, they still follow the traditional operation mode and lack innovation in the application of technologies and methods for the dissemination of cultural relics through new media. Due to the lack of professional media operation knowledge and personnel, even if new media operation work is carried out, specific implementation plans and standards have not been proposed, resulting in slow progress in museum new media operation work.

Taking the Jingzhou Museum in Hubei Province as an example, the operation work is carried out by current museum staff who are not familiar with short video platform algorithms and recommendation rules. Even if the short video works are updated frequently, it is difficult to meet the needs of the target group. As a result, the likes and comments of the short video works of the museum are relatively limited, the user stickiness is not high, and the loss problem is serious. In addition, the application of technology and methods lacks innovative integration. Most of them simply copy or imitate, with insufficient integration of technology and content, resulting in less significant results. Content planning and interpretation are mediocre, lacking storytelling, interaction, participation, experience and interest. Art design and form of expression are not emotional enough to reach the realm of attraction. The sound effect is not natural, lack of appreciation and so on. In addition, the online cultural communication of museums usually needs to invite industry experts, scholars and other professionals to tell the historical and cultural knowledge behind cultural relics, so as to bring professional and comprehensive explanation to users, and then win more users' attention. However, the number of professional scholars in Jingzhou Museum is small and their age is older. At the same time, the content of online cultural communication of Jingzhou Museum is limited, and there is no continuous and stable explanation of cultural relics. The overall number of releases is relatively small, and the contents mainly include press release and activity introduction.

3.3. The exhibition design one-sided

Permanent exhibitions and temporary exhibitions are common types of museum exhibitions, which are the fundamental points of serial communication behaviors. According to the theme of the exhibition, the exhibition itself will expand into mass communication and targeted communication, so that the publicity of the museum exhibition and communication will be further expanded and the coverage will be wider. A museum should be a collection of interpersonal, mass, targeted and other modes of communication. It needs both visiting exhibitions designed for the general audience and special theme exhibitions for people with different cultural needs. For exhibitions with distinctive characteristics, the staff can also set up special channels for their dissemination. Starting from the uniqueness and individuality of cultural relics, delving into the story philosophy behind cultural relics can not only guide the audience to carry out deep cultural exploration of cultural relics, but also maximize the effectiveness of dissemination. However, as far as the investigation of the current situation of the explanation of the existing museums is concerned, the promotional materials for the exhibition have not been effectively utilized. Most museum exhibitions are limited to a portion of exhibits in the permanent exhibition.

Take the Jingzhou Museum as an example: there are two ways for offline participants to get explanation information, one is through voice navigation equipment, the other is manual explanation service. Not only are there few ways to obtain information, but the explanation content only focuses on Wudafui and Danqi Shen Yun in the treasure Museum, without responding to the needs of tourists of different ages and cultures. There are eight basic exhibitions in the museum: Wudafui, Dan Qi Shen Yun, Kaiyuan Guan, Jijin Yaocai, Tao Yuan Qizhan, Shu Yu Bamboo and wood, Chu Jade, and Sky Full of stars, but the division of the

exhibitions is only based on the simple types of artifacts, and there is no investigation of the dynamics of Chu culture pedigree. When visitors visit, it is easy to form a situation of cultural fragmentation of each exhibition hall, and it is difficult to have a continuous and clear understanding of the vein of cultural development.

3.4. Popularization of cultural relics interpretation

In the exhibition of most municipal history museums, the cultural relics displayed in the exhibition hall mainly play the role of marking the time of local development. But as Chen Chun pointed out, "For scholars of different disciplines and the general public, their interest may not be limited to historical chronology, but may involve more knowledge of various aspects of ancient society, such as politics, economy, religion, social hierarchy and aesthetic consciousness." Existing data show that museums' cultural interpretation of cultural relics is mostly limited to artifacts.

There are more than 130,000 cultural relics in the collection of the Jingzhou Museum, including 561 first-class national cultural relics, 1,041 second-class cultural relics and 15,454 third-class cultural relics [3]. It is well deserved as the "cultural relics city", but the explanation of cultural relics is far from the height of seeing history, people and spirit through the objects. When explaining the exhibition of No.168 Han Tomb in Fenghuang Mountain, it only explained the form and decoration of the utensils, and did not explain how the production technology at that time produced such burial goods, and what kind of burial customs were conveyed by a large number of burial goods, through the burial goods of Sui, reflected what kind of social level. The historical and cultural phenomena of the region where the Han tombs were found are not shown.

4. Cultural interpretation of cultural relics

Cultural relics are the carrier of culture, and a reasonable explanation of cultural connotations of cultural relics is the only way to correctly understand history. With the development of archaeological technology and knowledge, it is generally believed that the elaboration of cultural relics should abandon the traditional descriptive methods of history and carry out more regular exploration. First, it expounds the object itself to provide evidence of history. The second is the creation of the scene, that is, the unearthed environment where the cultural relics are located, and the last is the elaboration under the macro cultural background.

4.1. Description of traditional artifacts

The most basic and common interpretation of cultural relics is based on the typology of archeology to describe the object itself, that is, the "descriptive interpretation". Since the emergence of archaeology, typology has always been the most important means of analysis in archaeological research. Since archaeology, typology has been the main means of archaeological research, through the study of artifacts external form changes of logic sequence, judge artifacts remains relatives, to establish the cultural lineage of the site and its relative chronological sequence, in quite a long period of time to become the interpretation of the museum.

Although the information provided by the descriptive interpretation based on the objects themselves is rather one-sided, making it difficult to be recognized in the broader social and historical context. According to the general cognitive law of human beings, the reception of new information always starts from the surface. Such as "how big is this?" "What is this ornament?" "What is this for?" "How much is this worth?" Focusing on the message behind something is not the first instinct. Therefore, "descriptive interpretation" is obviously more likely to attract the audience's attention at the beginning than "interpretive interpretation". The description of the object itself is also a simple, intuitive, convenient and effective way of information transmission,

but this does not mean that the modern concept of exposition is contrary to the needs of the audience. Only by attracting the audience's attention at the very beginning of the "expository explanation" of cultural relics can it be convenient to further "explanatory explanation". Therefore, the elaboration of the form of artifacts is the basis of cultural relics sorting.

4.2. Context creation of cultural relics

Scenario analysis, proposed by Keith. It refers to the interrelations between various objects in a particular environment. Symbolic meaning can be obtained by analyzing the relationship and function between the objects and other objects co-existing in the context. Ian Hodder also proposed the concept of "situational archaeology", emphasizing that the interpretation of material culture needs to be connected with the context of the discovery place, and paying attention to other artifacts unearthed along with it and seemingly unrelated aspects of material culture [4]. These viewpoints put more emphasis on the integrity and correlation of relics and relic units, and explain the context of the site where the relics were unearthed, providing a relatively complete information chain for the audience [5]. Because the artifacts excavated by archeologists are often an information component in the historical development environment, if the morphological description of an artifact it carried out separately, it is separated from the unearthed environment, site anrelictheired unearthed objects. The integrity and correlation between cultural relics and the environment will be difficult to reflect. Therefore, the collation of cultural relics should take place in the individual and the environment, forming a dynamic and situational explanation in order to dig out the cultural connotation behind cultural relics more deeply.

4.3. Reconstruction of cultural relics

No cultural relic can be an isolated, closed, insulated system. Cultural relics carry a phenomenon of the area where they are unearthed and constitute the individual memory of the masses in that area. Due to differences in living environment and other factors, individual memories are numerous and complex, but they all contain collective memories under a certain productive era background. The deeper excavation of cultural relics is a "phenomenon correlation" type of collective memory mining, that is, the individual memory of cultural relics is placed in a more macro cultural background to build an information chain. Xu Lianggao's description of "phenomenal correlation" refers to "establishing the correlation between phenomena, making an overall statement of a behavior, event process and historical fragment, etc., which is a kind of researchers' recovery of the correlation between the process of a certain historical event and the relevant factors in the historical fragment" [6]. Through the construction of "on-site correlation", the cultural relics are placed in the historical background under the collective memory and the commonalities among their cultural connotations are expounded, which can better construct the "world memory". Under the dual dimensions of horizontal and vertical development, we can understand the interaction of the world's continents and the community of human destiny formed since ancient times. This is also the fundamental difference between museums as public service institutions and general entertainment places. No matter what kind of interpretation method, it is the fundamental mission of museums to make use of cultural relics and collections to carry out popular education and provide continuous cultural supplies for the public, and it is the goal of museum people to consciously transform disciplinary research results into knowledge and information acceptable to the public [7].

5. Cultural Transmission Path of Cultural Relics

5.1. New Media Communication

The use of new media platforms is an inevitable choice to publicize the culture of historical relics at present, because new media platforms have a large number of audiences of different ages. Compared with young audiences, older audiences will have a relatively easy sense of identity and familiarity with cultural relics and culture. Because the connection between the era they lived in and the past, especially emotionally, is closer and closer, older audiences will prefer to see the past in a new way on new media platforms. The young audience is the permanent audience of the new media platform, and they are more receptive to new things, receive them faster, and have a broader vision.

In the new media platform to promote the culture of historical relics, no matter what the age of the audience, it will be easier to accept such information content. The fresh and fashionable elements of new media platforms can also add new cultural elements to cultural relics and culture, so as to better attract the attention of the audience.

In addition to having a large audience and good timeliness, new media platforms have unique and convenient advantages in communicating with audiences at home and abroad. The audience of the new media platform can be both domestic and overseas audiences, so it is very conducive to expanding the scope of cultural relics and cultural communication.

5.2. Digital Communication

The promotion of the culture of historical relics can not only rely on new media, but also rely on digital mass communication. Traditional media can still help the external communication of the culture of historical relics. The power of words is huge, and the influence of words on a person's thinking habits is also enormous. Moreover, the dissemination of periodicals, newspapers and other books is also conducive to allowing more audiences of different ages to have a more comprehensive and detailed understanding of the general situation of museums and the information of cultural relics in their collections. In addition to paper media, you can also achieve home-style audio-visual enjoyment through large-screen displays such as TV and other media integrated with the Internet. Therefore, you can still vigorously develop and help the external promotion of TV, and provide cultural relics explanation column programs on TV to vigorously promote cultural relics and culture.

5.3. Immersive Communication

Virtual reality technology can contribute to the external communication of cultural relics and culture. Through realistic technology, virtual reality technology, 3D technology and other technologies, interactive cloud tour museums can maximize the experients to feel the charm of cultural relics and culture, and even experience the life process of historical figures completely, and "empathize" with the producers of that year as much as possible. Such close touch and experience will not only deepen the experience of the experiencer, but also from the real feeling of the experiencer can have a deeper understanding of the wisdom and charm of the Chinese nation. Compared with the influence of words and audiovisual images, immersive communication can bring experiencers into the core of cultural spirit behind cultural relics at the fastest speed.

5.4. Embedded Communication

China's film and television industry, especially the animation industry, has developed rapidly in recent years, giving birth to many animation films with Chinese characteristics containing excellent traditional culture, such as "Big Fish and Begonia", "White Snake: Origin", "New Shen Bang: Yang Jian" and "Deep Sea". These excellent animation films are all based on the excellent traditional culture of China. Cultural relics, as witnesses to the development of Chinese

civilization, can also be well integrated into these excellent artistic works, which can not only create a unique cultural IP of our country, but also carry out cultural communication in overseas film and television markets. In addition, with the continuous increase of people's cultural tourism expenses, we can also produce some cultural and creative products related to cultural relics to carry out a good external communication. Such cultural and creative products can be daily necessities closely related to people's lives, such as cups, toothbrushes and other products that can be used every day, as well as some cultural relics with collection value, such as the sword of Goujian. Through artistic works and cultural elements in cultural and creative products affect people's thinking bit by bit to understand the cultural charm behind cultural relics.

6. Summarize and Discussion

Through the exploration of the concept and channels of new media, the author tries to find out the defects of the Jingzhou Museum in the current situation of cultural relics and culture communication, and through the elaboration of cultural relics and culture communication paths, it is found that combining with new media is an important way to "make cultural relics and culture alive", and in-depth elaboration of cultural relics and culture is the basic follow and main mission of cultural relics work in the new era. This problem is not only a theoretical problem, but also a practical problem.

Acknowledgments

This paper is supported by the 2023 Innovation and Entrepreneurship Training Program for College Students, School of Humanities and New Media, Yangtze University.

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