

Digital communication in museums in the age of all media from "only this green"

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Abstract: *The 2022 CCTV Spring Festival Gala Dance and Poetry Drama 'Only This Green' has been widely acclaimed by the public and hailed by industry experts as a 'phenomenal' work of art. The transformation of the value of the piece from the relics in the collection "A Thousand Miles of Rivers and Mountains" to "Only This Green" is not only to fill the public's aesthetic appetite and create a visual feast, but also to create a new era narrative structure for "green", "landscape" and "characters". The anthropomorphic characterisation of the 'characters', combined with the aesthetic perspective of the traditional Chinese idea of 'the unity of heaven and man', provides new ideas for the digital communication of museums. In this paper, the digital communication characteristics and development strategies of museums in the era of full media will be analysed in depth from the example of "Only This Green".*

Keywords: *Only This Green; All Media; Museums; Digitisation; Communication*

1. Introduction

Through seven chapters: "Exhibiting the scroll, asking for seal script, singing silk, searching for stones, practising brushwork, quenching ink, and entering the painting", the dance tells the story of a researcher from the Forbidden City who travels back in time to the Northern Song Dynasty and takes the perspective of the "scroll exhibitor" to "spy" on the painter Wang Ximeng's creation of the "Thousand Miles of Rivers and Mountains" (Figure 2). [1] The story of the painter Wang Ximeng who created the painting A Thousand Miles of Rivers and Mountains (Fig. 2). The dance costumes are in the same colour palette as The Thousand Miles of Rivers and Mountains, using the famous green landscape paintings of the Song Dynasty, and the dance brings out the 'dynamics' of each of the mountains in the painting, with the 'green waist' attracting a lot of interest from the audience. The dance brings to the forefront of the museum's collection the "Thousand Miles of Rivers and Mountains", causing a "national frenzy" and serving as a guide and reference for museums on how to innovate digital communication in the age of all media.



Figure 1: Green (Image from the 2022 CCTV Spring Festival Gala video)

The success of Only This Green lies in the way the dance uses the narrative of classical literature, the contemporary expression of traditional art, and the flow of ideas to build up the spiritual world of the play, giving infinite vitality and imagination to the long-standing traditional cultural context through the interplay of reality and fiction of characters, and the blending of the ancient and modern emotions, giving people a strong sense of "immersion". The exhibition is a "immersive" painting experience. From the creation of the Thousand Miles of Rivers and Mountains painting to the construction of Only This Green, the museum's traditional culture is innovatively transformed in the age of full media, integrating art production, transformation, operation and dissemination into one, making it a useful attempt to realise the innovative digital development of the museum.



Figure 2: Green (image from the official website of the Palace Museum)

2. Principles for the construction of the digital innovation of the dance-poetry drama "Only This Green"

2.1. Anthropomorphic emotional characterisation

The creators have fused subjective emotions with objective objects to form a new anthropomorphic artistic expression. In *Only This Green*, the long scroll of green and green landscapes, *The Picture of a Thousand Miles of Rivers and Mountains*, is recreated in a staggered pattern of figures, each of which appears to be a mountain in the painting, giving the dance the ideological concept of 'rivers and mountains' and reproducing the concept of 'empire' as expressed in *The Picture of a Thousand Miles of Rivers and Mountains*, funded by Emperor Huizong of the Song Dynasty. [2]The concept of 'landscape' is reproduced in the painting 'A Thousand Miles of Rivers and Mountains', funded by Emperor Huizong. By setting the colour of the dancers' clothes in 'green' and the black and simple stage effect of the backdrop, the dance brings together the static 'landscape' and the contemporary understanding of the aesthetics of the 'green landscape' of the Song Dynasty. This is the key to the success of "Only This Green", as it transforms a static relic into a dynamic narrative story with subjective emotion. It is not uncommon to see anthropomorphic emotional characterisation in contemporary museum digitisation, but most of this exists in the context of IP characterisation, and rarely does it connect with the dance work and make a qualitative leap forward. In *Only This Green*, the static 'artefact' is transformed into a dynamic 'character' (Figure 3), giving the historical artefact a role-playing role that better fits the thematic imagery and shows the emotions of the character. "The creation of 'anthropomorphism' is now the most intuitive and psychologically relevant new idea for museum digital development and innovation.



Figure 3: Green (Image from the 2022 CCTV Spring Festival Gala video)

2.2. Spatial transformation of narrative structure

How to effectively export the museum's historical and cultural information in contemporary times has become an urgent task for museums. Digital communication is an inevitable path for museums in the age of all media. The digital design of most museums in China has previously been limited to the

creation of film and animation, illustrated books and creative products, which have been disseminated to audiences on a less educational level and have not directly opened up the market, but nowadays innovative ways of dissemination are no longer limited to creative products, but can work with each other in digital media programmes.

In the spatial dimension, the dance "Only This Green" takes a look at the painting "A Thousand Miles of Rivers and Mountains" from the perspective of a modern-day exhibitor, and through the substitution of distinctive characters, a "glimpse" into the creation of the painting by the painter Wang Ximeng; in the temporal dimension, a "dialogue" between the exhibitor and Wang Ximeng. In the temporal dimension, the 'dialogue' between the person who exhibits the scroll and Wang Ximeng, the seal carver and the stone grinder, as well as the 'dialogue' between Wang Ximeng and the blue and green, combine multiple temporal dimensions to form a community between 'A Thousand Miles of Rivers and Mountains' and the dance 'Only This Blue and Green', combining spatial art forms with temporal art forms. This is a clever combination of personal and emotional storytelling and a sense of classical culture and art, which indirectly enhances the way the audience 'enjoys' the painting and promotes new ways of digital innovation and value communication in museums. [3]

2.3. Presentation of aesthetic moods

In recent years, although the innovative transformation of cultural resources in museums has become a 'craze', the results have not been very significant, with most of the works still reproducing traditional images and rarely reflecting their spiritual imagery in an innovative way. The dance focuses on the imaginative realm of "green landscape", and the visual system of "green" adequately satisfies the pursuit of aesthetics in contemporary society, and superbly demonstrates the ancient Chinese ideology of "the unity of heaven and man". The visual system of 'green' is an excellent expression of the ancient Chinese ideology of 'unity of heaven and man', giving the true meaning of 'national aesthetics'. What is popular today is a unique, high-definition, elegant, minimalist aesthetic, with extra attention paid to the art of white space, which is the form of accumulated freedom, the form of beauty, as Mr Li Zehou mentioned, "the form of meaning", and should this not be the Chinese aesthetic culture and the spirit of Chinese landscapes that contemporary museums should strongly promote? Should this not be the spirit of Chinese aesthetic culture and Chinese landscape that contemporary museums should be promoting? Behind this aesthetic trend is a better reflection of the spirit of the current society.

At present, the aesthetic contexts of museums are not yet understood and recognised by the general public, who do not know how to appreciate the beauty of museums, and the successful 'emergence' of 'Only This Green' fully demonstrates the ontological and reproductive beauty of the aesthetic attributes of museums (Fig. 4).



Figure 4: Green (Image from the 2022 CCTV Spring Festival Gala video)

3. Digital value communication in contemporary museums from "Only This Green"

3.1. The integration of modern technology facilitates the transformation of "Chinese" beauty in museums

Museums should actively use modern technology to lead the public to view and interpret the artefacts in their collections to fully experience the beauty of the process and perception. In the dance

Only This Green, the stage is designed as a multi-layered concentric circle using the Chinese idea of the unity of heaven and man (Fig. 5), built from four layers of different sized turntables, staggered in clockwise and counter-clockwise rotation to create a transient stage effect. The air contains three moving scrolls and three fixed sets of scrolls, which are interlocked with the multi-layered concentric circles to form a slowly opening 'scroll', a design that restores the ancient mode of viewing paintings and gives a strong sense of immersion. Only This Green" combines venue, environment, lighting and other forms of expression to highlight the intrinsic beauty and context of cultural relics and to reveal their intrinsic value, which is the museum's intrinsic attribute - "reproduction of beauty". Reproductive beauty is the most important aspect of museums today that should be considered and actively innovated, combined with the diversity of audio-visual means to allow audiences to more clearly experience the appreciation of 'cultural heritage'.



Figure 5: Green (image from the TV programme National Treasures video)

3.2. IP-based content for communicating the value of museum collections

The social attribute of museums is to satisfy people's spiritual life while driving economic effects. Museums are important locations for the emergence of new cultures, and it is particularly important to grasp and apply museum culture and draw on outstanding cultural resources (Figure 6). Each museum is unique and should strengthen the secondary transformation and multiple use of cultural and creative content with intellectual property at its core to achieve an all-round, all-media operation of a specific culture. Museums are a very rich IP base and can use the creative IP approach to promote and improve museum cultural products in a rational way. [4] The development of IP resources can be used to combine cultural education and publicity with economic effects, thus achieving a win-win situation. While developing IP, we should not only focus on the trend of quantity, but also strive for excellence and have a strong sense of the trend of the times. Therefore, museums should pay attention to the integration of IP resources to ensure that IP resources can play the greatest value in the application.

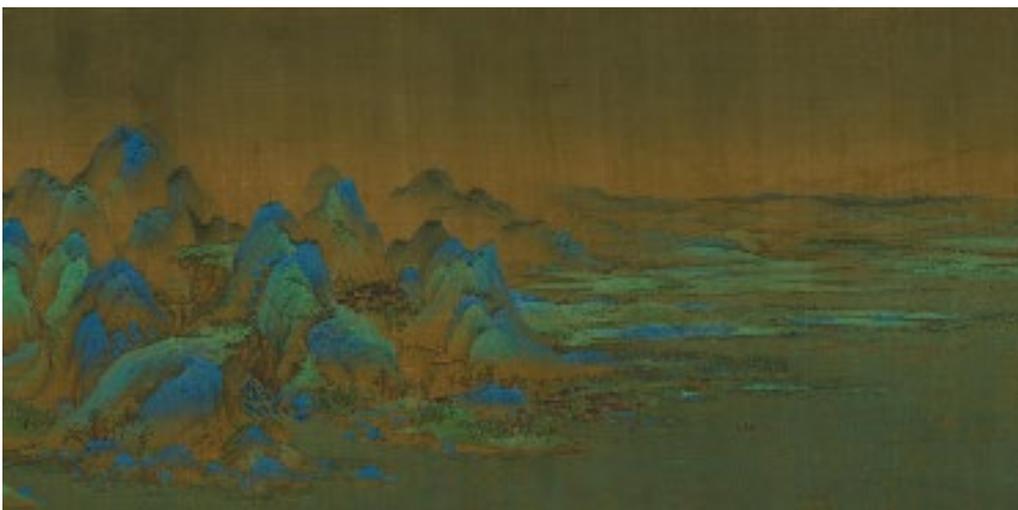


Figure 6: Green (image from the official website of the Palace Museum)

4. Digital communication strategies for museums

4.1. Accelerating museum branding

In recent years, with the broadcast of excellent documentaries such as "I repair cultural relics in the Forbidden City" and "If national treasures could talk", the public has become frenzied about museum relics, and at the same time, major museums have begun to focus on brand building, which is a new trend in the development of museums in the era of all media, so how to shape their own brand image in the new media? The first is to sort out the lean communication content in a large number of museum collections of cultural relics, to create their own characteristic brand features; secondly, for the different interests of various audiences, to adopt a communication method that fits with them, to form a high-quality communication model, to improve the penetration of communication; and finally to achieve an effective feedback mechanism, if the premise of the museum brand image communication has attracted widespread attention, the follow-up can If the premise of the museum brand image communication has attracted widespread attention, the subsequent series of steps can lead to substantial consumer visits, and the purchase of related cultural and creative products.

4.2. Innovative cooperation with TV media

Under the development of full media, the traditional mass media of television media has the dual nature of audio-visual, the authority of traditional media and the shocking power of recognition in people's minds, and the ability to effectively communicate and interact with the Internet and mobile media across screens. The television medium is therefore one of the key media and communication channels for digital communication in museums (Figure 7). While most museum cultural communication is combined with the cultural and creative aspects, there are also ways of communication in collaboration with literary programmes, but the collaboration with literary programmes lacks innovative transformation and is limited to scene reproduction, which does not serve a spiritual context and is not rooted in the aesthetic realm of this national culture. Only This Green" thus serves as a good guide, trying to form a new model in the form and means of communication of literary programmes, with a brief few minutes of dance, adapted to the fast-paced lifestyle of people today and able to extract the essence of traditional culture in a refined way with special dance movements. [5] While National Treasures has a long duration in comparison to dance programmes, Only This Kissing Green has a shorter performance time and expresses the aesthetic mood in a concise way. Therefore, strengthening the innovative cooperation between museums and television media, realising high artistic value, strong aesthetic contexts, fast-paced and efficient communication in line with the current aesthetic consumption habits of the public, provides an innovative path for the digital communication of museums.



Figure 7: Green (Image from the 2022 CCTV Spring Festival Gala video)

4.3. Close integration with advanced technology

Digital communication in the age of all media is an inevitable trend in the development of museums. Effective brand image positioning, core strengths and public impressions are all key aspects of the digital development of museums. Therefore, insight into the consumer market, effective identification of the first tasks of digital communication work in the museum industry, in-depth interpretation of cultural information within the museum, development goals, insight into development trends, clarification of the museum's own strengths and development weaknesses and constraints to future development, analysis of the advanced technologies that can be applied, and exploration of how to digitally communicate from actual data, application methods and technical equipment.

In museum cultural communication activities, some media technologies can be used to break down the division of time and space and to effectively interpenetrate each other, forming the power of

'spatio-temporal penetration' to unify space and time. AR technology is used to combine virtual and real-time interaction with navigation systems to achieve comprehensive intelligent navigation. Combined with VR technology, the 3D reconstruction of the virtual environment gives full play to the immersion, interactivity and imagination of the audience, breaking the constraints of presence and absence and creating a variety of digital scenarios for online communication, visits and experiences, as well as communication with museum professionals and other museum audiences in different spaces, providing museum audiences with a diverse culture and at the same time enhancing fun, engaging and inspiring immersive experiences. [6]

4.4. Focus on protecting museum intellectual property

At present, there are relevant laws that have been continuously improved to discuss the issue of intellectual property rights of museums, for example, the 2013 Law of the People's Republic of China on the Protection of Cultural Relics provides for the protection of museum objects in more detail, and related intellectual property rights such as copyright, trademark rights and patent rights are also being continuously improved. Museums themselves are in fact public, public interest and open; while the private nature of intellectual property rights is mainly reflected in the fact that intellectual property owners have a monopoly over knowledge products. The monopoly protection of museums' knowledge products is also fundamentally aimed at enabling more people to understand the relevant culture and disseminate knowledge to achieve true knowledge sharing. [7]

The digitalisation of museums has enabled the exchange and collision of traditional, modern and popular culture, carrying a rich and varied culture, but while colliding with multiple cultures, it is also important to protect the intellectual property rights of museum culture. As the integration of museums and digital technology continues, some intellectual copyright issues are becoming more prominent, with museums showing articles, images, videos and other materials that can easily be stolen and some cultural objects at risk of being copied. Because digital museums are constantly trying to produce quality original cultural content and multicultural collisions while also ensuring that intellectual copyright is not infringed, it is important to build digital museums with corresponding dissemination systems, for example by protecting the trademarks designed by the museum and prohibiting redistribution and reproduction.

5. Conclusion

This paper takes Only This Green as an example to analyse how the museum's collection of cultural relics, The Picture of a Thousand Miles of Rivers and Mountains, can be digitally disseminated in contemporary times. The author stands on the museum's perspective to present a contemporary aesthetic viewpoint, and also provides the feasibility for the innovative digital transformation of the museum's collection of cultural relics in the all-media era. Whether from the perspective of museum communication or digital innovation, "A Thousand Miles of Rivers and Mountains" to "Only This Green" is of indelible contemporary significance, realising the innovative transformation of traditional cultural resources in museums in contemporary society, highlighting Chinese characteristics, interpreting traditional Chinese culture from different perspectives, and manifesting Chinese aesthetics. Its emergence provides a new route and a new idea for the digital communication of museums in the era of full media, which can better enable the mutual integration and effective connection of museum culture and multiculturalism, and re-explore and reorganise the long-dormant cultural relics in museums to evoke the contemporary value of the collections.

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