

Research on the Impact of Digital Media on the Communication of Cultural Heritage and Development Strategies -- Taking “Escape from the British Museum” as an Example

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Abstract. The network micro-skit “Escape from the British Museum” narrates the story of a Tangzhi fine tire jade pot from China’s Tang dynasty, personified as it escapes from the British Museum. With the help of journalists, it embarks on a journey to return to its homeland, symbolically bringing back books for cultural relics that cannot be physically returned. This film creatively reconstructs media memory through vivid storytelling and digital communication, enhancing the accuracy and timeliness of conveying the significance of cultural relics. It innovatively reshapes how cultural heritage is communicated to modern audiences. The article explores the impact and opportunities presented by digital communication in the dissemination of Chinese cultural relics. It highlights how digital platforms can revitalize interest and engagement with cultural heritage by making it more accessible and relatable. Furthermore, the paper suggests new strategies for the future application of digitalization in cultural heritage communication, emphasizing the potential for increased interaction and understanding across diverse audiences. By analyzing “Escape from the British Museum,” the article provides a compelling example of how digital media can be harnessed to promote the communication and preservation of cultural relics. This approach not only fosters a deeper appreciation for cultural heritage but also paves the way for innovative practices in the development and dissemination of cultural relics in a globalized world.

Keywords: Heritage Communication; Escape from the British Museum; Digitization; Mediated Memory; Cultural Relics.

1. Introduction

1.1. Research Background

Traditionally, cultural dissemination in museums is mostly carried out through manual narrations, electronic screens, and various publicity brochures. Under the influence of the new coronavirus, the visit rate of museums and other cultural institutions has been reduced, and the Internet and other media have become an important new cultural communication channel for museums. Through diversified media, museums have a strong collection of cultural resources that can be better displayed to the public so that the audience can have zero distance to “touch” cultural relics. For example, Ma Xiaoling in “Today’s Mass Media” in the “Digital Forbidden City” case analyzes its successful operation of the way order to “Internet + museum education” development to provide certain references [1]. The Palace Museum launched the “Palace Museum paintings” “digital heritage library” and other digital products so that the cultural relics have a clear, three-dimensional display in front of the audience. Another example is the CCTV and cultural institutions together to create the “National Treasure”, “China National Treasure Conference” and other cultural variety shows, the use of multimedia fusion and popularized expression so that the ancient charm of cultural relics through the form of modern variety shows intuitively conveyed to the general audience, giving people a unique cultural visual experience. Another example is the upcoming interactive short drama “Gongwangfu” jointly launched by the Gongwangfu Museum and Tencent Video, which will use multi-scene, immersive, and interactive forms to let the audience re-understand the classical cultural life shown in the Gongwangfu and interpret the history of the royal family and traditional culture from a new perspective. It can be seen that diversified media breaks the barrier between reality and virtual and

breaks the single existence of the museum. The “Museum Online Exhibition Platform” is a panoramic digital exhibition that makes museums and memorial halls around the world become “living” existences. Visitors can choose their own museums and enter the small program by scanning the code on their cell phones to have a 360-degree panoramic view of the venues. In addition, there are also specialized audio explanations to help the audience learn about cultural relics and historical and cultural knowledge in a more detailed way. Liang Chenhao pointed out in *Contemporary Cinema* that the intuitive visual effect of museum digital construction is increasingly valued by more and more people, which can not only reduce the damage of cultural relics but also use a new form of cultural relics to show to the visitors vividly [2]. At the same time, in order to attract more audiences to watch, mobile-based video platforms have gradually become a platform for content producers to create and publish create and publish independently. Creators often add “performance” and “dramatization” components to enhance the video’s wonderful. The creators often add “performance” and “dramatization” elements to their works to enhance the excitement and viewability of the videos. As a result, a large number of user-written, self-directed, and self-starring micro-dramas have appeared on online video platforms [3]. These short dramas, which last no more than 10 minutes per episode, have become a popular video genre by virtue of their wonderful content and smooth plot.

1.2. Research Framework

This paper takes the “Escape from the British Museum” video series as an example, analyzes the impact of digital media on the dissemination of museum artifacts by analyzing its excellent professional production and in-depth emotional rendering, and explores the strategies for the future development of museums under the influence of digital media.

2. Case Description

“Escape from the British Museum” is a 3-episode series co-produced by two “post-90s” self-media bloggers. It tells the story of a Chinese thin-fiber jade pot with entwined branches that takes on a human form and escapes from the British Museum, where it meets a Chinese reporter working overseas and, with his help, returns to the motherland to bring back a book for the cultural relics that can’t be returned to their homeland. Upon its release, the drama gained 10 million retweets and over 100 million views in less than a day. From the landscape idyll created by Li Ziqi to the small jade pot escaping from the British Museum, the creation of various types of short dramas is striving to break out from the vulgarization and homogenization of the niche and transforming and upgrading towards segmentation and boutique. The dissemination of Chinese culture is also gaining new possibilities through continuous practice and experimentation.

An analysis of the communication strategy of “Escape from the British Museum” shows that the success of the skit on digital media platforms is not by chance but thanks to its well-planned content creativity, choice of communication channels, and design of interactive methods.

The Chinese Tangled Branch Pattern Thin Jade Pot, one of the British Museum’s 2017 revenue collections, is an artwork created by Chinese non-genetic heir Yu Ting in 2011 and has the clearest provenance and chronology compared to artifacts looted during the war. According to French contemporary narrator Genette, there are three relationships between narrative text and the imaginary world: “order, time, and perspective”. The film skillfully integrates history, culture, and national emotion, and the short drama skillfully integrates the element of family and national sentiment through the adventurous journey of the small jade pot. It shows the attachment of the overseas lost cultural relics to the motherland and the desire to return home. This emotional resonance makes it easier for the audience to return home. This emotional resonance makes it easier for the audience to be moved by the story and then pay attention to the fate of cultural relics and the importance of cultural relics’ protection. “Escape from the British Museum” is innovative in its storyline, combining suspense, adventure, love, and other elements to make the story more fascinating. It not only enhances the audience’s viewing experience but also allows the short drama to have a better dissemination

effect on social media and other digital media platforms. In the selection of communication channels, the team chose video platforms with a large user base and strong interactivity, which rapidly expanded the influence of the short drama. It also further stimulated users' participation through well-planned social media marketing activities, such as topic challenges and interactive comments, which enhanced the exposure and dissemination effect of the short drama. Cooperation is also an important factor influencing the success of communication. The team actively sought cooperation and promotion with major media and cultural organizations, expanding the scope and influence of the short drama by jointly organizing activities and sharing resources. Actively encouraging audience participation in discussions and sharing, the audience can express their love and support for the skit through comments, likes, sharing, etc. This interactive approach enhances the audience's sense of participation and belonging. Online activities such as Q&A interactions and lucky draws have enhanced the connection and interaction between the audience and the short plays, further increasing the popularity and influence of the short plays.

3. Analysis on the Problem

3.1. Digital Channels Accelerate the Dissemination of Cultural Relics

Entering the mobile Internet era, people's viewing habits have been changed in order to attract more audiences to watch based on the mobile video platform has gradually become a platform for content producers to create and publish independently, and the creators often add "performance" and "dramatization" components to enhance the excitement and enjoyment of the video. Creators often add "performance" and "dramatization" to their works to enhance the excitement and viewability of the videos. As a result, in a new round of user production, the network video platform appeared with a large number of user-written, self-directed, self-starring micro short plays [3]. People are in what Haltemute Rosa called an "accelerated" society, and the emergence of online micro-drama fills the time gap in people's compact social activities, which is more suitable for the entertainment and relaxation needs of the current audience. Therefore, escape from the British Museum, as a short video work, can be quickly disseminated through major social media platforms and short video applications (e.g., Douyin, Weibo, etc.). These platforms have a large user base and are able to deliver heritage-related content to a wide audience quickly in a short video through anthropomorphic techniques, the cultural relic "Chinese Tangzhi pattern thin jade pot" incarnated in the desire to go home to the "12-year-old girl", through the fascinating storyline so that the audience of the cultural relics have emotional resonance, so as to deepen the understanding of the value of cultural relics. Digital channels provide a wealth of interactive methods, such as commenting, liking, sharing, etc. Viewers can actively participate in the discussion and share their own views and feelings while watching the short video, which further expands the influence of cultural relics dissemination. Although the exhibition of the short video "Escape from the British Museum" used the lines and other contents of the short play without authorization, which triggered an infringement controversy, it also reflects the role of digital channels in promoting the dissemination of cultural relics from the side. If the exhibitor can legally obtain the relevant authorization, it will be able to expand further the scope and influence of the dissemination of cultural relics. In addition to social media platforms and short video applications, other digital channels can also be used for joint promotion, such as cooperation with museums and cultural institutions, etc., and the release of cultural relics-related information through official websites, APPs, and other channels, forming a multi-channel communication matrix. Digital channels can collect the user's viewing data, behavioral data, etc. Through the analysis of these data, we can understand the user's interests and needs so as to carry out accurate content pushing and marketing strategy development and improve the relevance and effectiveness of cultural relics dissemination.

3.2. Enhance the Accuracy and Richness of Collection Information Dissemination

The development of digital media makes "Escape from the British Museum" able to present heritage information and historical and cultural background in a more accurate and rich form.

Through high-definition pictures, videos, and audio materials, viewers can have a more intuitive understanding of the form, material, and detailed features of the cultural relics, as well as the historical and cultural values they contain. Digital media technology allows for precision communication, i.e., customized information content for specific audiences or groups. Through data analysis and user behavior tracking, digital media platforms are able to understand the interests and needs of users so that they can recommend collections and venues that may be of interest to them, making content push more accurate and relevant. Digital media technology allows information about collections in museums to be updated in real-time, reducing the time delay of traditional media in the information delivery process. This ensures the timeliness and accuracy of the information, enabling the audience to obtain the latest and accurate information on the dynamics of cultural relics in a timely manner. The digital media platform can provide an interactive feedback mechanism, allowing the audience to comment, share, and feedback on the exhibits. It not only enhances the user's sense of participation but also improves the accuracy and reliability of the information on cultural relics further.

The digital media platform can provide personalized services according to the interests and needs of users. For example, relevant museum collections or theater performances are recommended based on the user's browsing history and interest labels. This personalized service not only improves user satisfaction but also increases the richness of information dissemination. Digital media platforms have a huge amount of content resources, including news, entertainment, education, science and technology, and other fields of information. These rich content resources provide more publicity space for museums and meet the information needs of different audiences.

3.3. Constructing Mediated Memory Landscapes to Combat Digital Forgetting

"Memory is medium, and culture is communication. A nation without media memory is pathetic, and a country without media memory is shallow" [4]. Memory records the civilization of human development, and with the continuous development of media technology, new memory landscapes are emerging. However, due to the energy and professional limitations of traditional media practitioners, as well as the limitations of reporting resources and space, they are often limited to biased and selective records in the process of collective memory recording. A certain part of the memory will be neglected and missing, and "forgetting" becomes inevitable. Digital media have greatly facilitated the appearance of civilians in history, and the vast majority of people are able to record themselves, present themselves, and create their own "living notes" [5]. The use of short videos has enriched the missing perspective in memory writing, presenting a more comprehensive and contagious media memory. With the characteristics of fragmentation and sensation, digital media allows viewers to acquire a large amount of knowledge about cultural relics in a relatively short period of time. And break the traditional media focus on macro, global heritage report way, from the grand narrative to focus on physical objects. Personalized presentation and interpretation of cultural relics scattered overseas, this anthropomorphic approach appropriately fills the details of the media memory gaps and becomes a powerful tool for people to fight against forgetting. In addition, media memory needs to cooperate with the memory channel. A memory channel is a medium that connects history and reality, which can be a virtual time node, an old object, or a site. Through this medium, the public can travel between history and reality, and through specific "objects", the memory of the "other" that happened in history can be transformed into the common emotion and collective memory of contemporary people [6]. Escape from the British Museum" awakens people's collective memory and constructs and enriches a new memory landscape in the interaction again and again.

3.4. Innovative Forms of Cultural Relics Dissemination

Traditional works of art and all kinds of cultural relics and monuments, due to their intrinsic authenticity, scarcity, and presence, coupled with their unique craftsmanship, exquisite art skills, and deep historical heritage since the date of birth, naturally exude a mysterious temperament and a sense of distance that is desirable but difficult to reach. The German philosopher Benjamin called this unique charm the "halo" effect unique to works of art. Under the digital era, cultural communication

has more forms of presentation, works of art through digital technology to enhance the interactivity of its own through the show will be the emotional experience of the participants in the cultural relics, thus enhancing the emotional experience of the audience, works of art in the process of technical incarnation has become the people's emotional connection of the tokens and ties [7]. For example, the Chinese Civilization Cloud Exhibition launched by the National Museum of China uses digital twin technology to project the museum's physical exhibition hall into the digital space, using technological means to carry out panoramic three-dimensional modeling to achieve interactive and interpretable digital presentation, allowing the audience to break the time and space constraints, immerse themselves in ancient China, and immersive experience of Chinese civilization's profound historical pulse. Ultimately, it realizes the halo re-creation of cultural works and inspires people's emotional resonance and identification with traditional culture. The micro-skit "Escape from the British Museum" reconstructs the historical scene, leading the audience to switch freely between multiple intertwined spatial and temporal dimensions, such as history and the future, cultural relics and spirituality, and emotions and resonance. Viewers have left their own comments in the comment section, and these emotional interactions and expressions not only give the work a vivid vitality but also give rise to a new creation and sublimation of cultural values.

4. Suggestions

4.1. Future Applications of Heritage Conservation and Digitization

The specific application scenarios of digitization in the future protection of cultural heritage are very extensive, for example, digital recording and preservation of cultural heritage, digital heritage management, and innovative applications in cultural heritage protection [8].

Future museums will make more use of high-precision technologies such as 3D scanning and laser scanning to scan cultural heritage in all directions and generate three-dimensional digital models. These models provide basic data for subsequent restoration, reproduction, and research. In addition to this, documents, archives, and manuscripts of cultural heritage can be converted into digital format to create digital archives. This helps to reduce physical wear and tear and improve the quality of preservation and efficiency of access to archives.

Museums can also utilize digital tools such as databases and content management systems for unified management of cultural heritage. This can improve management efficiency and facilitate the retrieval, analysis, and utilization of cultural heritage. After accumulating certain data, an in-depth analysis of the digitized data of cultural heritage can help to understand better the historical background, cultural connotation, and significance of cultural heritage, as well as provide a scientific basis for protection and inheritance work. Preventive archaeology and restoration work can also be carried out through digital technology. For example, the use of three-dimensional imaging geo-radar technology to scan and diagnose historic sites, discover potential problems in advance, and formulate protection measures; the use of digital technology to conduct virtual restoration experiments on cultural relics to verify the feasibility of restoration programs.

The display of cultural relics in museums still has the security risk of being destroyed by human beings, such as the use of the Internet of Things, sensors, and other technologies for real-time monitoring of cultural heritage, timely detection of potential safety hazards, and damage to cultural relics. Digital technology also allows for the virtual restoration and replication of cultural artifacts. This can restore the original appearance and integrity of cultural relics without damaging the original objects. At the same time, replicas of cultural relics can be produced for audience appreciation through replication technology.

4.2. Further Deepen the Social Awareness and Participation of Cultural Relics

Social awareness of and participation in the digitization of heritage dissemination is still insufficient, resulting in limited social support for the digitization of heritage dissemination and affecting its development and promotion. Through digital display and experience, education and

dissemination, sharing and opening to further deepen the breadth and depth of heritage communication.

VR technology can create a three-dimensional virtual environment so that the audience is immersed in the “into” the era of cultural relics, increasing the sense of immersion, while AR technology can be superimposed on the virtual information in the real world. Some museums have achieved significant results in the use of virtual reality (VR) and augmented reality (AR) technology, which can be used as a reference for other museums [9]. The Palace Museum is one of the first museums in China to explore virtual reality technology. Over the years, the Palace has accumulated a wealth of three-dimensional data on ancient buildings and cultural relics and has developed several virtual reality programs based on these data, such as Forbidden City - Palace of the Son of Heaven, Three Great Halls, and the Palace of Yangxin. The audience can virtually visit the Forbidden City through VR equipment and experience the immersive feeling. In the “Discovery - Yangxindian - Thematic Digital Experience Exhibition”, the Palace has developed a virtual reality VIVE experience area that allows visitors to “enter” the interior of the Yangxindian main hall and the rear chambers. Explore the knowledge content of the interior space and enjoy the high-precision three-dimensional cultural relics model. The Muséum National d’Histoire Naturelle (MNHN) launched the AR experience “Rebirth” using Microsoft Hololens, allowing visitors to come face-to-face with extinct digital animals in the real world. Visitors can see extinct animals, such as the dodo and saber-toothed tiger, in the pavilion. The innovative technology of digitization will make the exhibition of cultural relics based on reality and beyond reality, triggering the audience’s thinking.

A digital education platform is established to reconstruct the knowledge of cultural relics in the form of pictures, videos, and audio, and impart it to the public in an easy and stress-free way [10]. Through interactive courses and online lectures, the public’s awareness of and interest in learning about cultural relics is enhanced. Meanwhile, social media and short video platforms are utilized to release interesting content related to cultural relics, such as the stories behind the relics and the restoration process, to attract more people’s attention and participation. The data-sharing platform opens up the results of cultural relic digitization to the public and promotes the popularization and dissemination of knowledge about cultural relics. Strengthen data sharing and cooperation with other museums and research institutions to promote the process of cultural relic digitization jointly.

4.3. Maintaining the Balance between Virtualization and Authenticity

The powerful plasticity of digitalization makes cultural relics in the process of digital processing and utilization extremely vulnerable to the interference of ideology, social trends, market demand, and commercial capital, resulting in the amplification, weakening, or even distortion and distortion of heritage information [11]. Although virtualization technology has changed the traditional way of communication, the importance, uniqueness, and irreplaceability of ontology are unquestionable. Virtualization technology cannot completely simulate the sense of time and vicissitudes of the heritage ontology [12]. Therefore, in the virtualization of cultural heritage, attention must be paid to the grasp of the “degree”, paying attention to the real as the main, supplemented by the virtual, the combination of virtual and real principles, to avoid the technology to dominate the main.

In the process of digitization, detailed and specific operation steps are formulated to ensure that each step can be accurately executed. Follow the international and domestic standards in the field of cultural relics protection and digitization to ensure that the digitization work is standardized and scientific. Formulate strict data quality control standards and carry out comprehensive assessment and verification of digitization results. Invite experts in cultural relics protection and digital technology to audit the digitization results to ensure their authenticity and accuracy [13].

Provide professional training for personnel engaged in digitization of cultural relics to improve their professional skills and quality. Establish a scientific and reasonable personnel management mechanism to ensure the responsibility and efficiency of the staff [14]. In the commercial application of digitization, adhere to the priority of social benefits, adhere to the principle of dissemination of cultural relics, and cannot take the acquisition of economic benefits as the only purpose.

The implementation of the above measures effectively ensures the authenticity of cultural relics on display in the digitization process, avoids alienation and distortion, and provides audiences with a more realistic and vivid experience of cultural relics display.

5. Conclusion

As a brand new attempt to combine cultural relics communication with new media, Escape from the British Museum takes an online micro-skit as a carrier, adopts an anthropomorphic way to tell the story of cultural relics, conveys the historical value behind cultural relics, and gives cultural enlightenment to the audience. This paper analyzes digitalization to accelerate the dissemination of cultural relics, improve the accuracy and richness of the release of collection information, build media memory to fight against digital forgetting, and innovate the way of cultural relics dissemination and discusses the impact of digitalization on the dissemination of cultural relics. Based on the various impacts, strategies, and suggestions for future development are proposed. Museums should focus on the future application of heritage protection and digitization, further deepen the social awareness and participation of heritage, and ensure the balance between virtualization and authenticity.

In the future, in the dissemination of cultural relics, not only to adapt to the communication characteristics of the new media platform but also to explore the deep value of cultural relics, “the instrument to carry the road”, so that more people recognize the beauty of cultural relics, the beauty of the times.

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