

Exploring the Necessity of Building a Big Data Resource Base for Chinese Dance Drama

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Abstract: Chinese Dance Drama has always been tightly linked with China's time and culture, and is an independent and distinctive part of the diverse landscape of contemporary Chinese dance. With the trend of market economy, technological development and data era, the development of Chinese dance drama is worthy of deep thinking by dancers, and the necessity of establishing a big data resource base for Chinese dance drama is not only the cry of the times, but also the demand and choice of the internal development of dance drama itself.

Keywords: Chinese Dance Theater; Big Data Repository; Necessity.

1. Introduction

The state vigorously advocates the implementation of big data strategy, in 2015 in order to comprehensively promote the development and application of big data in China, and accelerate the construction of a data power, the State Council on the issuance of the "Outline of Action for Promoting the Development of Big Data", indicating that it actively promotes the development and application of big data; 2016 Xi Jinping in the philosophical and social sciences work symposium, clearly put forward, "the use of the Internet and big data technology to strengthen the basic social and informatization construction of philosophical and social sciences, such as books and literature, networks, databases, etc."; in June 2020, the Office of the Central Leading Group for Cultural Reform issued the Circular on Doing a Good Job in the Construction of National Cultural Big Data (the "Circular"), which clarifies the significance of the construction of a national cultural big data system, specific tasks and requirements, and actively promotes the use of data as a link to promote the deep integration of industry, academia and research, and to form a data-driven innovation system and development model. Therefore, various industries have also actively responded to the national call to move towards digitalized, networked and intelligent infrastructures and management systems, and to give full play to the role of data as a resource base and an engine of innovation.

By Name, "Big data is a collection of data mainly characterized by large capacity, multiple types, fast access speed and high application value, and is rapidly developing into a new generation of information technology and service industry that collects, stores and correlates and analyzes data of huge volume, dispersed sources and varied formats, and from which it discovers new knowledge, creates new value and enhances new capabilities." [1]

While Chinese dance dramas started in the 1930s, there have been 600+ to date, and their number ranks first in the world. In the face of a large number of Chinese dance drama works, how to follow the times to express unique Chinese characteristics, effectively disseminate and preserve the existing achievements, manage them dynamically, and update dance drama creation and research methods with the help of emerging technology; or utilize the emerging digital means to carry out a wider range of education and knowledge

production, and then form a good ecosystem for the production and consumption of dance dramas under the environment of the market economy. The ecosystem of dance theater production and consumption in a market economy is an important issue for contemporary Chinese dance theater research. And the establishment of a set of text, pictures, music, images of multi-dimensional comprehensive dance drama big data resource base, "and this resource base to the whole society, so that we can use this as a platform for research, exchange and analysis, which will greatly promote the forward development of China's dance, the entire industry ecological construction to play a positive role in promoting." [2] So the necessity of its construction is reflected as follows.

2. The Need for Market-Oriented Development of Embedded Dance Drama

Since the 1990s, China's economic system has shifted from a planned economy to a market economy, coupled with the reform of the cultural system, the development of contemporary Chinese dance drama has faced the drive and test of the entire market economy.

In the eighty years of wind and rain, generations of choreographers and directors have used their sweat and wisdom to build Chinese dance dramas, which have already formed a large amount of data and information on dance dramas in different media, and the amount of these data and information will become even more abundant and huge with the deepening of the marketization of dance dramas. On this basis, the construction of China's dance drama data resource base, from the point of view of the development of the entire dance drama industry, is not only a response to the national big data strategy, but also the development of the dance drama to seek new, seek change in the self-internal demand and the requirements of the times, which needs to seek a piece of the world of development in the marketization.

First of all, the development of dance drama has been a clear trend of marketization, then to explore the mode of market-oriented development has become a proposition with a progressive tense. Many organizations that have completed institutional reforms and implemented joint-stock operations in the creation of dance and drama have begun to find out how to survive and develop in a self-sustaining mode in a market

economy. Domestic groups such as Zhengzhou Song and Dance Drama Theatre, Zhejiang Song and Dance Drama Theatre Co., Ltd. and other groups, the market-oriented operation and management of culture as the concept of development, to play the "brand culture and boutique" logo, the output of dance drama and the whole modern market operation together. However, in the ever-changing market economy, the establishment of a production, supply, marketing and consumption model for the development of dance theatre is a challenging and personalized proposition for different operating groups to face specific conditions.

Secondly, to seek the mode of dance drama development in the market, it is necessary to take the user as the center, understand the aesthetic tendency of the market public, master the law of market development, and systematically form the industry chain of dance drama. Of course, at present, under the impetus of the industrialization of performing arts, "the emergence of more and more professional production groups (teams) has also provided the conditions for the marketization, specialization and sound development of the contemporary dance drama industry." [3] Therefore, under the strong call of market-oriented economy, how to shift from art works to cultural products, realize the dual value of art and market of dance drama, and form a good industrial ecological chain is the main problem faced in the marketization of dance drama.

One of the solutions is to strategically establish a complete and well-circulated ecological chain from dance drama project planning, production and market packaging, marketing and promotion, stage art presentation of the work, and audience consumption feedback. At the same time, it highlights the core elements such as market demand and focus on mass groups, and targets the entire dance drama program to the general market and audience with precision. At the beginning and the end of the chain, the most important thing is to seek the public's demand, because it often represents the aesthetic attitude of the whole dance theater market. Therefore, from the public's needs as a starting point, user-centered, it is the right way to open the dance drama to the market.

Finally, around the above mentioned problems faced by the dance drama in exploring the market-oriented model, many people will ask what the emerging digital technology means can bring to the development of the market-oriented model of dance drama. Can the data repository play the role of a data engine and support to facilitate the formation of a good ecosystem for the dance theater industry? From the results of the current construction of many industries, as well as the functions of data repositories, it is basically possible to conclude that data is a factor of production, and that big data repositories can provide some support in various links of the development chain. In the Decision of the Central Committee of the Communist Party of China on Several Issues Concerning the Adherence to and Improvement of the Socialist System with Chinese Characteristics, and the Promotion of the Modernization of the National Governance System and Governance Capability, adopted at the Fourth Plenary Session of the 19th Party Congress in 2019, it is also clearly stated that data, etc. are part of the factors of production as such. Therefore, to understand the needs of the whole market and to play the role of data as a production factor and infrastructure, the function of China Dance Theatre Data Resource Bank can provide the support of data related to audience aesthetics, dance works and other relevant

dynamics, and serve all the relevant people in the eco-chain of the dance theatre market, including investors, creators, publicizers and critics. For example, to understand the audience's aesthetics and needs of the relevant data, and then to do the market and the public and other related elements of knowledge, and even in different groups of people, different platforms, the precise dissemination and placement of relevant information on the dance theater. Therefore, standing on the basis of data analysis and grasping, China Dance Drama Works Data Resource Bank is the landing of data as a production factor in the cultural field of dance drama, providing a new effective way and scientific and technological services for dance drama to figure out the law of creation under the market economy, helping dance drama to get out of the predicament under the market economy, and then promoting the formation of the whole ecological chain of the dance drama industry, so as to let the dance drama better play its role in the culture, and promoting the dance drama to go to a broader market space. To move towards a broader market space.

3. Promoting Changes in the Mode of Creating Dance Dramas

Innovation is the first power to lead the development of dance drama, although the wave of market economy is promoting the pace of dance drama art, but the development of most dance drama still needs to break through the original creative concepts and models, so that the dance drama from the creation of the era and the needs of the public closely together, so as to enhance the ability of independent innovation of dance drama.

In the 2017 China Dance Development Research Report, it talks about how "the innovative ability of the national dance drama is not yet strong enough," and "most of the works that are indeed innovative are mostly the ones that come out of a thousand hammers." [4] In the face of insufficient innovation in dance drama creation and the problem that the creation of dance drama masterpieces is a continuous process, China Dance Drama Data Resource Bank exists as a kind of scientific and technological supply in the process of innovation in dance drama and directly serves in the creation of dance drama, exchange of talents, management decision-making and publicity and education, so that it can provide the creation of practical guidance and analysis of creative trends which are based on the evidence and can be traced back and analyzed in quantitative way, and break the established creative mode at the level of creative concept, so that it can really create works with characteristics, innovation and cultural value. In order to break the existing creation mode from the level of creation concept, it can really create works with characteristics, both innovation and cultural value. For example, the resource base we built contains dynamic data information such as evaluation of related audience works, which, after comparative analysis, can enable the creation of dance and drama works to be constantly adjusted and updated according to reality, and create outstanding works with innovative significance and in line with the popularity of the masses.

The data-supported, creation-led approach has actually been evident in other art creation industries. In recent years, the movie and TV drama creation industry, a new creation mode called "change while broadcasting" is highly valued. The mode of "changing while broadcasting" refers to the

operation mode of using big data and other new technologies to capture audience feedback and public opinion dissemination during the broadcasting process of film and television dramas, so as to optimize and adjust the relevant contents of the works in a timely manner. It takes the audience's feedback as a reference to make timely modifications and adjustments to the content of the work at a later stage, bringing the distance between the presentation of the work and the market demand closer. Some TV dramas even go further by adopting the mode of "writing, filming, broadcasting and changing", which integrates the wisdom of the audience into the creation of the work, and allows the audience to offer advice for the creation of the work, always linking the work with the market. For example, the TV series "Twelve Hours of Chang'an" is "predicting the audience's demand through online big data, and creating a work that meets the aesthetic implication of the network era with a subtle business strategy, reflecting the efficiency and precision of the big data era." [5] Although the creation of dance drama is different from the creation and dissemination of TV dramas, the creation of dance drama can also draw on the Internet thinking creation mode of film and TV dramas, the premise of which is to build a big data resource base for dance drama and provide relevant data information supported by emerging digital technologies such as big data, and the creators utilize these data related to the creation, comments, publicity, etc., to understand the needs of the times in a timely and effective manner, and accurately grasp the dynamics and direction of development of the creation of dance drama in the form of data insights. The creators use these data to understand the needs of the times in a timely and effective manner, and accurately grasp the dynamics and development direction of dance drama creation in the form of data insights, and realize the modification of the creation of works in the process of performance, and even re-creation after thinking according to the relevant opinions and wisdom in the audience data information, so as to closely link the creation of dance dramas with the law of the current market economy, and then lead the creation of the dance drama in the concept of thinking, and change the mode of methodology.

4. Promoting Innovation in Dance Theater Research Methods

In other fields of humanities and social sciences at home and abroad, information technology such as big data is becoming a new popular research tool, which not only makes the collection of data more comprehensive, efficient and objective, but also makes the analysis of data more convenient and fast. More than 20 disciplines in the field of humanities and social sciences at home and abroad have carried out work such as big data, the application of digitization technology to build resource libraries, as well as the development of quantitatively based research methods to achieve breakthroughs in research within the disciplinary field. At present, research results are mainly distributed in the disciplines of education, economics, law and statistics, while art, literature and history are relatively less studied. The results of art studies related to information technology, such as big data, are more frequent in the music, art, and film categories. In the field of music research, the analysis of the characteristics of musicians' creation or research, etc. in the oral history of music, etc. is carried out through big data technology methods.

In the field of dance research in China, although a large number of artistic resources for dance, music, etc. (including some dance dramas) are included in CNKI, the digital libraries of the country and the provinces and regions, and Internet sites such as B Station, the form of content organization is obviously not specifically designed for these fields, but is merely a listing of information materials. The research results specialized in big data and other information technologies as research methods mainly remain at the level of teaching resource base to serve teaching practice and featured resource base of regional "non-heritage" dances built from the perspective of "non-heritage" culture protection, such as the Beijing Dance Academy, which has built the "Classical Dance Featured Resource Base" and other featured dance resource bases relying on the Beijing Municipal Commission of Education Featured Resource Project since 2005. For example, since 2005, Beijing Dance Academy has relied on the Beijing Municipal Commission of Education's characteristic resource project to build "classical dance characteristic resource base" and other dance characteristic resource base; in 2014, Zhao Yan presided over the Ministry of Education's humanities and social sciences research project, "Guangdong Province, the dance of intangible cultural heritage resources and database construction"; in 2014, Jishou University teacher Li Jing presided over the Hunan Provincial Philosophy and Social Sciences Project, "Intangible Cultural Heritage of Hunan Province". Hunan Provincial Philosophy and Society Project "Research on the Construction of Xiangxi Ethnic Minority Folk Dance Characteristic Resource Base"; Henan Provincial Science and Technology Program Project "Henan "Intangible Cultural Heritage" Dance Overview and Database Construction", hosted by Xu Bin in 2018, etc. Based on this foundation, the dance community has almost not yet appeared to use big data technology as a theoretical research method of the specific In-depth research.

Domestically, the research on dance drama has been adopting the more traditional and conventional research methods and approaches, and most of the research results are mainly centered on the historical vertical and horizontal combing and analysis, the ontology of the works, and the creation of other aspects, among which the number of reviews of the works of the dance drama is the majority, and the number of literature searched by keywords such as "Dance Drama Resource Library" is almost zero. The reasons for this are centered on the difficulty of obtaining data and the lack of relevant capacity to utilize new technological methods for dance-theater specific analyses. It is clear that the construction of the Dance Theater Data Resource Bank emerged as a solution to the bottlenecks that currently exist in dance theater research. It solves the problem of difficult access to data in traditional dance theater research on the basis of the authenticity and completeness of data information. At the same time, it is supported by big data and other information technology, through the collection and organization of massive data, to achieve multi-faceted, multi-perspective data correlation and presentation, and in the preservation and sorting of cultural information, to provide construction samples for the domestic research in the same field, which lays the foundation for the further establishment of the methodological innovation of the research of the dance drama that is integrated with big data technology.

To data-driven dance drama for multi-faceted research, the construction of the resource base is a prerequisite, the purpose is to realize the quantitative analysis of the content of the

dance drama under the data technology support, and then break through the traditional research method is difficult to break through the difficulty, which is bound to put forward the requirements of the innovative dance drama research method in the new era. Of course, this can be a combination of big data and other information technology means and traditional dance drama research methods, so that it can make use of big data and other technologies to extract and analyze the key words and actions in the text, video and other carriers, and analyze the characteristics and trends related to dance drama while obtaining objective data, but also to ensure that with the support of the massive data, vertical and horizontal comparison of the information, information correlation and other analysis of scenarios and so on. In addition, we attempt to discuss the evolution of dance drama creation, the creative characteristics of different creators, the characteristics of the development of dance drama, and the factors affecting the development of dance drama from the perspective of the times, society, aesthetics, trends of thought, and different perspectives of China and the West. In particular, data-driven research methods have the advantage of "batch and fast replication", so that if an algorithm or research idea proves to be effective in a certain topic, it can be easily replicated in a class of topics, and can be solidified into the "intelligence" of the analytics platform and used by more people. If an algorithm or research idea is proven to be effective in a certain topic, it can be easily replicated in a class of topics, and can be cured into the "intelligence" of the analysis platform, which can be used by more people.

In the context of the country's advocacy of building cultural confidence and enhancing cultural soft power to build a national cultural big data system, the future development of Chinese dance drama, which is firmly market-oriented, will inevitably be supported by information technology and technological production. In this process, the Dance Theater Big Data Resource Bank will play the role of a basic platform to improve the level of research, creation and marketing of dance theater, and to enhance the research and exchange of dance theater culture between regions and between China and the world in the process of "bringing in and going out" of

culture.

The relationship between art and technology has not historically been mutually exclusive. In the era of big data supported by science and technology, it is an inevitable path for art to move into the future by seizing the fusion with data and science and technology, and grasping people's spiritual life under the market economy. As a dance style that expresses and spreads Chinese culture, Chinese dance drama has the mission and responsibility of culture and era. In the future, with the change of the times, people's pursuit of continuous change, how to use new scientific and technological means to increase and create the social value of dance drama, so that the research and creation of dance drama towards, the entire development of the ecology to achieve a more reflective and transcendent level, then now, from the establishment of a series of dance drama-related data resource base.

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