

Internet Thinking That Change the Smart Museum Industry in China for the Better:Based on Socialization Thinking

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Keywords: Smart museum, Internet, Museum industry, Socialization thinking

Abstract: With the development of Internet technology, China has entered the Internet era. The role of the Internet has escaped from the simple tools, and has risen to the dimension of thinking, affecting people's daily life and changes in the industry. In this era, Chinese smart museums have also ushered in new opportunities, mastering the characteristics and thinking of the Internet, and using it to guide development, becoming an inevitable choice for smart museums. Therefore, this article will discuss how to optimize the development of smart museums in China with socialization thinking in Internet thinking.

1. Introduction

Under the general trend of the Internet era, the shape of museums has also changed. From the early traditional museum period, it gradually evolved into the digital museum stage, and then transformed into a new form that is now vigorously developing - "smart museum". The form and development of the museum constantly meet the needs of the times, convey cultural values to the public in a new way that integrates the characteristics of the times, and provide spiritual and cultural enjoyment. Today, "smart museums" have been developing in China for nearly 10 years. Whether it is affected by the instructions of policies, the development direction of technological and social, or the internal needs of museums, it all shows that "smart museums" are the future of the museum industry in China. However, integrating emerging technologies into museums, and promoting the treasures of human civilization is by no means as simple as using technology to support it. Mastering the characteristics and thinking of the times, and integrating it into the development of the museum industry is an inevitable choice. Particularly, the museums industry as a traditional industry has to face fierce competition and rapid iteration.

Therefore, the main body of this research will be divided into two parts to discuss the development of smart museums in China with socialization thinking in Internet thinking, so as to improve the overall service level, maximize its functions, and optimize the value chain of the museum industry in the new era. The first part is the theoretical basis. In this part, the theoretical overview of socialization thinking and smart museums will be outlined. The second part is to discuss how socialization thinking to change and optimize the current situation in the smart museum industry in China.

2. Background

This is the theoretical basis of the full text, mainly starting with the previous research results related to the smart museum and socialization thinking. Furthermore, it sorts out, summarizes, and analyzes its concepts and characteristics to establish the article's theoretical support and research feasibility.

2.1 The Overview of the Smart Museum in China

2.1.1 How Smart Museum to Evolve in China

The smart museum is modern and technological that uses information technologies such as the

Internet of Things, cloud computing, big data, and artificial intelligence to make full use of digital resources optimizing museum education, research, conservation, collection and display functions. It is the product of traditional museums integrating constantly updated technologies. Therefore, the development history of smart museums in China will be organized in the context of time.

Compared with the West, the development of information technology in Chinese museums started late, until the 1970s it changed. Fortunately, the later start time did not limit its development obviously soar. Chinese museums have used the computer to study oracle bone inscriptions as early as 1977. Due to the fragile nature of oracle bone inscriptions, meanwhile, it experienced nearly 3000 years, so many of it broke into pieces when they were unearthed^[1]. In the 1980s, the Shanghai Museum took the lead in developing the collection management information system, and reach the initial achievement. The information technology help replace the previous handwritten information card, which can be guaranteed for data storage for a long time and safety^[2]. In this period, the improvement of archaeological research and collection preservation are mainly benefit of information technology. Also, the digital collection database with manual input was established, which provided data support for the subsequent digital museum.

In the mid-1990s, the Chinese museum industry entered into the digital stage, applying digital technology to more tasks, including display, collections protection, management, research, and educational functions. Starting with the informatization of the Forbidden City Museum in 1998, and then the Shanghai Museum and the Nanjing Museum also followed it, becoming the key objects for digital museums constructed in China. On November 28, 2003, the national cultural heritage administration also formally established the project of research on digital museums, marking that Chinese museums have entered the digital stage in an all-around way^[3]. During this stage, the digital museums made a great breakthrough in the display, forming a virtual and diversified display form. such as the online virtual museums, or physical museums combined with digital technology to present diversified displays. In 2012, the specific content and development ideas for Smart Museum were initially proposed, and the national culture heritage Administration organized the establishment of key research “Feasibility Study on the Construction of Smart Museum”, which marks the start of the smart museum in China.

At present, Chinese smart museums are being vigorously built. It can apply information technology to promote the influence of culture in society, which is the benefit of a series of factors such as government policy, the efforts of museum experts, the advancement of technology and so on.

2.1.2 The Characteristics of the Smart Museum in China

First of all, the main feature is the ability to fully make use of the resources in the museum, and achieve coordination and cooperation. The smart museum system is from data collection, data interconnection, and finally using big data and cloud computing system analysis, decision-making to execution. Therefore, the biggest feature between the smart museum and the previous museums is the dynamic and diverse interconnection between the various subjects, and it can coordinate with each other, optimize and integrate resource allocation, so that the operation can be more efficient, and the service more humanized.

Secondly, in terms of its collection of information, it breaks the limitation of information acquisition. In the past, the information acquisition in the previous museum mainly relied on manual input, so the information acquisition cycle was long, and there were certain requirements for the space. Because the staff need depend on the computers to input. At the same time, due to the numerous data, it also leads to the large scale and high cost. Also, the information is no longer updated until the next data collecting, thus the database often lags. In contrast, the information acquisition in the smart museum is fully automatic, throng the intelligent system can complete automatically from identification to the collection, storage, management, and sharing. This turns the information acquisition into a real-time and dynamic method, which not only realizes real-time updating but also lowers the cost.

Thirdly, it shows the characteristics of “people-oriented”. In the development of the smart

Museum, emerging technologies are not only meant to assist “smart”, and its ultimate purpose is still to serve and educate audiences, so as to promote the prosperity and development of culture. Therefore, the work of the Smart Museum is carried out around the needs of the audience, standing from the audience's point of view, thinking about what their thinks, doing what their needs, and striving to provide them with both comfortable and friendly services.

2.2 The Overview of Socialization Thinking

2.2.1 What is the Socialization Thinking

Socialization thinking is one of Internet thinking. Its birth as a kind of thinking is similar to others, all of it from the function and characteristic of the internet. Socialization thinking has evolved from the development of social media. With social media platforms such as Weibo, WeChat, Facebook, Twitter, etc., escape from simple interpersonal relationships, while carrying out promotion activities based on a huge user base to improve brands. Thus, social media has become a promotion tool, making full use of network communication channels, in-depth promotion and marketing. In this way, all of the methods have been widely used to form and evolve “socialization thinking” gradually.

Social thinking means that producers should actively use social tools, social media, and social networks to establish a good communication relationship with users, pay attention to humanistic care, and form emotional bonds with them. In traditional commerce, users exist in the form of points and have a vertical participation relationship with producers^[4]. While in social commerce, users exist in the form of networks, and have a horizontal participation relationship with enterprises. It means that the identity of users is changed to the media, participate, even creator to spread content.

2.2.2 The Characteristics of Socialization Thinking

Firstly, socialization thinking is characterized by equality. In the online world, each individual has equal power to express his or her subjective independently, and everyone's opinions will be heard and respected. Therefore, when these individuals intersect, it is also a relationship of mutual equality. On the other hand, socialization thinking is interactive. Individual users have changed from passive to active, from one-way receiving information to two-way information exchange. We-media with “individuals” as the unit gradually grew from weak to strong, gradually mastered the right to speak, and also possessed a communication power that rivalled or even surpassed traditional media. Therefore, information dissemination using social tools is also a two-way interactive experience.

3. How to Optimize the Smart Museum in China with Socialization Thinking

In the Internet age, the extensive and equal connection between people has made the combination that could not have intersection overlapped. The Internet is used as a tool to break down physical barriers, thereby changing the relationship between people and the world. At the same time, it also changes the development and transformation of smart museums. Because the individual has equal communication power, there is a direct connection between the museum and the audience, as well as between the audience and the audience, thus it promotes the intelligent transformation of the museum. Various social networks and applications have allowed to include many “relationship layers” that are difficult to form in real society, and new relationships are gradually established. Therefore, the museum is no longer alone, because it is increasingly close to the audience, and the relationship between them constituted that is a new ecology of smart museums built together with the audience.

The core of the new ecology of the Smart Museum is “relationship”, which is a very broad concept. For example, relatives, friends, classmates, etc. are all different relationship layers, and the dissemination of information between different relationship layers also brings various effects. Therefore, what kind of relationship should be smart museum established, and how to establish the

ideal relationship, is the central issue for building a new ecology of smart museums with the audience. On the one hand, museums and audiences should establish a “fan relationship”. The two actually play the role of “consumer and server”. How to make the audience like to go to the museum, and become the loyal audience is that the museum needs to consider. On the other hand, museums can also serve as platforms to help form community relationships between audiences. The point of connection between audiences is that they have visited the same museum together, or are interested in the same museum. In other words, the group connected for similar interests can be understood for community relationships. Changes in the way of connection with technology not only produce a new relationship between museums and audiences, but also show audiences to have an increasing influence on the museums. Only maintaining a good relationship between all parties can find the right direction for the development of smart museums.

3.1 Connecting the Fan Relationship between the Audience and the Museum

In this era of “everyone is a We-media”, users are gradually mastering the right to speak, and they are changing from passive to active, from one-way receiving information to two-way information exchange. Therefore, smart museums should also use effective two-way interaction and communication when managing fan relationships, so as to build a museum that audiences like.

First of all, it is necessary to provide an equal two-way communication channel, and actively respond to the audience, so that the audience can feel their importance and presence. Today, with the popularity of social media, communicating with audiences on mature platforms with high popularity is a good choice, such as Weibo and WeChat. Also, the museum can build its official website, app, applet, etc.

Secondly, after the communication channels are formed. So how to increase the audience's likeability is what needs to be considered next. On the one hand, it is an effective way to publish content with society “hotspot”, Connecting the museum with the current hot topics to increase the popularity, thereby increasing the viscosity with the audience. On the other hand, allowing the audience to participate in the construction of the museum is also an interactive way, which shortens the distance between the two, so that the audience can gain a sense of participation and belonging.

However, it is not difficult to attract the audience once or twice, but it is hard to retain the audience. If the museum wants to win the audience's long-term love, even become a loyal audience, the key is to maintain the relationship. The maintenance comes from two aspects. One is to improve its core competitiveness, insisting on the purpose of the museum, optimizing caring services constantly. Also, It is the responsibility of the museum to make the audience feel a sense of satisfaction from culture and spirit. On the other hand, the dependence on museums can be enhanced by increasing the sense of trust from the audience. Therefore, museums not only need to provide real services to the audience, but also make full use of emotional trust, and create a sense of security and belonging, so as to continuously improve the emotional experience of the audience.

3.2 Building the Community Relationships between Audiences

Another relationship is the community relationship between audiences, which is based on common interests, values or interests. The beginning of the community relationship is a process of accumulation, from quantitative change to qualitative change. The growth of the audience group also has a pivotal impact on the development direction of the museum, forming a new ecology of co-constructed^[5]. When the audience exists in a dispersed form, the museum needs to help the audience to establish contact with each other, and actively guide, cultivate and maintain the cohesion between the audiences through online and offline diversified methods.

First of all, museums need to guide the audience to establish preliminary community relationships. The development of information technology has greatly reduced the cost of communication, and this low-cost method can be used to help the initial construction of community relationships. Museums can publish relevant topics on mature social media to attract audiences who are interested in museum culture, so as to realize museum information mining and sharing, find first-generation audiences, and develop community relationships. On the other hand, museums need to clearly define their own cultural values, so as to locate the target audience, encourage their

participation according to their preferences, and guide the development of community relations. The museum community managers also can create the accumulation of community cultural capital through interaction with the audience, thereby strengthening the positioning perception of the community relationship among the audience.

Secondly, after the community relationship is formed initially, it is necessary to increase the viscosity and the emotional resonance between audiences. As an open and informal organization, community relations allow audiences to enter and exit freely. The community is constantly adding new members to this fluidity, but some audiences will be lost because their value demands cannot be realized. Hence, museums should use skills to ensure the vitality of community members, and strengthen the interaction to meet their spiritual demands. The museum can rely on social media platforms to guide activities entertainingly, catering to the audience's needs about information acquisition and recreation.

In addition, when the community develops to a certain scale, the museum should pay special attention to maintaining the cohesion and activity of the community due to the complexity of its members. The key to community order is to continuously strengthen the sense of identity among the audience, create the unique spiritual value of the museum, pay more attention to their spiritual level, convey a lasting “cultural belief”, and create its unique group culture. Therefore, in the guidance of community relationships, museums can have multiple identities, such as organizers, communicators, and listeners, and the audience's community identity created by the museum can be regarded as an organizational identity.

4. Conclusion

This article explores the new ecology of smart museums with socialization thinking, in which the key is to establish different new relationships. The museum should not only establish a fan relationship between the museum and the audience, but also promote the community relationship between the audiences, so that form a co-construction pattern in the museum industry. It is hoped that relevant workers and researchers can explore back and forth in the continuously updated technology, theory and practice, keep up with the characteristics of the era, and continue to improve and study the museum in the future.

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