The study on Jingchu's image communication technology based on "Internet+" tourist experiences

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Abstract. The combination of the "Internet+" and tourism will further enrich the new experiences of cultural tourism. With the mobile network platform, visual images can not only be used for tourism promotion or advertising, but also designed as a mean of tourist experiences in the process of travel, as well as interacting or sharing with peers after the travel and so on. It is based on this background, taking the Internet micro video and tourism image as the research object, this article makes a theoretical reflection from the three aspects with "from passive gaze to active gaze", "from offline view to online experience", and "from personal memory to public memory" on the basis of Visual Culture theory, and attempts to explore a new technology of Jingchu culture tourism communication.

Introduction

Just as the invention of electricity has changed the way of life in the world, the deep penetration of Internet technology has also increasingly affected the production of all walks of life and every individual life. "Internet+" was just proposed by Premier Li Keqiang in 2015 Government work report. It affirms the penetration of the Internet to other industries from the national level. This means to break the barrier of the virtual world and the real world, so that the Internet is as ubiquitous as electricity everywhere. It is due to the combination of the "Internet+" and tourism, China's online travel market develops in full swing. According to the Analysys monitoring data show, the online booking amount of air tickets, train tickets, hotels and travel products reached 473.77 billion yuan by an increase of 49.6% in 2015; and the online penetration rate reached 11.5%, which is expected to further expand in the future [1].

As far as Hubei tourism is concerned, Hubei is the first province to carry out the overall marketing of tourism on the BBC and its website in mainland China. The image video *Hubei, Home to Nature's Wonders* has been 24-hour broadcast rolling in the BBC major brand news columns and prime-time for 3 months. *The beautiful China trip* to the Yangtse Gorges, the Ancient City of Jingzhou, the Great River Great Lake of Great Wuhan, and so on, where are regard as the main destinations, is also released on the home page of the BBC's website simultaneously, providing comprehensive global coverage. The 10-second image video of Jingzhou, *There is a place where there are stories of Ancient Capital of Chu and the Famous Historic City of Three Kingdoms* has landed on CCTV and further been extended in the Intenet.

However, the significance of the "Internet+" tourism lies not only in the online payment of tourism products or online communication of tourism image, it has a more profound connotation, and will further enrich the new tourism experience. This brand new experience, from the operator's point of view, means a more effective way than the traditional, including protection of tourism resources, management of tourist attractions, publicity and marketing of tourism products, investment in tourism projects, communication with tourists and other aspects; from the tourist's point of view, it means the tourism experience of blending online and offline, better share of travel guides, easy pay for travel expenses, and putting forward creative feedback and so on [2]. In this context, how to penetrate the visual images of Jingchu culture into the "Internet+" tourist experience, which can

deepen the effect of image communication, is of great significance to promote the healthy and rapid development of Hubei tourism industry .

From passive gaze to active gaze

The visual image expresses meanings directly by the image itself, and the relationship between the signifier and the signified is analogous and natural. This mimicry and natural connection make the image more direct and accurate in the communication effect. Just as written in the book of *The Laws of Thoughts* by the American scholar Peirce who is the founder of semiotics, "The only way to spread an idea directly is to use an icon, even if it is the most simple idea [3, p. 45]." Therefore, the tourism image video has become an effective tool of the tourism experts for tourism planning and marketing. The experts here include travel planners and video producers. They construct cultural symbols for being gazed, and construct their own gaze objects through their own aesthetic preferences, which then would be selected as the symbols in the tourism micro videos, and finally determine the gaze object of the general audiences [4]. The Jingchu video producer just shows the Landscape of Hubei through the image signs of Shennongjia, Wudang Mountain, Hanxiu and Yellow Crane Tower in the above-mentioned video of *Hubei, Home to Nature's Wonders*. It is this way that the designer sets these visual symbols to manipulate and control the gaze targets of the audiences covertly. This visual strategy is necessary and effective.

However, at this time, the visitors' gaze is still passive. But if the audiences first "gaze" the "image", which will promote their tourism motivation and desire to reach the place personally, thus they become the real tourists, and then they re-constructed the new "image" by their shooting behavior, which will provoke a new round of circulation in the mobile client's circles of friends. Until this moment, when the communication behavior accompanied with the exchange of feelings between friends, passive gaze becomes active. As a result of the shooting technology and efficiency of mobile devices such as smart phones greatly improved, this new image construction has become increasingly common and natural. In this sense, the image penetrate deep into people's daily lives: the image videos are taken as a starting point, and the tourists' micro-videos are taken as the ending point. They are all shared in the Internet circle of friends, stimulating other people to go to the place and then shoot a new image...... Through the permanent solidification of the image record, people will remember this period of the experience that might have been forgotten, and it is in this process, the image constructs the visual representation of the tourist destination.

From offline view to online experience

Tourism is essentially a leisure and entertainment activity based on sightseeing and experience. The development of experiential tourism is more likely to meet the inevitable trend of mass consumption, while the "Internet+" travel is an effective means to increase experiences. It means to research the experiential demands of tourism market consumers, develop regional tourism resources integrally, conceive an experience theme based on the natural and cultural landscape, design deep-interactive tourism activities and products through the high-technology, and then improve the design of visual image system based on the Internet experiences.

The concept of experience design is naturally formed with the development of experience economy. The definition described in *experience design* which written by Sezov is: "it should incorporate the consumer participation into the design, taking the service as stage, products as props, and environment as background, so that the consumers will feel good experiences in business process [5, p. 2]." According to Sezov's definition of experience design, we can understand it specifically as a design process that try to change the traditional consumer behavior, and in which consumers get sensory experience from specialty products on the basis of the psychological needs of consumers, and even resonate the same thoughts with designers, then the emotional and cognitive needs of consumers would be meet by the high-quality experiences and services. According to this design philosophy, we can embed the visual content into the Internet platform, so as to establish a closer relationship with the tourists.

Image service platform. When tourists come to a scenic spots, they can use a variety of means (such as two-dimensional code) to get a on-line scenic management platform, in which you can obtain more real-time consulting information. The online information can be showed in videos such as Jingchu cultural stories of Lady General Hua Mu-lan, lady Zhaojun, Yu the Great's merit of flood control, the hometown of Zhiyin etc. Tourists can either watch them on the screen of mobile phone, or immerse in the scene of the lighting environment through scanning the two-dimensional code to activate the equipment. Flowing light images show the unique charm of tourist attractions: whether it is natural beauty, exotic ethnic customs, or the unique charm of the city culture and so on all can be "prominent", "magnified" or "fixed", or even be remodeled by the image, in order to give the audience a real sense of the scene and a unique visual recognition effect, with strong attraction and aesthetic pleasure. So Wuhan Garden Expo Garden Art Museum just presents the best garden scene at all times and in all countries in front of us through the modern acousto-optic technology, panoramic projection and field scenery.

Image interactive platform. Through the WeChat shake function (by shaking the phone or by clicking the button, you can match to WeChat users triggering this function at the same time), visitors can experience the interactive tour, to increase the fun in the process. As in the case of Longmen Grottoes, different interactive experiences are set in different scenic spots: "pine jigsaw puzzle", "measure with which is the most conversant figure of Buddha", "photo with scissors hand Buddha", "experience 360 degree panoramic photo cave", "worship Lu Roche with online burning incense", "Longmen send you a prayer monument", "Longmen Grottoes encyclopedia knowledge contest", and "make wish under Lu Roche". Shanhaiguan General Commanders Mansion recreational projects also include interactive experience, with which tourists can feel the ancient Great Wall and the hardships of war, and perceive the wisdom of the ancient working people. These interactive experience not only increase the interest of tourists, but also make the relationship between tourists, tourists and relatives, tourists and scenic spots, travel and life more closely together, so as to integrate travel into the life through the Internet in real sense.

Video game platform. Shanhaiguan General Commanders Mansion recreational projects create a network game through the online platform, which combine with the Great Wall Interactive Scene to form a cultural theme park. The online game is based on the historical facts of the Ming Dynasty and the major war. It constitute a Shanhaiguan-style culture game composed of historical events, heroic characters, literary thoughts. And the story scene is designed by combining with the real General Commanders Mansion, Confucian Temple, and the Great Mercy Courtyard, allowing users not only understand the history of Shanhaiguan in entertaining, but also find the architectural origin inside the scene in the process of experience. On the other hand, the more than 7000 square meters of underground theme park which is dominant with the Great Wall Interactive Scene, highlight the culture of Shanhaiguan to achieve the perfect onsite and online integration with the physical reproduction of the network game elements [6].

From personal memory to public memory

In the context of mobile Internet, the one of the changed tourist behavior characteristic is that more and more tourist information are shared on mobile terminals. That means that most people will choose mobile Internet to publish their own travel records or comments as quickly as possible. This is because the mobile Internet provides a convenient platform of sharing in anytime and anywhere, which can bring instant gratification of communicating and showing needs.

Accomplish the imagination of tourism destination through the image recording. The image recorded by tourists is the visible and specific object of the gaze of the visitors. Tourists complete their imagination of tourist destination by means of image symbols. This kind of imagination is based on personal expectation, realistic experience, emotional preference and so on. John Urry, a British sociologist, believes that "tourist gaze" would be a "pleasant experience" [7], which also determines the nature of the tourism image is recording the good things. Thus in the process of image recording, tourists always consciously want to pursue the effect of "beauty", and reconstruct the real scene through the shooting angle, light, and composition of the pictures.

Acquire psychological recognition from the self-media platform. People may not always think to share experience in the tourism destination before the trip, but the mobile Internet greatly stimulate people's willingness to share on the convenient electronic platform for its real-time connectivity. In the past, people probably wait to return to home, and then arrange the travel Raiders, etc. to release in the Internet, ignoring some subtle feelings in the process of tourism. But the mobile Internet is absolutely different, you can always share with friends by recording real-time and on-site videos, and access to a friend's feedback. This kind of real time video communication also can unknowingly stimulate other people's traveling wishes.

Connect individual image memory through the Internet. Image itself is a kind of history, and the public image memory is formed by the aggregation of individual image memory, which has become a part of folk history records. The official WeChat of Hubei Provincial Tourism Bureau, *travel in Hubei,* released a campaign of "civilized tourism in handy photograph" for information collection, gathering popularity with awards. On the one hand, such activities promote the tourism attractions, on the other hand, it also create a good atmosphere of civilized travel, but the more important thing is that the personal video's collection has formed a huge image library of historical resources.

Conclusion

Tourism culture resources often have a long cultural history which is far away from us, such as the Three Kingdoms of Qin and Han Dynasties culture in Jingchu history. But we can reduce the sense of distance from the history in a virtual network by mining these cultural resources through videos and images, and maintaining a visual communication channel with the real world through the Internet. This is a real broad prospects of visual culture in the "Internet+" era.

Acknowledgments

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