

# Research on the Revitalization of Cultural Heritage in the Perspective of Cultural Creativity: Reinvention of the IP of the Forbidden City

Li Yanyao<sup>1,a</sup>, Li Xiaodong<sup>1,2,b,\*</sup>

<sup>1</sup>College of Tourism, Xinjiang University, Urumqi, China

<sup>2</sup>College of Resource and Environment Sciences, Xinjiang University, Urumqi, China

<sup>a</sup>yanyao\_lee@163.com, <sup>b</sup>xd\_ljm@163.com

\*Corresponding author

**Abstract:** *The communication mode of Internet new media contributes to the vigorous development of the cultural IP ecosystem. Guided by the concept of cultural IP, the Palace Museum develops a series of cultural and creative products to realize the inheritance, creative transformation, and modern expression of traditional culture, to enhance the influence and appeal of the Palace Museum culture. Taking the cultural and creative works of the Forbidden City as the case study object, this paper expounds on the common methods of creative interpretation and display of heritage cultural symbols in the contemporary context by analyzing four aspects of the cultural and creative works of the Forbidden City: abstract extraction of symbols, interactive narration, the awakening of cultural memory and integration of ancient and modern cultures. Based on the three characteristics of the main body, intermediary, and channel of cross-media communication of the cultural IP of the Forbidden City in the new era, this paper explores the practical path of "living" inheritance and communication of cultural heritage and provides ideas and references for the design of cultural and creative products of historical museums.*

**Keywords:** *cultural heritage; Forbidden City IP; heritage revitalization; cultural and creative products; cultural symbols*

## 1. Introduction

"With its profound historical and cultural heritage, the Palace Museum has promoted a series of cultural and creative products with the help of new media, which not only tell the story of Chinese cultural relics but also give the cultural and creative products a deeper cultural connotation. The Palace is promoting the rise of the national trend of cultural creation with a young, fashionable, and modern attitude, which is widely favored and sought after by young consumers.

In 2014, an article named "Yongzheng: feel yourself sprouting" article with dynamic GIF pictures vividly depicting the Yongzheng emperor washing his feet at the riverside of interesting pictures exploded all over the network, followed by "I am how to chat the sky to death" and "Hey, you listen to my explanation" and other soft articles will be solemn ancient emperors molded into a "haughty" Netflix, and then The Palace Queen led the fashion to play VR glasses ..... this "contrast" has caused a great response, the Palace culture thus found a cultural heritage channels in line with the preferences of young people today, all kinds of cultural elements of the Palace "Moe" creative products, such as "travel by decree" luggage tags, "I am such a Hanzi" ancient style folding fan, Rongma needle, thread box, etc., gradually break the stereotypes of the Forbidden City, eliminating the gap between the museum culture and the public perception. The cognitive gap between museum culture and the public. Since then, the Forbidden City has begun the journey of recovery of China's top IP.

At the same time, the cultural connotation of the Forbidden City has also been continuously interpreted in depth, comprehensively reshaping the public's subjective perception of the culture of the Forbidden City. 2016 documentary "I repair relics in the Forbidden City" by focusing on the smallest details of the restoration work so that the public perceives the beauty of the "craftsmanship" of the great nation. Subsequently, the National Treasure, the new Palace, the Palace Echoes, and other large-scale cultural programs were launched, the Palace to create cultural products carrying the culture of the Palace also reached its peak. According to statistics, the revenue of the Palace's cultural and creative products rose from 600 million yuan in 2013 to 1.5 billion yuan in 2017, and it is obvious that the "cultural and

creative IP" of the Palace Museum has made the original traditional and heavy "palace culture" spread in a modern and youthful way. The "cultural and creative IP" of the National Palace Museum allows the traditional and heavy "palace culture" to be disseminated in a modern and youthful language, and those relics and unreachable history that were once kept in the pavilion "come alive" and surge with the vigor of the times. This is a fundamental breakthrough for the development of museums, and can also provide new momentum and ideas for other historical museums in the new era of development and heritage. □

Based on this, this case study aims to consider the following questions: (1) How does the Palace Museum interpret and display heritage cultural symbols in contemporary social contexts and social practices to strengthen public awareness, understanding, and experience, thus realizing the "living" heritage? (2) How have the communication discourse, intermediaries, and channels changed in the new media era when the Palace Museum is shaping the super cultural IP of the Forbidden City? We will try to provide relevant suggestions for the "heritage revitalization" of historical museums and provide new ideas and directions for the inheritance and development of China's traditional cultural industries.

## **2. Concept Statement**

### ***2.1. Forbidden City Cultural IP***

IP, or intellectual property, includes not only copyright, trademark, and patent in the general sense, but also refers to the exclusive rights to the fruits of human labor in all fields by using intellectual labor in social practice.<sup>[1]</sup> With the development of new media on the Internet promoting the deep integration between cultural products, the connotation of cultural IP is also expanding. The 2018 China Cultural IP Industry Development Report has a new interpretation of cultural IP: a cultural symbol with high recognition and penetrating power, self-contained traffic realization, and a long life cycle is a cultural IP.<sup>[2]</sup> It is a cultural brand whose connection and fusion of some cultural products form a cultural phenomenon widely sought after by fans and is turned into a cultural consumer product through commercial operation to realize cultural value.

### ***2.2. Forbidden City Cultural Creations***

According to UNESCO, the specific definition of cultural and creative products is: Cultural and creative products are a kind of consumer goods with the ability to express ideas and convey lifestyles, and influence people's cultural life through functions such as display or entertainment.<sup>[3]</sup> Through the interpretation of cultural connotations and emotions, designers use high-tech and creative methods to translate specific cultural symbols and develop cultural products and services that the public is willing to buy.<sup>[4]</sup> For museum creations, in the process of materializing heritage, the ancient traditional culture is often given new meaning and value to achieve the purpose of cultural dissemination and inheritance.

### ***2.3. Forbidden City Cultural Creations and Forbidden City IP: Revitalization of Heritage***

"Let cultural relics come to life" mainly emphasizes the use of an appropriate basis for conservation, to use to promote conservation to achieve a win-win effect.<sup>[5]</sup> The Forbidden City cultural IP itself is a "hot", distinctive, and highly infectious cultural symbol, with the ability to constantly adapt and reshape specific cultural content in the context of the times and the creative representation of popular culture, thus responding to the trend of the times and keeping it alive forever.<sup>[6]</sup> The process of integrating the Forbidden City IP into the design of cultural and creative products is to fully explore the cultural attributes of the cultural relics in the Forbidden City collection, based on the cultural needs of the capital market, with high-tech and creative ideas to develop derivative products or cultural and creative activities with the Forbidden City IP as the core, into production and operation, and then obtain market value to activate cultural resources.<sup>[7]</sup> Therefore, cultural creation is a carrier to promote the interpretation and display of heritage, help historical relics from a corner of the museum to the wonderful world, and continue to "live" and shine, to achieve heritage "revitalization".

## **3. Cultural heritage revitalization and utilization methods**

### ***3.1. Abstraction refinement of traditional cultural symbols***

The renewal of traditional culture in the creative IP operation is firstly reflected in the abstract

refinement of traditional cultural symbols.<sup>[8]</sup> designs a wide variety of creative products with different styles based on the cultural elements of specific collections of the Forbidden City, such as the Forbidden City printed tape, ornaments, and other products with cultural, artistic, and practical properties. Secondly, the Palace's cultural creations are rooted in traditional culture and combined with contemporary life elements, presenting a perfect fusion of history, culture, and the times, such as the "Imperial Cats of the Forbidden City" series, which is a creative masterpiece of the abstraction of more than two hundred "Imperial Cats Security" in the Forbidden City and the fusion of palace culture. The "Imperial Cats" are dressed as emperors, guards, and other costumes, with their cute and naive eyes and the "cool" and "queenly" attributes of modern urban culture cats. "Arrogant" and other attributes are similar, attracting a large number of "literary secondary yuan" "otaku a family" of urban youth.

In addition, modern digital technology enables the creative superimposition of multiple types of symbols in creative works, and through immersive experiences in various aspects such as sight, sound, and touch, the experiencers can deeply understand the true meaning of traditional cultural charm. In the "Ancient Paintings Can Sing" cultural and creative competition jointly organized by the National Palace Museum and Tencent Technology, ten ancient paintings such as "Thousand Miles of Rivers and Mountains" were used as inspiration for creation. The music gives a sense of dynamism to static objects such as pavilions and pavilions, tiled houses and huts, fishing villages, and wild markets, showing the beauty of China's magnificent rivers and mountains. "In ancient times, there were famous paintings, but now there are ancient paintings that sing" vividly interpreted the historical situation and activated the cultural genes hidden in the spinal cord of the Chinese nation.

### **3.2. Cultural symbols evoke cultural memory**

According to the "audience-centered" theory of cultural representation, the generation of cultural meaning is composed of two mechanisms: one is the conceptualization process of the object, which abstracts the object as "symbol"; The second is to convey meaning through the structure, rules and coding of different symbols in the language system.<sup>[9]</sup> These symbols of memory are stable and preserved from generation to generation, such as various historical texts and cultural relics, which are the material carriers of social culture in different periods. Therefore, in cultural and creative products, heritage as a symbolic system is represented by metaphorical and metonymic coding, meaning national memory and cultural identity.<sup>[10]</sup>

The Forbidden City and its collection of cultural relics are cultural symbols that carry the collective memory of the Chinese nation.<sup>[11]</sup> new media technology allows the single symbolic coding method of the mass media era to move to a diversified mode of content expression and creation, in this process, the Forbidden City culture is the main meaning of the discourse of cultural and creative products, so that the display of cultural relics in the "museum world" to the "big world" of the Internet, activating people's cultural memory and national identity. Taking the two works of "National Treasure Moving South" in "Echoes of the Forbidden City" and "Adventures of Cultural Relics of the Forbidden City" in "Shangxin · Forbidden City" as examples, they respectively use different forms of artistic expression to make creative adaptations of the past relocation of cultural relics of the Forbidden City to the south during the national disaster, which is manifested as cultural relics traveling 20,000 thousand miles in three ways, spanning more than 10 provinces in 20 years. In the form of caricature, the former symbolized the historical materials that recorded the past of the southern migration, arousing people's national memory of that period of national turmoil and cultural decline. The latter is the object of the specific heritage treasures on the way to the South, the real-life interpretation of the escort of cultural relics in the hardships and difficulties, highlighting the heroic spirit of the guardians of heritage in the chaotic world, deeply rooted. The appropriate narration and text rendering of a national concerted effort to create a miracle of heritage "south". Specific historical details and realistic scene restoration evoked a strong emotional resonance for the audience for the cultural lineage, the family, and the country as one, the cultural variety show has become a vibrant way to awaken the collective memory carried behind the cultural relics.

### **3.3. Interactive Narrative Explains Cultural Symbols**

Hayden White sees historical narrative as a subjective cognitive means of recreating and understanding fragmentary and incomplete heritage records through the process of decoding and imaginative reconstruction of events so that the same historical event in different narrative forms will present different styles and moods of historical texts, which is the process of generating and discursively constructing the meaning of historical interpretation.<sup>[12]</sup> The introduction of narrative into the interpretation and presentation of heritage with the times, i.e. the rational use of new media and other

contexts in the "present", the selective reconstruction of cultural symbols of the "past" to achieve a "future" "It is a possible identity, social interaction."<sup>[13]</sup>

However, the narrative logic of cultural creation is more complex, requiring the dissemination of Chinese values and worldview in a contemporary socio-cultural context, inspiring feelings of identity and triggering consumer behavior such as the use, purchase, and conservation of cultural relics.<sup>[14]</sup> As in the case of "The Forbidden City" and "I Repair Cultural Relics in the Forbidden City", the difference in narrative perspective and the choice of materials for the relics present a completely different narrative effect. The former adopts a grand narrative perspective to show the depth of history, focusing on the historical essence and civilization, and the characters are abstracted as symbols expressing ideology to present the development process of the whole historical events. Therefore, the all-around historical drama lacks equal discourse with the audience, and it is difficult to evoke emotional resonance. The latter to listen to the perspective of the restoration of cultural relics to focus on the career and the perception of historical relics, with the usual loose footage of the restorer's daily life, the precious cultural relics, and the profound history and culture carried by a vivid and ordinary individual life, so that the historical relics lying dormant in the hands of the restorer has a temperature, alive up. Documentary with life situations and work scenes will be realistic and vivid characters, with humanistic feelings to eliminate the audience's distance perception, help the audience understand the "choose one, end of life" craftsman spirit, understand the historical heritage and excellent culture behind the heritage, heritage has a soul and life.

#### ***3.4. Organic Integration of Ancient and modern cultures***

The Forbidden City's cultural creations follow the laws of traditional culture and the evolution of the times, and make a cultural reflection on the construction of the value concept, by organically integrating traditional culture with modern culture, especially the secondary yuan and subculture of the Internet, which are prevalent among young people, instead of arbitrarily reproducing or westernizing traditional culture.

On the one hand, the distinctive post-modern deconstructionism injects the "living" gene into the Forbidden City's cultural creations, while China's 5,000-year cultural heritage provides strong content support for the use of deconstructionism in cultural creations.<sup>[15]</sup> For example, in "Come and See You in the Forbidden City", Emperor Zhu Di of the Ming Dynasty wears sunglasses, sings a new trendy RAP, and takes a travel selfie to share with his friends: "Move fast, pose handsomely", which is praised by many concubines and ministers, instantly dismantling the strict hierarchical rituals of the royal family and narrowing the distance from real life. It is very dramatic and humorous. Through deconstructionism to subvert the stereotype of the feudal emperor's power and majesty, it is obvious that feel the freshness of this partial detachment, and the heavy seal of history is unveiled, thus bringing forth a vigorous vitality in line with the times.

On the other hand, heritage is socially constructed, heritage discourse should advocate the construction of multicultural values, and underlying cultural systems.<sup>[16]</sup> The Forbidden City IP jumped out of the inherent elite cultural circle and organically absorbed the popular culture, and network subculture, the public can independently extract the core content of the Forbidden City IP, text, pictures, and other forms of innovation to participate in the process of dissemination of Forbidden City culture.<sup>[17]</sup> These feedback and secondary information output become part of the Forbidden City IP brand, which has a profound impact on it. For example, the documentary "I repair cultural relics in the Forbidden City" broadcast on CCTV received a mediocre response, but became a popular video on secondary video sites, exploding "out of the circle" into the public eye. I repair relics in the Forbidden City" with a delicate life to portray the humor and wisdom of the restoration of cultural relics, which forms a huge contrast with the traditional image of the Forbidden City, providing creative material for the secondary yuan. At the same time, the real-time pop-ups by netizens during the viewing process tear apart the cultural gap between the Forbidden City and Beiping, and the subculture groups examine, deconstruct and recreate the values in the film. This real-time interaction allows the online subculture to communicate with the mainstream culture in an equal way, thus stimulating the audience's empathy and gradually evolving into a group's emotional identification with the artisan spirit.<sup>[18]</sup>

#### 4. Analysis of Cultural Heritage Revitalization Communication

##### 4.1. Communication discourse: youthful content interaction

The Forbidden City is China's Ming and Qing dynasties of the Royal Palace, his cultural genes are rooted in the historical accumulation and intergenerational heritage. However, a strong historical gene alone is not enough to grow the Forbidden City as a national cultural symbol into a Forbidden City IP that carries the cultural identity of the community, let alone to realize the dissemination of cultural values in the production, promotion, and distribution of products. The creative fusion of museum culture with pop culture using a youthful communication discourse allows the cultural gene to operate flexibly, realizing the seamless integration of the Forbidden City IP online and offline related industrial activities and shaping a complete cultural and creative industrial cycle.<sup>[19]</sup>

"Moe culture" discourse is an important embodiment of the Forbidden City close to young people's life and culture, through the playful language "I just want to be a quiet and beautiful man, I also miss you", the strange style of the "emperor haints", by emphasizing the emperor's life, secular side, the "temple above" the majestic emperor into "arrogant and dark" secondary "cute" persona", and as the Palace Taobao coincidentally use Ao Bai harmonics design sales slogan "all buy" and other people-friendly but not lose the style of communication to cleverly resolve the gap between elegant elite culture and public life. The hot topics about the Forbidden City on Weibo have abandoned the previous grand and solemn official image, and are committed to innovative expression of "down-to-earth". For example, there are both romantic themes of photographing Palace cats and children's interest in the Forbidden City, and there are also stories about the four seasons of the Forbidden City and accompanied by the beautiful poem "A piece of spring pays begonia", which add infinite poetry and painting to the 600 years of the Forbidden City. At the same time, the different types of themes also meet the cultural needs of different classes. In addition, the interesting plot of the WeChat soft text inadvertently dissolves the audience's resistance to the content of the advertisement and promotes the marketing of cultural and creative products, on the other hand, the Forbidden City, the center of imperial power in feudal hierarchy society, is attached with a sense of approachability and closes the distance between the transmitter and the recipient, thus strengthening the brand image of the Forbidden City.

##### 4.2. Communication intermediary: cultural and creative products as "intermediary"

Cultural heritage, as the physical carrier of all material objects left in the past, can serve as objective evidence of the collective memory of a specific group of people.<sup>[20]</sup> As the public's educational and spiritual needs continue to increase, museums as "memory sites" can no longer fully satisfy people's cultural needs by relying on a single cultural exhibition of their collections, and the essence of museum cultural creation is to market and innovate the connotative value of cultural relics in their collections to achieve an extension of their cultural heritage function.<sup>[21]</sup>

According to Jan Assmann's cultural memory theory, cultural memories of the past are only relevant if they are retrieved from museums and given new contemporary meaning in new social contexts.<sup>[22]</sup> The value of the Forbidden City's cultural products is reflected in their integration into the public's daily life as material "intermediaries" carrying the long history and culture of the Chinese nation, such as the silk phone case of the Thousand Miles Rivers and Mountains edition, the tie of the corner tower, and the silk scarf of the Qingming Shanghe Tu edition, etc. These cultural and creative objects, which are both artistic and practical, gradually come into close contact with the public in daily life. People deepen their understanding and knowledge of cultural relics in the context of product use, satisfying spiritual needs and adding aesthetic interest to life while also generating personal and unique emotional experiences. Cultural creation as a cultural "intermediary" and consumers to establish a bridge of dialogue and emotional connection, to a certain extent, to weaken the sense of distance between cultural relics and consumers, and its cultural value will gradually be presented.<sup>[23]</sup>

##### 4.3. Communication channels: multi-platform, cross-media communication

Communication is a two-way interactive process between information disseminators and audiences, and the effectiveness of museum communication largely depends on the degree of audience participation in the flow of information, such as cognitive, psychological, attitudinal, and action-level effects.<sup>[24]</sup> In the past, museums used "exhibition" as the main communication channel, emphasizing the collection and conservation of cultural relics, and even carefully designed visitor routes, which are permeated with a strong elitist communication concept, the information is one-way circulation, the audience only passively

receives information without positive feedback caused the limitations of the scope of this communication. The new media era cross-media communication gives the museum the possibility of innovative expression of traditional history and culture, the Forbidden City cultural industry is no longer narrowly dependent on tourism for cultural dissemination and consumption, the concept of communication from the importance of "things", to "people" "objects" and the sublimation of.<sup>[25]</sup> With human cultural needs as the guide, the connotation of museum interaction continues to expand, not only through the digital platform of two-way feedback dissemination of the culture of the collection but also encompasses offline physical experience, deep excavation, and flexible interpretation of the value hidden in the cultural heritage.

Online communication channels, the Forbidden City is mainly through WeChat, microblogging, Jitterbug, and other social platforms for cultural interaction. Taking the WeChat platform as an example, the operation of the "micro Palace" has not only transferred the Forbidden City to cyberspace and shortened the cultural distance perceived by visitors, but more importantly has shaped a "cultural field" where the public can consciously participate in power exchange and spatial practice.<sup>[26]</sup> Micro The Forbidden City achieves efficient output and innovative expression of royal palace culture with interesting web software, stimulating user interest and web practices such as reprinting and commenting, to improve user discourse and opinion guidance in this cultural arena of the micro Forbidden City. At the same time, We Chat is a highly viscous group field, and with the high-frequency interaction of intimate relationships, the influence and appeal of the Micro Palace in the strong WeChat network can be enhanced.<sup>[27]</sup> The offline exhibition is more diversified, the digital Forbidden City into the Internet high-tech technology of the native context of the cultural relics of the second extraction, reversing the time and space of the exhibition of cultural relics, to give the audience a three-dimensional, immersive cultural experience.<sup>[28]</sup> These digital displays of heritage that integrate text, images, sound, and video can greatly stimulate the audience's senses in terms of sight, sound, and touch. For example, the "Qingming Shanghe Tu 3.0" art exhibition breaks through the dual limitations of time and space for the viewers, who can experience the bustle and prosperity of Bianjing, the capital of the Northern Song Dynasty, in a visual feast to understand the connotation behind the heritage and perceive the great charm of traditional Chinese culture, thus resonating with the emotions of its audience and strengthening the emotional identity of the Forbidden City IP.

## 5. Conclusions

The National Palace Museum has taken the initiative to reform, innovate and change to meet the trend of the times, successfully achieving the modernization and revival of traditional culture. Cultural creative works to refine the symbols of cultural relics, interactive narrative means to awaken the public's national cultural memory, the organic integration of traditional culture and popular culture, the Palace transformed into a cultural messenger with humanistic feelings, gradually dissolving the gap between popular culture and elite culture, and constantly strengthen the public's cultural identity of the Palace. The Forbidden City cultural IP is oriented to the cultural needs of people, with the help of new media and other communication media to build a bridge of two-way communication and equal dialogue between the historical culture and modern society. While many museums and commercial venues are chasing the so-called "highbrow" image in today's fast-moving material world, the Palace Museum has become a "cultural trendsetter", committed to diversifying creative representations of traditional culture in the context of modern society. The process of promoting the marketization of historical relics by shaping the ecological industrial chain of the Forbidden City IP with cultural and creative products may provide some reference meaning for the "revitalization" of cultural heritage.

## References

- [1] Zhang Yumin. (2001) *The concept and legal characteristics of intellectual property rights*[J]. *Modern Jurisprudence* (05), 103-110
- [2] Tan Xuefang. (2018) *A new agenda for blockchain-based IP industry: copyright management, fan value, and ecological reconstruction*[J]. *Fujian Forum (Humanities and Social Sciences Edition)* (12), 74-82.
- [3] Wang Yi, Ke Ping. (2017) *A study on the practice of cultural and creative product development in American public libraries*[J]. *Library construction* (09), 69-77.
- [4] Zhang Naiying. (2012) *Analysis of the realization path of the value of cultural and creative products* [J]. *Social Science* (11), 59-66.

- [5] Wu Bihu, Wang Mengting. (2018) *Heritage revitalization, in situ value and presentation* [J]. *Journal of Tourism* 33(09), 3-5.
- [6] Jiang Lu. (2017) "IP" management-an exploration of new ideas for museums to provide public cultural products and services[J]. *China Museum* (01), 79-88.
- [7] Wang Linsheng. (2018) *Cultural IP is an important driving force for the connotative development of cities* [J]. *China's national conditions and Power* (11), 37-39.
- [8] Li Juan, Chen Xiang. (2020) *Design strategies for integrating regional cultural symbols into museum cultural and creative products*[J]. *Packaging Engineering* 41(08), 160-165.
- [9] Zhang Su. (2018) *Culture as a Practice of Meaning: Stuart Hall's Theory of Cultural Representation and its Evaluation*[J]. *Foreign Language Studies* 35(02), 87-93.
- [10] Pan Junyao. (2021) *The Social Construction of Heritage: discourse, narrative, and Memory: heritage transmission and Dissemination under the "unprecedented changes of the Century"*[J]. *Journal of Ethnicity* 12(04), 41-51.
- [11] Li Xinyu. (2019) *From the inside out: a study on communication and the shaping of the cultural IP of the Beijing Palace Museum*, Unpublished master's thesis, Shandong University, Jinan, Shandong province.
- [12] Peng Gang. (2006) *Narrative, Fiction, and History: Hayden White and the Transformation of Contemporary Western Philosophy of History* [J]. *Historical Studies* (03), 23-38.
- [13] Yang Hong, Zhang Lie. (2021) *Research on the Narrative Approach of Non-Heritage Thematic Exhibitions* [J]. *Cultural Heritage* (04), 1-7.
- [14] Ma Xiaofei. (2021) *Reconstructing the logic of narrative--the dilemma and challenges of museum cultural creation* [J]. *Journal of Hubei Academy of Fine Arts* (02), 71-75.
- [15] Zheng Dongping, Gan Xin. (2019) *Research on the application of deconstructionism in the design of "national tide culture and creativity"*[J]. *Packaging and Design* (04), 122-123.
- [16] Zhang Chaozhi, Jiang Qingyu. (2021) *A review and reflection on critical heritage research* [J]. *Natural and Cultural Heritage Studies* 6(1), 81-91.
- [17] Wang Jun. (2020) *Research on the value mining and communication effect of Variety on cultural and blogging IP*. Unpublished master's thesis, Jinan University, Zhu hai, Guangdong province.
- [18] Qu Chunjing, Zhang Tianyi. (2018) *The fracture and continuity of culture in the Internet era: a study of the "pop-up" phenomenon of traditional theme works on "B station"*[J]. *Modern Communication* 40(09), 86-92.
- [19] Zeng Xin. (2019) *Youthful communication in the context of museum economy - the Forbidden City IP as an example* [J]. *Price Theory and Practice* (08), 165-168.
- [20] Wu Xingzhi, Hong Shulan. (2012) *Material cultural heritage: carriers and symbols of self-representation: the example of Yunnan-Yue railroad heritage* [J]. *Journal of Yunnan University for Nationalities (Philosophy and Social Science Edition)* 29(03), 23-27.
- [21] Zhao Yingfang. (2020) *The theory and practice of cultural creative product development in Chinese museums* [J]. *Shandong Social Science* (04), 169-176.
- [22] Jin Shoufu. *Jan Assmann's theory of cultural memory*[J]. *Foreign Languages*, 2017, 33(02), 36-40.
- [23] Xu Liping. *The application of regional cultural symbols in cultural and creative product design based on psychological resonance strategy*[J]. *Enterprise Economy*, 2018(12), 109-114.
- [24] Lee W. C. (2008) *The communication interpretation of museums - reading notes on communication* [J]. *China Museum*, 2008(03), 75-80.
- [25] Jiao Lidan. (2019) *Memory space + cultural space = museum as a cultural hub* [J]. *China Museum* (03), 7-12.
- [26] Ma Y, Tong Yun. (2019) *From region to field: A reconceptualization of the relationship between culture and tourism* [J]. *Journal of Tourism*, 2019, 34(04), 7-9.
- [27] Zeng Jingping, Zhao Jiayi. (2019) *Analysis of relationship behavior and culture in WeChat friend circle* [J]. *Modern Communication (Journal of Communication University of China)* 41(11), 27-31.
- [28] Guo Haili. *Research on the cultural communication of the "Digital Palace" of the Palace Museum in Beijing* [D]. *Hunan Normal University*, 2020.