

Cross-Cultural IP and Communication Symbols Build Cultural Heritage Brands: A Case Study in China

Shao Yubo^{1,2}, Jamal Rizal Razali^{1*}, Hasmadi Hassan¹, Pan Bo¹

¹ Centre for Human Science, University Malaysia Pahang Al-Sultan Abdullah, 26300 Kuantan, Pahang, Malaysia

² Hebei Minzu Normal University, 067000 Chengde, Hebei, China

*Corresponding Author: jamalrizal@ump.edu.my

Received: 27 March 2025 | Accepted: 3 May 2025 | Published: 1 June 2025

DOI: <https://doi.org/10.55057/ajress.2025.7.5.6>

Abstract: *This study examines the promotional challenges faced by cultural heritage sites in China, including limited promotional methods, a disconnect with modern consumers' needs, and insufficient digital transformation. With the rise of new media, particularly short video platforms and social media, these issues present new opportunities for cultural heritage promotion. By integrating cross-cultural intellectual property and utilizing online communication strategies, cultural heritage sites can amplify traditional cultural symbols to enhance their appeal and competitiveness. Using Hongya Cave in Chongqing as a case study, this research explores how cultural heritage sites can transform into "internet-famous check-in spots" through communication semiotics. Hongya Cave, known for its unique stilted buildings and night-time lighting, gained online attention due to its resemblance to scenes from the Japanese film Spirited Away. Since 2016, Hongya Cave's journey from emergence to viral fame has been driven by cross-platform communication, including short video platforms like Douyin and Redbook, and social media such as Weibo and WeChat. User-generated content (UGC) reinforced cultural symbols such as "mystery" and "fairytale-like," while traditional media reports consolidated its brand image, solidifying its status as a major tourist destination and city icon. This study highlights the significance of cross-cultural Intellectual Property (IP) integration and short video platforms in reshaping the image of cultural heritage sites. It also demonstrates the application of communication semiotics theory in constructing and spreading traditional cultural symbols, offering insights for the sustainable development and optimization of promotional strategies for cultural tourism.*

Keywords: Cultural Heritage; Semiotics; Social Media; Communication

1. Introduction

As cultural heritage preservation and tourism development become increasingly integrated, cultural heritage tourism sites have gradually become important drivers of local economic development (Yuan et al., 2022). However, under the backdrop of rapid urbanization and globalization, many cultural heritage sites in China face significant bottlenecks and challenges in enhancing their tourism appeal and promoting their attractions (Yang & Wall, 2022).

First, many cultural heritage sites show a clear lack of diversity in terms of architecture and spatial layout (Pijet-Migoñ & Migoñ, 2022). For instance, many ancient towns and historical districts in China often exhibit similar architectural styles and spatial arrangements, making it difficult for young visitors to form memorable impressions after their first visit, similar to the

homogenized ancient water towns in the Jiangnan region (Chen et al., 2023). Secondly, the interactive experience is weak, with most tourists primarily engaged in sightseeing rather than immersive or interactive experiences (Fan et al., 2022). For example, some historical museums or heritage sites suffer from a monotonous display format and lack of interactivity, which fails to attract younger generations who seek novelty and engagement (Yuan et al., 2022). Third, the expression of cultural symbols is either vague or overly abstract, failing to effectively translate deep cultural heritage into modern symbols that are easy to understand and communicate. For example, some historical relics or famous figures' residences rely solely on textual plaques or static displays, lacking distinctive symbolic designs (Sun & Kim, 2022).

On the other hand, while many cultural heritage sites in China have recognized the importance of social media and short video platforms and have launched official accounts to promote online, there are still many issues in content distribution that prevent them from achieving the desired promotional effects (Yang & Wall, 2022). Many heritage sites' social media operations suffer from a lack of creative content that aligns with the aesthetic preferences and interests of young people. For example, some historical sites simply show traditional scenic spots or static images in short video promotions (Liang et al., 2021). The content lacks creativity does not have clear memorable points and fails to highlight the unique cultural attributes of the site, leading to a lack of deep impression among young users (Maghnouj & Chorna, 2023). Moreover, these online promotions often ignore the effective use of cultural symbols, lacking the integration of popular cultural elements, storytelling, and engaging expressions that resonate with young audiences (Udris-Borodavko et al., 2023). As a result, even with investments in social media resources, cultural heritage sites struggle to generate effective communication with younger demographics (Liang et al., 2021). For instance, some museums only upload static images of exhibited collections on social media, lacking engaging interpretations or interactive displays, which makes it difficult to attract young users and form long-term dissemination effects (Liang et al., 2021).

To address these communication challenges, some cultural heritage sites have begun exploring more effective promotion methods. (Lian & Xie, 2024) "Internet-famous landmarks" have emerged as a new tourism phenomenon in this context. These landmarks not only benefit from the powerful social media communication effect to quickly expand their visibility but, more importantly, through precise cultural symbol creation, they successfully connect traditional cultural heritage with popular culture elements favored by young visitors, thus resonating with them and maintaining their sustained attention (Maghnouj & Chorna, 2023).

As one of the most representative "internet-famous landmarks" in China, Hongya Cave in Chongqing has been widely spread on social media in recent years, attracting a large number of visitors (Han & Liu, 2023). Hongya Cave has rapidly gained influence among younger tourists due to its visual association with the famous Japanese film *Spirited Away*, showcasing the significant potential of cultural heritage tourism sites to shape cultural IPs through cross-cultural symbolic links (Han & Liu, 2023).

Therefore, this study adopts a communication semiotics perspective, using Hongya Cave as a typical case, to explore how cultural heritage tourism sites can overcome their limitations and transform into new "internet-famous landmarks" through the three mechanisms of cultural symbol reshaping, cross-cultural IP integration, and social media communication. It also attempts to provide theoretical references and practical insights for the sustainable development and communication innovation of Chinese cultural heritage tourism sites.

2. Literature Review

2.1 Definition of Cultural Heritage Tourism and Internet-famous Landmarks

Cultural heritage tourism primarily refers to a form of tourism where historical sites, traditional buildings, cultural relics, and intangible cultural heritage such as traditional crafts, performing arts, and folk customs are the main attractions (Qiu et al., 2022). Tangible cultural heritage usually includes historic buildings, archaeological sites, and monumental architecture, while intangible cultural heritage encompasses traditional knowledge, skills, performances, and festivals (Qiu et al., 2022). This study focuses on tangible cultural heritage because it has a direct visual representation that can be easily presented and disseminated through modern media, and its visual characteristics are particularly important for attracting tourists' attention and enhancing their experience.

In recent years, with the rapid rise of social media, traditional tangible cultural heritage sites have become closely connected with a new tourism phenomenon—the "internet-famous check-in spots." (Zhang et al., 2024) These are locations that attract visitors who share their experiences quickly on social media platforms, thanks to unique visual features and memorable aspects that make them easy to spread (Huang & Zheng, 2024). This leads to a large number of tourists imitating and participating, thus rapidly increasing the visibility and influence of the site (Zhang et al., 2024). Compared to traditional cultural heritage sites, "internet-famous landmarks" focus more on the integration of visual effects and social media communication, attracting a large number of young tourists with more direct and easily shareable experiences (Zhang et al., 2024).

2.2 Current Situation and Issues in the Development of Cultural Heritage Tourism in China

Although cultural heritage tourism in China has seen significant development in recent years, it still faces many challenges in its promotion, which affects the overall communication effectiveness and public participation (Su & Wall, 2014). Many cultural heritage sites continue to rely on traditional promotional methods, lacking innovative communication strategies and failing to make full use of new media platforms and digital media for effective promotion, thus limiting the impact of their publicity (Wang, 2023). Furthermore, there is a clear disconnect between the way cultural heritage is presented and the needs of tourists (Su & Wall, 2014). The presentation of the content is often too rigid and monotonous, failing to effectively engage tourists, which in turn hinders the broad dissemination of cultural heritage (Vassiliadis & Belenioti, 2017).

Moreover, some scholars argue that the promotional strategies for cultural heritage tourism do not align with the aesthetic preferences and experience demands of young tourists, leading to a lack of resonance and participation enthusiasm among this group. This is mainly reflected in the single form of cultural heritage promotion, which lacks interactivity and fun, failing to capture the interest of young visitors (Maghnouj & Chorna, 2023). At the same time, in terms of cultural symbols, there are issues with low recognition and unclear expression, which prevents the site from conveying its unique cultural essence and historical value to visitors, making it difficult for cultural heritage sites to stand out in the increasingly competitive tourism market (Liang et al., 2021).

Lastly, the promotion of cultural heritage tourism often fails to effectively integrate with modern consumer culture. The development of cultural heritage tourism products is insufficient, lacking innovative cultural and creative products and immersive activity designs

(Fan et al., 2022). As a result, visitors' sense of participation and satisfaction during their visit is significantly reduced (De Rojas & Camarero, 2008). Therefore, in future development, it is necessary to further optimize promotional strategies and communication methods for cultural heritage, enhance tourists' participation and experience, particularly in engaging young tourists, and improve the overall attractiveness and influence of cultural heritage tourism.

3. Theoretical Semiotic Analysis of Cultural Tourism

Communication semiotics is a theoretical approach that studies information dissemination and social communication, focusing on signs (Porcar, 2011). It was first proposed by linguist Ferdinand de Saussure, who argued that a sign consists of the "signifier" (the form of the sign) and the "signified" (the content and meaning expressed by the sign) (Krampen, 1987). The combination of these two elements gives the sign its specific meaning and cultural significance (showing in Fig 1) (Krampen, 1987). The French semiotician Roland Barthes further enriched semiotic theory, suggesting that signs have not only surface meanings but also deeper cultural and social meanings, which need to be interpreted within a specific cultural context (Krampen, 1987).

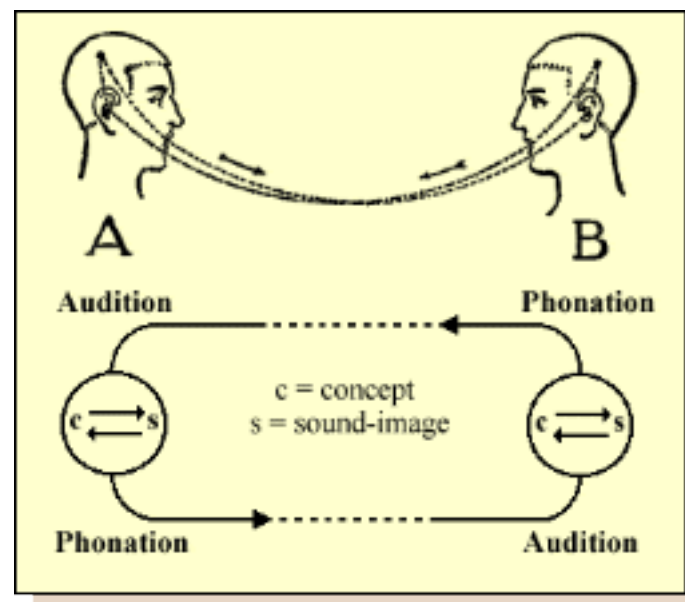


Figure 1: Saussure's general model of the speech circuit ((1916) 1959: 11)

In the field of cultural tourism, communication semiotics is widely used to analyze the image-building and cultural communication effects of tourist destinations (Wang, 2023). Research has shown that successful tourist destinations typically have clear and distinct cultural symbols, which can quickly evoke resonance and identification among visitors (Hughes, 2013). For example, landmarks such as the Eiffel Tower in Paris and Mount Fuji in Japan have formed unique and deeply ingrained tourism images through long-term and consistent symbolic communication. In contrast, some studies have pointed out that a lack of clear cultural symbols or imprecise symbol expression can prevent visitors from forming a deep impression, thus weakening the attractiveness and competitiveness of the tourist destination (Wang, 2023).

Existing research has further explored the interactive relationship between cultural symbols and visitor experiences, emphasizing that tourist destinations should fully explore and utilize local symbol resources. By communicating and presenting these symbols in a way that aligns more closely with visitors' needs, they can effectively enhance the destination's influence.

4. Research Methodology

4.1 Exploration of Cross-cultural IP Integration and Cultural Heritage Tourism

Hongya Cave is located in Yuzhong District of Chongqing, beside the Jialing River. It is known for its traditional stilted building complex and serves as an 11-story commercial street blending Bayu folk culture with dining and entertainment (Han & Liu, 2023). Even before 2016, Hongya Cave had the potential to become popular due to its unique night views. However, the true turning point for nationwide attention came with the rise of short video platforms. When *Douyin* officially launched in 2016, it offered a new media channel for Hongya Cave's promotion. Since then, Hongya Cave has gradually become a popular filming location on *Douyin* and similar platforms (Li, 2021).

Research shows that in 2017, some travel bloggers noticed a high degree of similarity between the scenery of Hongya Cave and scenes from the animated film *Spirited Away*. After related videos were posted, they quickly caused a sensation online, attracting large crowds of tourists from across the country. Statistics indicate that in 2017, the annual number of visitors to Hongya Cave soared from 4 million to 12 million, even surpassing the Beijing Forbidden City that year. This demonstrates the crucial role of short video and social media in making Hongya Cave an “internet-famous” destination (Yang, 2023).

The 2018 Labor Day holiday is viewed as an important milestone in Hongya Cave's rise to fame. Multiple short videos went viral on *Douyin* and other platforms, and content about the cave's night views quickly topped social media search lists. During the holiday, the daily number of visitors exceeded 80,000, placing Hongya Cave second on the “Most Popular May Day Tourist Destinations” list, just behind the Beijing Forbidden City (China NEWS, 2018). Due to this surge, the previously free 4A-level scenic spot had to consider ticketing and crowd control measures, reflecting its high market popularity. Afterward, Chongqing further promoted Hongya Cave as a key image of its “internet-famous city” status and as a major city tourism highlight. Overall, since 2016, the rise of short video platforms has greatly increased Hongya Cave's visibility, transforming it from a local attraction into a nationally recognized “check-in hotspot” and becoming a vital factor in driving its tourism growth and brand development. (China NEWS, 2018).



Figure 2: shows the night view of Hongya Cave.

At night, the stilted building complex of Hongya Cave shows a strong similarity in design to scenes in *Spirited Away*. Built along a mountainside, the buildings display a unique visual effect under lighting. Some online users compare them to the bathhouse in the film and call it a "real-life *Spirited Away*." This comparison is mainly based on the building shapes, layered structure, and nighttime lighting. Through online sharing, related comparison photos and videos quickly gained much attention, further strengthening Hongya Cave's symbolic meaning in the public mind (Han & Liu, 2023).

From the perspective of communication semiotics, the architectural symbols of Hongya Cave—such as stilted buildings, lanterns, and wooden eaves—are given cultural meanings similar to the fantasy architecture in *Spirited Away* in an online context. In particular, these symbols cause Hongya Cave to be seen as a landscape with "fairytale" or "dreamlike" features (Pan, 2021). This leads viewers to quickly form specific cultural associations when they see the related images. The repeated use of these symbolic links on social media provides a theoretical basis for Hongya Cave's viral spread and proves the important role of symbolic communication in building the image of a tourist destination (Han & Liu, 2023).

4.2 Viral Spread on Short Video Platforms

Hongya Cave's nationwide popularity mainly resulted from the communication mechanisms of short video platforms and the ways users interact (Han & Liu, 2023). Apps like *Douyin* use algorithm-based recommendations to quickly show content related to Hongya Cave's night views to many users. After visiting Hongya Cave, tourists and content creators often upload their videos to Douyin or Kuaishou, adding background music or animation soundtracks to increase the videos' appeal. Because the buildings and lighting of Hongya Cave's night scenery are visually striking, even videos taken with a regular smartphone can look high-quality, which motivates users to share and discuss. This shows the role of short video platforms in spreading information and the importance of user participation. With the help of algorithmic recommendations, Hongya Cave videos gain high visibility, attracting many likes, comments, and shares, leading to a gradually expanding communication effect. Additionally, *Douyin*'s hashtag challenge mechanism greatly boosts viral spread. Specifically, the "#Chongqing Hongya Cave" topic appeared early on *Douyin* to encourage users to post Hongya Cave-related videos and join in check-in activities. According to statistics, by June 2018, nearly 30,000 users had posted videos under this hashtag, and these videos received over 10 million likes in total. These figures highlight the major role of short video platforms in shaping Hongya Cave's image and the significant effect of the hashtag challenge mechanism in driving content dissemination.

The participation of a large number of users in the same topic gives Hongya Cave-related content a matrix-like spread on short video platforms. In practice, when users browse the "ChongqingHongyaCave" topic, they see many short videos from different creators. This UGC chain of sharing greatly increases Hongya Cave's exposure and discussion. Although some creators try unique filming techniques to stand out among the huge number of posts, their camera angles, filters, and captions are often very similar, which fails to break the overall sameness of the content. This phenomenon also reflects how platform-based creation and communication mechanisms can standardize the style of topic-related videos.

For example, on *Douyin* and *RedBook*, many creators use similar filming methods: they usually choose a vantage point on Qiansimen Bridge or across the river to capture the entire row of stilted buildings at night, apply warm filters to highlight the golden lighting, and add descriptive text like "feels like stepping into a fairy-tale world." This repetitive way of

producing content shows that short videos about Hongya Cave have formed a relatively mature narrative pattern, with a high level of consistency in shooting angles, visual editing, and text. This fixed narrative structure not only unifies Hongya Cave's online image but also strengthens its function as a specific cultural symbol.

Although these short video posts may look repetitive, this fixed narrative pattern reinforces a unified public impression of Hongya Cave and continues to attract new audiences (Zhu et al., 2021). Beyond *Douyin*, platforms that combine text and short videos, such as *RedBook*, also play an important role in promoting Hongya Cave. *RedBook* is filled with tips and guides for “checking in” at Hongya Cave, as well as shooting techniques (Pan, 2021). Many bloggers post carefully edited night photos with tags like “magical 8D city” or “fairy-tale wonderland Chongqing,” effectively drawing in many potential tourists. While some users criticize *RedBook*, content for being over-beautified—leading to a gap between expectations and reality—it is undeniable that these filtered images stimulate viewers' imagination to some degree, further reinforcing Hongya Cave's image as a tourist spot with unique cultural symbols (Pan, 2021).

The creation of internet-famous attractions does not come from intentional hype by a single party, but rather from the collective media behavior of many users. Each share on social media helps build the destination's image. Through tens of millions of likes and shares, Hongya Cave has gradually developed into an internet-famous landmark (Li, 2021).

4.3 Analysis of Hongya Cave's Viral Path and Key Stages

Hongya Cave, an important cultural tourism site in Chongqing, evolved from a local attraction into a phenomenon-level “internet-famous check-in spot.” Its communication process can be divided into four key stages that connect with each other, forming a gradual yet explosive path of information diffusion.

Initial Stage (2016–2017)

When short video and social media platforms first began to rise, some tourists and bloggers noticed Hongya Cave's unique architectural beauty and shared related content on Weibo and travel blogs. In 2017, a few bloggers released videos highlighting the similarity between Hongya Cave and the bathhouse scene in the animated film *Spirited Away*, which became a focal point that drew public attention. After this video spread online, it sparked widespread curiosity. Hongya Cave gained a preliminary reputation as a “mysterious fairy-tale place,” and its annual visitor count tripled that year.

Breakout Stage (Early 2018)

As platforms like *Douyin* grew rapidly, Hongya Cave entered a period of full-scale viral growth. Starting in April 2018, many short videos featuring its night views went viral on *Douyin* and *Kuaishou*, with video views and likes rising sharply. The “#ChongqingHongyaCave” challenge topic launched by the platform gathered scattered content, causing a huge increase in users posting related videos, and the total likes exceeded ten million. This online popularity soon carried over offline. During the May Day holiday in 2018, Hongya Cave set a new daily record of over 80,000 visitors, becoming a nationwide tourism hotspot. This stage marked Hongya Cave's transition from “online popularity” to “offline success.”

Diffusion Stage (2018–2019)

During this phase, Hongya Cave continued to gain attention across major social media platforms. Creative videos kept appearing on Douyin, Xiaohongshu was filled with stylish photos and travel tips, and related topics and articles spread widely on Weibo and WeChat. Content production across multiple platforms and formats helped maintain Hongya Cave's high visibility, attracting even more tourists who then shared their own experiences as user-generated content, forming a self-driven communication loop. In addition, Chongqing organized cultural tourism promotion events, and several variety shows filmed on location at Hongya Cave, further raising its influence as an internet-famous destination. This made its image accepted by people of different ages.

Consolidation Stage (2020–Present)

Although inter-regional travel slowed in 2020 due to the pandemic, Hongya Cave's online popularity did not decline. In fact, continued online sharing kept it in the public eye. As domestic tourism recovered, Hongya Cave saw a new peak in visitor numbers in 2021. During the May Day holiday in 2021, the site introduced bridge closures and visitor limits to manage crowds, quickly becoming a trending topic on Weibo and drawing wide attention from media and netizens. In this stage, Hongya Cave not only solidified its status as an "internet-famous check-in spot" but also gradually became an important symbol of Chongqing's city image. Both the government and media used it as a promotional highlight, while many netizens regarded it as a must-visit place in Chongqing.

In summary, through the viral communication mechanisms of short video platforms and user interaction, Hongya Cave progressed from a local attraction to a nationally recognized cultural tourism IP (Qin & Lin, 2021). This process can be seen as starting with the initial appeal of its unique architectural symbols, followed by meaning creation and reinterpretation by bloggers and users on social media, then amplified by cross-platform communication, and finally forming a self-reinforcing communication loop (Qin & Lin, 2021). The visual impact and algorithmic recommendations of short video platforms, along with the high level of interaction on social media, worked together to make Hongya Cave go viral. Its image has become fixed in the public's mind as a cultural symbol that blends "mystery" and a "fairy-tale feel," turning into a shared memory of the internet era (Huang & Zheng, 2024).

5. Conclusion

The success of Hongya Cave's rise as a phenomenon-level attraction can be attributed to several factors working together. At the core are its unique cultural symbols, cross-platform communication mechanisms, and high user engagement (Huang et al., 2017). First, Hongya Cave builds on Chongqing's deep historical heritage and traditional stilted architecture, creating a strong visual symbol. When these architectural elements were compared to the fantasy scenes in *Spirited Away*, they quickly drew public curiosity and emotional resonance (Zhu et al., 2021). This cross-boundary connection between history and modern popular culture provided Hongya Cave with a solid cultural and visual foundation for widespread recognition (Pan, 2021).

Second, the emergence of short video platforms provided a new channel for promoting Hongya Cave. Apps like *Douyin*, *Kuaishou*, and *RedBook* use powerful algorithm recommendations and user-generated content, allowing Hongya Cave's visually striking imagery to reach a huge audience in a short time. Hashtag challenges and user-driven replication on these platforms not only enabled cross-platform communication but also created a self-reinforcing cycle of re-

creation. From its initial stage of modest attention to the breakout stage of nationwide check-ins, followed by periods of diffusion and consolidation, Hongya Cave transformed from a local phenomenon into a nationwide cultural trend. This not only shows the efficiency of information dissemination in the digital media era but also illustrates how traditional sites can use new media for transformation and growth (Yang, 2023).

Lastly, communication semiotics offers a new theoretical perspective and practical approach for protecting and promoting cultural heritage. By analyzing the architectural symbols of Hongya Cave, we see that these symbols convey historical and regional features while also gaining new cultural meanings like “mystery” and a “fairy-tale feeling” through online discussions and user creativity. This layered interpretation of symbols helps improve cultural heritage communication, creating a shared and deeper cultural identity. In other words, communication semiotics shows how symbols construct meaning in cross-cultural contexts and provides theoretical support and real examples for innovative promotion of cultural heritage in the digital age (Zhu et al., 2021).

The success of Hongya Cave demonstrates the communication potential and reinvention possibilities of traditional cultural heritage in the new media environment. Its case shows that by combining strong visual symbols, cross-cultural elements, and the efficient reach of short video platforms, traditional cultural sites can break through geographic and temporal boundaries, achieve extensive information dissemination, and form a lasting cultural memory in the public mind (Hughes, 2013). These experiences provide valuable lessons for other cultural heritage sites seeking modernization and brand renewal.

Limitations and Recommendations for Future Studies

This study uses Hongya Cave in Chongqing as an example and applies a communication semiotics perspective to explore how cultural heritage tourism sites can become “internet-famous check-in spots” through cross-cultural intellectual property (IP) integration and short video platforms. However, there are several limitations. First, the focus on a single case may reduce the general scope and representativeness of the findings. Second, most data come from social media content and literature, lacking a systematic empirical investigation of tourists’ real experiences and perceptions, which limits deeper quantitative analysis of communication effects and long-term influence.

To address these limitations, future research could improve and expand in the following ways. First, a multi-case comparative study could compare Hongya Cave with other cultural heritage tourism sites to identify common features and differences in communication strategies and cultural symbol creation under different conditions. Second, future studies should combine quantitative and qualitative methods, using questionnaires and in-depth interviews to collect systematic data on tourists’ perceptions, experiences, and behaviors. This would enable a more precise evaluation of how symbolic communication influences destination image and brand identity. Third, it is necessary to follow ongoing changes in social media platform algorithms and user interaction mechanisms to examine their long-term effects on cultural heritage communication, and to develop dynamic communication models. Moreover, incorporating interdisciplinary perspectives—such as cultural economics, social psychology, and communication studies—would help analyze how cultural symbols are formed, represented, and transformed in different social contexts. Finally, new digital technologies (such as big data analytics, artificial intelligence, and virtual reality) could provide more comprehensive and detailed tools for studying cultural heritage communication.

Reference

- Chen, X., Yin, Y., Jiang, M., & Lin, H. (2023). Deep analysis of the homogenization phenomenon of the ancient water towns in Jiangnan: a dual perspective on landscape patterns and tourism destination images. *Sustainability*, 15(16), 12595.
- China News. (2018, May 1). Reporter observation: Social networks drive the popularity of Chongqing Hongyadong [Video]. China News. <https://www.chinanews.com.cn/m/life/shipin/cns/2018/05-01/news766677.shtml>
- De Rojas, C., & Camarero, C. (2008). Visitors' experience, mood and satisfaction in a heritage context: Evidence from an interpretation center. *Tourism management*, 29(3), 525-537.
- Fan, X., Jiang, X., & Deng, N. (2022). Immersive technology: A meta-analysis of augmented/virtual reality applications and their impact on tourism experience. *Tourism Management*, 91, 104534.
- Han, J., & Liu, L. (2023, May). Research on tourism attention and emotion analysis of Hongya Cave scenic spot based on Internet big data. In *2023 IEEE 3rd International Conference on Information Technology, Big Data and Artificial Intelligence (ICIBA)* (Vol. 3, pp. 1055-1059). IEEE.
- Huang, J., Hong, Y., Zhao, Z., & Yuan, Y. (2017). An energy-efficient multi-hop routing protocol based on grid clustering for wireless sensor networks. *Cluster Computing*, 20, 3071-3083.
- Huang, Y., & Zheng, B. (2024). Social Media Users' Visual and Emotional Preferences of Internet-Famous Sites in Urban Riverfront Public Spaces: A Case Study in Changsha, China. *Land*, 13(7), 930.
- Hughes, G. (2013). Tourism and the semiological realization of space. In *Destinations* (pp. 17-32). Routledge.
- Krampen, M. (1987). Ferdinand de Saussure and the Development of Semiology. In *Classics of semiotics* (pp. 59-88). Boston, MA: Springer US.
- Li, Y. (2021). The effect of Tiktok on tourists' travel intention. *Frontiers in Economics and Management*, 2(2), 176-186.
- Lian, Y., & Xie, J. (2024). The evolution of digital cultural heritage research: Identifying key trends, hotspots, and challenges through bibliometric analysis. *Sustainability*, 16(16), 7125.
- Liang, X., Lu, Y., & Martin, J. (2021). A review of the role of social media for the cultural heritage sustainability. *Sustainability*, 13(3), 1055.
- Liang, X., Lu, Y., & Martin, J. (2021). A review of the role of social media for the cultural heritage sustainability. *Sustainability*, 13(3), 1055.
- Maghnouj, Y., & Chorna, M. (2023). Memorable and Digital: Exploring Young Audiences Needs for Cultural Experiences.
- Pan, W. (2021). Research on the coordination between tourism economic development and environmental protection in "Internet celebrity city"--Based on short video platform. In *IOP Conference Series: Earth and Environmental Science* (Vol. 632, No. 5, p. 052047). IOP Publishing.
- Pijet-Migoñ, E., & Migoñ, P. (2022). Geoheritage and cultural heritage—a review of recurrent and interlinked themes. *Geosciences*, 12(2), 98.
- Porcar, C. (2011). Sign and meaning: A semiotic approach to communication. *Journal for Communication & Culture*, 1(1).
- Qin, W., & Lin, Q. (2021). Research on comprehensive evaluation method of Bayu cultural resources development based on DEMATEL. *The International Journal of Electrical Engineering & Education*, 0020720921996594.

- Qiu, Q., Zuo, Y., & Zhang, M. (2022). Intangible cultural heritage in tourism: Research review and investigation of future agenda. *Land*, 11(1), 139.
- Su, M. M., & Wall, G. (2014). Community participation in tourism at a world heritage site: Mutianyu Great Wall, Beijing, China. *International journal of tourism research*, 16(2), 146-156.
- Sun, J., & Kim, H. (2022). Digital display design of historical relics—using artistic projection of historical relics as an example. *TECHART: Journal of Arts and Imaging Science*, 9(1), 35-
- Udris-Borodavko, N., Oliinyk, V., Bozhko, T., Budnyk, A., & Hordiichuk, Y. (2023). Aesthetics and semiotics in 21st century visual communications: Pedagogical and sociocultural aspects. *Research Journal in Advanced Humanities*, 4(4), 22-40.
- Vassiliadis, C., & Belenioti, Z. C. (2017). Museums & cultural heritage via social media: an integrated literature review. *Tourismos*, 12(3), 97-132.
- Wang, J. (2023). *An investigation on public participation of cultural heritage protection in China's small cities* (Doctoral dissertation, Bath Spa University).
- Yang, L., & Wall, G. (2022). Heritage tourism in a historic town in China: Opportunities and challenges. *Journal of China Tourism Research*, 18(5), 1073-1098.
- Yang, Y. (2023, October). Research on Chongqing as a 'Historical and Cultural City' in Short Videos: Taking TikTok Platform as an Example. In *2023 7th International Seminar on Education, Management and Social Sciences (ISEMSS 2023)* (pp. 1610-1616). Atlantis Press.
- Yuan, C., Gan, L., & Zhuo, H. (2022). Coupling mechanisms and development patterns of revitalizing intangible cultural heritage by integrating cultural tourism: The case of Hunan Province, China. *Sustainability*, 14(12), 6994.
- Zhang, J., Li, W., Li, K., & Zhang, S. (2024, June). A Study on the Dissemination of Xiamen's Urban Image Through the Bilibili Platform. In *International Conference on Human-Computer Interaction* (pp. 378-386). Cham: Springer Nature Switzerland.
- Zhu, Z., Lu, Y., & Zhao, Q. (2021, July). Walker's paradise: —Research on Chongqing Tourist Destination Brand Marketing. In *Proceedings of the 2021 12th International Conference on E-business, Management and Economics* (pp. 688-694).