

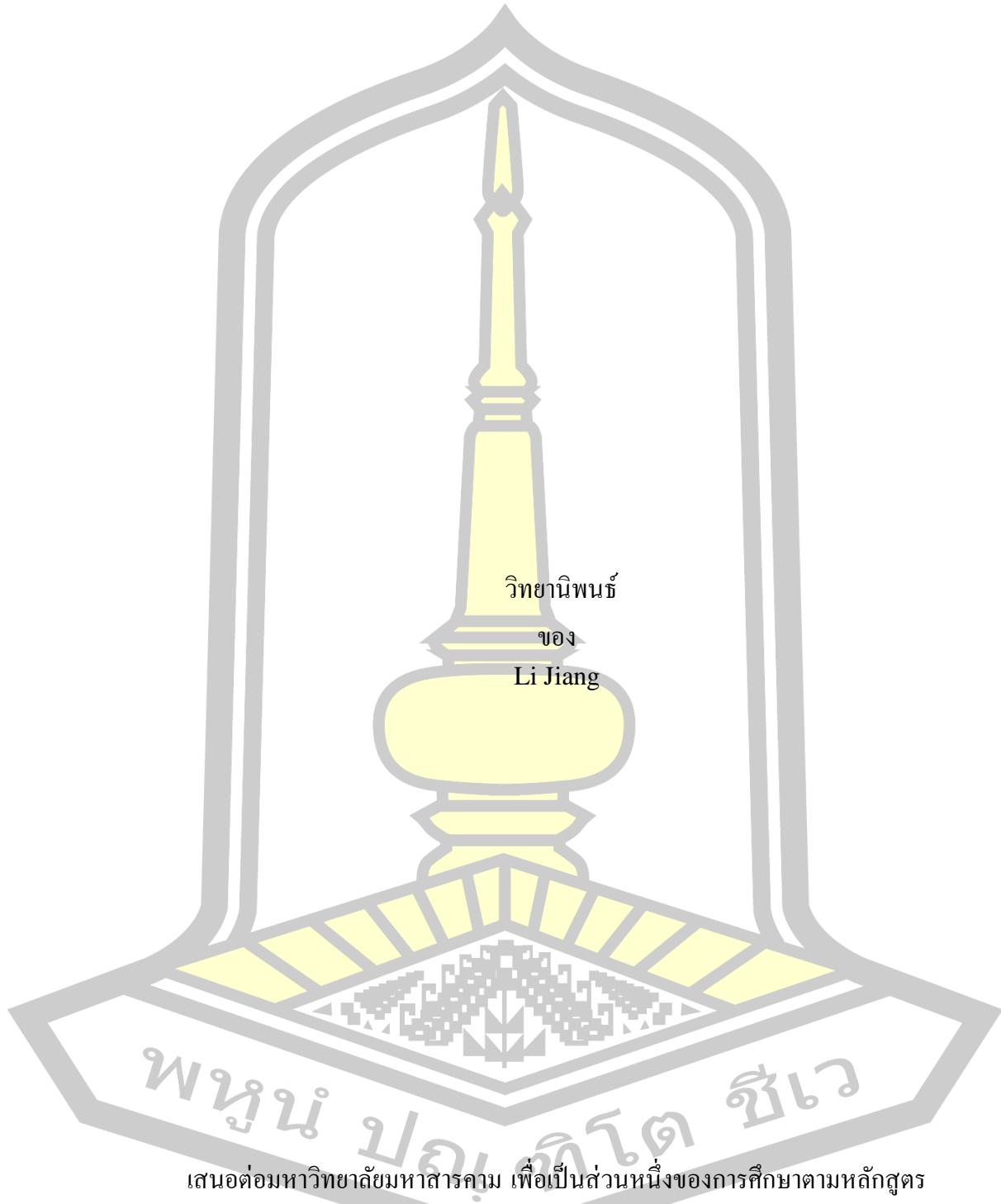
Cultural Development Issues and Countermeasures of Xinle Site Museum

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

• May 2024

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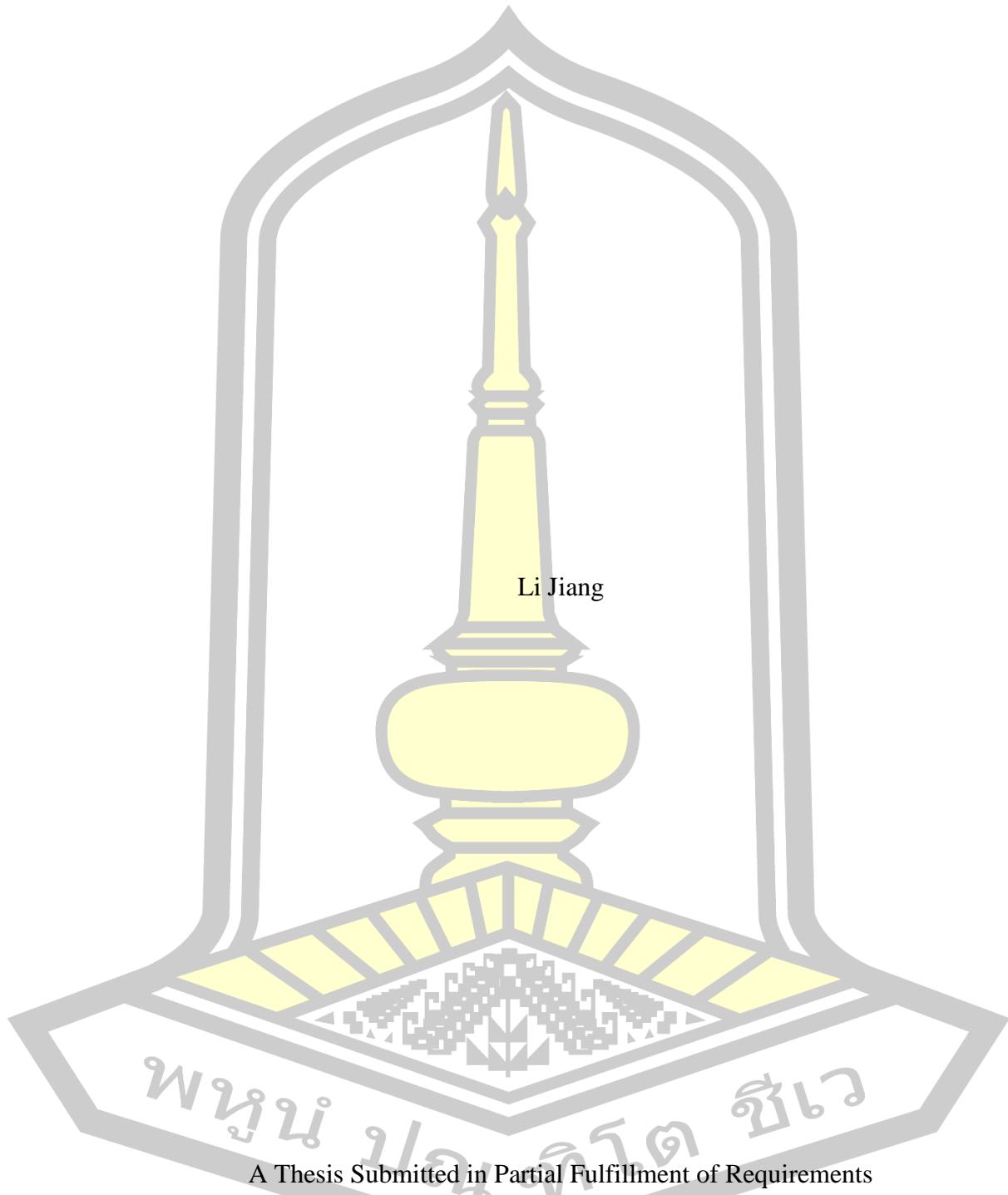
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Cultural Development Issues and Countermeasures of Xinle Site Museum



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May 2024

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ABSTRACT

How to effectively inherit and protect Xinle ruins, and enter into the brand operation mode to prevent the burial of Xinle culture, how to better inherit and innovate the culture of Shenyang Xinle ruins, the main goal of this paper is (1)To study the historical background of Shenyang Xinle Site Museum. (2) To study the management status quo of Shenyang Xinle Site Museum. (3) To study the management solutions of Shenyang Xinle Site Museum. By using library and network resources, this paper collects books, papers and periodicals related to the culture of Xinle Site, and finds the literature and information on the research of Xinle Site culture. On this basis, it sorts and analyzes, obtains new understanding, and theoretically supports the research of this paper. Qualitative analysis method was used to collect data from 6 key informants, 15 temporary informants and 15 general informants through field investigation, in-depth interview and participant observation. Through data analysis and research, the research results were obtained. The research results are as follows:

The main research results of this paper are as follows :(1) Xinle Site is a shining pearl in the historical and cultural treasure house of Shenyang, and it is the earliest human activity remains and village site in Shenyang. Its discovery dates the history of human activities in Shenyang to seven thousand years ago, and fills the gap for the study of prehistoric culture in Northeast China and the early human activities in the lower reaches of Liaohe River. The culture of Xinle site needs to be inherited and developed. (2) Through the research, it is found that the cultural brand of Xinle Site is not outstanding, which is mainly manifested in the relatively low popularity and influence. Lack of a unified and distinct image, some sites have been destroyed or lost. Lack of brand marketing, such as unclear brand positioning, lack of distinctive image, single communication channels, lack of creative activities. Insufficient government market support, such as limited capital investment, inadequate use of market mechanisms. (3) Shenyang Xinle Site plays a vital role in cultural inheritance. In order to better promote the culture of Xinle Site and protect its regional cultural value. To promote the economic development of Shenyang region, the author gives reasonable development suggestions and countermeasures for the development of Shenyang Xinle Site.

The conclusion of this paper can provide some theoretical reference and scientific reference for the cultural development of Shenyang Xinle Site. Then, in the face of the cultural inheritance and market development of Shenyang Xinle Site at the

present stage, it can provide reasonable reference suggestions and guidance for Shenyang Xinle Site Museum and cultural dissemination of Xinle Site, and in the face of future heritage and development of Xinle Site. It is hoped that through this study, the culture of Shenyang Xinle Site can be revitalized and the brand of Xinle Site culture can be better spread.

Keyword : Errenzhuan culture, Shenyang area, Development problems, Solutions
Nattanon



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Time always flies, I always feel that I entered the school yesterday, and I have to participate in the thesis defense today. The first contact with cultural science research, I finally finished the graduation thesis. After I came to Thailand, I deeply felt the enthusiasm of Thai teachers and the purest friendship among students. It was with their company that I could successfully complete the writing of my thesis.

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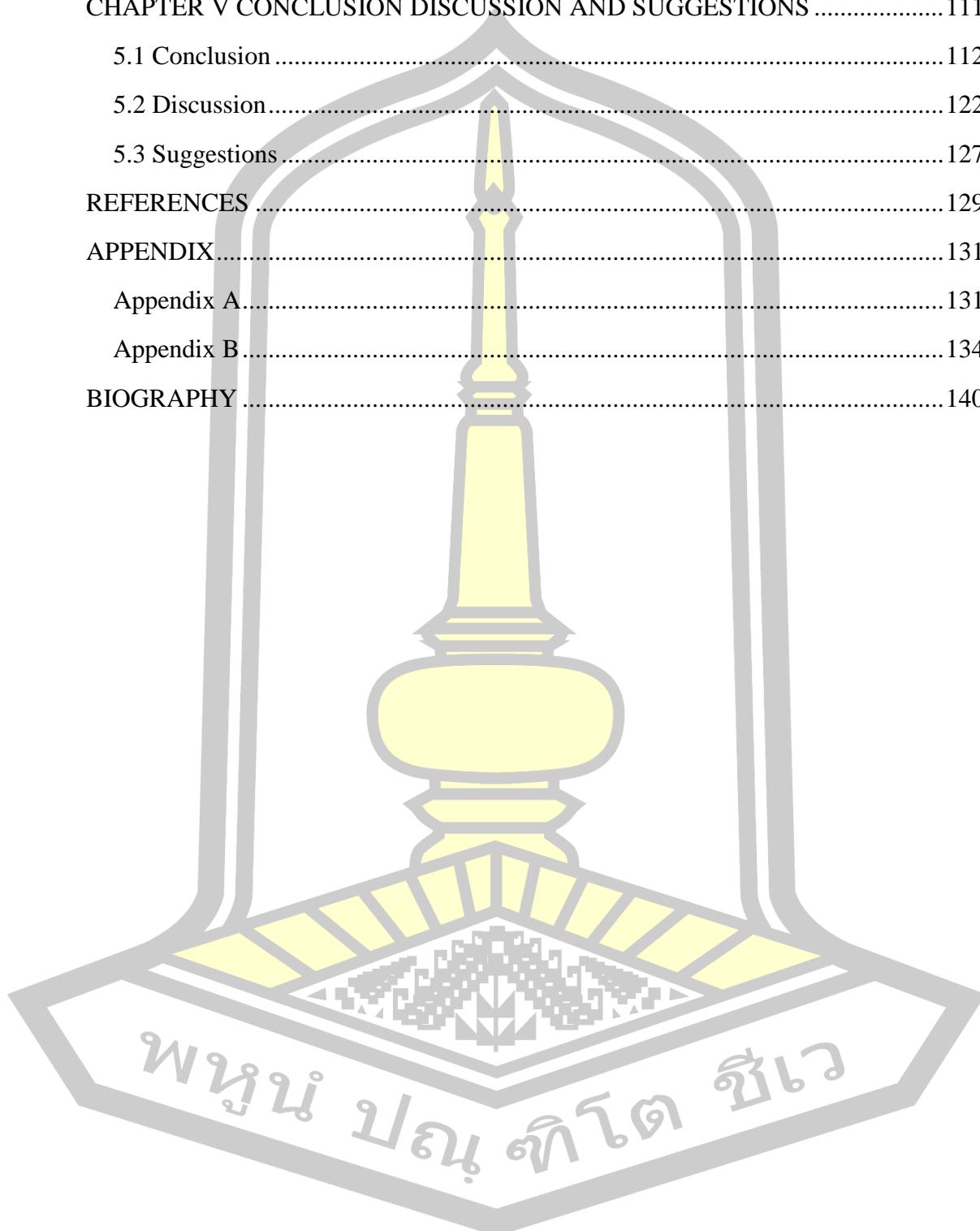
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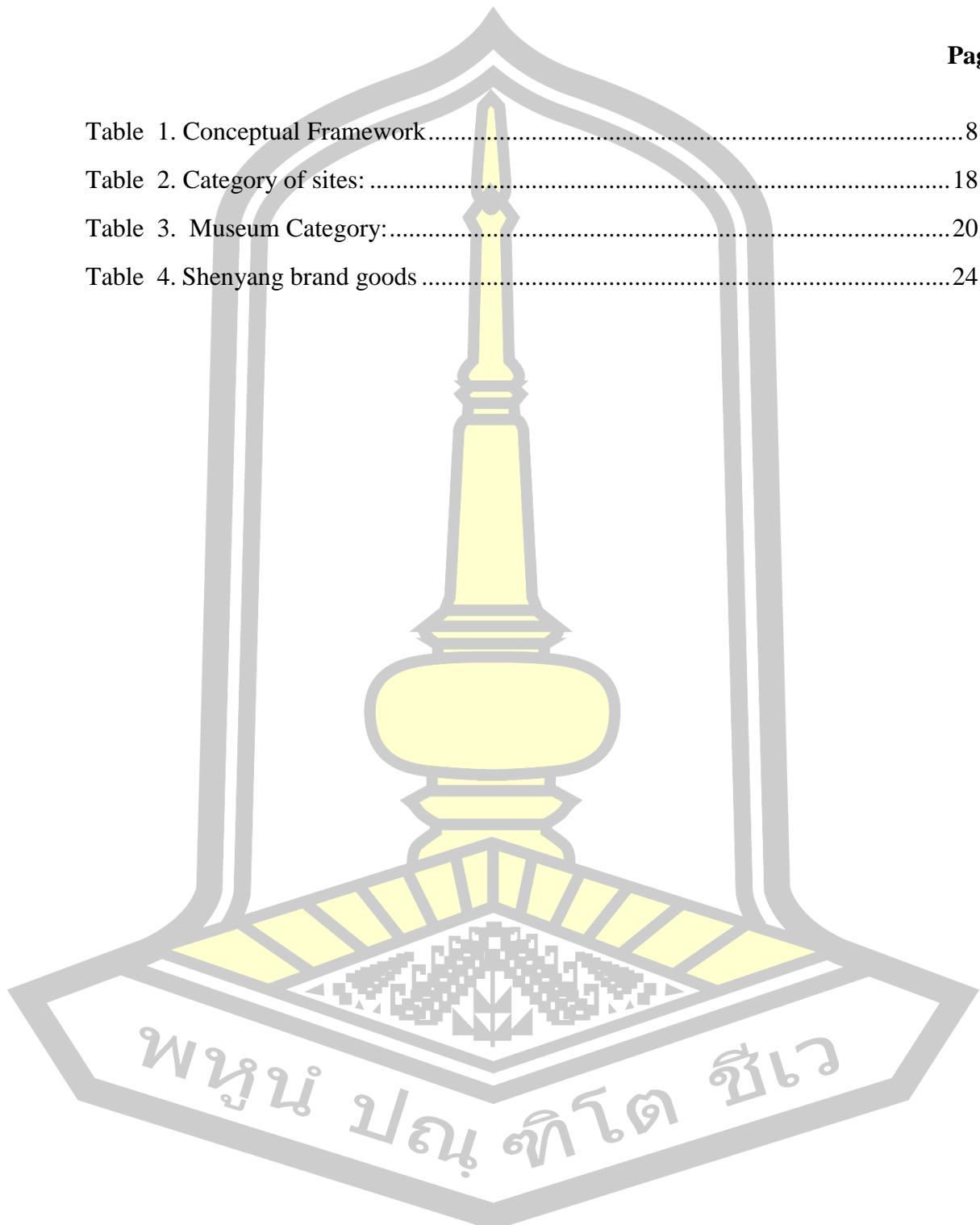
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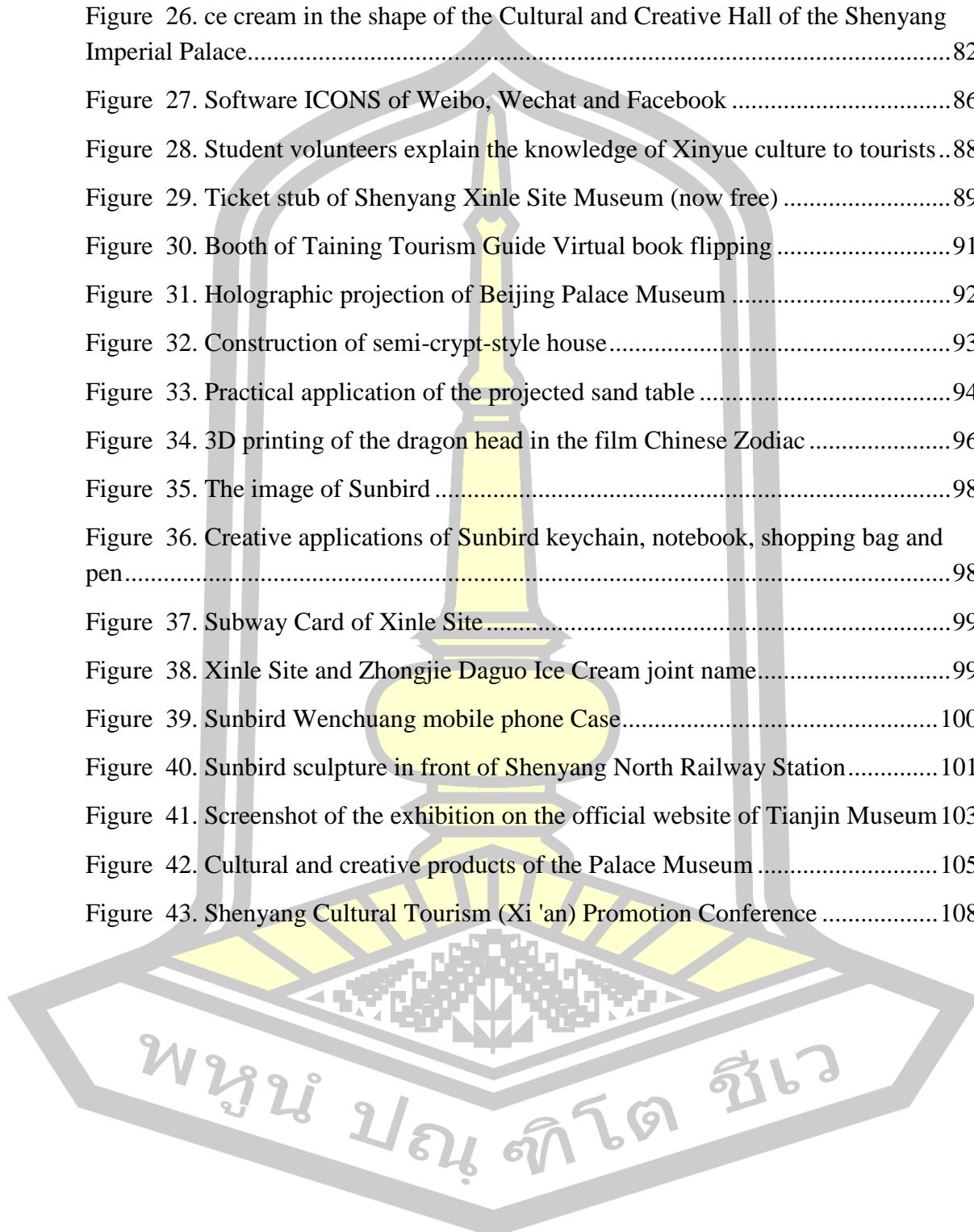
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CHAPTER I

INTRODUCTION

1.1 Background of the Research

Museums are aggregators of cultural heritage and scientific research, playing an important role in the inheritance, conservation, study and presentation of people and nature for society. In the context of globalization, informationization and cultural diversification, the functions and values of museums have become increasingly prominent, and their status in social development has gradually been paid attention to. However, with the rapid development of society and the continuous progress of science and technology, museums are faced with many challenges in the aspects of operation, management and display. In order to cope with these challenges, it is necessary to conduct in-depth research on museums and explore new directions for their development and new operating models.

Studying the background of museums can not only help us to have a deep understanding of the development process, current situation and existing problems of museums, but also provide theoretical basis and practical guidance for the future development of museums. Through research, we can find the important role of museums in inheriting history and culture, promoting social progress and improving the public's cultural literacy. At the same time, we can also find the inadequacies in the management and operation of museums, and put forward suggestions for improvement and optimization to support the sustainable development of museums.

In addition, research on museums can also help promote cross-disciplinary exchanges and cooperation. Museums cover a wide range of fields, including history, art, archaeology, sociology and communication studies. Through multidisciplinary cooperative research, we can have a more comprehensive understanding of the nature and development law of museums, and explore their intrinsic value and social significance. This can not only promote the cross-integration of disciplines, but also inject new vitality into academic research.

In a word, studying museums is not only of great academic significance, but also of practical application value. By deeply exploring the background and

development course of museums, we can better know and understand the status and role of museums in social development, and provide useful references for their future development. At the same time, the study of museums also helps to promote interdisciplinary cooperation and exchanges, and promote the research progress in related fields.

1.2 Objectives of the Research

- 1.2.1 To study the historical background of Shenyang Xinle Site Museum
- 1.2.2 To study the management status quo of Shenyang Xinle Site Museum
- 1.2.3 To study the management solutions of Shenyang Xinle Site Museum

1.3 Research Questions

- 1.3.1 Research the historical background of Shenyang Xinle Site Museum
- 1.3.2 Research on the management status quo of Shenyang Xinle Site Museum
- 1.3.3. Study the management solutions of Shenyang Xinle Site Museum

1.4 Importance of Research

- 1.4.1 Provide theoretical basis for the development of museums.
- 1.4.2 To contribute to the development of local economy and cultural tourism.

1.5 Definition of Terms

1.5.1 Museums

The word "museum" in daily discourse more reflects the public's description and identification of museum phenomena, its meaning is relatively broad, and the binding factors such as the purpose of museum behavior are rarely involved. The museum industry needs to express the connotation and value of "museum" more accurately and precisely, and these expressions are called term definitions in the industry. Terminology refers to the professional words commonly used in a specific industry or a specific field, which is the expression of the field's cognition of specific phenomena and behavioral characteristics, and the expression of the results of intellectual activities in the field. A term definition is a literal expression of the meaning expressed when the word is used to communicate in a particular field. The

main body of the definition of the term "museum" is usually the museum industry organization, the social museum affairs management organization and the museology researchers. The definition of the term clarifies the boundary of the museum by adding the qualification to the general semantic elements. By emphasizing the professionalism of the museum, the entry threshold of the industry is determined; And the social value of museums by clarifying their values. The boundary and denotation of the discursive meaning of "museum" are more vaguer and inclusive, while the connotation of the term "museum" is more clearly defined and has a clear degree of differentiation, that is, the key criteria for distinguishing between museums and "non-museums" are more clear. In addition, the function of the discourse "museum" is cognition, that is, the identification and cognition of objective existing characteristics, while the function of the term "museum" is to ensure the level of professional behavior, maintain the image of the industry, and maintain the relationship with users.

The definition of the term "museum" has the characteristics of professionalism, constraint, specific reference and value orientation. Professionalism refers to the emergence of the definition of the term "museum", which is the need of the development of the museum industry. In the social background of industrial division of labor, museums need to establish their position in the social division of labor, clarify the industry's actions, produce the output agreed by the social division of labor, and ensure the use value and added value of museum output. In other words, museum is a social division of labor industry that cannot be replaced and replaced. To this end, museum practitioners and relevant stakeholders should determine the characteristics, functions, values and output characteristics of museums, and use professionalism to ensure the realization of these functions, the use value of output and professional quality. Binding means that the definition of museum terms stipulates the structural components and necessary conditions of the museum, such as the expression of the structural elements of the museum collection, premises, display, professional personnel, etc., and the expression of the basic business contents of the museum collection, research, protection, display, communication, etc. These expressions are binding and the museum must have these conditions. The museum must not be missing. Specificity means that the definition of museum terms has a special background, such as different countries, regions, culture, history, ethnic

groups, and different stages of social development, under different social, cultural, economic background and other external conditions, the definition of museum will be different, which is reflected in the definition of museum by museum industry organizations in various countries. In addition, specificity also lies in the fact that the makers and users of the term definition are museum practitioners, museological researchers, museum management and museum stakeholders. The definition of museum terms has the characteristics of value orientation. The definition of terms should not only explain what the museum does, but also clarify the meaning of the museum's work and the value standards that the museum should follow.

The formulation and expression of the definition of "museum" are mainly industry organizations, museology circles and museum affairs management institutions. Because of the different identity of the subject of the definition and the different purpose of the definition, as well as the different nature of the text of the definition, the key content and expression text of the definition of the museum term are affected. The definition of the term "museum" in the museum industry organization is mostly seen in the regulations of the self-regulatory industry organization, which mainly stipulates the qualification conditions for museums and museum practitioners as members of the organization, ensures the particularity and professionalism of the industry organization, and affirms the social responsibility and social value of museums. The definition of the term "museum" of social management institutions is often found in the regulations and policy documents related to museum management, and its content refers to the definition of the term "museum" of museum industry organizations, but focuses on the conditions and procedures for obtaining the legitimacy of the social identity of museum institutions, emphasizing the social responsibility that museums should undertake; The discussion on the connotation of the term "museum" is more heated in the field of museology. The definition of the concept of museum has become an entrance for museology researchers to discuss the nature, essence and characteristics of museum phenomenon, an important concept for discussing the research methods of museology, and a main way for museology to connect with academic research of other disciplines. The definition of the concept of "museum" in museology focuses on explaining "what a museum is" and briefly explaining the reason for what a museum is. Museum industry organizations and

social management institutions have a high degree of similarity in the definition of museum terms, because both of them take the museum institution as the main body of the industry as the definition object, and for the purpose of management and constraint. In the field of museology, there are often obvious differences in the definition of the concept of "museum". This is because researchers place museums in different theoretical backgrounds of disciplines, identify, understand and analyze museum phenomena from different perspectives and dimensions, and often critically examine the existing concept definitions. Although the expression of the concept of "museum" by museology researchers is often different, these discussions contribute to a more systematic and in-depth understanding of the nature and characteristics of museums, and help to promote the scientific research method of museology.

Although the word meaning and the term definition of "museum" are the same in literal terms, there are subtle differences in connotation and extension, and there are also differences in the expressions of word meaning and term definition. Museum people should have a clear understanding of the correlation and difference between the meaning of "museum" and the definition of terms, and it is not appropriate to simply replace the definition of terms with the meaning of words, nor to replace the meaning of words with the definition of terms. They should understand and respect the meaning of "museum" in public discourse, understand society's cognition and expectation of museum through the meaning of museum discourse, and understand the influence of social development on people's cognition of museum. Moreover, museum staff should understand and consciously maintain the principle constraints and value standards conveyed by the definition of the term "museum", improve their own professional level, adhere to the characteristics of museums, expand the development space of museums, influence the public's attitude toward museums, and guide the public to the accurate cognition of the nature and characteristics of museums.

1.5.2 Exhibition

Presentation is a broad concept that refers to clearly presenting or displaying some kind of information, product, service, technology, etc. This display can be done in a variety of ways, such as exhibition, publicity, demonstration, speech, display of products, display of skills, etc. Whether it is a business or an individual, the

presentation is very important because it can leave a deep impression in the minds of the audience or customers, thereby increasing their trust and endorsement of you or your products or services.

The purpose of the presentation is to catch the eye of the audience or potential customers by presenting yourself and your things in various ways in order to attract their attention. Display is an important means for individuals or businesses to show their abilities, professional knowledge, skills, experience and products and services. It is a way of selling, marketing and building trust. When done well, presentation can bring good word of mouth and performance for you or your company.

1.5.3 Cultural and creative brand

Cultural and creative brand refers to the cultural creativity as the core, through innovative ways to integrate cultural elements with the brand, to create a unique charm and market competitiveness of the brand image. Cultural and creative brands usually involve multiple fields, including art, design, history, literature, folklore, etc. By combining these cultural elements with the brand, products or services with unique charm and market competitiveness are created.

Cultural and creative brands are characterized by a high degree of cultural connotation and creativity, which can attract consumers' eyes and emotional resonance, and improve brand awareness and reputation. At the same time, cultural and creative brands also pay attention to the practicality and functionality of products to meet the needs and expectations of consumers.

The creation of a cultural and creative brand requires a deep understanding of the cultural background and consumption needs of the target audience, mining cultural elements and combining them with the core values of the brand, creating an attractive and competitive brand image through unique design and creative expression forms. At the same time, cultural and creative brands also need to pay attention to brand management and marketing to improve brand awareness and market share.

1.5.4 Economic development

Economic development is a process in which the economy, society and people's living standards, productivity and quality of life of a country or region continue to improve. Economic development includes not only economic growth, but

also the optimization of economic structure, the improvement of economic quality, and the improvement of people's livelihood and welfare.

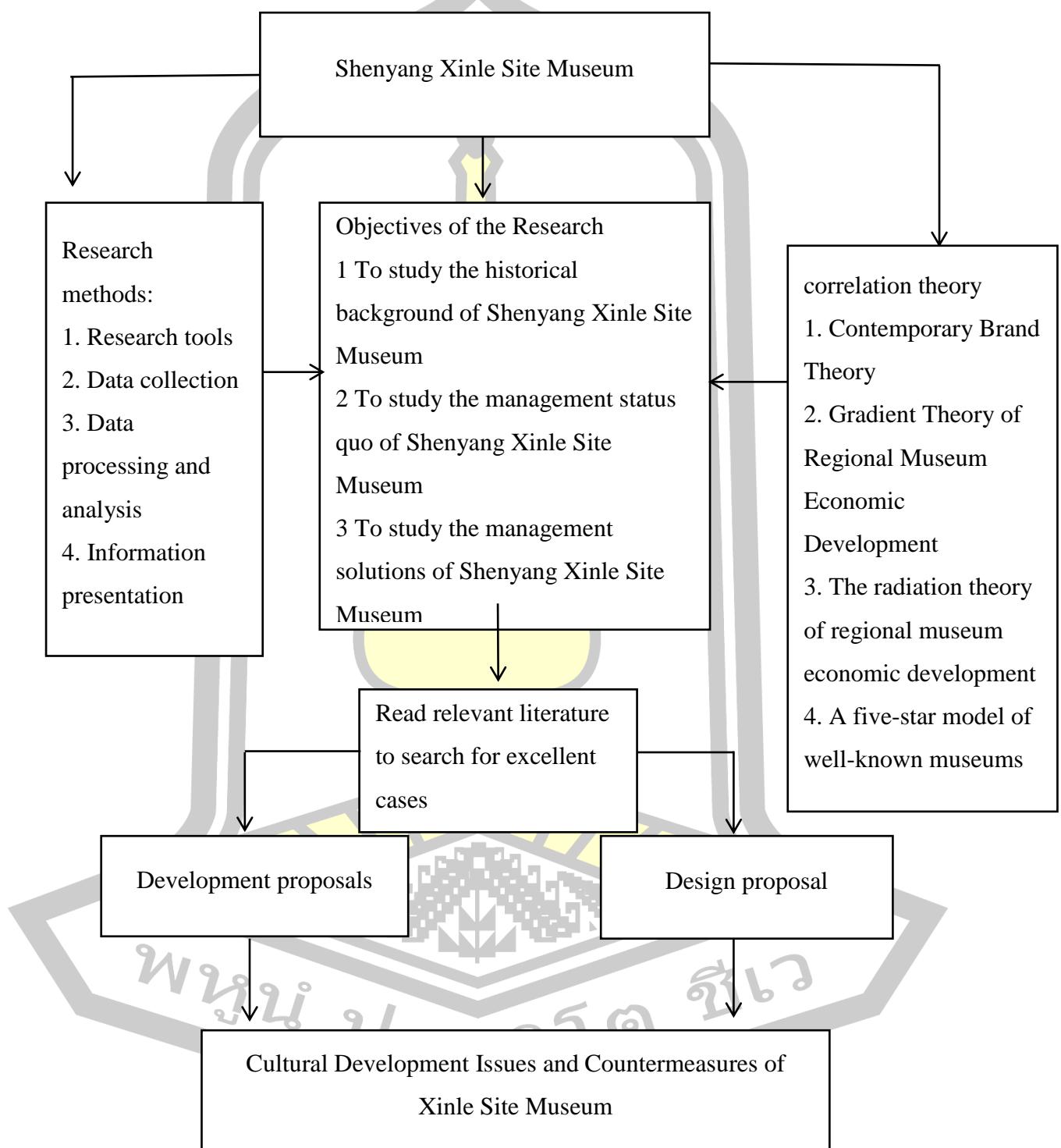
The key to economic development is to achieve sustainable growth and development. This requires a series of effective policies and measures, including strengthening infrastructure construction, enhancing scientific and technological innovation capacity, promoting industrial structure upgrading, strengthening education and human resources training, and promoting ecological progress. At the same time, it is also necessary to strengthen cooperation and exchanges with other countries and regions to achieve mutual benefit, win-win results and common development.

Economic development is a long-term process that requires the joint efforts of the government, businesses and people. Only through continuous efforts and innovation can we achieve sustainable economic and social development and continuous improvement of people's living standards.



1.6 Conceptual Framework

Table 1. Conceptual Framework



Source: Jiang Li (2023)

CHAPTER II

LITERATURE REVIEWS

This chapter will elaborate on the literature from six aspects, and have a comprehensive and in-depth understanding of Shenyang's cultural tourism.

In the first part, I will give a detailed introduction to the overall situation of Shenyang, including geographical location, historical background, population situation and socio-economic development. The present situation of tourism in Shenyang will be deeply analyzed, including the development scale of tourism, the structure of tourism products, the market conditions and the contribution of tourism to economic development. It will also focus on the state's policy support for cultural tourism in Shenyang, which provides a strong guarantee for the development of cultural tourism.

In the second part, in this paper, I will conduct an in-depth discussion on the two concepts of ruins and museums, in order to reveal the historical background, differences and characteristics between them. The discussion will be divided into several parts, first introducing the definitions of sites and museums, then analyzing their historical background, then discussing the differences between them, and finally describing their respective characteristics.

In the third part, I will give a detailed introduction to 3D virtual reality display technology, which is an emerging display means that can provide the audience with an immersive experience. We will explore the application of 3D virtual reality technology in museum displays, such as virtual reality exhibitions, virtual guides, etc.

In the fourth part, I will introduce the relevant knowledge and content of cultural brands. Cultural brand is a concentrated embodiment of the cultural characteristics of a city or a region, including cultural products, cultural services, cultural facilities and so on. I will take Shenyang City as an example to analyze its cultural brand construction and achievements.

In the fifth part, I will introduce relevant theoretical knowledge, including 3D technology, virtual reality technology, display technology and so on. These theories

provide theoretical support for the application of 3D virtual reality in the field of cultural tourism.

In the sixth part, I will conduct the comparative discussion of domestic and foreign museums and other related research. Through comparative analysis, we can find the advantages and disadvantages of domestic and foreign museums in the application of 3D virtual reality technology, and provide references for the development of Xinle Site Museum.

In short, this chapter will comprehensively analyze Shenyang's cultural tourism through the elaboration of six aspects, and provide useful reference for the development of Shenyang's cultural tourism.

2.1 Relevant cultural background of Shenyang

- 2.1.1 Overview of Shenyang
- 2.1.2 Classification of Shenyang sites and museums
- 2.1.3 Tourism status of Shenyang
- 2.1.4 Shenyang brand goods
- 2.1.5 National policy

2.2 Cultural knowledge of sites and museums

- 2.2.1 Sites
- 2.2.2 Museums
- 2.3 3D virtual reality display technology

2.4 Cultural brand knowledge

- 2.4.1 Culture
- 2.4.2 Design
- 2.4.3 Marketing

2.5 Relevant theoretical knowledge

- 2.5.1 3D technology
- 2.5.2 Virtual reality technology
- 2.5.3 Display technology

2.6 Relevant Research

- 2.6.1 Relevant literature in the world
- 2.6.2 Chinese related literature
- 2.6.3 Comparative cases

2.1 Relevant cultural background of Shenyang

2.1.1 Overview of Shenyang

Shenyang, known as Shengjing and Mukden in ancient times, is a prefectural city, provincial capital, sub-provincial city, megacity and core city of Shenyang metropolitan area in Liaoning Province. It is a central city in Northeast China approved by The State Council and an important industrial base and advanced equipment manufacturing base in China. By 2022, the city has jurisdiction over 10 districts, 2 counties and 1 county-level city, with a total area of 12,860 square kilometers and a permanent resident population of 9.147 million at the end of 2022. The GDP of Shenyang in 2023 will be 812.21 billion yuan, an increase of 6.1% over the previous year at constant prices.

Located in the southern part of northeast China and the central part of Liaoning Province, Shenyang is the headquarters of the Northern Theater Command of the Chinese People's Liberation Army, the headquarters of the Shenyang Joint Logistic Support Center and the headquarters of the Second Circuit Court of the Supreme People's Court of the People's Republic of China. It is the political, economic, cultural and commercial trade center of Northeast China, and an international comprehensive transportation hub extending to Northeast Asia and Southeast Asia along the Belt and Road.



Figure 1. Geographical Location of Shenyang City

Source: screenshot of map

Shenyang is a famous national historical and cultural city, the birthplace of the Qing Dynasty, known as "the birthplace of one dynasty, the capital of two generations of emperors". Tomorrow five years (1625), the Qing Taizu Nurhachi moved the capital here, Huangtaiji built Sheng capital, and established China's Qing Dynasty here, Shenyang became one of the two capitals of the Qing Dynasty Shengjing Imperial city, began to become the northeast central city. After the founding of the People's Republic of China, Shenyang became an important heavy industry base based on equipment manufacturing industry in China, known as the "Republic of the Department of equipment", has the reputation of "the eldest son of the Republic" and "Eastern Ruhr".

History of Development

Archaeological excavations and scientific research at the Houshan Paleolithic site of Shenyang Agricultural University have confirmed that there were human activities in the Shenyang area as early as 110,000 years ago.

More than 7,000 years ago, there were ancestors of the Chinese nation (Sunbird Totem culture) farming, fishing and hunting here, breeding and creating the new music culture. (Zhao, 2005)

In 300 BC, Qin Kai, a general of the State of Yan, led his army to expel Donghu and built Hou City here (Hou, which is the Hou of the scouts, means to look out). As the name suggests, "Hou City" is the city of observation, Liyan Liaodong County Xiangping County.

In 221 BC, after Qin Shi Huang unified China, the whole country was divided into 36 counties, and Shenyang was subordinate to Wangping County of Liaodong County.

In the Han Dynasty, there were already historical records called "Houcheng", which belonged to Wangping County, Liaodong County of Han Dynasty and was the seat of the capital officer in the middle of Liaodong County, indicating that "Houcheng" was already quite large in the Western Han Dynasty.

During The Three Kingdoms Period, Gongsundu in Liaoning region had Pingzhou, under which there were Liaodong County, Changli County, Xuantu County, Liaoxi County, Lelang County and Daifang County, etc. Under the county were counties, and Shenyang belonged to Xuantu County.

In the Koguryeo period, it belonged to Liaodong City.

In the Tang Dynasty, it belonged to the "Shenzhou" of Andong Capital Protection.

In the Five Dynasties period, Jeru Abao Ji moved the Han people here on a large scale, built the earth city, and the production developed with it, belonging to Shenzhou.

During the Jin Dynasty, Wanyan Aguda captured Shenzhou and used the name "Shenzhou".

In the second year of Yuan Zhen (1296), the Yuan Dynasty rebuilt the Tucheng and changed Shenzhou into Shenyang Road, which was under the jurisdiction of Liaoyang Province. Since then, the name "Shenyang" officially appeared in historical materials, which has a history of more than 700 years



Figure 2. Big East Gate of Shenyang Imperial Palace

Source: Jiang Li (2023)

In the nineteenth year of Hongwu in the Ming Dynasty (1386), it was renamed "Shenyang Road" as "Shenyang Zhongwei". In the first year of Tomorrow Qi (1621),

Qing Army captured Shenyang. In the fifth year of Tomorrow Qi (1625), Nurhachi moved the capital from Liaoyang to Shenyang Zhongwei and began to build the Imperial Palace (today's Shenyang Imperial Palace) in Shenyang. In 1627, Emperor Taiji expanded the city of Shenyang on a large scale and built Shengjing Palan in Shenyang. In the seventh year of Chongzhen in the Ming Dynasty (1634), Huang Taiji respected Shenyang as "Shengjing of Heaven", so it was called "Shengjing". In the ninth year of Chongzhen in the Ming Dynasty (1636), Mongolia submitted to the later Jin Dynasty, and carried Mongolian holy relics -- the Mohagarakin Buddha and the imperial seal to Shenyang on white camels. Huangtaiji built Lotus Pure Land Shisheng Temple, because it is the Qing royal family temple, so it is also called the Emperor Temple. Manchu, Mongolian, Han three nationalities presented a total of exhortation table, Huangtaiji declared himself emperor in Shenyang, changed the national title of Qing Dynasty. In the sixteenth year of Chongzhen Ming Dynasty (1643), Huangtaiji decreed to build four towers and four temples in the east, west, south and north, with the ancient city of Shenyang as the center, meaning that the four towers and four temples protect the people and ensure that "the country is peaceful and the five blessings are coming". (Chen, 2012)

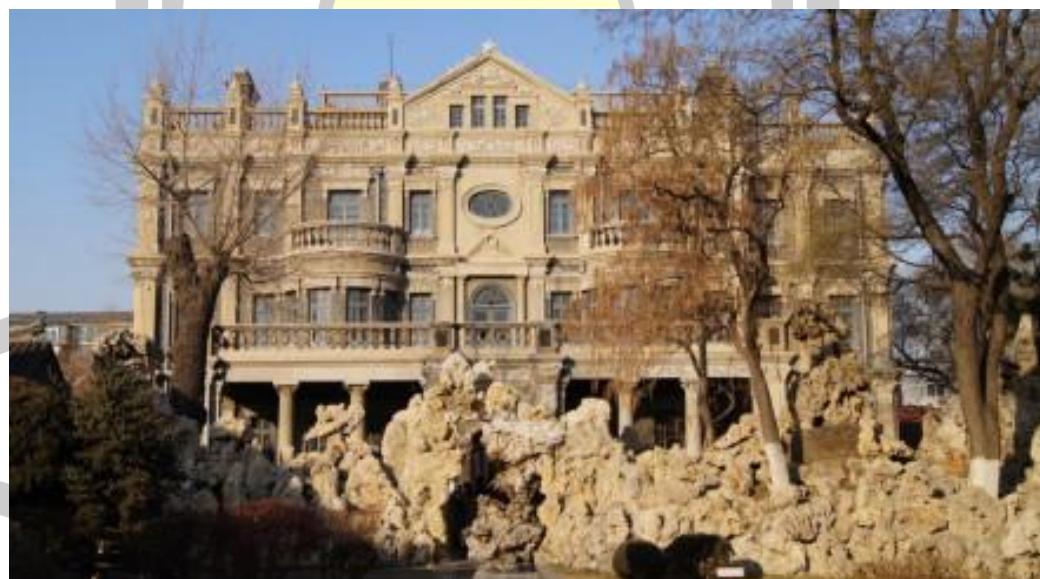


Figure 3. Zhang's Shuai Mansion in Shenyang

Source: Jiang Li (2023)

In the first year of Shunzhi of the Qing Dynasty (1644), Shengjing (today's Shenyang) became the secondary capital after Fulin, Emperor Shizu of the Qing Dynasty, moved the capital to Beijing. From the first year of Shunzhi (1644), the Qing Dynasty began to implement the immigration incentive policy, allocating people from the mainland provinces to come here to reclaim land. After that, people from Hebei, Henan, Shandong and Shanxi came here in a steady stream to settle and cultivate. Most of the villages in Northeast China were established after the first year of Shunzhi. In the eighth year of Shunzhi (1651), the Qing Court issued the "Regulations on Recruiting People in Liaodong Reclamation", which stipulated that "every relocated farmer shall provide a dozen buckets of grain per month, and six liters of seed per reclamation land; every hundred reclamation people shall lend 20 head of farm cattle, of which grain and seeds will be repaid after the autumn harvest" "Where new people are recruited, they shall return to the ministry and county officials, and each square in the city shall give two rope to the foundation. About three zhangs (two days) in the wild, and five ropes (25 mu) per square foot for the people's business forever." In the fourteenth year of Shunzhi (1657), Fengtian Palace was set up in the Sheng capital (today's Shenyang) with the intention of "Fengtian Transport". Shenyang was also known as "Fengtian". During the Qing Dynasty, only the Shuntian Mansion was set up in Beijing, and the Fengtian Mansion of the Sheng capital was named with it, showing the high standard. In the fifteenth year of Shunzhi (1658), the Qing government stipulated that "the promotion of local officials was determined according to the amount of reclaimed area, or plaques were given to hang the door high to show appreciation". The policy was very favorable, many whole villages moved to the area, and some local officials led them to promote the cultivation. This is the incident of allocating people in Shunzhi Period in the book. The ancestors of many people in Shenyang area were allocating people in Shunzhi Period. In the second year of Kangxi (1663 AD), the Decree of Recruiting people in Liaodong was issued, which stipulated that "if one hundred people were recruited in Liaodong, they would be hired by the prefecture without examination". In the fourth year of Yongzheng (1727), with the increasing number of immigrants, the Qing government established Yongji Prefecture (present Jilin City, Jilin Province) in Wula City, Jilin Province, Taining County in Ningguta City (present Ning'an, Heilongjiang

Province), and Changning County in Bodunne (present Ningjiang District, Songyuan City, the border of Inner Mongolia, Jilin and Heilongjiang Province), all of which were under the administration of Fengtian Prefecture (present Shenyang). In 1911, after the Revolution of 1911, Shenyang became the capital of Zhang Zuolin's rule.



Figure 4. Memorial Hall of the former Site of the Communist Party Committee of

Manchuria

Source: Jiang Li (2023)

In the second year of the Republic of China (1913), the abolished prefecture was changed into a county, and Fengtian Prefecture was changed into Shenyang County, under the southern Road of Fengtian Province. In the twelfth year of the Republic of China (1923), Fengtian Municipal Office was formally established, and Shenyang first appeared as a city. In the 16th year of the Republic of China (1927), after the Hankou 87 Conference, the Party Central Committee decided to send Chen to set up the Manchuria Provincial Committee of the Communist Party of China in order to unify the leadership of the Northeast Party organization. In September of the

17th year of the Republic of China (1928), the CPC Manchuria Provincial Committee held the third Party congress of the Northeast region in Shenyang, and the congress decided to change the CPC Manchuria Provincial Committee into the CPC Manchuria Provincial Committee. On December 29, 1928, the 17th year of the Republic of China, Zhang Xueliang announced the change of the Northeast. In the 18th year of the Republic of China (1929), on February 5, Mukden Province was renamed Liaoning Province, and on April 2, Mukden City was renamed Shenyang City. In the 20th year of the Republic of China (1931), Japanese imperialism launched the September 18 Incident and occupied Shenyang, and the Chinese War of Resistance Against Japanese Aggression broke out. The Japanese Puppet forces changed "Shenyang City" to "Mukden City", and later established the Puppet State of Manchukuo. In the 34th year of the Republic of China (1945), after the victory of the Anti-Japanese War and the liberation of Northeast China, the name "Mukden City" was restored to "Shenyang City". On November 2, 1948, Shenyang was officially liberated and Shenyang Special City Government was established under the Northeast Administrative Committee. The 22 districts actually demarcated in the city were merged into 8 districts, Shenyang County under the jurisdiction of Shenyang City.

In May 1949, Shenyang Special Municipal Government was changed into Shenyang Municipal People's Government under the leadership of Northeast People's Government.

In 1953, Shenyang City was changed into a municipality directly under the Central Government.

In 1954, Shenyang was changed into a municipality of Liaoning Province.

In 1994, Shenyang was upgraded to a sub-provincial city.

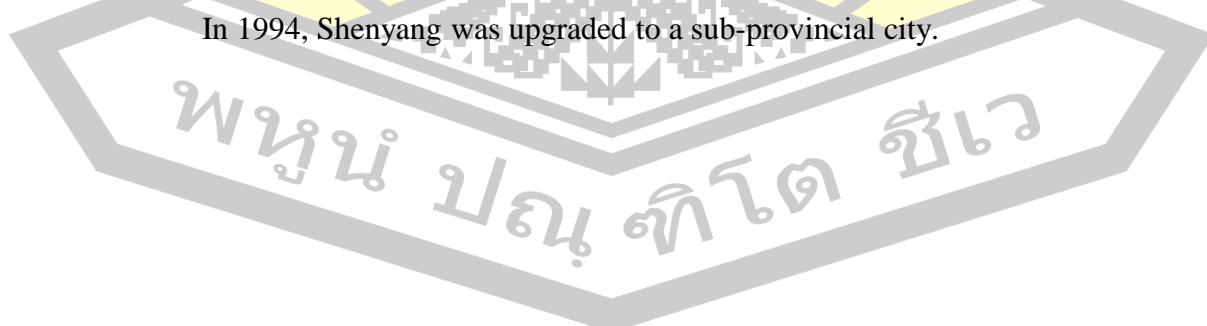




Figure 5. Two banks of a river in Shenyang

Source: River scenery on both sides of the river photo compilation: Small five.

Source: Photography of the scenery on both sides of the Mother River in Shenyang,

Xiao Wu

2.1.2 Classification of Shenyang Sites and Museums

Shenyang has a large number of sites and museums, which can be divided into the following categories according to their characteristics and types:

Table 2. Category of sites:

Quantity	Name	Location
1	Beishan site of Lijiawopu	Guanxian, Kangping County, Shenyang
2	Liao tombs in Libeibao	Faku County, Shenyang City
3	Han Jin Si Compound site	G203, Mengjia Town, Faku County, Shenyang
4	Agricultural University Back Mountain site	120 Dongling Road, Shenhe District, Shenyang City

5	Qiansongyuan ruins	Yingpandi Site, Sujiatun District, Shenyang City
6	Bubbly along Northwest site	Kangping County, Shenyang City
7	Big Stone Lion Site	Xinmin City, Shenyang
8	Dongsijiazi Site	North-south Line, Xinmin City, Shenyang
9	Hao Xintai ruins	Shenbei New District, Shenyang
10	Maanshan Mountain City site	Faku County, Shenyang City
11	Huangjia Grave Site	Shenbei New District, Shenyang
12	Batiandi Site	Yingpandi Site, Sujiatun District, Shenyang (South of Shenben Industrial Avenue)
13	Wuguan Yingzi Site	Kangping County, Shenyang City
14	Bowl Fork Land Site	Yingpandi Site, Sujiatun District, Shenyang (South of Shenben Industrial Avenue)
15	The site of the side fort	Xinmin City, Shenyang
16	South Mountain Site of Mar Shan	Yao Qian Street, Sujiatun District, Shenyang City
17	Xiaobao Tun Site	Qingyuan Manchu Autonomous County, Fushun City
18	Yingpanshan Mountain city site	Hunnan District, Shenyang City
19	Donglouzishan city site	Shenbei New District, Shenyang
20	Maanshan city site	Faku County, Shenyang City
21	Zhangjiagou Site	Xinmin City, Shenyang
22	Campandi Site	Hunnan District, Shenyang City
23	Forked sea scratching city site	Kangping County, Shenyang City
24	High Badlands City Site	Xinmin City, Shenyang
25	Baijiatun city site	Xiaowu Line, Xinmin City, Shenyang
26	Nanwanggang Site	Xinmin City, Shenyang
27	Small house body site	Double snake thread, Sujiatun District, Shenyang

28	Ruins of the Snake Mountain Beacon Tower	162 Sheshan Village, Sujiatun, Shenyang City
29	Site of Xiheshan Beacon Tower	Sujiatun District, Shenyang City
30	Ruins of Beacon Tower in Dongheshan Village	Sujiatun District, Shenyang
31	Ruins of the Beacon Tower in the northwest of Snake Mountain	Sujiatun District, Shenyang City
32	Ruins of the Caochanggou Beacon Tower	Hunnan District, Shenyang City
33	Shanzuizi Beacon Tower Site	Hunnan District, Shenyang City
34	Ruins of Nanda Yingzi Beacon Tower	Hunnan District, Shenyang City
35	Ruins of the Qianshan Beacon Tower	Shenyang Water Cave Scenic Spot, Yaoqian Street, Baiqing District, Sujiatun District, Shenyang City, Liaoning Province
36	Ruins of the first two beacon towers	Xinmi City, Shenyang City
37	Ruins of Beiwanggang Beacon Tower	Zhangbei Line, Xinmin City, Shenyang

Table 3. Museum Category:

Quantity	Name	Location
1	Shenyang September 18 History Museum	46 Wanghua South Street, Dadong District, Shenyang, Liaoning Province, China
2	Memorial Hall of the former Site of the Manchurian Provincial	3 Fuan Lane, Heping District, Shenyang City

	Committee of the Communist Party of China	
3	Shenyang Tawan Pagoda Cultural Relics Management Institute	50 meters north of the intersection of Taibai Shan Road and Fenhe Street, Huanggu District, Shenyang
4	Shenyang Martyrs Cemetery Memorial Hall	50 Jinshan Road, Lingdong Street, Huanggu District, Shenyang City, Liaoning Province, China
5	Former Site Exhibition Hall of Shenyang Special Military Control Commission	Zhongshan Community, Heping District, Shenyang
6	Shenyang Foundry Museum	14 Weigong North Street, Tiexi District, Shenyang City, Liaoning Province, China
7	Shenyang workers' Village Living Hall	2 Zangong Street, Tiexi District, Shenyang City, Liaoning Province, China
8	The Tiexi Characters Pavilion	14 Weigong North Street, Tiexi District, Shenyang
9	Xinmin Historical Relics Exhibition Hall	123 Liaohe Dajie, Xinmin City, Shenyang, Liaoning Province, China
10	Shenyang Olongkou Wine Museum	1 Zhulin Road, Dadong District, Shenyang City, Liaoning Province, China
11	Instrumental Music Hall of Shenyang Conservatory of Music	61 Sanhao Street, Heping District, Shenyang
12	Human Life Science Museum, Liaoning University of Traditional Chinese Medicine	54 Heilongjiang Street, Huanggu District, Shenyang City, Liaoning Province, China
13	Shenyang Palace Museum	No.171 Shenyang Road, Shenhe District, Shenyang City
14	Zhang Shuaifu Museum	46 Shaoshuaifu Lane, Chaoyang Street, Shenhe District, Shenyang City
15	Shenyang Finance Museum	48 Shaoshuaifu Lane, Chaoyang Street,

		Shenhe District, Shenyang City
16	Ching Fu Mausoleum	210 Dongling Road, Shenyang City
17	Qing Zhaoling Mausoleum	12 Taishan Road, Huanggu District, Shenyang City

2.1.3 Tourism Status of Shenyang

2.1.3.1 Tourism market scale

As an important city in northeast China, Shenyang has rich tourism resources and attracts more and more tourists to come for sightseeing and travel. According to the statistics, Shenyang's tourism industry has maintained a fast growth rate in recent years, and the scale of its tourism market has been expanding. The number of tourists and tourism income have increased year by year, and it has become an important pillar industry of Shenyang's economy.

2.1.3.2 tourism resources development

Shenyang has many natural and cultural landscapes, including Shenyang Imperial Palace, Beiling Park, Zhongjie Pedestrian Street, Qipanshan Scenic Spot and so on. In recent years, Shenyang Municipal government has strengthened the development of tourism resources, promoted the construction of a number of new tourism projects through investment and policy support, and further enriched the tourism resources of Shenyang.

2.1.3.3 Construction of tourism facilities

With the development of tourism, the construction of tourism facilities in Shenyang has also been strengthened. In terms of accommodation, Shenyang has a number of star-rated hotels and various characteristic hotels, which can meet the needs of tourists of different levels. In terms of transportation, Shenyang's transportation infrastructure such as airport, railway station and expressways has been continuously improved, providing tourists with more convenient travel conditions. In addition, Shenyang has also strengthened the infrastructure construction of tourist attractions to improve tourists' travel experience.

2.1.3.4 tourism service quality

The service quality of Shenyang's tourism industry has been significantly improved. Travel agencies, hotels, scenic spots and other tourism service

organizations have continuously strengthened the training and management of service personnel, and improved the level and quality of service. At the same time, Shenyang has also strengthened the supervision of the tourism market, cracked down on illegal business activities and safeguarded the legitimate rights and interests of tourists. Tourists' satisfaction with Shenyang's tourism services has increased year by year.

2.1.3.5 tourism market promotion

Shenyang Municipal government has taken various measures to strengthen tourism market promotion. By holding tourism promotion meetings at home and abroad, participating in tourism fairs, etc., Shenyang's tourism resources are publicized and promoted. At the same time, Shenyang also uses the Internet and social media and other channels to carry out online promotion activities, which has improved the visibility and reputation of Shenyang. In addition, Shenyang has also strengthened the exploration and publicity of local culture and customs, attracting more tourists to come to experience and understand.

2.1.3.6 Contribution of tourism industry

The development of tourism has played a positive role in promoting the economic and social development of Shenyang. The development of tourism has led to the development of related industries, such as catering, transportation, retail and so on. At the same time, the development of tourism also creates a large number of job opportunities, providing more jobs and sources of income for local residents. In addition, the development of tourism has promoted cultural exchanges and people-to-people exchanges, enhancing the understanding and friendship between different regions and ethnic groups.

2.1.3.7 Tourism development potential

Although Shenyang's tourism industry has made great achievements, it still has great potential for development. In the future, with the development of economy and the improvement of people's living standard, people's demand for tourism will continue to increase. At the same time, with the progress of science and technology and transportation, more and more tourists will come to Shenyang for sightseeing. Therefore, Shenyang should continue to increase the investment in tourism, constantly optimize the tourism environment and service quality, and improve the competitiveness and sustainable development ability of tourism industry.

2.1.4 Shenyang Brand Goods

Table 4. Shenyang brand goods

Shenyang brand goods		
Serial number	Name	Registered trade name
1	Tiexi District Shenyang Xinxiang Bun shop	Xinxiang
2	Shenyang Liangui Bacon flatbread Catering Center	Guandong Fugui
3	Shenyang Zhongjie Freezing City Food Co., LTD	Zhongjie
4	Shenyang Daoxiangcun Commercial Co., LTD	Daofu
5	Shenyang Kragus Food Co., LTD	Cragus
6	Shenyang Tianjiang Laolongkou Brewing Co., LTD	Laolongkou
7	China Resources Snow Beer	Snowflake
8	Shenyang Bawangsi Industrial Co., LTD	Bawangsi



Figure 6. Freezing Point City, Zhongjie, Shenyang

Source: Jiang Li (2023)



Figure 7. Laolongkou Distillery

Source: Jiang Li (2023)

2.1.5 National Policy

China's cultural tourism policy refers to the policy documents and regulations in the field of culture and tourism issued by the Chinese government, aiming to promote the development of the cultural industry and tourism, promote cultural inheritance and innovation, strengthen domestic and international cultural exchanges, and improve the service level of the tourism industry, so as to achieve economic growth and the promotion of cultural soft power. The following are some important aspects of China's cultural tourism policy:

2.1.5.1 Tourism development: The Chinese government encourages the development of tourism, including providing financial support, formulating tourism development plans, promoting the construction of tourism facilities and improving the quality of tourism.

2.1.5.2 Cultural Industry support: The Chinese government encourages innovation and development of the cultural industry through policies in the fields of

cultural and creative industries, digital culture, cultural media and other fields, so as to enhance the international competitiveness of cultural products and services.

2.1.5.3 Protection of cultural heritage: China attaches great importance to the protection of cultural heritage, and promotes the protection of intangible cultural heritage, historic sites and the transmission of cultural traditions.

2.1.5.4 International cultural exchanges: The Chinese government actively promotes international cultural exchanges and enhances international cultural interaction through cultural festivals, art exhibitions, academic cooperation and other activities.

2.1.5.5 Tourism market supervision: The government strengthens the supervision of the tourism market, protects the rights and interests of tourists, and cracks down on illegal travel agencies and undesirable tourism behaviors.

2.1.5.6 Tourism Regulations: Tourism regulations have been issued to clarify the rights and obligations of tourism operators and tourists to ensure the orderly development of the tourism industry.

2.1.5.7 Tourism innovation: Promote the integration of culture and tourism, and encourage the development of experiential tourism, theme parks and cultural and creative tourism products.

These policies and regulations are constantly updated and adjusted to meet the needs of economic and social development. The Chinese government's cultural tourism policy aims to promote cultural inheritance, the development of cultural industries, and the expansion of tourism to achieve the goal of building a modern socialist country in an all-round way.

2.2 Cultural Knowledge of Sites and Museums

2.2.1 Sites

2.2.1.1 Historical background of the site

Sites are important cultural heritage in human history and physical evidence of the life, production and war of ancient human society. They have witnessed the development and evolution of human history and are important materials for the study and understanding of history. Through the discovery and study

of the sites, we can gain an in-depth understanding of the social conditions, cultural customs and technological level at that time.

2.2.1.2 the geographical environment of the site

The geographical environment of a site is one of the important factors affecting its preservation. Sites in different geographical environments are subject to different degrees of natural and man-made damage. For example, in desert areas, many ancient sites have been better preserved due to the dry climate and natural weathering; While in humid areas, sites may be poorly preserved due to effects such as water erosion and biological damage.

2.2.1.3 Cultural significance of the site

The cultural significance of sites lies in the fact that they are precious treasures of human history and cannot be duplicated. Each site contains the historical information and cultural essence of human beings in a certain period, representing the characteristics of The Times and the national spirit at that time. Protecting and studying heritage sites is of great significance to carrying forward the fine cultural traditions of mankind and inheriting human civilization.

2.2.1.4 The excavation process of the site

The excavation process of the site is a very rigorous and meticulous work. Before excavations, detailed investigations and exploration are needed to determine the extent, structure and preservation of the site. Scientific methods and procedures should be followed during excavations to minimize damage to the site. At the same time, the excavated cultural relics need to be scientifically classified and sorted for subsequent research and protection work.

2.2.1.5 Cultural relic value of the site

The cultural relic value of the site is one of the important aspects to embody its historical and cultural significance. Cultural relics of different periods and types have certain historical and cultural connotations. Cultural relics are the crystallization of ancient human creativity and wisdom, and they represent the level of craftsmanship, cultural characteristics and aesthetic concepts at that time. Protecting and studying cultural relics helps us better understand history and cultural inheritance.

2.2.2 Museums

2.2.2.1 Display of historical relics

Museums are important places for displaying historical relics. By displaying a variety of precious historical relics, such as ceramics, jades, bronzes, paintings and calligraphy, viewers can intuitively understand the cultural characteristics and historical evolution of different periods and regions. While displaying the cultural relics, the museum also provides detailed instructions and explanations to help viewers gain a deeper understanding of the historical background and cultural connotation of the relics.

2.2.2.2 Art exhibitions

Museums are also important platforms for displaying artworks. Art exhibitions in museums cover a variety of art forms, such as painting, sculpture and photography, showcasing art styles and characteristics of different periods and schools. By appreciating artworks, visitors can improve their aesthetic level and artistic accomplishment, while also better understanding the development process of art and the characteristics of various art schools.

2.2.2.3 Natural science education

Museums also play an important role in natural science education. The museum's natural science hall introduces the audience to the evolution of the earth and living things, as well as the scientific principles of various natural phenomena by displaying various natural specimens, fossils, ores, etc. The museum also provides audiences with rich knowledge and opportunities to practice natural science by organizing scientific lectures, interactive experiments and other activities to stimulate their interest and curiosity in natural science.

2.2.2.4 Cultural exchange platform

As platforms for cultural exchange, museums have promoted cultural exchanges and cooperation between different countries and regions. By holding temporary exhibitions, international exchange exhibitions and other activities, museums showcase the characteristics and charm of different cultures and promote understanding and respect among them. In addition, the museum provides opportunities for scholars and researchers to exchange research results and ideas through activities such as academic exchanges and cultural seminars.

2.2.2.5 Research on local culture

Museums also play an important role in the study of local culture. By collecting, sorting out and researching local historical relics and cultural heritage, museums excavate the unique value and connotation of local culture. Through exhibitions, publications and research projects, museums disseminate knowledge and achievements of local culture to the public, and promote the understanding and inheritance of local culture.

2.2.2.6 Development of cultural industries

Museums are also an important driving force for the development of cultural industries. By holding various cultural activities, art exhibitions and educational programs, museums have attracted a large number of visitors and tourists, promoting the prosperity of cultural consumption and the cultural industry. Museums have also transformed cultural heritage resources into cultural products with market value through activities such as developing cultural and creative products and publishing books, audio and video products, providing impetus and support for the development of cultural industries.

2.2.2.7 Social and Cultural Education

Museums play an important role in fulfilling social and cultural education. By holding various educational activities, such as lectures, parent-child activities and guided tour services, museums have provided rich learning resources and cultural experiences for visitors. The museum has also cooperated with schools, communities and other institutions to carry out activities such as off-campus education and community cultural construction, which have improved the public's cultural quality and aesthetic level, and promoted the inheritance and development of social culture.

2.2.2.8 Promotion of cultural tourism

Museums are also important promoters of cultural tourism. Many museums have unique cultural relics and cultural heritage resources, which attract a large number of tourists to visit and learn. Through well-designed exhibitions and activities, museums have contributed to the prosperity of the tourism industry by providing rich sightseeing experiences and cultural feasts. At the same time, museums are also the representatives of the city's culture and image, which are of great significance to enhance the city's popularity and reputation.

Protection and restoration of cultural relics

Preservation and restoration of cultural relics is one of the core responsibilities of museums. Museums have adopted various measures in the field of cultural relics protection, such as the establishment of a sound cultural relics archives and protection system, and the use of advanced scientific and technological means for preventive protection and restoration. In addition, the museum also actively carries out cultural relics restoration work to restore and protect precious cultural relics and extend their preservation life. Through the protection and restoration of cultural relics, the museum ensures the long-term preservation and inheritance of historical relics, leaving precious historical and cultural heritages for future generations.

2.3 3D Virtual Reality Display Technology

3D virtual reality display technology is a new way of display, which uses computer technology to generate realistic three-dimensional stereoscopic images, so that the audience can feel the immersive experience. This technology is widely used in various fields, such as real estate, tourism, exhibitions and so on.

In 3D virtual reality display, the audience can enter the virtual environment through head-mounted devices or smart phones and other devices. In this environment, the audience can move, rotate and zoom freely, and can interact with the virtual object, so as to get the feeling of being there. This technology enables the audience to have a deeper understanding of the display content, while avoiding the problems of space limitation and single display content in traditional display methods. (Zhu, 2016)

The realization of 3D virtual reality display technology needs to rely on the latest development achievements of virtual reality technology, three-dimensional modeling technology, interactive technology and other high-tech. Through the comprehensive use of these technologies, realistic 3D stereoscopic images and interactive scenes are produced to meet the needs of different fields.

At present, 3D virtual reality display technology has become a new way of display, which is widely used in various fields. In the future, with the continuous development of technology, it is believed that this technology will be more mature and popular, bringing more rich and real display experience to people.

2.4 Cultural Brand Knowledge

Cultural brand is a way to express specific cultural values and concepts. It can be the core value, logo, slogan or image of a brand. The goal of cultural branding is to communicate to consumers a unique and recognizable value or idea that distinguishes it from other brands.

A successful cultural brand needs to have several elements:

1. Uniqueness: A brand needs to have its own unique values and ideas in order to stand out in the market.
2. Consistency: The value and concept of the brand need to be consistent with the positioning and characteristics of the product in order to better attract the target consumers.
3. Resonance: Brand values and concepts need to resonate with consumer values and needs in order to win consumer recognition and loyalty.

The construction of cultural brand requires a long-term process, which requires constant communication and interaction with consumers, and continuous improvement and enhancement of brand image and value. At the same time, the construction of cultural brand also needs to consider the changes of the market and social environment, and constantly adjust and innovate the strategies and ways of the brand to maintain the vitality and competitiveness of the brand.

2.4.1 Culture

Brand history is an important part of cultural brand, which reflects the origin and development process of the brand. Knowing the history of a brand can help consumers better understand the connotation and value of the brand, and enhance brand identity and loyalty.

Brand story is the soul of a cultural brand, which conveys the values and cultural connotation of a brand by telling the events and characters experienced in the process of the brand's creation and development. A touching brand story can effectively attract consumers' attention and emotional resonance.

Brand culture is the soul of a cultural brand, which refers to the values, ideas and spirit of the brand. An excellent brand culture can inspire consumers' emotional resonance and sense of belonging, and improve brand loyalty and reputation.

2.4.2 Design

When creating or shaping a cultural brand, we need to consider many aspects comprehensively. The following is a detailed guide to cultural brand design, covering the key elements from brand positioning to brand expansion.

2.4.2.1 brand positioning

Brand positioning is the cornerstone of brand design. It identifies the core philosophy and unique selling point of the brand, which helps to create a distinctive image in the target market. In order to establish an effective brand positioning, in-depth market research and target audience analysis are required. Understand their needs, preferences, and relationship with the brand in order to stand out in a competitive market.

2.4.2.2 Brand name

A good brand name should be concise, easy to remember, and reflect the core philosophy and values of the brand. When choosing a name, make sure that it does not conflict with an existing brand or trademark, and that it is properly understood in different cultural and linguistic contexts.

2.4.2.3 Brand logo

The brand logo is the visual identity element of the brand, and it should be able to intuitively convey the uniqueness and core message of the brand. The logo design should be recognizable and able to distinguish it from other competing brands. In addition, the logo should be suitable for a variety of media, including print, digital media and physical display.

2.4.2.4 Brand story

Brand stories can inject life and emotion into a cultural brand. An engaging story can deepen consumers' cognitive and emotional connection to a brand, and increase brand loyalty and word-of-mouth. In the form of a story, it is possible to tell the story of the brand's origin, development and emotional connection with consumers.

2.4.2.5 Brand image

Brand image covers the appearance and perceived characteristics of the brand, which shapes consumers' impression and evaluation of the brand. This includes color matching, font selection, graphic elements, as well as the overall visual style,

etc. These elements should align with the brand's positioning and core values, and be presented through a unified design language.

2.4.2.6 Brand communication

In the process of creating a brand, communication strategy is crucial. Make sure that the communication method employed effectively reaches the target audience and communicates the brand's unique selling point and core message. This includes the integrated use of multiple communication channels such as advertising, PR campaigns and content marketing. Through effective communication strategies, the brand's visibility and influence can be improved and more potential consumers can be attracted.

2.4.2.7 User experience

User experience is an important part of brand design, which focuses on the whole process of consumer interaction with the brand. Good user experience can enhance consumers' satisfaction and loyalty to the brand. Therefore, the needs and expectations of users should be fully considered in the design process to provide a convenient and friendly user experience. This includes aspects such as the ease of use of the website, the functionality of the product and the responsiveness of the service. By optimizing the user experience, consumers' positive perception and evaluation of the brand can be enhanced.

2.4.2.8 Brand expansion

With the development of the brand and the constant change of market demand, brand design also needs to expand and update with The Times. This may involve adding product lines, opening up new markets or innovating business models, among others. In the process of brand expansion, a keen insight into market trends should be maintained to ensure that the core values and image of the brand are passed on and developed. At the same time, the brand design elements should be continuously optimized and perfected to adapt to the changing market environment.

Summary: The design of cultural brand is a systematic process, which needs to consider multiple aspects comprehensively. By establishing a clear brand positioning, choosing an appropriate name and logo, telling an engaging brand story, shaping a unified brand image, developing an effective communication strategy,

optimizing user experience, and flexibly expanding the brand, one can successfully build an influential and attractive cultural brand.

2.4.3 Marketing

Cultural brand marketing refers to the use of brand marketing theories and methods to convey the characteristics, value, positioning and other information of cultural products to consumers, so as to improve the awareness and reputation of cultural brands and promote the sales of cultural products. The following are some common cultural brand marketing strategies:

1. Brand positioning: Define the core value and target audience of the cultural brand in order to form a unique competitive advantage in the market.
2. Brand image design: through the logo, visual identity system and other elements, to create a unique brand image, improve brand recognition and memory.
3. Brand communication: The use of advertising, public relations, digital marketing and other means to convey the cultural brand information to the target audience, improve the brand awareness and reputation.
4. Content marketing: Through the creation and dissemination of quality content related to the cultural brand, attract the attention and interest of the target audience, enhance the influence and reputation of the brand.
5. Experiential marketing: through the holding of exhibitions, performances, activities and other ways, so that consumers can personally experience the characteristics and value of cultural products, improve brand recognition and loyalty.
6. Cross-border cooperation: Cooperate with other industries or brands to jointly launch innovative products or services and expand the influence and market share of cultural brands.
7. Digital marketing: Use digital channels such as the Internet and social media to carry out precision marketing and interactive marketing to improve the brand's online awareness and reputation.
8. Public relations strategy: Improve the social influence and credibility of cultural brands through media relations, crisis management, corporate social responsibility and other means.

9. Channel strategy: Select appropriate sales channels and partners to improve the availability and convenience of cultural products and increase consumers' purchase willingness.

10. Data analysis: Through data analysis and market research, to understand the needs and behavioral characteristics of consumers, optimize cultural brand marketing strategies, and improve marketing effects.

The above are some common cultural brand marketing strategies, but specific strategies need to be adjusted and optimized according to the characteristics of cultural products and market environment.

2.5 Relevant Theoretical Knowledge

2.5.1 3D Technology

3D technology is a kind of technology to simulate three-dimensional space, through special display equipment and visual technology, so that users feel stereoscopic visual effects. 3D technology is widely used in movies, TV, games, advertising, education, medical and other fields.

In cultural brand marketing, 3D technology can be used to create and present cultural products with three-dimensional sense, such as 3D movies, 3D exhibitions, 3D virtual reality experiences, etc. Through 3D technology, consumers can have a deeper understanding of the characteristics and value of cultural products, and enhance brand recognition and reputation. For example, in museum exhibitions, 3D technology can be used to restore historical scenes or create three-dimensional exhibits, so that the audience can feel the charm of cultural history more immersive. In advertising, 3D technology can be used to produce creative advertisements with a three-dimensional sense to attract consumers' attention and interest.

In a word, 3D technology can provide more abundant and innovative means for the marketing of cultural brands, and improve the competitiveness and market influence of brands.

2.5.2 Virtual Reality Technology

Virtual Reality technology (English name: Virtual Reality, abbreviated as VR) is a computer technology that can create and experience a virtual world. It uses computer to generate a simulation environment, which is a system simulation of

multi-source information fusion, interactive three-dimensional dynamic scene and entity behavior, and can immerse users in the environment. (Wang, 2003)

Virtual reality technology includes simulated environment, perception, natural skills and sensing equipment and so on. The simulated environment is a computer-generated, real-time dynamic 3D stereorealistic image. Perception means that an ideal VR should have the perception that all humans have. In addition to the visual perception generated by computer graphics technology, there are also auditory, tactile, force, motion and other perceptions, even including smell and taste, also known as multi-perception. Natural skills refer to people's head rotation, eyes, gestures, or other human behavior actions, by the computer to process the data that is suitable for the participants' actions, and to the user's input in real time response, respectively feedback to the user's five senses. Sensing devices refer to three-dimensional interactive devices.

The application of virtual reality technology is very wide, including games, education, medical, military, entertainment and many other fields. In cultural brand marketing, virtual reality technology can be used to create virtual cultural scenes or products, so that consumers can experience virtual cultural products and feel immersive cultural experience by wearing virtual reality equipment. For example, the use of virtual reality technology to reproduce historical scenes or cultural sites, so that the audience as if in the historical period of the cultural atmosphere; Or display future city scenes or sci-fi worlds through virtual reality technology to stimulate consumers' imagination and expectations for future culture.

All in all, virtual reality technology provides a brand new means and ways for the marketing of cultural brands, through the creation of immersive virtual experience, enhance consumers' awareness and loyalty to cultural brands, and further promote the development and growth of cultural brands.

2.5.3 Display Technology

Display technology refers to the use of various advanced technical means to display the characteristics and value of cultural products to the audience in an intuitive, vivid and interactive way, so as to improve the audience's awareness and interest. Display technology can be divided into two categories: traditional display technology and modern display technology.

Traditional display technology includes static display and dynamic display. Static display mainly displays cultural products through exhibition boards, pictures, models, etc. This way is simple and intuitive, but lacks of interaction and dynamics. The dynamic display allows the audience to understand the characteristics and value of cultural products more vividly through video, audio, lighting and other ways, but this way may require high technical and equipment support.

Modern display technologies include high-tech means such as 3D printing technology, virtual reality technology and augmented reality technology. 3D technology can make the audience feel the stereoscopic visual effect through special display equipment, and improve the visual impact and immersion of the display. Virtual reality technology can create virtual cultural scenes or products, allowing the audience to experience the virtual cultural products and feel the immersive cultural experience by wearing virtual reality devices. Augmented reality technology can combine virtual information and content with real scenes and show them to the audience through devices such as mobile phones or tablets, which is novel and interesting and can attract the attention and interest of young audiences. (Zhang, 2020)

In cultural brand marketing, it is very important to choose the right display technology. For different cultural products and target audiences, different display techniques can be selected to attract the attention and interest of the audience. For example, for historical and cultural products, 3D technology or virtual reality technology can be used to restore historical scenes or sites, so that the audience can feel the charm of history; For modern art cultural products, augmented reality technology can be used to combine virtual art works with realistic scenes to bring novel art experience to the audience.

In short, display technology is one of the very important means in cultural brand marketing. By choosing the right display technology, we can better attract the attention and interest of the audience and improve the popularity and reputation of the cultural brand.

2.6 Relevant Research

2.6.1 Relevant Literature in the World

Introduction to Museology, written by Li Yi, is an important work in the discipline construction of museology in China. It introduces the definition, research methods, historical development, types and systems, collection management, display design and implementation, audience work, scientific management, external communication and digital museums.

A Brief History of the World at the British Museum is a book on the history and culture of the collections of the British Museum, written by 13 authors including Simon Schama and Isaiah Berlin. The book introduces the history of human civilization and the history of world culture with a new perspective and concise language.

Encyclopedia of China - Volume of Museums is a comprehensive and systematic large-scale encyclopedia in the field of museums in China, introducing the basic situation and important achievements of museums in China, including museum classification, collection management, display design, audience service, scientific research and foreign exchanges.

Changes in Museums is a work on the history and trends of museum development, exploring the role and influence of museums in social and cultural development, and analyzing the opportunities and challenges of museums in the future development.

In addition, there are also works such as Introduction to Chinese Museology (1985), New Edition of Museology (1988), and Dictionary of Museology (1992). These documents study the history, culture, management and development of museums from different angles, and are of great significance for understanding the development of the museum field.

2.6.2 Chinese Related Literature

Introduction to Museology, written by Wang Hongjun, is a comprehensive and systematic introduction to museology. It elaborates the object and task of museology, the origin and early situation of museums, the development of museums, the attributes and social functions of museums, etc. It is one of the important works in the construction of the subject of museology in China.

Fundamentals of Chinese Museology, edited by Wang Fengzhu, was published in 1992. It is a comprehensive and systematic introduction to the basic

knowledge of Chinese museology, including the overview of museology, the development of museums, museum types, museum collections, museum displays, museum scientific research, museum social education and service, museum management and so on.

Research on Chinese Museology in the 20th Century is a comprehensive and systematic introduction to the research of Chinese museology in the 20th century. The author is Xu Huping. It Outlines the development process and main achievements of Chinese museology research in the 20th century, including the theory of museology, museum history, collection management, display design, audience service and other aspects.

A Study of Museums and Some Problems in Contemporary Society is a work on the relationship between museums and contemporary society, written by Su Donghai. It explores the relationship between museums and contemporary society from multiple perspectives, including museums and economic development, cultural inheritance, social education and other aspects.

In addition, there are works such as A New Treatise on Chinese Museology, A History of Chinese Museums, and A Study on the Development Process of Modern Chinese Cultural Museums. These documents, which study the history, culture, management and development of museums from different angles, are of great significance for understanding the development of the field of museums in China.

2.6.3 Comparative Cases

2.6.3.1 British Museum and Palace Museum: The British Museum is one of the earliest established museums in the world, with rich collections mainly of ancient Greek and Roman relics, while the Palace Museum is the largest ancient culture and art museum in China, with collections mainly of imperial relics of Ming and Qing dynasties. Both show the history and culture of their respective countries.

2.6.3.2 The Metropolitan Museum of Art in New York and the National Museum of China: The Metropolitan Museum of Art in New York is one of the largest art museums in the United States, with a large collection of Western art treasures, while the National Museum of China has a large collection of valuable artworks from ancient China to modern times. Both show the development and evolution of art in their respective countries.

2.6.3.3 Louvre and Suzhou Museum: (Ge. 2012) The Louvre is one of the largest museums in the world with a large collection of European art and cultural relics, while the Suzhou Museum is a modern museum with a unique architectural design that showcases the essence of traditional Chinese culture and art. Both are dedicated to showcasing the cultural heritage of their respective countries to the audience.

These cases show that there are certain differences between Chinese and world museums in terms of collections, exhibitions, facilities and services, but they are all important parts of their respective countries' history and culture, and together showcase the diversity and brilliance of human civilization.



CHAPTER III

RESEARCH METHODOLOGY

This chapter is mainly divided into two parts. The first part deeply discusses the scope of the research, which includes but is not limited to the following aspects: the research content, the research period, the research method, the research area, and the detailed introduction of the sample collection. Through the elaboration of these contents, we can provide a comprehensive research background for this paper.

The second part focuses on the process and method of implementing the research. This part mainly includes the selection and application of research tools, the collection, collation and analysis of data, and the planning and arrangement of research dates. In addition, the research results are introduced in detail.

In the structure of the full text layout, strive to keep the level clear, logical rigorous. First of all, through the definition of the research scope, to lay the foundation for the subsequent research methods and service objects. Then, the key links in the research process are elaborated to ensure the reliability and validity of the research. Finally, the research results are summarized and presented in order to provide valuable reference for related fields.

In short, this chapter comprehensively expounds the research scope, research method, research area, sample collection and so on, which lays a foundation for the subsequent research. In the following chapters, the research results will be presented in detail and discussed in depth.

- 3.1 The Scope of Research
 - 3.1.1 Content
 - 3.1.2 Research Period
 - 3.1.3 Research Methods
 - 3.1.4 Research Area
 - 3.1.5 Population and Sample
- 3.2 Research Process
 - 3.2.1 Research Tools
 - 3.2.2 Data Collection

3.2.3 Data Process and Analysis

3.2.4 Research Result and Presentation

3.1 The Scope of Research

3.1.1 Content

1. To Study the historical background of Shenyang Xinle Site Museum
2. To study the management status quo of Shenyang Xinle Site Museum
3. To study the management solutions of Shenyang Xinle Site Museum

3.1.2 Research Period

February 2023 - August 2023

3.1.3 Research Methods

3.1.3.1 General principles -- authenticity and integrity principles

(Wang, 2012) The Guidelines for the Implementation of the Convention on the Protection of the World Cultural and Natural Heritage (1977) stipulate that: "Depending on the category of cultural heritage and its cultural background, the cultural value of the heritage is considered authentic if the following characteristics are authentic: Shape and design, materials and entities, uses and functions, traditions, technologies and management systems, location and background environment, language and other forms of intangible heritage, spirit and feeling, and other internal and external factors "" Integrity is used to measure the whole and undefective state of the natural and/or cultural heritage and features"

3.1.3.2 Specialization Principles

Include the following.

Principle of harmony - Heritage display should be integrated with the heritage itself and the environment

The Bala Charter (1999) requires that new buildings built on the site be in harmony with the site itself, and that the new buildings be similar to the existing structures of the site. The Vienna Memorandum on the Preservation of Historic Cityscape (2005) emphasizes the need to pay attention to the harmony between modern architecture and the site's surroundings. Based on the international requirements on the principles of harmonious display, it can be seen that in order to fully display the connotation of cultural sites, it is not only necessary to display the

site itself and intangible cultural factors, but also to pay attention to the harmony between the site itself and the historical environment and ecological environment around the site.

3.1.4 Research Area

Xinle Site Museum, Shenyang City, Liaoning Province, China.

3.1.5 Population and Sample

3.1.5.1 KI:

Mainly for museum management personnel: Shenyang Archaeological team, each type of 3 people, age 25-50 years old, with many years of experience in cultural relics related work.

Bai Junsong, male, archaeological team leader, involved in archaeological investigation and exploration, searching and determining the location of archaeological sites. Excavating the identified archaeological sites and collecting physical materials left behind by human activities, such as tools, utensils, artworks, etc. In this study, researchers are provided with relevant information such as the status quo of site development and excavation progress.

Cao Ting, female, a member of the archaeological team, classified, catalogued and recorded the collected cultural relics to build detailed archives for further research and analysis. The cultural relics were protected and restored to prevent them from being damaged by natural and human factors. This study provides researchers with information on the current situation of restoration of collections and the difficulties encountered in restoration.

Gong Ying, female, museum clerk, mainly responsible for protecting the museum's collections, including scientific storage, maintenance, restoration, registration and cataloguing of the collections to ensure the safety and integrity of the collections. In this study, researchers were provided with information about the collections of the Xinle Site Museum.

Li Shuang, female, museum administrator, is mainly responsible for participating in the planning and organization of the exhibition, including the determination of the exhibition theme, the selection of exhibits, the design and layout of the exhibition, as well as the publicity and promotion of the exhibition. This study

provides researchers with relevant information on the history and marketing status of dinosaur museums in China.

Xu Da, male, museum administrator, mainly responsible for the daily operation and management of the museum, including the overall management of the museum's facilities, collections, personnel and finances to ensure the normal operation of the museum. In this study, researchers are provided with museum historical background and other relevant information.

Xiao Shitong, female, archaeological team member, participates in archaeological research, conducts scientific analysis of cultural relics, understands human history and culture, and promotes the understanding of human society and culture. To participate in archaeological education and social popularization work, and disseminate archaeological knowledge and the concept of cultural heritage protection to the public. In this study, researchers will be provided with relevant information such as the status quo of cultural relics publicity.

3.1.5.2CI:

It is mainly divided into museum staff: staff engaged in cultural heritage research: and highly educated social personnel interested in cultural relics, 5 people in each type, aged between 20 and 40, with a certain sensitivity to cultural relics protection and museum promotion.

The purpose of interviewing the staff of the Xinle Site Museum is to understand the history, cultural background and value of the Xinle Site, as well as the operation and management of the museum. By interviewing the museum personnel, we can learn about the excavation process, historical significance, cultural connotation and other aspects of the Xinle Site, as well as the operation of the museum's collection protection, exhibition planning, social education and other aspects. In addition, we can also learn about their plans and prospects for the future development of the museum, as well as their suggestions and opinions on public services. This information helps the public better understand the situation of the Xinle site and the museum, and promotes cultural exchange and inheritance.

3.1.5.3GI:

They are mainly staff members of Xinle Site Museum: residents living in Shenyang, Liaoning Province all year long; designers with cultural and creative work

experience, more than 3 years of work experience and certain consumption level; 5 people for each type.

Through the residents who live in Shenyang, Liaoning Province all year round, we can understand the local residents' attitude and cognition towards this historical and cultural heritage. By understanding the views of local residents, we can gain an in-depth understanding of the historical, cultural and social value of the Xinle site, explore local residents' cognition and identification of the city's history and culture, as well as their expectations and suggestions for the protection and development of urban culture.

3.2 Research Process

3.2.1 Research Tools

Basic Survey.

3.2.2 Data Collection

3.2.2.1 Data Collection

Data collection (through written documentation and field work)

Note books should be prepared in advance for interviews to record inspirations and valuable research questions during discussions with interviewees. At the same time, the interviewees should be carefully selected to ensure the authenticity of the research.

3.2.2.2 Data Analysis

Data analysis (analysis according to established objectives)

Summarize the interview notes daily and make 1-2 copies. Later in the study, summarize the notes left on the interview sheet and group them by interview group. At the same time, pay attention to the dynamics of return visits during the research.

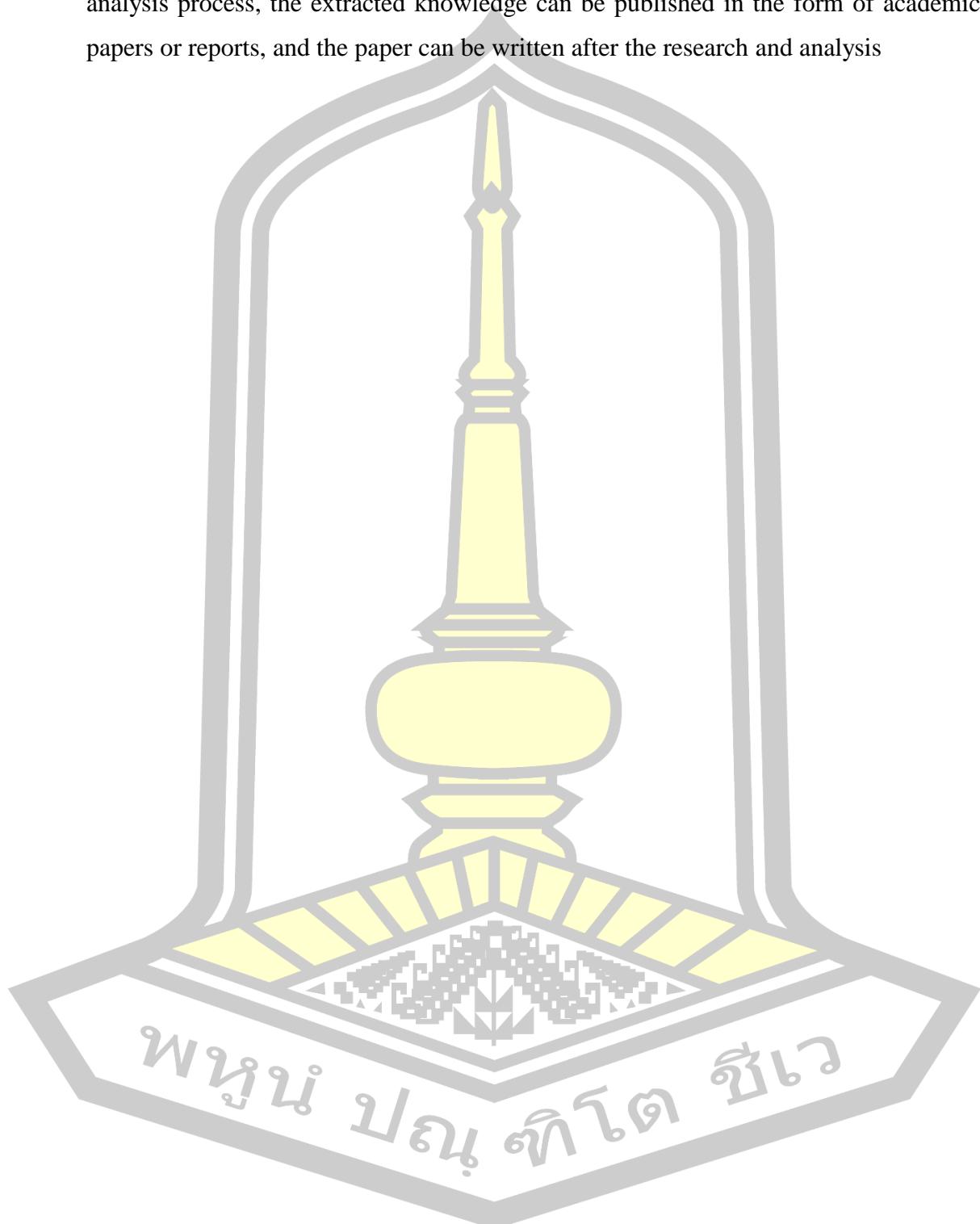
3.2.3 Data Process and Analysis

The observation records will be collected three times, once a month.

3.2.4 Research Result and Presentation

After obtaining the consent of the interviewees, the interview records should be made public, the research conclusions should be reconfirmed, and the research results should be submitted to the society for proper certification. Each content should

contain sub-content and should also be analyzed in detail. During the research and analysis process, the extracted knowledge can be published in the form of academic papers or reports, and the paper can be written after the research and analysis



CHAPTER IV

RESEARCH RESULTS

This chapter is divided into three parts. The first part describes the historical background of Shenyang Xinle Site Museum, and the second part describes the development status and existing problems of Shenyang Xinle Site Museum. The third part describes the management solutions of Shenyang Xinle Site Museum. The following is the research goal of my thesis:

1. To study the historical background of Shenyang Xinle Site Museum.
2. To study the development status and existing problems of Shenyang Xinle Site Museum.
3. Put forward operational solutions for Shenyang Xinle Site Museum.

4.1 Historical Background

- 4.1.1 Shenyang Xinle Site Museum
- 4.1.2 Meaning of cultural symbols of Shenyang Xinle Site Museum
- 4.1.3 Collection classification and cultural brand extraction
- 4.1.4 Summary

4.2 Development status and problems of Shenyang Xinle Site Museum

- 4.2.1 Development status of Shenyang Xinle Site Museum
- 4.2.2 Problems exist in Shenyang Xinle Site Museum
- 4.2.3 Summary

4.3 Management solutions of Shenyang Xinle Site Museum

- 4.3.1 Increase the flow of people
- 4.3.2 Display with virtual reality technology
- 4.3.3 Add 3D restoration technology for collection display
- 4.3.4 Choosing a sunbird as a specific cultural symbol
- 4.3.6 Strengthen online and offline brand marketing and promotion
- 4.3.7 Shenyang Municipal Government promotes the development of local cultural tourism
- 4.3.8 Summary

4.1 Historical Background

4.1.1 Shenyang Xinle Site Museum

Xu Da (interviewed, 2023)

Xinle Cultural Site, located on the loess plateau on the north bank of the North Canal, Huanghe North Street, Huanggu District, Shenyang, was first excavated in 1977. This is a village site in the flourishing period of matrilineal clan commune in primitive society. It covers an area of 178,000 square meters, and the settlement area is about 25,000 square meters. There is a dense house site every 3-5 meters, among which the largest house site covers an area of about 100 square meters and is located in the center of the house sites. According to the carbon 14 measurement of the Institute of Archaeology of the Chinese Academy of Social Sciences, the Xinle site has a history of more than 7,200 years. The museum display consists of two parts: the exhibition hall of cultural relics and the site exhibition area.

After the establishment of the museum in 1984, the basic exhibition of the museum has been adjusted, reformed and updated for many times in response to the needs of The Times. In April 1994, the original buildings of ten half-caves in the site area were restored, and an archaeological excavation site was retained. The scenes of production and life of Xinle ancestors, such as collective deliberation, slaughter and hunting, are reproduced in the house site, and the life appearance and wisdom of the ancient village ancestors are experienced. Built in 1998, with a height of 21 meters (a symbol of the 21st century) and covered with gold foil, the Sunbird sculpture was a landmark of Shenyang City Square at that time. It was designed based on the wooden works of cultural relics of Xinle Site Museum. In May 2010, the sculpture was moved back to Xinle Site. After visiting, the audience can take a rest at leisure, and have a glance at the whole sculpture, showing people the profound cultural and historical background of Shenyang City.

Li Shuang (interviewed, 2023)

After the discovery of Xinle Site, domestic archaeological experts and foreign archaeological experts came to visit and investigate, and some even wrote books for Xinle site. Japanese scholars specially added a section of "Xinle Culture" in their book Jomon Daji. Mr. Zhou Gucheng, a famous scholar in China, wrote an inscription after visiting the site in 1986: "Not only the study of heaven and man, but also the

ecological balance. To expand the field of history, archaeologists have made contributions." The finishing point tells the great significance of the Xinle site.

In recent years, in order to expand the connotation of Xinle culture, with the approval of the State Administration of Cultural Heritage, experts from Liaoning Provincial Institute of Archaeology personally led the team, Shenyang archaeological team and professionals from Xinle Site Museum have carried out large-scale archaeological excavations in the site protection area, excavating an area of more than 3,000 square meters, and there are many new discoveries. At the end of 1993, in order to fully display the original style of Xinle Site and reflect the production and living scene of the earliest ancestors in Shenyang area.

Nearly ten semi-crypt buildings from the primitive society period were restored and built in the eastern part of the site. In each restored building, the customs, habits and characteristics of the primitive ancestors were respectively imitated, and scenes such as "primitive clan members meeting and deliberating", as well as "returning from hunting", "pottery making", "stone making", "cooking and drinking", "mating" and so on were designed with simulated effects, reproducing the life and production scenes of Shenyang's ancestors 7,000 years ago.

Xinle Site is a shining pearl in the treasure house of Shenyang's history and culture. It is the earliest remains of human activities in Shenyang and also the earliest site of a village in Shenyang. The discovery of Xinle site dates the history of human activities in Shenyang to 7,000 years ago, and also provides an important scientific basis for the study of prehistoric culture in Northeast China and fills the gap of early human activities in the lower reaches of Liaohe River.

The splendid culture created by the original ancestors of Xinle Site with their hard work will go down in history forever. (Huang, 2015)



Figure 8. Shenyang Xinle Site Museum

Source: Jiang Li (2023)

4.1.2 Meaning of Cultural Symbols of Shenyang Xinle Site Museum

Cultural symbol refers to the mark with some special connotation or special significance. Cultural symbols have strong abstractness and rich connotations. Cultural symbol is an abstract manifestation of the unique culture of an enterprise, a region, a nation or a country, and is an important carrier and form of cultural connotation. Zhang (2017)

In the Neolithic Age, there were many clans in the land of China. Almost every tribe gathering area had its own totem worship, usually taking a certain animal or plant as its name, believing it to be an ancestor or related to it by blood, and all clan members should worship it.

Shenyang Xinle Site Museum is a museum showing the prehistoric culture of Shenyang area, and its cultural symbols have rich and far-reaching connotations. These symbols not only represent the history and culture of Shenyang area, but also witness the development of human civilization.

The cultural symbols of Shenyang Xinle Site Museum can be called the treasures of prehistoric culture in Shenyang area. These symbols are presented in

unique forms and patterns, revealing the living conditions, beliefs and cultural characteristics of human beings at that time. For example, the patterns and symbols on stone tools, pottery and jade artifacts unearthed are the crystallization of prehistoric human wisdom.

These cultural symbols bear witness to the development of human civilization. By studying these symbols, we can learn about prehistoric people's ways of thinking, values and social organization. This information is of great significance to our understanding of the origin and development of human civilization.

In addition, the cultural symbols of Shenyang Xinle Site Museum have profound aesthetic value. These symbols are presented in concise, abstract and imaginative forms, bringing people enjoyment of beauty and artistic enlightenment. They not only enrich our visual experience, but also inspire our creativity and imagination.

These cultural symbols have an enlightening effect on modern society. By reflecting on and learning from the wisdom and values of these prehistoric people, we can better understand and solve the problems facing modern society. For example, in areas such as environmental protection, social justice and human relations, the values of prehistoric people are still relevant.

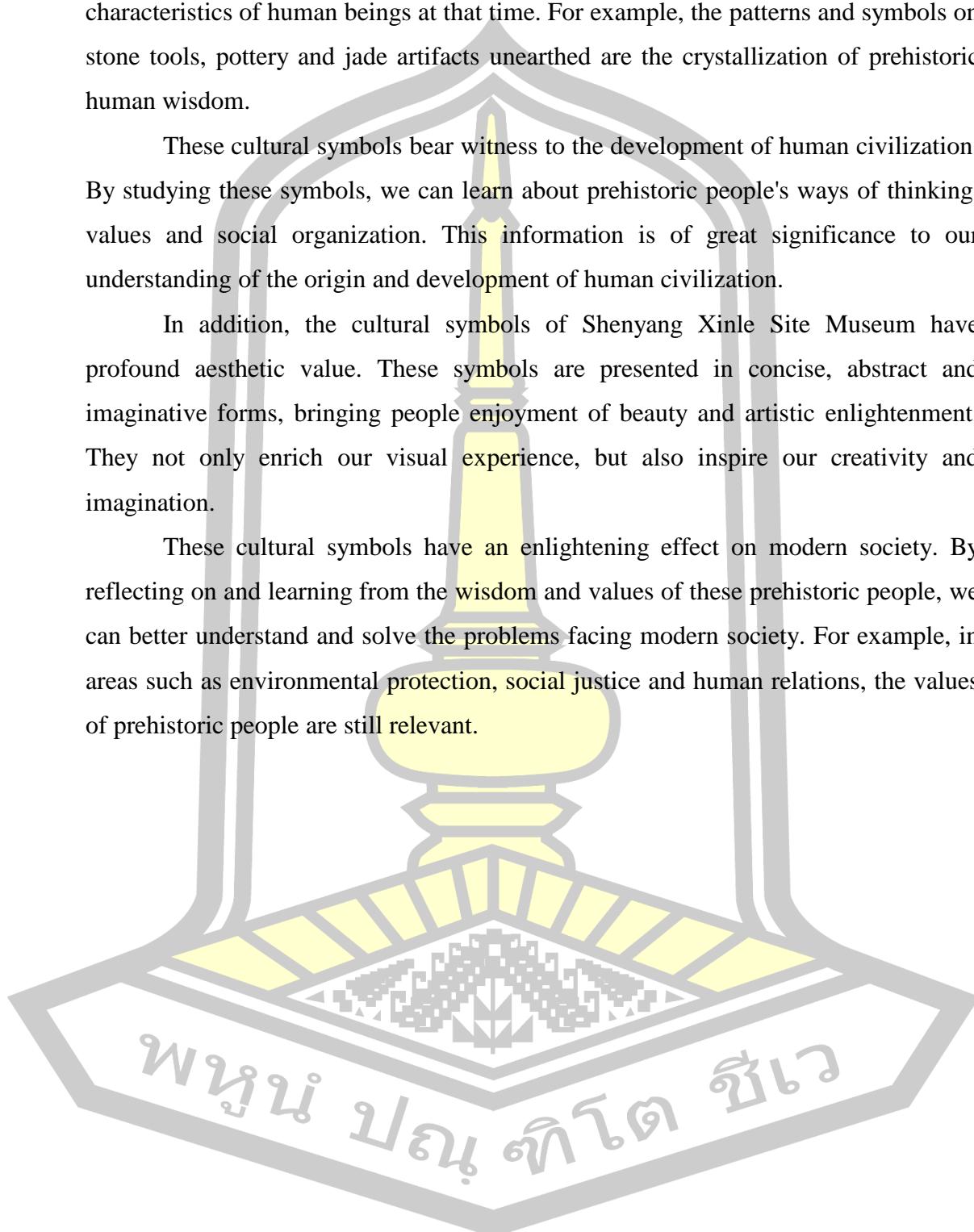




Figure 9. Sunbird sculpture in Shenyang Xinle Site Museum

Source: Jiang Li (2023)

4.1.3 Collection Classification and Cultural Brand Extraction

The rich cultural relics resources of Shenyang Xinle Site Museum are valuable assets for us to study and inherit prehistoric civilization. Through in-depth study of these relics and cultural innovation, we can make prehistoric civilization glow with new glory in modern society and inject new impetus into the cultural confidence of the Chinese nation. At the same time, it also provides us with a unique historical perspective, allowing us to cherish and pass on our country's long history and culture more.

Shenyang Xinle Site Museum is a treasure land with rich cultural relics resources. Its profound cultural connotation is undoubtedly the biggest highlight of its resource advantages. Here, you can have a look at all kinds of prehistoric relics, including stone tools, pottery, coal essence, jade, agate, bone, carbonized grain, wood carvings, etc. These cultural relics cover all aspects of prehistoric civilization,

revealing the characteristics and unique charm of prehistoric civilization for us. Chang (2010)

Every cultural relic is a witness of history, and there is rich information about prehistoric civilization behind them. These relics are not only a precious heritage of ancient Chinese culture, but also an important clue for us to explore prehistoric civilization. By extracting cultural symbols from these collections, we can better understand and grasp the development of prehistoric civilizations and further enrich our cultural cognition.

Nowadays, the application of these cultural symbols in the development of cultural creative souvenirs is undoubtedly a vivid representation of prehistoric civilization. This way of reproduction not only allows more people to understand and come into contact with prehistoric civilization, but also provides a steady source of inspiration for modern cultural innovation. Through the study and inheritance of prehistoric civilizations, we can better explore and activate our country's deep historical and cultural deposits, and inject new vitality into the development of modern society.



Figure 10. Exhibition of the collection of cultural symbols extracted

Source: Jiang Li (2023)

4.1.4 Summary

Xinle Site is a valuable heritage bearing a long history and culture of our country. Its discovery and research are of great value for us to understand ancient society, culture and history. This section introduces the historical background of Xinle Ruins, the meaning of cultural symbols of Xinle Ruins Museum, the classification of collections and the extraction of cultural symbols in detail.

4.2 Development Status and Problems of Shenyang Xinle Site Museum

4.2.1 Development Status of Shenyang Xinle Site Museum

In recent years, with regard to the discovery of Xinle Site, scholars have put forward the suggestion of building a site museum and restoring the living scenes of primitive people. However, although the museum has been built, the idea of restoring the original village has not been realized. This is mainly because the large-scale excavation of the site has not yet begun, and the lack of understanding of the regularity of the whole site has led to the difficulty of in-depth scientific research and the inability to provide sufficient and reliable scientific basis for the restoration of the original village. Before this excavation, only one site of the lower chamber of Xinle had been found. According to the existing findings, many people believe that the distribution of the houses in Xinle site is centered on a certain house, showing a pattern like the moon.

4.2.1.1 Cultural resources

Bo Junsong (interviewed, 2023)

In the spring of 1973, a prehistoric cultural relic was accidentally discovered on a platform on the north bank of the Xinkai River in Huanggu District of Shenyang, Liaoning Province, China, which marked the official start of the excavation of the Xinle site. After five field archaeological excavations from 1973 to 1993, we have a clearer understanding of the scope and connotation of the site. The distribution area of the site is about 178,000 square meters, a total of 44 ruins of the Xinle lower house site were found, and more than 3,000 various relics were unearthed. Through the in-depth study of these relics, we reveal the upper, middle and lower layers of cultural accumulation and basic characteristics of the early cultural relics in Shenyang area.

The upper culture of Xinle is mainly represented by grinding stone tools, plain pottery, Li and Yan, dating back to about 3000 to 4000 years ago. The cultural features of this period show the development course of prehistoric civilization in Northeast China. The middle level culture is mainly represented by grinding stone axes, fine stone tools and additional piled pottery POTS, POTS and bowls, dating back about 5000 years, which provides important clues for the study of the history and culture of Shenyang area. Chang (2019)

The lower layer of Xinle culture is rich in connotation, mainly composed of semi-crypt-style building addresses and the main relics of pottery with "Zhi" pattern, microstone, grinding stone, grinding stone, and coal fine products. It dates back to about 7200 years ago. The lower layer culture of Xinle has distinct regional characteristics and is a typical representative of the Xinle culture. Liu (2015)

Through the excavation and study of Xinle site, we have a deeper understanding of the prehistoric culture in northeast China. The discovery of Xinle site provides valuable material for revealing the development of early culture in Shenyang area and exploring the living conditions of prehistoric human society. In addition, the archaeological excavation of Xinle Site also provides a historical foundation for the construction of modern urban culture, so that we can better understand and inherit the excellent traditional culture of the Chinese nation.

The discovery and excavation of Xinle Site is one of the important achievements of prehistoric archaeology in our country. Through the in-depth study of this site, we will continue to enrich our understanding of prehistoric culture, contribute to revealing the development context of our history and culture, and carry forward the fine traditional culture of the Chinese nation. At the same time, the archaeological excavations at the Xinle site have also provided strong support for the protection of cultural heritage, the promotion of regional cultural inheritance and tourism development. In the future archaeological work, we will continue to dig deeper into the cultural connotation of Xinle Site, and make unremitting efforts to reveal the mystery of prehistoric civilization in our country.



Figure 11. Schematic diagram of cultural stacking

Source: Jiang Li (2023)

4.2.1.2 Collections

Xinle Site Museum is an important cultural heritage protection institution in China. Its collections are rich and diverse, covering the cultural essence of China's Neolithic age. These collections mainly come from three aspects: archaeological excavations at the Xinle Site, archaeological investigations in surrounding areas and folk collection. These three channels ensure the uniqueness and representativeness of the museum's collections.

Gong Ying (interviewed, 2023)

As of December 2013, the collections of the Xinle Site Museum totaled 2,177 pieces, divided into six categories: stone tools, pottery, jade, bone, carbonized grain and wood carvings. Among these collections, stone tools can be further divided into beating stone tools, grinding stone tools and fine stone tools, demonstrating the exquisite skills of the working people in ancient China. In addition, the museum also collected 882 precious cultural relics and 1,295 cultural relics and archaeological materials, which provided valuable physical materials for the study of China's Neolithic culture.

With the continuous enrichment of the collection, the number of items in the Xinle Site Museum increased to 2,277 pieces/sets by the end of 2019, of which

1,048 pieces/sets of precious cultural relics were included. These precious relics include stone tools, pottery, jade and bone artifacts from the Neolithic Age, reflecting many aspects of production, life and beliefs of the society at that time.

The collections of the Xinle Site Museum not only have a high reputation in China, but also have a wide influence in the world. These collections bear witness to the 5,000-year history of Chinese civilization, and are of great significance for us to understand ancient culture, inherit history and culture, and carry forward the national spirit. Visiting the Xinle Site Museum is like walking into a time tunnel, allowing people to personally feel the wisdom and creativity of the Chinese people in the Neolithic Age.

Xinle Site Museum is a comprehensive museum integrating archaeology, scientific research, education and display. With its rich collections and deep historical deposits, it has become an important carrier for inheriting and carrying forward China's excellent traditional culture. In the future development, the Xinle Site Museum will continue to deepen the research, protection and utilization of its collections, and contribute to the development of China's cultural heritage



Figure 12. Part of the pottery collection on display

Source: Jiang Li (2023)

4.2.1.3 Cultural symbols

The economic life of Xinle culture is mainly agriculture, and fishing and hunting are regular production activities. Stone tools are beating, but also grinding, the shape of the axe, shovel, chisel, arrowhead, millstone, grinding rod and so on; There were fine stone tools.

Xinle culture is a unique cultural form in ancient China. In Xinle culture, fishing and hunting, as a regular production activity, is of great significance to enrich people's material life. They were good at using various hunting tools, such as bows and arrows, traps, etc., to hunt wild boar, deer, rabbits and other animals to supplement their food sources. In addition, the people of the Xinle culture are also proficient in fishing skills, using hooks, nets and other tools to harvest rich fish resources.

In terms of tools, Xinle Culture has high production skills. Stone tools are their main production tools, including axes, shovels, chisels, arrowheads, millstones, grinding rods and so on. These stone tools are both beaten and ground, and have a complete variety to meet the needs of people in agriculture, fishing and hunting. In addition, the people of the Xinle culture also made fine stone tools, which further enriched their means of production. (Lei, 2020)

The bubble-shaped ornaments, pendants and beads of coal refining unearthed in Xinle Culture are the earliest coal refining crafts in China. Pottery with sand red brown pottery, low heat, loose pottery, and often decorated with embossed "Zhi" shape pattern and chord pattern, the type of straight mouth cylindrical deep belly pot, drum belly pot and oblique dustpan and so on. The most representative utensils of Xinle culture are carved wood birds, deep-belly POTS with word patterns and diagonal mouth utensils called "fire dustpan".

a. Carved wood birds

In 1978, archaeologists unearthed an extremely rare piece of woodcarved art -- a woodcarved bird -- at the Xinle Site in Shenyang. This wood carving bird was carved in a highly generalized patterned way, with exquisite workmanship and smooth lines. The collection is in the shape of a long strip, the upper part is a flat body with two sides engraved, and the lower part is a plain surface and cylinder. (Anniversary, 2009) The length is about 40 cm and the width 4.5 cm. From the

appearance observation, the upper tip of the wood carving is a triangle body, and one side of the triangle body is curved. In the triangle body, two corresponding arcs are engraved, very similar to the "mouth" shape of birds. Under the triangular body is a circular swirl pattern, and the middle of the swirl is carved deeper, like an "eye" shape. One side of the vortex is a diamond band, which rotates clockwise and forms a floating band. Under the circular swirl pattern and streamer is a network of crossed diamond pattern, like "feather scale". Here, one side of the ribbon is incomplete; On the other side, there are half of the oval hollow lines, under which there are 4-5 side by side vertical stripes engraved straight lines, like "tail". Under the tail stump, it seems to be connected with the cylinder, like the "handle" part. Therefore, it can be seen that this article seems to be composed of five parts: mouth, head, body, tail and handle. The tail feathers of the carved wood bird are very long, almost half of the whole body, similar to a scepter. In fact, the wooden handle was inserted in a fixed place for sacrificial offerings. According to the research of historians, this carved wooden bird is the legendary roc bird, which was the totem of Xinle people 7,000 years ago. In the fairy tale of Zhuangzi · Carefree Travel, it is written: "There is a fish in the north, its name is Kun, Kun is so big, I do not know that there are thousands of miles, and it turns into a bird, its name is Peng." Peng bird is a kind of bird, which is also the alias of the Phoenix in Shuozhong. Its body is larger than the average bird, the tail is slender and beautiful, flying like a phoenix, is very spectacular. In ancient times, people have always regarded the roc as a lucky bird and treated it as a spirit. The roc bird has a big head and long tail, a deep body, and a wide beak that can swallow mountains and rivers. Its feathers are arranged neatly, and its body is slender and respectable. The collection's totems symbolize the spirited spirit of the people.

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ



Figure 13. Wood carving artwork (replica)

Source: Jiang Li (2023)

b. Embossed "Zhi" character diagonal mouthpiece

Sand red pottery, an ancient living vessel with deep historical heritage, its unique shape and practicability make it a typical representative of the Xinle lower class culture. The texture of this pottery is mainly sand red pottery, the body shows a flat shape, the bottom is oval, one side is equipped with a diagonal, the shape is like a dustpan.

The outer edge of the oblique mouth is decorated with embossed characters, which not only adds the beauty of the ware, but also plays a certain protective role. The height of the utensil is between 20 and 30 cm, which keeps its stability and practicality just right.

The red clay with sand has various uses, mainly for preserving fire, so that it can be used at any time in the course of life. At the same time, it can also be used as a dustpan and a dustpan to facilitate the collection of debris in daily life. The deep cylindrical shape, straight wall, open and flat bottom design of this pottery make it more convenient in the use process.

One of the special features of this kind of pottery is the embossing of the pressure on the surface. The appearance of this pattern not only improved the aesthetic value of the pottery, but also made it have a certain symbolic significance.

As an ancient living vessel, the red pottery with sand is not only practical, but also pays attention to artistic performance.

The lower layer culture of Xinle is an important part of our ancient culture. Sand red pottery is a typical representative of this culture. The discovery of its unearthed relics provides us with valuable material materials for the study of ancient life. The discovery of this pottery reveals the bits and pieces of ancient life in our country, and also lets us have a deeper understanding of the characteristics of Xinle lower culture.



Figure 14. An oblique mouth vessel stamped with the character "Zhi" and a Bronze

Age pottery Yan

Source: Xu Da (2022)

c. "Fire and Dustpan" oblique mouthpieces

The use of fire is an important sign of human civilization, but for ancient ancestors, how to preserve this "spark of fire" and transfer the spark to more people in need is a technical problem.

"Fire dustpan" is one of the most representative artifacts of prehistoric civilization in Liaoning area. It is called "inclined mouth" in academic circles, and

some people call it "dustpan shaped" or "anomalous". It is open, inclined wall, small flat bottom, the oblique mouth is a "heart" shape or "door" shape, the whole is a dustpan.

Although it is like a dustpan, it is not used to collect debris, but for the purpose of fire, fire, fire transmission and convenient design -- it is unearthed from the remains of the fire, the oblique design is not only conducive to the collection of flame, but also can make the vessel preserved in the carbon fire and oxygen in the air in full contact, so as to better play the role of supporting fire, So that the fire can maintain a semi-burning state for a long time. It can be imagined that in the cold and long winter around Shenyang, clusters of fires were relying on this "artifact" to light more fire ponds and warm more ancestors.

The excavation of this cultural relic filled in the early cultural gap of the Neolithic Age in the middle and lower reaches of the Liaohe River Basin, and pushed the history of human activities in Shenyang from more than 5,000 years ago to the development level of prehistoric civilization more than 7,000 years ago

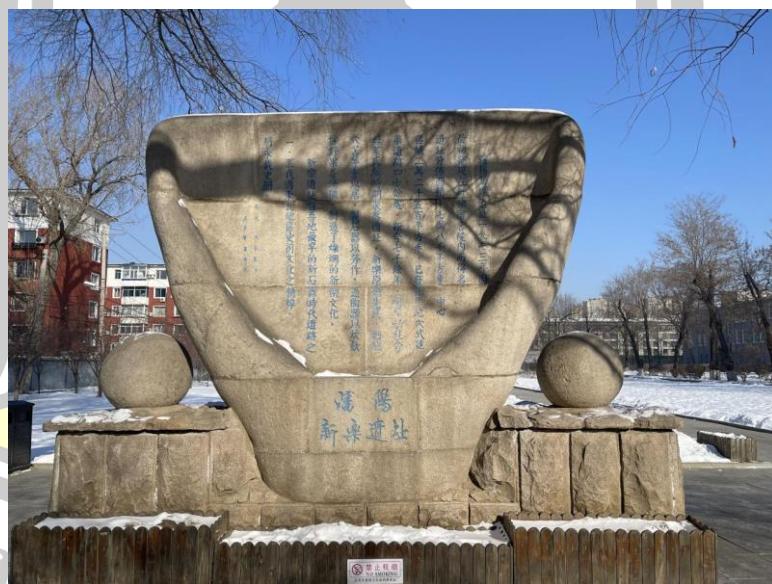


Figure 15. Oblique Mouthpiece sculptural stone sculpture of Shenyang Xinle Site Museum

Source: Jiang Li (2023)

4.2.1.4 Brand strength of cultural symbols

As the historical and cultural heritage of our country, Xinle Site has extremely high cultural value and brand influence. However, in the current market environment, it seems that the brand strength of the cultural symbols of Xinle Site has not been fully developed. Therefore, we need to take a series of measures to strengthen the brand strength of the cultural symbols of Xinle site.

We should strengthen the publicity and promotion of the cultural symbols of the Xinle site through various media channels, such as TV, radio, Internet, etc., to publicize the historical and cultural value of the Xinle site, and improve the public's recognition and identity of the Xinle site. At the same time, we can also organize cultural activities, exhibitions and other forms, so that more people can understand and participate in the cultural inheritance of Xinle Site.

Through cooperation with related industries, we should strengthen the innovation and development of the cultural symbols of the Xinle Site, and develop more products and services with the cultural characteristics of the Xinle Site, such as cultural creative products, tourism souvenirs, etc., to meet the needs of the market. At the same time, we can also through innovative ways, such as the use of virtual reality technology, augmented reality technology, so as to let the audience more in-depth understanding of the cultural connotation of Xinle site.

Formulate more complete protection measures and rules and regulations, strengthen the management and supervision of the Xinle site, and ensure that the cultural heritage of the Xinle Site is effectively protected and passed on. At the same time, we should also encourage more people to participate in the protection work of Xinle Site, and jointly contribute to the cultural inheritance of Xinle site





Figure 16. Sculpture of Sunbird

Source: Jiang Li (2023)

4.2.1.5 Economic Policy of Cultural tourism

At this stage, the government's cultural tourism economic policy for Xinle Site is mainly reflected in the following aspects: First, the integration of cultural tourism development, through the integration of Xinle Site and surrounding cultural resources, to create a unique cultural tourism route, enhance the sense of experience and participation of tourists; Second, encourage social capital to participate in the protection and development work, introduce relevant policies to attract investment, and jointly promote the protection and utilization of Xinle site; Third, strengthen supervision to prevent over-commercialization and destructive development, and ensure that the Xinle site is protected and managed scientifically and reasonably.

The guidance and support of government policies are crucial for the protection and utilization of the Xinle site. The government can issue relevant policies to support cultural tourism projects around the Xinle site and encourage social capital to participate in the protection and development. At the same time, the government should also strengthen supervision over the Xinle site to prevent over-commercialization and destructive development.

As an important part of Shenyang's cultural tourism economy, the protection and utilization of the Xinle site requires the joint efforts of the whole society. Through the guidance of government policies, the participation of social capital and the extensive participation of the public, the integration of the history and the future of Xinle Site will be realized, and the sustainable development of Shenyang's cultural tourism economy will be promoted.

4.2.1.6 Policy of Shenyang Xinle Site Museum

a. Ticketing policy

In response to the national policy, major museums in China have implemented the free admission system, in order to let more people have access to the rich and diverse cultural deposits and improve the cultural literacy of the whole nation. This policy shows that the Chinese government attaches great importance to cultural undertakings, and also demonstrates cultural self-confidence and cultural consciousness. As an important carrier of culture, museums shoulder the important mission of inheriting civilization, popularizing knowledge and promoting social progress.

According to the requirements of China's territorial defense, in order to ensure the safety of the audience and the order of the visiting environment, Shenyang Xinle Site Museum strictly implements the ticket reservation system. This is on the basis of fully considering the needs of the audience, in order to avoid crowded people, reduce the risk of epidemic transmission, but also to better protect the audience's visiting experience. The museum calls on visitors to make reservations in advance on designated platforms such as Meituan and Ctrip APP and arrange their visit time reasonably.

In the process of booking tickets, visitors are required to provide real personal information, so that the museum can understand the basic situation of

visitors in advance and provide them with more intimate services. Please make sure that the reservation information is accurate, so as not to affect the admission to the museum. The move is to better manage the number of visitors and ensure an orderly visit.

No unauthorized visitors will be admitted. This is to maintain the normal order of the museum and ensure that every visitor can enjoy a safe and comfortable visiting environment. Please understand and actively cooperate with the work of the museum, and work together to create a civilized and harmonious visiting atmosphere.

Shenyang Xinle Site Museum will, as always, uphold the purpose of serving the people, constantly improve the visiting service measures, and provide better visiting experience for the general audience. At the same time, it is also hoped that the visitors can abide by the relevant regulations, jointly protect the cultural heritage, inherit the excellent culture of the Chinese nation, and contribute to the construction of a strong cultural country



Figure 17. APP ICONS of Ctrip and Meituan

Source: Screenshot of mobile app

b. Visit policy

In order to ensure the safety of our precious cultural relics and create a civilized and harmonious visiting environment, the museums have formulated the following detailed rules for visitors:

Mondays, the museum is closed (except legal holidays)

In order to better protect the relics, facilities inspections and maintenance will be carried out on Mondays, during which the museum will be closed. But if Monday is a legal holiday, the museum will be open as normal to meet visitors' demand for visits.

2. Free manual explanation service

We offer two free manual explanations for visitors, respectively at 10:30 am and 13:30 PM. The interpreters will delve into the historical background and cultural connotation of the exhibits to help visitors better appreciate the charm of the artworks.

3. Ticket reservation system

In order to ensure the visitor experience, we have a strict ticket reservation system. Visitors without prior reservations will not be admitted. Please make reservations on the official website or relevant platforms in advance.

4. Care for special groups

We care about the experience of every visitor. Children and visitors with mobility difficulties must be accompanied, so that they can be better taken care of during the visit.

5. civilized visit requirements

The museum is a place to spread knowledge and exchange culture. Please keep your clothes neat and behave in a civilized manner during the visit. Respect for others is reflected in every bit. We do not allow those who do not dress properly or behave inappropriately to enter the museum.

6. Protect exhibits and maintain order

To protect the exposed exhibits from wear and tear, please do not touch them. At the same time, please observe the order, and it is forbidden to chase and make loud noises, so as not to affect the visiting experience of other visitors.

7. Safety Instructions

To ensure your safety and the safety of others, please do not bring pets, large luggage or items, inflammable and explosive dangerous goods into the museum. Luggage can be stored at designated locations if necessary.

4.2.1.7 Location Advantage

a. The location advantage of Shenyang in the whole country

As one of the important cities in China, Shenyang is blessed with unique geographical advantages. First of all, Shenyang is located in the center of northeast China. It is an important transportation hub connecting North China, East China and South China. With the attention and support of the country to the Northeast region, the infrastructure construction of Shenyang has been continuously improved, and the transportation network has a wide coverage, which facilitates the flow of goods and people.

Secondly, Shenyang city is located in the plain area, flat terrain, fertile land, is one of the important grain production areas in China. This provides advantaged conditions for Shenyang's agricultural development, and also provides strong support for the city's economic growth.

In addition, Shenyang is also one of China's important industrial bases, with a complete industrial system and industrial clusters. Especially in the fields of automobile, machinery, chemical industry, Shenyang's enterprises have strong research and development and innovation capabilities, which have injected new vitality into the city's industrial development. Xing (2016)

At the same time, Shenyang is also one of the famous historical and cultural cities in our country, with a long history and rich cultural deposits. This has provided a broad space for the development of Shenyang's cultural industry and promoted the city's cultural exchanges and cooperation. Xing (2016)

Shenyang's geographical advantages are not limited to the domestic market. With the deepening of the Belt and Road Initiative, Shenyang, as an important node city in Northeast Asia, has been increasing its international status and influence. This provides an unprecedented opportunity for Shenyang to open up and cooperate with the outside world.

Shenyang's position in the country has many advantages, including transportation, agriculture, industry, culture and international status. These advantages provide a strong guarantee for Shenyang's development and inject unlimited potential into the future of the city



Figure 18. Location of Shenyang in China

Source: Screenshot by Autonavi Map

b. Population of Shenyang

Liaoning Province is located in the northeast, under the jurisdiction of 14 prefecture-level cities, the capital Shenyang. According to statistics, by the end of 2022, Liaoning has a permanent resident population of 41.97 million, ranking 14th in China and first in Northeast China. It is the most populous province in Northeast China. Among them, 30.64 million people live in urban areas, with an urbanization rate of 73.00%. In the population ranking of the cities, Shenyang has 7.647 million registered population and 9.147 million permanent resident population, ranking first in the province in both registered population and permanent resident population. It is the most populous city in Liaoning Province.

As a cultural landmark of Shenyang, the development of Xinle Heritage Museum is closely related to the population factor of Shenyang. Shenyang, as the central city of Northeast China, has a large permanent population. This provides a

broad market space for the Xinle Heritage Museum. With the improvement of people's living standards, the demand for cultural consumption is also growing. The huge market demand has provided strong support for the development of Xinle Site Museum, attracting more tourists to visit, thus improving the visibility and influence of the museum.

The diversity of Shenyang's population has also brought rich opportunities for cultural exchange to the Xinle Site Museum. Shenyang is a city inhabited by many ethnic groups, where the cultures of all ethnic groups blend and coexist. This cultural diversity provides the Xinle Heritage Museum with rich exhibition resources, making the museum's exhibition contents more colorful and attracting more tourists from different backgrounds to visit.

As the center of science and technology education in Northeast China, Shenyang has many universities and scientific research institutions. These institutions provide strong intellectual support for the Xinle Site Museum. Experts and scholars from universities and scientific research institutions can provide professional guidance and support for the museum's exhibitions and research, enhancing the museum's academic level and social influence.

More importantly, the quality of Shenyang's population is generally high, which is crucial for the development of Xinle Heritage Museum. High-quality visitors can better understand the contents of the exhibition during the visit, thus producing a deeper cultural experience. At the same time, high-quality tourists also pay more attention to the service quality and cultural atmosphere of museums, which plays an important role in promoting the museum's service level and management ability.

To sum up, Shenyang population has obvious advantages for the development of Xinle Site Museum. These advantages are not only reflected in market demand, cultural exchange, intellectual support, etc., but also in the improvement of cultural experience and service quality brought by high-quality tourists. Therefore, we should make full use of these advantages to promote the continuous development and growth of the Xinle Site Museum.

辽宁常住人口排行

据辽宁省已公布的人口数据分析，截至2022年末，辽宁省常住人口最多的城市是沈阳市，常住人口达到914.7万人。从辽宁各市户籍人口来看，截至2022年末，沈阳市户籍人口达到764.7万人，是辽宁省户籍人口最多的城市；其次是大连市，户籍人口超过500万人，达到608.7万人，是辽宁第二大人口城市。而盘锦市户籍人口仅129.3万人，是辽宁省户籍人口最少的城市。

人口排行	地区	常住人口	户籍人口	七普常住人口
1	沈阳市	914.7	764.7	902.78
2	大连市	待发布	608.7	745.08
3	鞍山市	待发布	330.6	332.54
4	朝阳市	279.8	待发布	287.29
5	锦州市	263.8	286.1	270.39
6	葫芦岛	待发布	270.3	243.42
7	铁岭市	待发布	280.5	238.83
8	营口市	228.6	226.9	232.86

Figure 19. Comparison of population data

Source: 2022 Population Ranking of Liaoning Cities → Buy.com

c. Economic and Cultural Center

As an important cultural heritage of Shenyang, the development of Xinle Site is closely related to the status of Shenyang's economic and cultural center. Shenyang Economic and Cultural Center has provided abundant financial support for Xinle Site. With the development of the city, funding sources for cultural heritage protection have become more diversified, with government departments, enterprises and individuals all able to provide financial support for the protection and development of the Xinle site. The funds can be used for repairs, exhibitions, research and other aspects of the site, providing a guarantee for the long-term development of the Xinle site.

Shenyang Economic and Cultural Center plays an important role in the publicity and promotion of the Xinle site. As a cultural card of the city, Xinle Site attracts a large number of tourists and researchers. Through various publicity

activities and media reports, the influence of the Xinle site can be further expanded and its visibility at home and abroad can be improved, thus promoting its development.

The Shenyang Economic and Cultural Center has provided talent support for the Xinle site. Cultural institutions and universities in Shenyang have gathered a large number of talents in cultural relics, archaeology, history and art, who can provide intellectual support for the research, protection and development of the Xinle site. At the same time, these talents are also an important driving force for the development of the Xinle site, and they can contribute to the development of the site in various ways.

The Shenyang Economic and Cultural Center has provided market demand for the Xinle site. With the improvement of people's living standards, more and more people have begun to pay attention to cultural tourism and cultural heritage protection. Shenyang, as the central city of Northeast China, has a large population size and market demand, which can provide strong support for the development of Xinle site.

Shenyang Economic and Cultural Center has many advantages for the development of Xinle Site. In the future, we should continue to strengthen the protection and development of Xinle Site, make full use of Shenyang's resource advantages, and promote the sustainable development of Xinle Site.

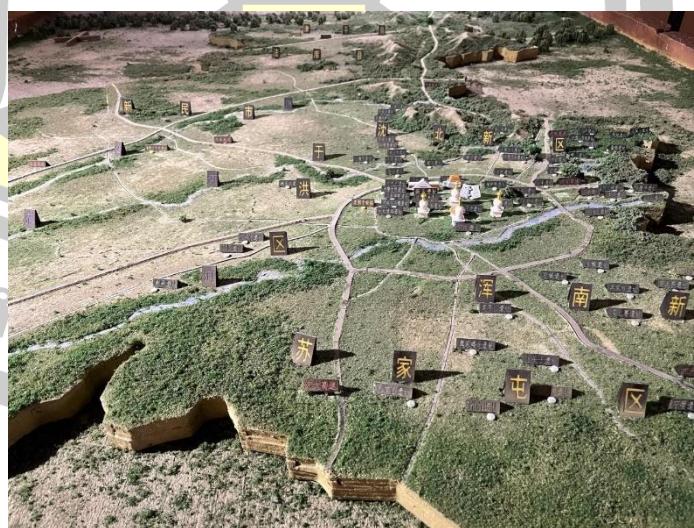


Figure 20. Topographic map of sand table in Shenyang

Source: Jiang Li (2023)

d. Advantages of surrounding tourism resources

As a historical and cultural treasure of Shenyang, the development of Xinle Site cannot be separated from the support of surrounding tourism resources. These resources not only provide a rich cultural background for the site, but also bring a large group of tourists to it, further promoting the development of the site.

First of all, the natural landscape around Shenyang provides a unique geographical environment for the Xinle Site. The natural landscape and the site complement each other, forming a beautiful picture. While enjoying the Xinle Site, tourists can also enjoy the surrounding natural scenery, which increases the fun and experience of the tour.

The surrounding cultural landscape is closely related to Xinle Site, which provides rich cultural connotation for Xinle Site and constitutes the historical and cultural context of Shenyang area. When visiting the Xinle Site, tourists can have a deep understanding of the surrounding cultural landscape and further expand their knowledge vision.

The rich and colorful folk culture around Shenyang provides tourists with an opportunity to have a deeper understanding of the local culture and also provides strong support for the development of Xinle Site. By participating in folk activities, tourists can have a deeper understanding of the cultural connotation of Xinle Site and improve the sense of participation and experience during the tour.

Tourism resources around Shenyang provide strong support for the development of Xinle ruins. These resources not only enrich the cultural connotation of the site, but also bring a large number of tourists to it and promote the economic development. In the future development, we should pay more attention to the role of the surrounding tourism resources, give full play to their advantages, and inject new vitality into the development of Xinle Site



Figure 21. Topographic map of scenic spots around Shenyang

Source: Jiang Li (2023)

4.2.2 Problems Exist in Shenyang Xinle Site Museum

4.2.2.1 Low flow of people

Shenyang Xinle Site, known as the birthplace of Shenyang people, carries more than 7200 years of historical deposits. This land used to be a happy land where our ancestors lived and thrived, and its rich cultural connotation and historical value make it a bright pearl in the treasure house of China's history and culture. However, in recent years, this site with profound cultural heritage has faced the problem of few tourists, which makes people worry about its future development.

According to statistics, only 118,000 people visited the Xinle site last year, which is significantly lower than other popular cultural sites and attractions, such as the Shenyang Palace Museum, which received more than 3 million visitors in 2023. This phenomenon has not only affected the popularity and influence of the site, but also brought challenges to its protection and inheritance.

As an important carrier of human cultural heritage and history, the existence of museums is of great significance. However, at present, museums are facing a serious problem: the low flow of people. This not only affects the operation of museums, but also restricts the inheritance and protection of cultural heritage.

The reasons for the low flow of visitors to museums are manifold. On the one hand, with the progress of science and technology and the popularization of information technology, people have more and more ways to acquire knowledge and information, and museums are no longer the only channel for people to acquire knowledge. How to guide the flow has also become a key and difficult point in the development of museums. On the other hand, the output of the museum's overall knowledge content has not been popularized to Shenyang citizens, and many local people have not visited it, which has also become one of the reasons for the low flow of people. In addition, Shenyang Forbidden City, Zhang Shuai Palace and other well-known scenic spots have good reputation, and tourists are more interested in them, so tour groups and other teams will not use the Xinle site as a scenic spot when making travel plans, which once again leads to low tourist flow.



Figure 22. An aerial view of the Shenyang Imperial Palace

Source: Visual China - a globally leading digital copyright library and trading platform for visual materials

4.2.2.2 There are many undeveloped places

As an important cultural heritage of our country, Xinle Site has a surprising number of undeveloped exhibition areas. These undeveloped exhibition areas not only represent rich historical information, but also bear witness to the development of human civilization. However, due to various reasons, these exhibition areas have not been fully developed and protected, which is undoubtedly a huge waste of cultural heritage.

The undeveloped exhibition area of Xinle Site contains rich historical information, which is of great value for us to understand the life style, cultural characteristics and social development of ancient people. If we can fully develop and protect these exhibition areas, it will certainly provide more abundant and detailed data for academic research.

Secondly, the undeveloped exhibition area of the Xinle site is also a witness to the development of human civilization. These exhibition areas contain the essence of culture created by human beings in the long-term historical development process, which is of great significance for us to understand and understand the development process of human civilization. Through these exhibition areas, we can better understand and comprehend the great achievements of human civilization.

However, due to financial, technical and management reasons, the undeveloped exhibition areas of the Xinle site have not been fully protected and developed. This is not only a huge waste of cultural heritage, but also a big obstacle to our knowledge and understanding of history. Therefore, we need to take effective measures to strengthen the protection and development of these exhibition areas.





Figure 23. "Ancestral Home" at Xinle Site Museum

Source: Jiang Li (2023)

4.2.2.3 Insufficient display capacity

The exhibition contents of museums are often old and boring, the forms are rigid and similar, and lack of enough attraction. This is because the world displayed by museums is not the life scene that ordinary people are familiar with, but an abstract world constructed by scientific rules, classification and division of times. To the untrained eye, the exhibits in a museum don't make much difference, especially when they are piled on top of each other in large numbers. The exhibition methods of museums are too stereotyped, the exhibits are seriously homogenized, and tourists are always in a passive position of acceptance, lacking opportunities for participation and interaction. If visitors leave a bad impression when they visit a museum for the first time, they are likely to have doubts about other museums and choose to avoid visiting them again. Zou (2014)

On the other hand, Chinese museums also have problems in understanding and satisfying tourists' needs. Many museums are too obsessed with their own possession of precious cultural relics, thinking that they can meet the needs of tourists by displaying only a few treasures of the town museum, while ignoring the

importance of understanding and meeting the actual needs of tourists. In this process, museum staff have weak service awareness and poor service attitude, making it difficult for visitors to leave good memories. In addition, many museums lack other service items besides regular exhibitions to attract visitors again. Zou (2011)

In addition, collections and sites that have not been restored or cannot be exhibited for specific reasons are not restored in a new and more intuitive way. They fail to make full use of high-tech displays. The traditional display means are often relatively simple, such as text introduction, picture display, etc., which is easy to lead to old and unattractive exhibits to a certain extent. Especially in today's era of rapid development of science and technology, the audience has higher expectations for more interactive and innovative display methods. Therefore, if a museum fails to keep up with The Times and update its display methods in a timely manner, it will be difficult to meet the needs of the audience and fully demonstrate the value of its collections and sites. This means that these precious cultural heritages have not been fully excavated and displayed to a certain extent, making the audience unable to fully understand and feel the historical deposits and cultural connotations behind them.

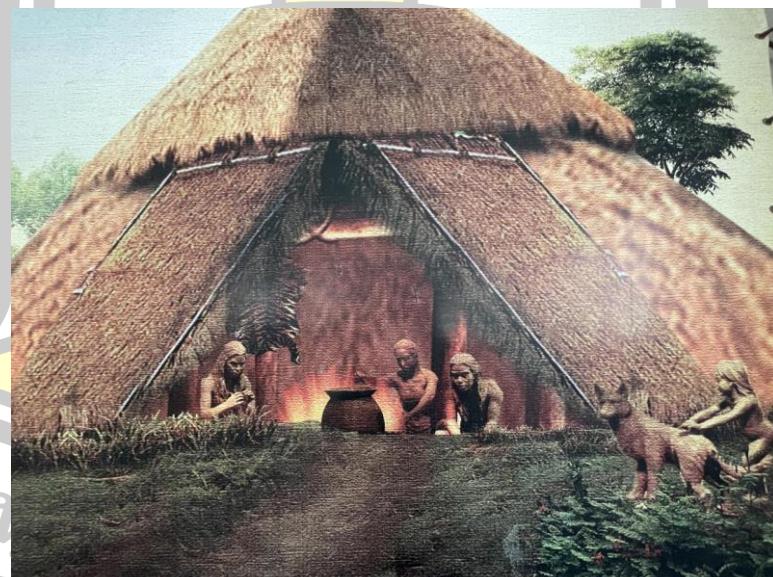


Figure 24. Exhibition board display in Xinle Site Museum

Source: Jiang Li (2023)

4.2.2.4 Specific cultural symbols are not prominent

As an important cultural heritage in our country, the historical value and cultural significance of Shenyang Xinle Site are self-evident. However, in my research, I found that the cultural symbols of the site are not prominent, which has affected people's cognition and understanding of the site to a certain extent. In my opinion, we should take measures to strengthen the display and publicity of cultural symbols in order to better inherit and carry forward the Xinle culture.

If cultural symbols are not prominent, they may lead people to neglect their historical and cultural values. As a site with a long history and rich cultural heritage, Xinle culture occupies an important position in Chinese culture. However, due to the lack of cultural symbols, many people may not be able to fully recognize and appreciate this valuable heritage.

Cultural symbols are an important part of cultural heritage. A distinct and unique cultural symbol can enhance people's sense of identity and belonging to the culture, and at the same time contribute to the spread and promotion of culture.

An excellent cultural symbol should have the characteristics of simplicity, easy identification, aesthetic feeling, etc., and be able to arouse people's resonance and emotional resonance. At the same time, we also need to pay attention to the quality and permanence of cultural symbols to ensure their long-term preservation and effective dissemination. This requires us to adopt scientific and reasonable design and production methods, and strengthen the training and management of relevant personnel.

The lack of prominent cultural symbols in Shenyang Xinle Site is a problem that needs to be paid attention to. Measures should be taken to strengthen the display and publicity of cultural symbols in order to better inherit and carry forward the Xinle culture



Figure 25. Exhibition case of Majiayao cultural Collection

Source: Jiang Li (2023)

4.2.2.5 Cultural brands are not prominent

Xinle Site as an important cultural heritage of our country, the importance of its cultural brand is self-evident. However, at present, the cultural brand of Xinle Site is not outstanding, which not only affects its own inheritance and development, but also restricts its cultural influence on the surrounding area and even the whole country.

The cultural brand of Xinle Site is not prominent, which is mainly manifested in its relatively low popularity and influence. Although Xinle Site has a long history and unique cultural connotation, due to the lack of publicity and promotion, many people do not know about this cultural heritage.

The cultural brand of the Xinle site lacks a unified and distinct image. At present, the cultural brand image of Xinle Site is relatively scattered and has not formed a unified logo and visual identity system, which makes it difficult for tourists to form a deep impression.

In contrast to the cultural brand of Shenyang Imperial Palace, from the perspective of historical value, Shenyang Imperial Palace, as the imperial palace in the early Qing Dynasty, has a very high historical status and value. In contrast, although Xinle site has a long history, it lacks sufficient excavation and presentation

in the construction of cultural brand. From the perspective of the integrity of the cultural heritage, the Shenyang Forbidden City, as a complete building group, has high integrity and protection value. However, due to various reasons, some sites of Xinle Site have been destroyed or lost, which has affected the integrity of its cultural brand. From the perspective of publicity and promotion of cultural brands, Shenyang Imperial Palace enjoys a high reputation at home and abroad, highlighting a large number of themed cultural and creative souvenirs, attracting a large number of tourists to visit. While the publicity and promotion of Xinle Site is relatively less, many precious historical and cultural heritages have not been fully displayed and disseminated, and there are no cultural and creative products that impress tourists after the visit, and there are no memory points





Figure 26. ce cream in the shape of the Cultural and Creative Hall of the Shenyang Imperial Palace

Source: Weibo @Shenyang Museum

4.2.2.6 Insufficient brand marketing

In my in-depth study of the current brand marketing of Xinle Site, I found some deficiencies that hinder the development and dissemination of the brand. First, the brand positioning of Xinle Site is not clear enough. This leads to a low awareness of the brand among consumers, and also affects the promotion effect of the brand. Second, the brand image of Xinle site lacks features. Among the numerous cultural heritages, the brand image of Xinle Site is not prominent enough and lacks recognition. Third, the brand communication channel of Xinle Site is too simple. At present, Xinle Site mainly relies on traditional publicity methods, such as posters and brochures, while ignoring emerging channels such as digital media. Finally, Xinle Site's brand activities lack creativity and appeal.

To sum up, the deficiencies of brand marketing of Xinle Site are mainly manifested in unclear brand positioning, lack of distinctive image, single communication channel and lack of creative activities. In order to enhance the influence and competitiveness of the brand, it is necessary to start from these aspects and promote the sustainable development of Xinle Site through clear brand positioning, characteristic brand image, rich communication channels and creative brand activities.

4.2.2.7 Insufficient market support from the government

Xinle Site, as a precious historical and cultural heritage in our country, the importance of its excavation and protection is beyond doubt. However, in the current development process of Xinle site, we are faced with a severe challenge, that is, the lack of government market support.

In terms of capital investment, the government's protection and development of Xinle Site are seriously insufficient. Compared with the investment in other fields, the government obviously needs to pay more attention to the protection of cultural heritage. Due to the limitation of funding supply, the development of Xinle Site has been seriously hindered and cannot be effectively promoted.

The market mechanism is not fully used in the development process of Xinle site. At present, the development of Xinle site mainly relies on the power of the government, and the role of the market mechanism has not been fully brought into

play. This phenomenon not only limits the efficiency and effect of the development of Xinle site, but also hinders the effective participation of social capital.

Further analysis, this phenomenon of insufficient government market support mainly has the following two reasons:

First, the popularization of the awareness of historical and cultural heritage protection in China is not enough. Although the Chinese government has formulated a series of policies and regulations on the protection of cultural heritage, in the actual implementation process, some local governments and relevant departments have insufficient understanding of the importance of cultural heritage protection, resulting in inadequate implementation of policies and limited funding.

Second, the market mechanism for the protection and development of cultural heritage in China is not perfect. In the current development process of Xinle Site, the market mechanism has not played a full role, resulting in low participation of social capital, unable to form a good cultural heritage protection and development atmosphere.

4.2.3 Summary

The new music culture holds an important position in Chinese culture, but due to the lack of cultural symbols, many people are unable to fully understand and appreciate this precious heritage. Cultural symbols are an important component of cultural heritage, and an excellent cultural symbol should be concise, easy to recognize, aesthetically pleasing, and able to resonate. The cultural symbols of the Shenyang Xinle Site are not prominent, and it is necessary to strengthen the display and promotion, inherit and promote the Xinle culture. The cultural brand of Xinle Site is not prominent, mainly due to its relatively low popularity and influence. Lack of a unified and distinct image, some sites have been destroyed or lost. Insufficient brand marketing, such as unclear brand positioning, lack of distinctive image, single communication channels, and insufficient event creativity. Insufficient government market support, such as limited capital investment and insufficient use of market mechanisms.

4.3 Management Solutions of Shenyang Xinle Site Museum

4.3.1 Increase the Flow of People

4.3.1.1 Adding Drainage methods

In the current digital age, the development of science and technology promotes the change of all walks of life, and the field of art exhibition is no exception. The use of official social media accounts to publicize and promote art exhibitions has gradually become an important trend. Through platforms such as Weibo, wechat public accounts and Facebook, we can spread the exhibition information, collection introduction and the story behind the Xinle site to the general public, arousing their attention and interest, thus enhancing the influence of the Xinle site.

Before starting the promotion, it is necessary to understand who the target audience of Xinle culture is, their age, gender, interests and other characteristics. Knowing the target audience will help us formulate more accurate promotion strategies, choose the most suitable social media platforms, and develop targeted content.

Content is the key to attracting users' attention, so it's important to develop a content strategy that is diverse, interesting, and valuable. This includes the introduction of collections, interviews with experts on Xinle culture, and the significance of excavating Xinle sites. At the same time, pay attention to the updating frequency of the content and maintain the interaction with users in order to improve the stickiness of users.

The use of multimedia means to enhance expression, on social media, pictures, videos and other multimedia forms can be more vivid display of Shenyang Xinle Site Museum collections and venues, to attract users' attention. Through the release of high-quality pictures, short videos, live broadcasting and other forms, users can feel the charm of Xinle culture.

In addition, give play to the interactive nature of social media. A major feature of social media platforms is strong interactivity, which we can make full use of to promote art exhibitions. For example, activities such as online voting, contests with prizes and topic discussions can be carried out to stimulate users' enthusiasm for participation and raise the attention of the exhibition.



Figure 27. Software ICONS of Weibo, Wechat and Facebook

Source: mobile phone software

4.3.1.2 Organize student visits

The site is the site of history, the unity of time and space in a specific historical period, which embodies the infinite wisdom and creativity of the ancestors, and bears witness to the glorious history of a country and a nation. The cultural connotations embodied in the site and its unearthed objects are vivid materials of patriotic education, which will have special educational functions and appeal through the collation and sublimation of museum exhibitions. Wang (2015)

Xinle Site has a history of more than 7,000 years, which is an important historical witness of the development and change of the area since the Neolithic Period. The deep historical deposits make the Xinle Site Museum an excellent place for patriotic education, shouldering the heavy responsibility of guiding the audience, especially the young audience, to establish a correct view of history and world. Xinle Site Museum can form a professional team to work with the school to jointly promote the museum campus tour project, aiming at improving the artistic accomplishment and cultural heritage of the new generation of young people. To this end, it is possible to plan and organize teachers and students of primary and secondary schools and colleges in Shenyang to participate in cultural exchange activities, build the link between the campus and Shenyang Xinle Site Museum, so that young people can understand the power of culture in their study and life. Wang (2015)

In order to ensure the success of the activities, the museum should establish a close cooperative relationship with the school, and deeply explore the needs and interests of teachers and students. On this basis, a more targeted and

practical program of activities should be formulated. Museums should attach importance to the publicity and promotion of activities, and adopt diversified means to attract the attention of teachers and students, including making beautiful propaganda posters, issuing activity notices and holding launching ceremonies.

During the activity, museum professionals were arranged to tell the stories behind cultural relics to teachers and students, reveal the historical and cultural connotations carried by cultural relics, and let them experience the charm of culture. In the form of videos, pictures, objects and interactive explanations and answers with prizes, students can be propagated, introduced and popularized the relevant knowledge of "Xinle Site and Xinle culture", and the lifestyle of "Xinle people" such as farming, fishing and hunting, and pottery making 7,000 years ago can be shown.

Through such cooperation and promotion, students' patriotic enthusiasm, national pride and regional pride can be stimulated, and cultural identity can be deepened. In addition, such activities also help to enhance the cultural atmosphere and quality of education in schools. Advocate teachers and students to love and learn the new music culture, and create a positive campus atmosphere. At the same time, the activity provides a platform for young people to show themselves and exercise themselves, which is beneficial to their all-round development.

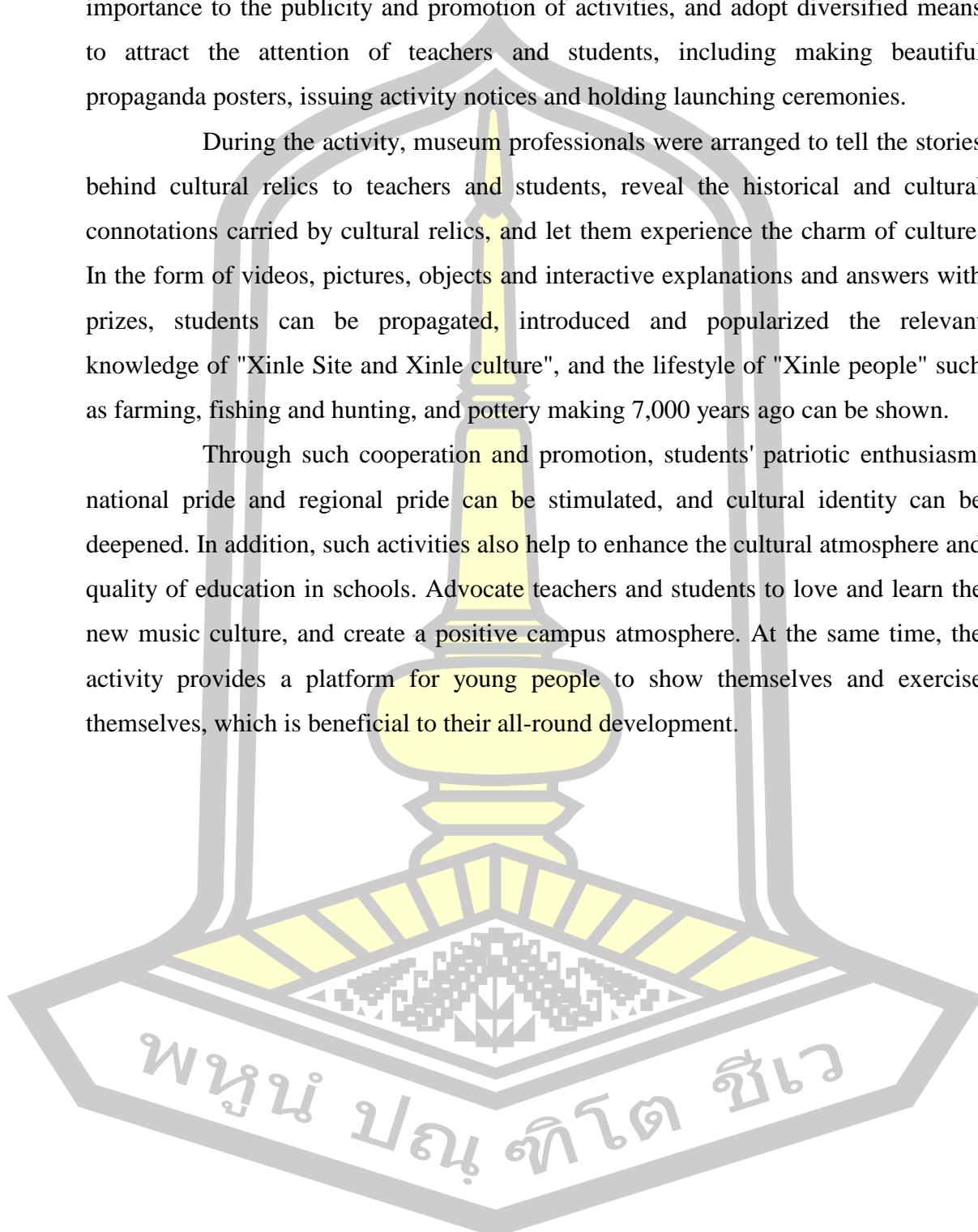




Figure 28. Student volunteers explain the knowledge of Xinyue culture to tourists

Source: Jiang Li (2023)

4.3.1.3 In-depth cooperation with travel agencies and other industries

As one of the important service industries in China, tourism has a powerful economic driving force. Xinle Site Museum, as a historical and cultural site, has rich cultural heritage and educational resources, which is of great significance for inheriting history and culture and improving public cultural literacy. In order to better play the social education function of the Xinle Site Museum and attract more tourists to visit, the museum can carry out in-depth cooperation with travel agencies, hotels, transportation and other tourism industries and launch a series of preferential measures.

In cooperation with travel agencies, the Xinle Site Museum will be included in the tourism route planning. Travel agencies can design tour routes with different themes according to the needs of tourists, such as historical and cultural Tours, parent-child Tours, etc., so that tourists can have an in-depth understanding of history and culture and feel the thick Chinese civilization during their visit to the Xinle Site Museum. At the same time, travel agencies can also provide tourists with preferential fares, exclusive guides and other services to enhance tourists' visiting experience.

Cooperate with hotels to offer accommodation concessions. Tourists can choose hotels to stay in nearby when they visit the Xinle Site Museum. Partner hotels can offer exclusive benefits to tourists who have already visited the Xinle site, such as discounted room rates and free breakfast, so that tourists can enjoy the historical and cultural tour while also getting a comfortable rest environment.

Cooperate with transportation companies to provide convenient transportation services. Transportation companies can provide services such as exclusive shuttles and discounted tickets for visitors to the Xinle Site Museum to facilitate their access to the museum. At the same time, enterprises are encouraged to develop products such as transportation cards and commemorative tickets with the theme of Xinle Site Museum to increase tourists' sense of participation and commemorative significance.



Figure 29. Ticket stub of Shenyang Xinle Site Museum (now free)

Source: Jiang Li (2023)

4.3.2 Display with Virtual Reality Technology

Due to various reasons, some precious cultural relics of Xinle Site could not be exhibited. In order to better display these cultural relics, the use of virtual reality technology to display the parts of Xinle site that have not been displayed can solve the

whole picture of many sites that have not been developed and sorted out, and even restore the life scenes of Xinle people more than 7,000 years ago, so that the audience can feel the historical background and value of the cultural relics. Projection technology, with its powerful expression and appeal, has been favored by museum designers. Combined with the original physical exhibition method, it can not only fully show the connotation of the original physical exhibits, but also make the specific exhibition content vividly, vividly and intuitively displayed, stimulate the initiative, enthusiasm and participation of the public, and attract more people to return to the museum, and even fall in love with the museum. Xia (2010)

4.3.2.1 Virtual book flipping

Now many museums will place an open virtual book on the booth, the audience try to use the hand to turn the page, will be surprised to find that this virtual book can really use the hand to turn the page, the book includes text, pictures, sound, images and other multimedia information, this is the virtual book system. Zhao (2011)

Virtual book flipping is a new interactive experience brought to people visually and physically by projection technology combined with traditional book flipping experience and interactive technology. The information collected by the virtual book flipping system is far beyond the ordinary books, which can greatly save the booth area. Zhao (2011)

For the more precious pictures and objects, through this way to produce multimedia interactive video data, not only to protect the things themselves, but also to give the audience a refreshing visual effect. While marveling at the magic of virtual technology, the audience will also have more interest in the content of the book.

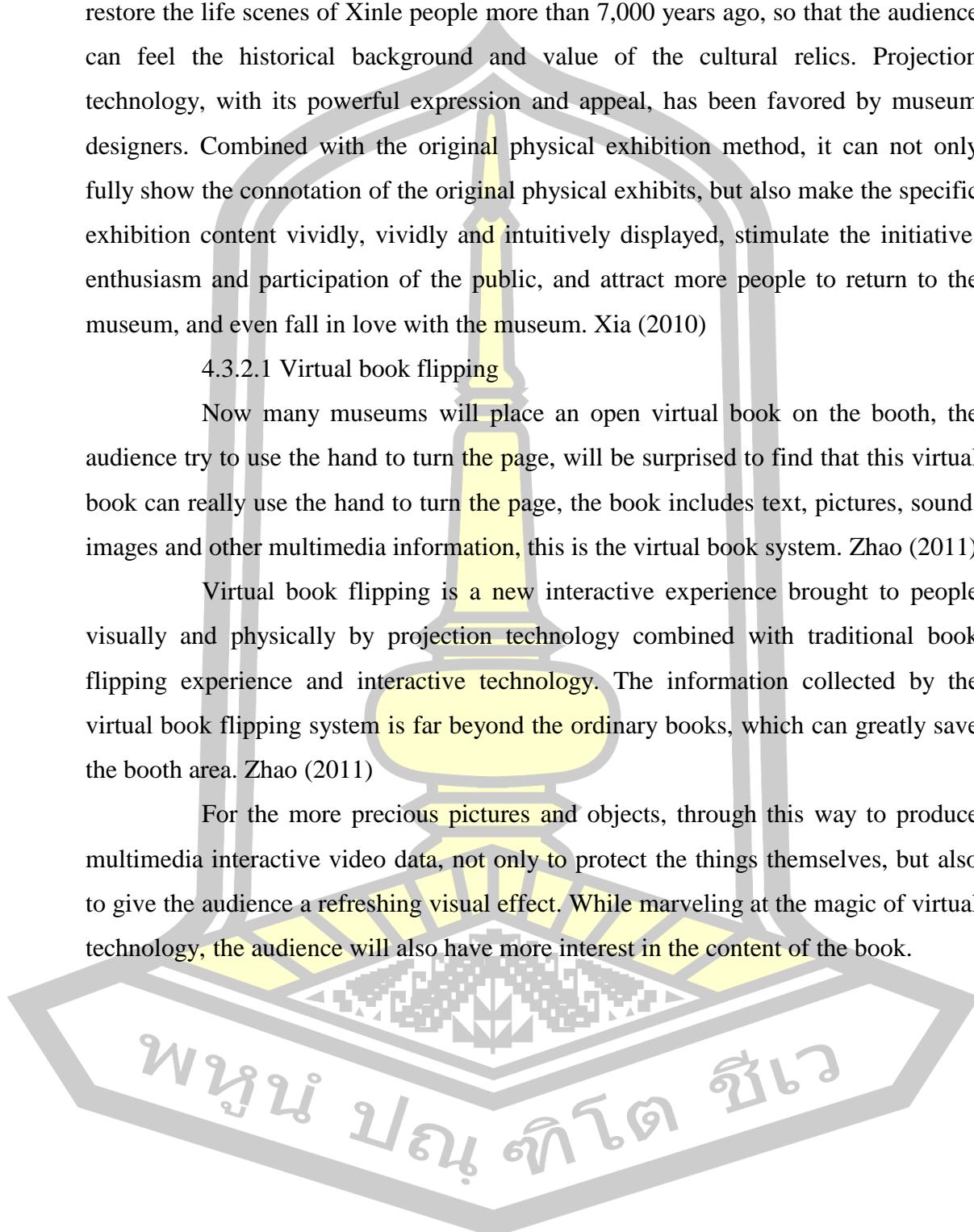




Figure 30. Booth of Taining Tourism Guide Virtual book flipping

Source: Weibo @Taining Tourism)

4.3.2.2 Holographic projection

As the saying goes, seeing is believing, but with the development of science and technology, what we see with our own eyes may not necessarily exist in reality, just like the popular holographic projection technology in recent years.

Holographic projection is a glasses-free 3D technology that allows viewers to see virtual stereoscopic images with their naked eyes. Holographic projection, simply put, is to project the image to the holographic medium, so as to present the 3D effect, to achieve the recording and reproduction of three-dimensional images, it can not only produce a three-dimensional illusion in the air, but also enable the illusion to interact with people, bringing people a new interactive experience. Through the simulation of the site site, the audience can walk freely in the virtual environment, observe the details of the cultural relics, and even restore the historical scene, so that the audience can better understand the story behind the cultural relics of the Xinle site. It can even realize the display of unopened areas and the display of some products that cannot be exhibited due to factors such as light and air.

Taking the Palace Museum as an example, the first Palace Museum in China to be listed as a World cultural Heritage, in addition to constantly repairing ancient buildings, it has also built digital platforms such as digital museums, injecting new vitality into the ancient Palace Museum. Faced with the problem of not being able to fully open to the outside world, through the digital Palace Museum, visitors can learn information about any ancient building on a digital map. The Palace Museum has a lot of long-scroll paintings and calligraphy, subject to the constraints of exhibition conditions and the influence of light, cannot be exhibited all year round, but on the "digital long scroll", people can look at it at any time, you can see the local details. Lin (2019)

The process and way of building half-cave houses in Xinle Site has attracted much attention, and it is more intuitive to restore the scene of people building houses at that time by means of holographic projection.



Figure 31. Holographic projection of Beijing Palace Museum

Source: Beijing Palace Museum

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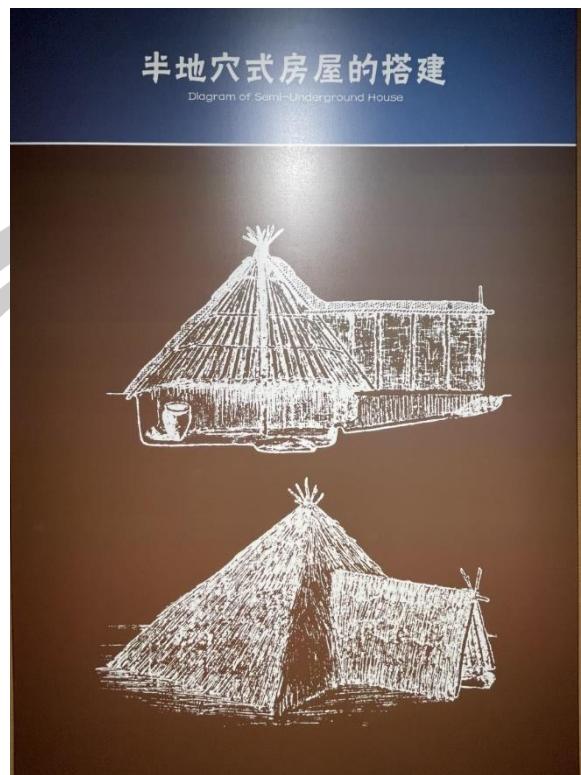


Figure 32. Construction of semi-crypt-style house

Source: Jiang Li (2023)

4.3.2.3 Projection sand table

Sand table model is a common exhibit form in exhibition and display, which has the advantages of intuitiveness and image. In order to highlight the demonstration effect of the sand table, more virtual image effects can be projected onto the sand table. In terms of functions, interactive technology can also be introduced into the sand table system, which can realize the interactive effect with the sand table through gestures, touch the all-in-one machine, laser pointer, iPad, etc.

For example, the Ancient Hall of Tianjin Museum uses the projection sand table technology to cooperate with the physical sand table to show the audience the changes of the ancient city of Tianjin in the Qing Dynasty, such as day and night and the alternations of the four seasons. The vegetation of the sand table can change with the projection of the four seasons, and the part of the river will also make the audience feel the flow of water. All the important buildings of the Qing Dynasty, such as the drum tower, are reflected on the sand table. In combination with the video showing on the sand table, the scenes of people's life in Tianjin in the Qing Dynasty are vividly

reproduced. The interweaving of light and shadow makes the ancient city of Tianjin more three-dimensional and vivid.



Figure 33. Practical application of the projected sand table

Source: Tianjin Museum

4.3.3 Add 3D Restoration Technology for Collection Display

In the era of rapid development of science and technology, 3D printing technology, as an innovative manufacturing method, has penetrated into various fields. Since its birth in the early 1980s, 3D printing technology has made remarkable breakthroughs in just a few decades. It can transform digital models into real three-dimensional objects, with many advantages such as high efficiency, flexibility and customization, which provides new possibilities for the restoration of cultural relics.

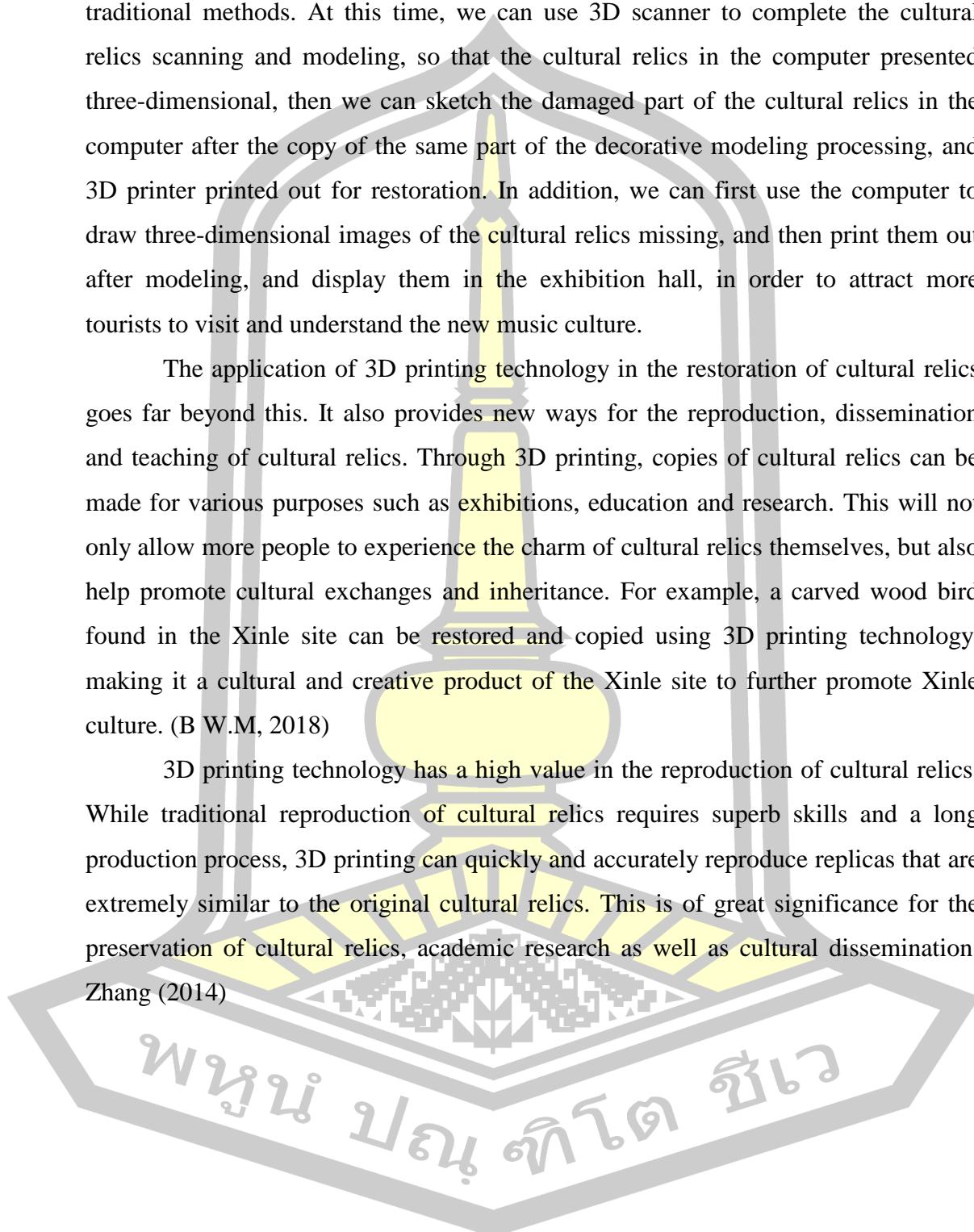
For those cultural relics damaged by age erosion, war damage or natural disasters, 3D printing technology has become an effective means of restoration. Through high-precision scanning and printing, it is possible to reproduce the original form of cultural relics and bring them back to life. In the Palace Museum, for example, experts have successfully restored several precious cultural relics by using 3D printing technology and put them back on display for the world. In the movie Chinese Zodiac, actor Jackie Chan demonstrated the technology of scanning names and printing the heads of animals in the Old Summer Palace.

During the excavation and sorting of the Xinle Site, many of the wood carvings and ceramics were excavated from tombs and sites. Many of them were damaged due to buried soil and weather, and many of the cultural relics were

decorated with exquisite inscriptions. It was difficult to restore these cultural relics by traditional methods. At this time, we can use 3D scanner to complete the cultural relics scanning and modeling, so that the cultural relics in the computer presented three-dimensional, then we can sketch the damaged part of the cultural relics in the computer after the copy of the same part of the decorative modeling processing, and 3D printer printed out for restoration. In addition, we can first use the computer to draw three-dimensional images of the cultural relics missing, and then print them out after modeling, and display them in the exhibition hall, in order to attract more tourists to visit and understand the new music culture.

The application of 3D printing technology in the restoration of cultural relics goes far beyond this. It also provides new ways for the reproduction, dissemination and teaching of cultural relics. Through 3D printing, copies of cultural relics can be made for various purposes such as exhibitions, education and research. This will not only allow more people to experience the charm of cultural relics themselves, but also help promote cultural exchanges and inheritance. For example, a carved wood bird found in the Xinle site can be restored and copied using 3D printing technology, making it a cultural and creative product of the Xinle site to further promote Xinle culture. (B W.M, 2018)

3D printing technology has a high value in the reproduction of cultural relics. While traditional reproduction of cultural relics requires superb skills and a long production process, 3D printing can quickly and accurately reproduce replicas that are extremely similar to the original cultural relics. This is of great significance for the preservation of cultural relics, academic research as well as cultural dissemination. Zhang (2014)



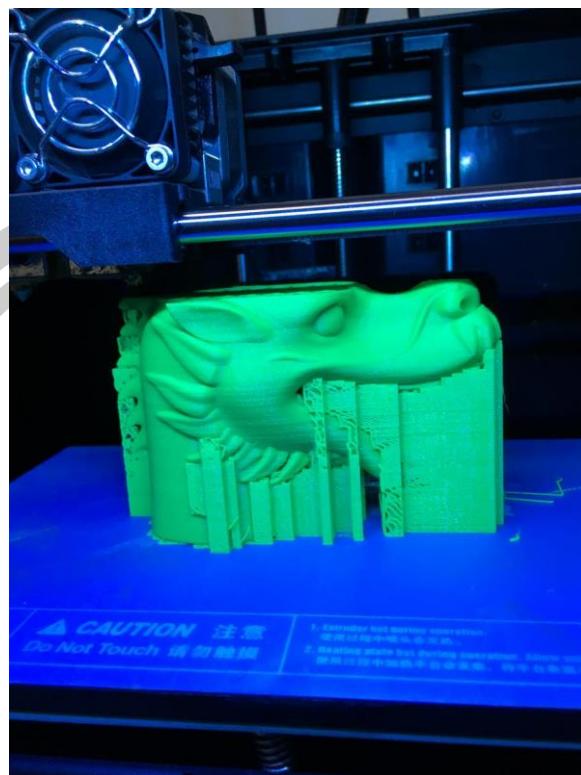


Figure 34. 3D printing of the dragon head in the film Chinese Zodiac

Source: Screenshot

4.3.4 Choosing a Sunbird as a Specific Cultural Symbol

Xinle Site, a valuable heritage bearing our country's long history and rich culture, among the unearthed cultural relics, the most famous is the wooden carved bird. This cultural relic not only has high artistic value, but also bears witness to the important material material of China's prehistoric civilization. Today, the carved wood bird has been cleverly designed to become a landmark building, symbolizing the unique cultural heritage of the Xinle Site. Therefore, the sun bird is undoubtedly the most appropriate cultural symbol for the Xinle Site.

With their exquisite carving skills and unique artistic style, the carved wood birds at the Xinle Site have attracted countless attention. This cultural relic reveals the life style and spiritual beliefs of ancient society for us, and is an important clue for the study of China's ancient history and culture. Shaping the carved wood bird into a landmark building is not only the respect and inheritance of the cultural relic itself, but also the respect and promotion of China's ancient civilization.

As a specific cultural symbol of the Xinle Site, sunbird has a profound historical background and rich cultural connotation. It not only represents the wisdom and creativity of ancient ancestors, but also the symbol of Xinle culture. The selection of sunbird as the core element of cultural export helps to enhance the international influence of Xinle culture.

The beautiful shape and bright colors of Sunbird can attract people's attention and leave a deep impression. In the process of cultural export, this unique visual identity helps to strengthen the brand image of Xinle culture. The image embodies the ancient ancestors' reverence for nature and love for life, and conveys the values of harmonious coexistence and advocating nature. Through the cultural symbol of Sunbird, we can show the unique charm of Xinle culture to the world. It not only represents the traditional characteristics of Xinle culture, but also integrates modern aesthetic concepts. Through the image of Sunbird, we can connect the ancient and modern and build a bridge between tradition and modernity.

On a practical level, we can use a variety of ways to incorporate the sunbird's cultural symbols into our cultural output. For example, we can design sunbird-themed cultural products, hold sunbird-themed cultural activities, and create sunbird-themed tourism routes. Through these initiatives, we can spread the cultural symbols of Sunbird to a wider group of people and enhance the international influence of Xinle culture. At the same time, these activities can also bring both economic and social benefits to the local area.

Under the background of cultural globalization, it is of great significance for Xinle Site to choose sunbird as a specific cultural symbol for cultural export. It not only helps to carry forward Chinese culture and enhance the international status of Xinle culture, but also promotes cultural exchange and understanding, and promotes dialogue and integration among different civilizations. In this process, we should pay attention to protecting and inheriting the core values of Xinle culture, and ensure that its original characteristics are maintained in the cultural export. At the same time, we should pay attention to the needs and feedback of the audience, and constantly optimize and innovate the way of cultural output, so that the cultural symbol of Sunbird can play a greater role in the spread of Xinle culture.



Figure 35. The image of Sunbird

Source: Jiang Li (2023)

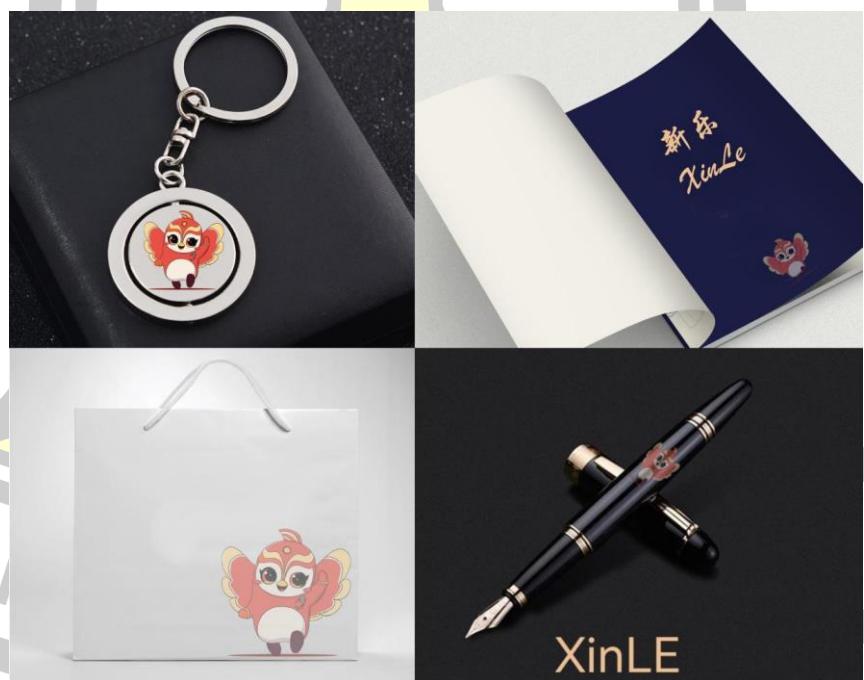


Figure 36. Creative applications of Sunbird keychain, notebook, shopping bag and pen

Source: Jiang Li (2023)



Figure 37. Subway Card of Xinle Site

Source: Jiang Li (2023)



Figure 38. Xinle Site and Zhongjie Daguo Ice Cream joint name

Source: Jiang Li (2023)



Figure 39. Sunbird Wenchuang mobile phone Case

Source: Jiang Li (2023)

4.3.5 Establishing Sunbird as a Cultural Tourism Brand

The establishment of Xinle cultural tourism brand needs to dig deeply into the cultural connotation of Sunbird and show its unique charm. As a symbol of Xinle culture, Sunbird represents freedom, passion and creativity. Building the Sunbird brand can not only enhance the popularity of Xinle culture, but also attract more tourists to experience and feel it.

First of all, we need to promote the Sunbird brand through various channels. For example, we can post pictures and videos about Sunbird on social media to attract more people's attention. At the same time, the brand of Sunbird can be promoted on tourism websites to provide tourists with detailed travel guides and itinerary recommendations.

Secondly, we can hold a series of cultural activities related to sunbird, such as sunbird-themed exhibitions, concerts and art festivals. These activities can attract more tourists to participate and increase the attraction of Xinle cultural tourism.

In addition, we can also develop sunbird-themed cultural and creative products, such as sunbird souvenirs, sunbird-patterned clothing and sunbird-themed books. These products can be used as souvenirs for tourists as well as carriers for the dissemination of Xinle culture.

In short, it is an important task to build Sunbird as a tourism brand of Xinle culture. By digging deeply into the cultural connotation of Sunbird, promoting and promoting, holding cultural activities and developing cultural and creative products, we can build the brand of Sunbird into a beautiful business card of Xinle cultural tourism, attracting more tourists to come to experience and feel



Figure 40. Sunbird sculpture in front of Shenyang North Railway Station

Source: Jiang Li (2023)

4.3.6 Strengthen Online and Offline Brand Marketing and Promotion

4.3.6.1 Online promotion

Social media plays an important role in the promotion of art exhibitions. First of all, through official social media platforms such as Weibo, wechat public account and Facebook, the publication of relevant exhibition information, collection introduction and story sharing of Xinle ruins can attract public attention and stimulate

interest. The large user base of these platforms helps to convey the exhibition information to a wider audience. In addition, inviting bloggers or celebrities to promote the exhibition can further increase attention and exposure by leveraging their influence. Bloggers and celebrities have a large following on social media, and their recommendations allow more people to know about the exhibition, thereby increasing audience engagement.

On the other hand, online exhibitions are also an important way to expand the audience. With the help of virtual exhibition platform or museum website, the exhibition content is displayed online in the form of pictures, videos, audio, etc., which is easy for the public to browse anytime and anywhere and expand the audience. Online exhibitions are not limited by region and time, so that the audience can enjoy the artworks more conveniently and improve the popularity of the exhibition. At the same time, online exhibitions can be combined with interactive technologies, such as virtual reality (VR) and augmented reality (AR), to enhance the audience's sense of being in the scene. Through high-tech means, visitors can feel the charm of artworks at home, further enhancing the attraction of exhibitions.

Tianjin Museum, for example, has launched an online digital exhibition, "Revolutionary Cultural Relics Exhibition". The exhibition also uses digital technology to give visitors a more intuitive understanding of revolutionary history. Through interactive display, virtual reality and other technological means, the audience can feel the atmosphere of that period of history and have a deeper understanding of the struggle of the revolutionary martyrs. It has attracted many Internet users to browse.

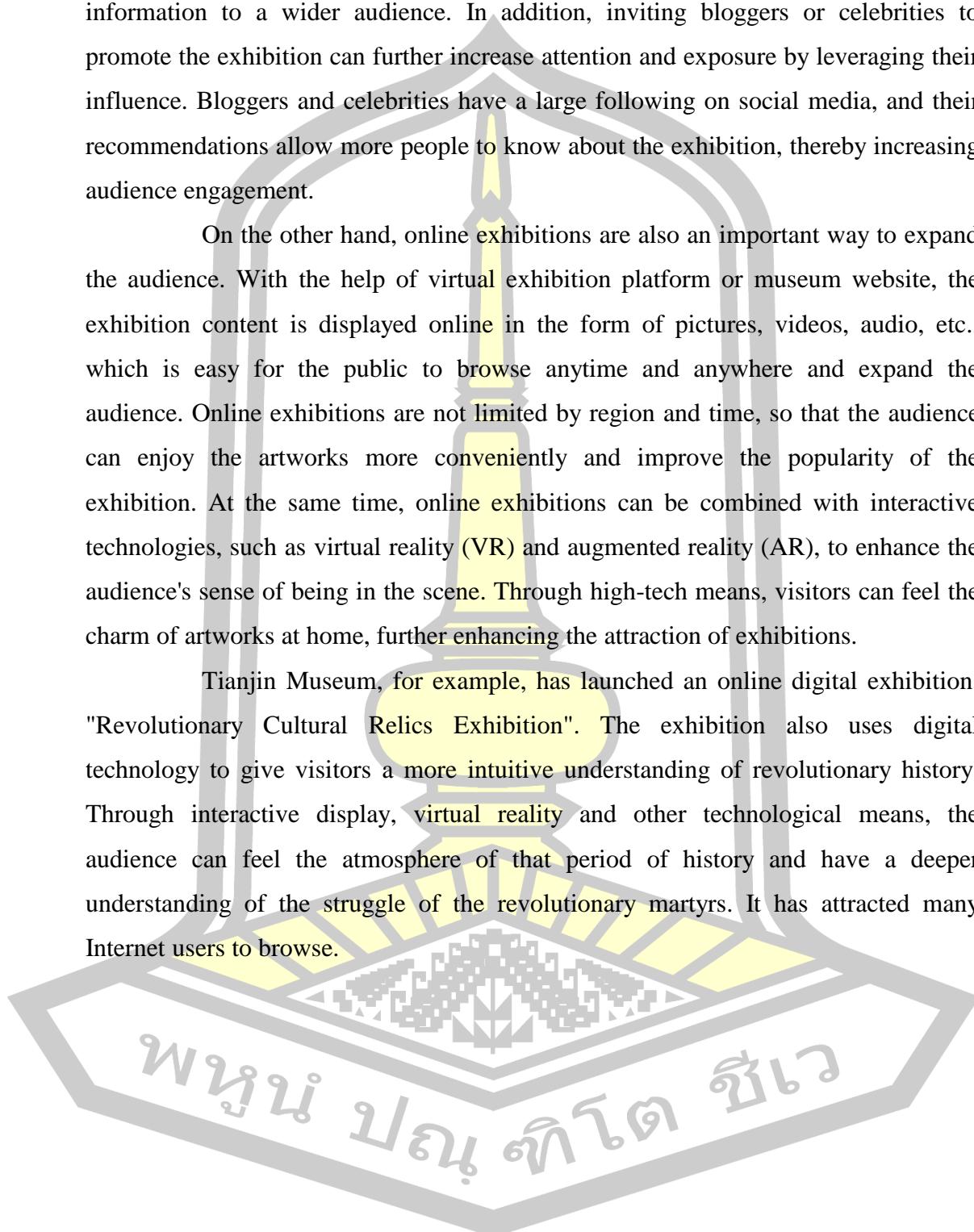




Figure 41. Screenshot of the exhibition on the official website of Tianjin Museum

Source: Tianjin Museum Digital Exhibition of Revolutionary Relics

4.3.6.2 Offline promotion

As an important means to promote Xinle sites, offline activities play a role that cannot be ignored. In order to better inherit and promote the cultural value of Xinle Site, we can organize various kinds of activities to attract tourists and local residents to participate actively, and improve their understanding and recognition of Xinle site.

First of all, we can regularly hold themed exhibitions to showcase the historical, cultural and archaeological achievements of the Xinle Site. These exhibitions can allow tourists and local residents to have a deeper understanding of the background knowledge of Xinle Site and feel the unique charm of Xinle culture. Through vivid displays, we can tell the history and cultural stories of the Xinle site more vividly and interestingly, making participants feel as if they were there and back to the Xinle period.

Secondly, cultural lectures are also an effective way to promote the Xinle Site. We can invite well-known experts and scholars to give in-depth explanations on the cultural connotation, historical value and archaeological findings of Xinle Site.

Through the cultural lectures, tourists and local residents can have a more comprehensive understanding of the rich connotation of the Xinle Site, improve their cultural literacy, and inspire their hearts to protect and inherit the Xinle site.

In addition, we can plan a series of experience activities so that tourists and local residents can experience the charm of Xinle culture firsthand. For example, activities such as handicraft making, traditional folk performances and simulated archaeology will be organized so that participants can make handicrafts from the Xinle period by hand and experience the skills and wisdom of Xinle culture. Such experience activities can not only increase tourists' and local residents' interest in the Xinle site, but also stimulate their love for traditional culture.

It is also possible to develop unique cultural and creative products, such as souvenirs and artworks, through cooperation with well-known enterprises and institutions. These products can not only serve as a carrier to promote Xinle sites, but also bring new growth points to local economic development. The Palace Museum is relatively mature in the cultural and creative direction, and the cultural and creative products are in short supply. The cultural and creative products of the Xinle site can emulate the Palace Museum and choose specific cultural symbols for creation, so as to attract tourists.

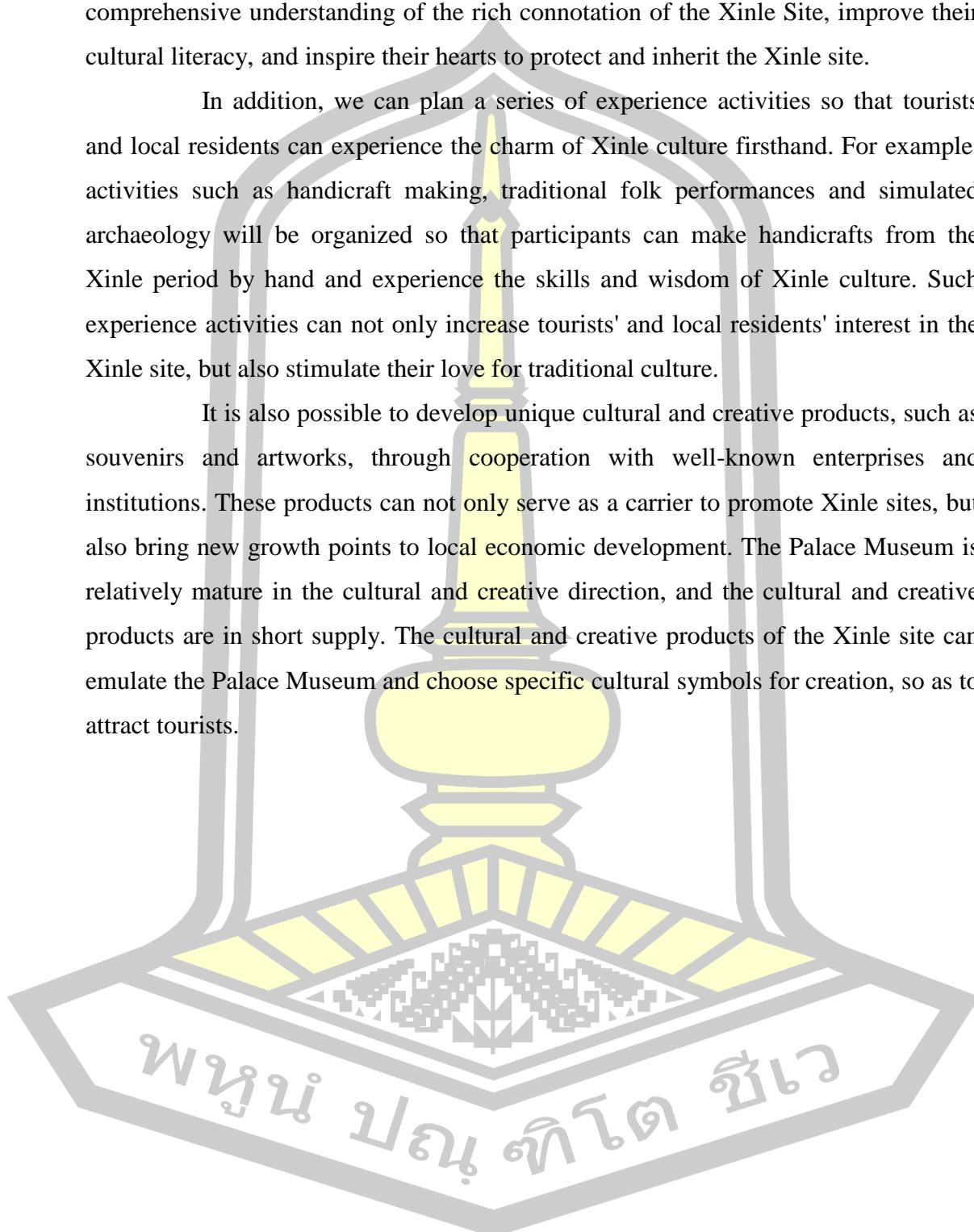




Figure 42. Cultural and creative products of the Palace Museum

Source: Weibo @Beijing Palace Museum

4.3.7 Shenyang Municipal Government Promotes the Development of Local Cultural Tourism

Shenyang Municipal Government has always been committed to promoting the development of local cultural tourism, and has laid a solid foundation for the prosperity of cultural tourism industry by formulating a series of policies and measures. Under the guidance of the government, the cultural tourism industry in Shenyang has shown a vigorous development trend, which has injected new vitality into the local economic and social development.

The Shenyang municipal government attaches great importance to the protection and inheritance of cultural heritage. Through the protection and repair of historical buildings and monuments, these precious historical and cultural heritages can be continued and passed on. At the same time, the government also encourages the development of folk arts and cultural activities, providing a rich and colorful cultural life for local residents.

The Shenyang municipal government has actively promoted the development of tourism. By increasing the investment in tourism infrastructure construction and improving the quality and level of tourism services, more and more tourists are attracted to come for sightseeing. In addition, the government has launched a series of cultural tourism activities to enrich tourists' travel experience and further enhance Shenyang's tourism image.

Shenyang Municipal government attaches great importance to the innovation and development of cultural tourism industry. Through the introduction of advanced technology and management experience, it promotes the digital and intelligent development of the cultural tourism industry. At the same time, the government also encourages the development of cultural and creative industries, injecting new creativity and vitality into the cultural tourism industry.

These moves by the Shenyang municipal government have not only promoted the development of local cultural tourism, but also brought tangible benefits to local residents. The boom in the cultural tourism industry has increased job opportunities and improved the quality of life for local residents. At the same time, the development of the cultural tourism industry has injected new impetus into the sustainable development of the local economy.

In this context, the government should give full play to its guiding role, make full use of the cultural resources of Xinle Site, develop the cultural tourism industry, build a characteristic tourism brand, attract tourists to visit and experience, and thus promote the local economic development.

As an important cultural heritage in our country, Xinle Site carries rich historical information and national culture, and has extremely high protection, utilization and development value. The government should strengthen the protection of the Xinle site to ensure its safety and integrity. At the same time, the cultural

connotation of the Xinle site should be deeply explored, and the historical value and cultural charm of the site should be known to more people through various forms of cultural activities and exhibitions.

In developing the cultural tourism industry, the government can work with enterprises, social organizations and individuals to form a diversified investment and development model. Make full use of the cultural characteristics of Xinle Site, develop tourism products with regional characteristics, such as cultural creative products, handicrafts, etc., to enrich the supply of tourism market. In addition, various cultural activities, such as concerts, drama performances and folk activities, can be held to enhance tourists' sense of cultural experience.

In order to attract tourists to visit and experience, the government needs to improve the tourism infrastructure of the Xinle site and upgrade the level of tourism services. Optimize the traffic routes and improve the convenience of transportation; Strengthen the construction of internal facilities in scenic spots, such as parking lots, visitor centers, catering and accommodation; Strengthen the training of tour guides, improve the level of tour guide service, so that tourists can better understand the history and culture of Xinle site.

The government should also step up publicity and promotion to raise the visibility of the Xinle site. More efforts should be made to publicize the Xinle site and expand its influence through various channels such as the Internet, media and outdoor advertising. At the same time, it will strengthen cooperation with travel agencies and online tourism platforms to launch tourism routes and products for the Xinle site to attract more tourists to visit

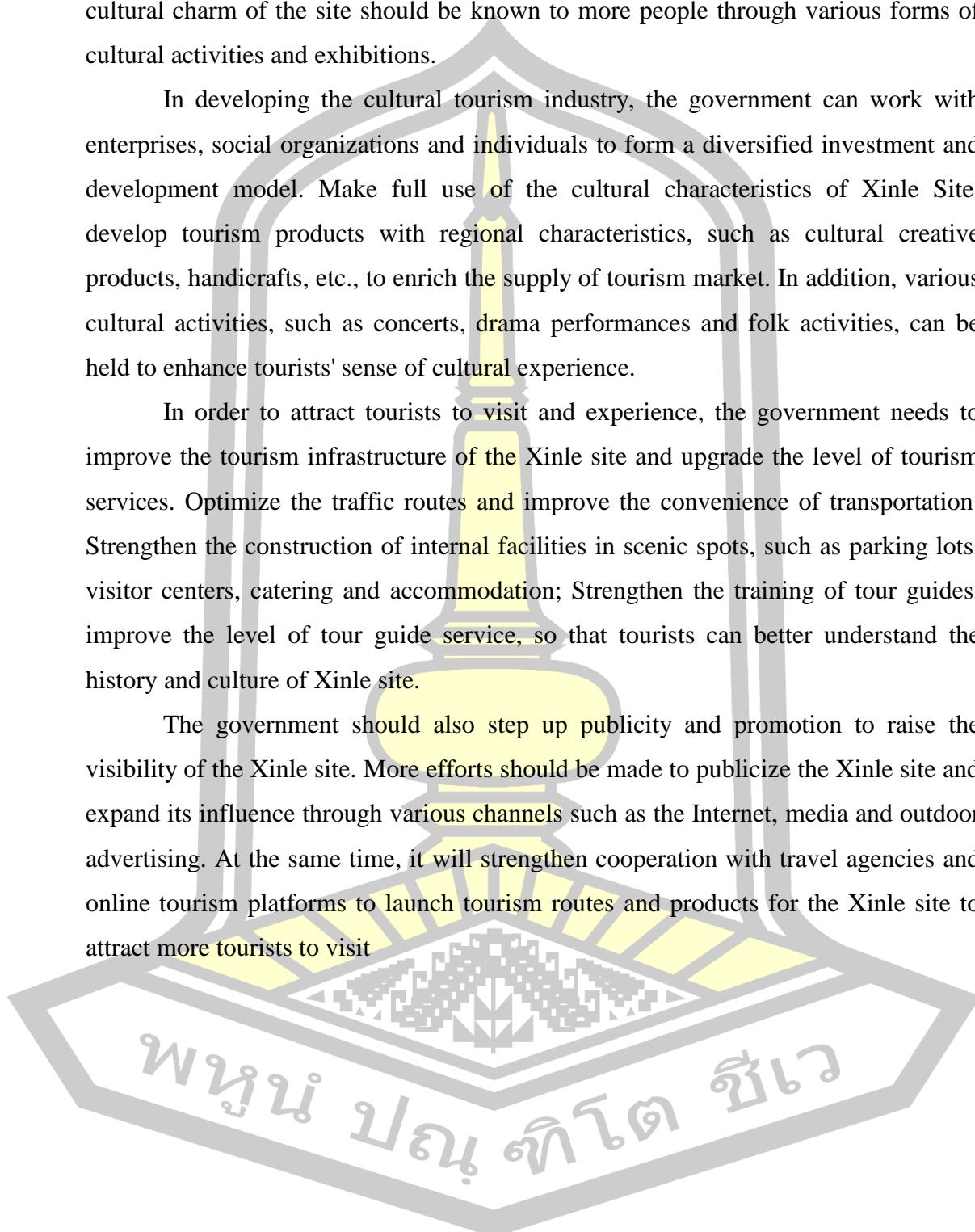




Figure 43. Shenyang Cultural Tourism (Xi 'an) Promotion Conference
Source: Shenyang Cultural Tourism Official

4.3.8 Summary

This section aims to propose a series of specific solutions to the current problems faced by the Xinle Site. We must face these issues head-on and take effective measures to better protect and inherit this precious historical and cultural heritage.

Firstly, we need to address the issue of low foot traffic. To attract more tourists, we can adopt the following three strategies: first, use positive pricing methods to attract traffic, increase the publicity of Xinle Site through online platforms, social media, and other channels, and enhance its visibility; The second is to organize student visits, strengthen cooperation with schools and educational institutions, and allow students to experience the charm of history and culture through on-site visits; The third is to deepen cooperation with travel agencies and other industries, incorporating the Xinle Site into tourism routes to attract more tourists to visit.

Secondly, the issue of exhibits is another issue that needs attention. To enhance the attractiveness and viewing experience of exhibits, we can adopt the following three technologies: firstly, adding a virtual book flipping system, allowing tourists to have a deeper understanding of the stories behind the exhibits during their visit; The second is to use holographic projection technology to vividly display the historical scenes of the Xinle site, allowing tourists to experience historical and cultural experiences firsthand; The third is to use 3D printing technology to restore cultural relics, allowing tourists to enjoy precious cultural heritage up close.

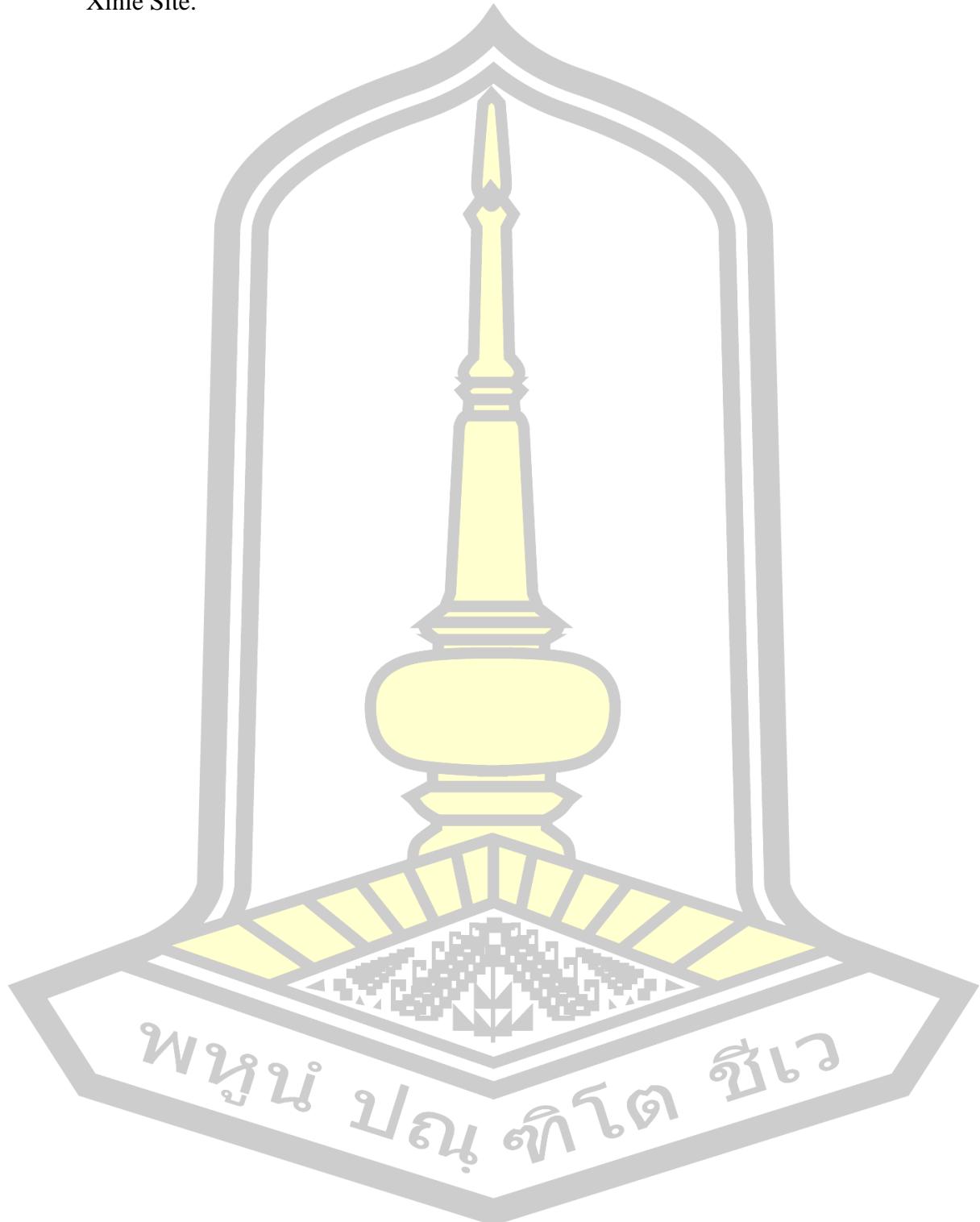
Next, we need to address the issue of insufficient cultural symbols and brand strength. To enhance the visibility and influence of the Xinle Site, we propose a plan to establish a symbol of Sunbird culture for promotion. The Sunbird is a representative cultural symbol of the Xinle Site, with high historical and cultural value. By using the image of Sunbird on various promotional media, it helps to enhance the brand recognition of Xinle Site and make it stand out among numerous cultural heritage sites.

In addition, we have also noticed the issue of insufficient marketing efforts. To change this situation, we propose a plan to promote both online and offline simultaneously. On the online side, we can make full use of online platforms, social media, and other channels to carry out diverse promotional activities and expand the influence of the Xinle Site; Offline, various cultural activities can be organized, such as lectures, exhibitions, performances, etc., to attract more citizens and tourists to pay attention to the Xinle site.

Finally, in response to the government's direction, we propose the following suggestions: firstly, increase financial support to ensure the protection, research, and exhibition of the Xinle Site; Secondly, improve relevant policies and regulations to provide legal protection for the protection and management of the Xinle Site; The third is to strengthen communication and coordination among departments, form a joint force, and jointly promote the protection and development of the Xinle Site.

In summary, through the implementation of the above solutions, we are confident in solving the current problems faced by the Xinle Site, and building it into a cultural heritage site with high visibility and influence, so that more people can

understand, appreciate, and inherit the historical and cultural heritage carried by the Xinle Site.



CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTIONS

Shenyang Xinle Site Museum, located in Shenyang City, Liaoning Province, is a comprehensive museum, integrating archaeology, cultural relics protection, scientific research, education and other multiple functions. Its unique status and rich collection make it a landmark representative of the cultural sites of the late Neolithic Age in northern China. Dating back about 7,200 years, the Xinle Site is a shining pearl of prehistoric civilization, revealing to us the level of production, lifestyle and social development in that distant era.

The cultural relics unearthed at the Xinle site are rich and diverse, including pottery, stone tools and jade ware, which are a vivid portrayal of the degree of civilization in that era. In order to let more people understand and pass on this valuable cultural heritage, Shenyang Xinle Site Museum came into being. The museum is not only the guardian of cultural heritage, but also the disseminator of historical knowledge, and it uses physical exhibits as the carrier, allowing visitors to travel through time and space and feel the atmosphere of civilization in the late Neolithic Age.

However, in the course of its current operation, Shenyang Xinle Heritage Museum also faces some challenges. First, the museum's popularity is relatively low and the number of visitors is limited, which leads to a low utilization rate of the museum's resources. In the era of information explosion, how to improve visibility and attract more tourists to visit is a problem that museums need to think about. Secondly, the facilities and equipment of museums need to be further improved. A good museum should not only have rich collections, but also a comfortable visiting environment and perfect service facilities, so as to provide tourists with a better visiting experience. In addition, in the course of operation, museums need to strengthen cooperation and exchanges with other cultural and educational institutions. By jointly holding activities and sharing resources, the influence of the museum can be improved and more people can learn about and pay attention to the Xinle site.

In the face of these challenges, Shenyang Xinle Site Museum has not stopped. It has organized various activities to raise awareness and attract visitors; It continuously improves the facilities and equipment to optimize the visiting experience; It is actively seeking cooperation and expanding its influence. All these efforts are aimed at better protecting and passing on the Xinle site, a valuable cultural heritage, so that it can become part of the Chinese nation's history and culture and be passed on in a sustainable way.

In the future, Shenyang Xinle Site Museum will continue to devote itself to the protection and research of Xinle Site, so that more people can understand and love the history and culture of our country. We believe that with the joint efforts of the whole society, Xinle Site will have a better future.

5.1 Conclusion

5.1.1 The basic conclusion
 5.1.2 The historical background of Shenyang Xinle Site Museum
 5.1.3 The management status and problems of Shenyang Xinle Site Museum are studied
 5.1.4 The management solution of Shenyang Xinle Heritage Museum is studied

5.2 Discussion

5.2.1 The Historical Development Value of Xinle Culture
 5.2.2 Comparison Between Xinle Site and Other Museums
 5.2.3 Solutions to Problems

5.3 Suggestions

5.3.1 Add 3D restoration technology for collection display
 5.3.2 Select the sunbird as a specific cultural symbol
 5.3.3 Display with virtual reality technology

5.1 Conclusion

This paper uses the methods of document investigation, observation and interview to collect and sort out the historical background of Shenyang Xinle Site Museum, analyze the current situation and problems of the operation of Shenyang Xinle Site Museum, analyze the cultural symbols and cultural relics classification of

Shenyang Xinle Site Museum, and put forward the operation solutions of Shenyang Xinle Site Museum. And put forward strategies for other types of museums, so that the museum in the exhibition, the selection of cultural symbols, the establishment of cultural brand more scientific and realizable.

This paper firstly summarizes and analyzes the historical and cultural background and operating status of Shenyang Xinle Site Museum, and makes a comparative analysis with reference to domestic and foreign museums, and prospects the future development of the museum. Then, it analyzes the problems existing in the operation and development of Shenyang Xinle Site Museum, and finally puts forward the corresponding solutions for Shenyang Xinle Site Museum, and puts forward the corresponding solution template for similar museums.

5.1.1 The Basic Conclusion

This paper compares and summarizes the development status of museums at home and abroad as a whole. From these development styles, it chooses Shenyang Xinle Site Museum, which has less visitor flow, backward display ability and weak cultural brand, as the research object of this paper. It is hoped that this paper can change the current management problems of Shenyang Xinle Site Museum and provide good and feasible development suggestions for the overall museum cultural tourism in Shenyang.

Museum culture is the most representative and brand symbolic culture of a city. The development of museum culture is the process of a city explaining its identity to the world. The improvement of the science and culture of museum culture will continuously improve the vitality of cultural tourism and economic development of the whole city. Foreign museum cultural industry is developing rapidly, such as the British Museum in the UK, which not only shows the treasure house of human culture to the world, but also attracts people from all over the world to travel to the UK. When people learn the culture of the British Museum, they constantly understand London, Britain and the development history of this nation. Of course, there are also very good cases of museum development in China. The Palace Museum in Beijing is an important brand in the development of Beijing's cultural tourism economy. Cultural tourism enthusiasts from all over the world will want to visit the Palace Museum and buy cultural tourism products from the Palace Museum to bring back to

their hometown and give them to their friends. Gradually, a new brand symbol -- The Palace Museum Beijing China has been formed. When many people talk about China, they will directly think of Beijing and the Forbidden City. Some local museums are the Museum of Terracotta Warriors and Horses at the Mausoleum of Qin Shihuang in Xi 'an. The Museum of Terracotta Warriors and Horses of Qin Shi Huang's Tomb attracts cultural and tourist lovers from all over the world to Lintong, Xi 'an, Shaanxi, China. Through the day and night restoration of collections, advanced restoration and display technology, and virtual reality display technology, the museum has sent the loudest voice to the world that the development of museum culture and the development of local economy. The cultural tourism of Xi 'an is built around all the museum systems, and the core of the museum cultural tourism industry is the Museum of Terracotta Warriors and Horses of Qin Shihuang's Tomb. Therefore, the exhibition of museum culture should be constantly updated and keep pace with The Times, and there should be a display and development system of museum culture, which is more scientific, authentic, interactive and cultural symbols in the display and development. Museum culture should be the foundation of every city's cultural development, and museum should be a place where people continue to learn.

However, most museums in China are still in the initial stage of development. Shenyang Xinle Site Museum entered the museum cultural development system as a cultural unit and has completed the primary goal. However, as an important link in the economic development of Shenyang cultural tourism industry, the development effect of Shenyang Xinle Site Museum is not very good, and it needs to make rapid changes to cope with the economic development. This paper takes Shenyang Xinle Site Museum as the research object, on the basis of field investigation and previous studies, draws the following conclusions.

5.1.2 The Historical Background of Shenyang Xinle Site Museum

Xinle Site is a village site in the prosperous period of matrilineal clan commune in Shenyang area. It covers an area of 178,000 square meters and has a dense house site. The largest site covers an area of about 100 square meters, with the largest central location. It has been determined that Xinle Site has a history of more than 7,200 years. The museum consists of a cultural relics exhibition hall and a site display area.

After the establishment of the museum in 1984, the basic exhibition of the museum has been adjusted, renovated and updated for many times. In April 1994, the original buildings of ten half-caves in the site area were restored, and an archaeological excavation site was retained. The production and living scenes of the ancestors of Xinle are reproduced in the site, allowing people to experience the life appearance and wisdom of the ancestors of the ancient village. The Sun Bird sculpture is designed as the prototype of Xinle relics. It is 21 meters high and covered with gold foil. It is the landmark of Shenyang City Square.

After the discovery of the Xinle Site, many experts from home and abroad came to visit and investigate, and some even wrote books on it. Mr. Zhou Gucheng, a famous scholar in China, praised the contribution of archeologists in his inscription after visiting the site.

In recent years, experts from Liaoning Provincial Institute of Archaeology personally led a team to carry out large-scale archaeological excavation of Xinle site, with an excavation area of more than 3,000 square meters and many new discoveries. At the end of 1993, in order to fully display the original style of the Xinle site, nearly ten semi-underground buildings in the primitive society period were restored and built in the east of the site, reproducing the life and production scenes of Shenyang people's ancestors 7,000 years ago.

Xinle Site is a shining pearl in the treasure house of Shenyang's history and culture. It is the earliest site of human activity and village in Shenyang. Its discovery dates the history of human activities in Shenyang to seven thousand years ago, which fills the blank for the study of prehistoric culture in Northeast China and the early human activities in the lower reaches of Liaohe River.

5.1.3 The Management Status and Problems of Shenyang Xinle Site Museum are Studied

5.1.3.1 The flow of people is small

Shenyang Xinle Site, the birthplace of Shenyang people, has a history of more than 7,200 years. This piece of land used to be the happy land of our ancestors, rich in cultural connotation and historical value, and a bright pearl in the treasure house of Chinese culture. But in recent years, there have been few tourists, affecting its popularity and protection and inheritance. Only 118,000 people visited last year,

far less than the 3 million for other popular attractions such as the Shenyang Forbidden City. Museums are of great significance as carriers of cultural heritage and history, but they face the problem of low pedestrian flow, affecting operations and protection. The reasons include the progress of science and technology, the wide access to knowledge, the lack of popularization of the output of knowledge content, and the competition of well-known scenic spots.

5.1.3.2 There are many undeveloped areas

If it can be fully developed and protected, it will provide more abundant materials for academic research. At the same time, these exhibition areas are also witnesses to the development of human civilization, containing cultural essence and helping to understand and understand the development process of human civilization. However, due to financial, technical and managerial reasons, these exhibition areas have not been fully protected and developed, which is a huge waste of cultural heritage and an obstacle to understanding history. Therefore, effective measures should be taken to strengthen protection and development.

5.1.3.3 Insufficient display capacity

The contents of museum exhibitions are old and boring, the forms are rigid and similar, and lack of attraction. The reason is that museums present an abstract world constructed by scientific laws, taxonomies and eras, rather than scenes familiar to ordinary people. To the untrained eye, a large number of exhibits makes little difference, especially when piled up in large quantities. The exhibition method is too stereotyped, and visitors are in a passive position, lacking participation and interaction. If visitors have a bad impression on their first visit, they may have doubts about other museums and avoid visiting them again.

China's museums have insufficient understanding of the needs of tourists, and attach too much importance to precious cultural relics, ignoring the actual needs of tourists. The staff's weak service awareness and poor service attitude make it difficult for visitors to leave good memories. In addition, many museums lack services other than regular exhibitions.

Museums do not use new and more intuitive ways to restore collections and sites that have not been restored or that cannot be exhibited for specific reasons. Failing to take full advantage of high-tech displays. Traditional display methods such

as text introduction and picture display are outdated and unattractive. In an era of rapid technological development, audiences expect more interactive and innovative display methods. If museums do not update their display methods in a timely manner, it will be difficult to meet the needs of the audience and show the value of their collections and sites. As a result, precious cultural heritages cannot be fully excavated and displayed, and the audience cannot fully understand and feel their historical and cultural connotations.

5.1.3.4 Specific cultural symbols are not prominent

Shenyang Xinle Site is an important cultural heritage in China, with high historical and cultural value. But at present, its cultural symbols are not prominent, which affects people's cognition and understanding of it. Therefore, we should strengthen the display and publicity of cultural symbols to help the public better understand and appreciate the new music culture. Excellent cultural symbols should be concise, easy to recognize, aesthetically pleasing, and can arouse people's resonance. To ensure the quality and permanence of cultural symbols, we need scientific and reasonable design and production methods, and strengthen personnel training and management. The problem of cultural symbols at Xinle site should be paid attention to and taken seriously, and it is necessary to take measures to improve the current situation.

5.1.3.5 Cultural brand is not prominent

Xinle Site is an important cultural heritage in China, but its cultural brand is not prominent, which affects its inheritance and development, and also restricts its cultural influence on the surrounding region and even the whole country. Its main performance is that its popularity and influence are low, and it lacks a unified and distinct image. Compared with the Ancient Palace in Shenyang, although Xinle Site has a long history, it lacks sufficient excavation and presentation in the construction of cultural brand. At the same time, due to the destruction or loss of some sites, the integrity of its cultural brand has been affected. In terms of publicity and promotion, the Xinle site is also relatively few, many precious historical and cultural heritages have not been fully displayed and disseminated, and there are no cultural and creative products that impress tourists after the visit, and there are no memory points. Therefore, it is necessary to strengthen the publicity and promotion of the cultural

brand of Xinle Site, improve its visibility and influence, and at the same time excavate and present its cultural connotation to form a unified and distinct image.

5.1.3.6 Insufficient brand marketing

I studied the brand marketing of the Xinle site and found some problems. First, its brand positioning was unclear, leading to low consumer awareness of it. Secondly, its brand image lacks features and is not easy to be recognized. In addition, Xinle Site's brand communication channels are too single, relying mainly on traditional ways and ignoring emerging channels such as digital media. Finally, its brand activities lack creativity and appeal. In order to enhance brand influence and competitiveness, it is necessary to clarify brand positioning, shape characteristic image, expand communication channels and plan creative activities.

5.1.3.7 Insufficient government market support

As a precious historical and cultural heritage, the excavation and protection of Xinle Site is of great significance. However, at present, Xinle Site is facing the challenge of insufficient market support from the government, including insufficient capital investment, insufficient attention from the government, and insufficient use of market mechanism. As a result, the development work of Xinle Site has been blocked and can not be effectively promoted. There are two main reasons: first, the awareness of cultural heritage protection is not widespread enough, and second, the market mechanism of cultural heritage protection and development is not perfect.

5.1.4 The Management Solution of Shenyang Xinle Heritage Museum is Studied

5.1.4.1 Shenyang Xinle Site Museum needs to improve the flow of people

Through social media platforms such as Weibo, wechat public account and Facebook, the exhibition information of Xinle Site, the introduction of the collection and the stories behind it will be disseminated to arouse the public's attention and interest and enhance the influence of Xinle Site. Before promotion, it is necessary to understand the characteristics of the target audience of Xinle culture, such as age, gender, interests and hobbies, so as to formulate accurate promotion strategies, select appropriate social media platforms, and make targeted content planning. Content is the core to attract users, so it is necessary to develop a variety of rich, interesting and

valuable content strategy, including collection introduction, expert interview, explore the meaning, etc. At the same time, maintain the frequency of updates, interact with users, and increase user engagement. With the help of multimedia means to enhance the expression, release high-quality pictures, short videos, live broadcasts, etc., so that users can feel the charm of new music culture as if they were in the scene.

Give full play to the interaction of social media, carry out online voting, prize guessing, topic discussion and other activities, stimulate users' enthusiasm to participate in the exhibition and increase attention. Xinle Heritage Museum can cooperate with the school to jointly promote the museum campus tour project to enhance the artistic accomplishment and cultural heritage of young people. Plan and organize teachers and students to participate in cultural exchange activities, so that they can feel the power of culture in the activities. Museums should establish close cooperation with schools, deeply explore the needs and interests of teachers and students, and formulate more realistic activity plans. In the course of the activities, professionals will be arranged to tell the stories behind the cultural relics to teachers and students, and show the lifestyle of "Xinle people" 7,000 years ago. Such activities can stimulate students' patriotic enthusiasm and national pride, deepen their cultural identity, and improve the cultural atmosphere and education quality of the school.

Museums can carry out in-depth cooperation with travel agencies, hotels, transportation and other tourism industries to launch a series of preferential measures. Cooperate with travel agencies to incorporate the Xinle Site Museum into tourism route planning, and design tourist routes with different themes. Cooperate with hotels to launch accommodation concessions and provide exclusive offers for tourists who have visited the Xinle Site. Cooperate with transportation enterprises to provide convenient transportation services.

5.1.4.2 Establish Sunbird as a cultural tourism brand

The core of Xinle cultural tourism brand is Sunbird, which stands for freedom, passion and creativity. Promoting the Sunbird brand can enhance the popularity of Xinle culture and attract more tourists. Sunbird can be promoted through social media and travel websites. In addition, activities such as holding Sunbird-themed exhibitions, concerts and art festivals, as well as developing Sunbird-themed cultural and creative products, such as souvenirs, costumes and books, can enhance

the appeal of Xinle cultural tourism. In short, building the Sunbird brand is an important task of Xinle Culture tourism, which can attract more tourists to experience and feel.

5.1.4.3 Strengthen online and offline brand marketing and promotion

Social media is an important channel for art exhibition promotion. Releasing exhibition information, collection introductions and story sharing through official Weibo, wechat, Facebook and other platforms can attract public attention. These platforms have a large user base, which helps spread exhibition information widely. In addition, inviting bloggers or celebrities to promote the exhibition can further increase attention and exposure through their influence. Recommendations from bloggers and celebrities can increase audience engagement.

Online exhibitions are an effective way to expand the audience. With the help of virtual exhibition platform or museum website, the exhibition content will be displayed online in the form of pictures, videos, audio, etc., which is easy for the public to browse anytime and anywhere and expand the scope of audience. Online exhibitions are not limited by region and time, so that the audience can enjoy the artworks more conveniently and improve the popularity of the exhibition. At the same time, interactive technologies such as VR and AR are combined to enhance the audience's sense of immersion and enhance the attraction of the exhibition.

Offline activities play an important role in inheriting and developing the cultural value of Xinle Site. In order to enhance the understanding and recognition of Xinle Site by tourists and local residents, various activities can be held. Themed exhibitions will be held regularly to showcase the historical, cultural and archaeological achievements of the Xinle site. These exhibitions allow tourists and local residents to gain in-depth background knowledge of the Xinle site and feel the unique charm of Xinle culture.

Cultural lectures are also an effective way to promote the Xinle site. Experts and scholars can be invited to give in-depth explanations on the cultural connotation, historical value and archaeological findings of the Xinle Site. Cultural lectures can help tourists and local residents to fully understand the rich connotation of Xinle Site and improve their cultural literacy.

Experience activities are planned to allow tourists and local residents to experience the charm of Xinle culture firsthand. For example, activities such as handicraft making, traditional folk performances and simulated archaeology will be organized. These experience activities can increase tourists' and residents' interest in the Xinle site and stimulate their love for traditional culture.

Cooperate with well-known enterprises and institutions to develop unique cultural and creative products, such as souvenirs, artworks, etc. These products can not only serve as a carrier to promote Xinle sites, but also bring new growth points to local economic development.

5.1.4.4 Shenyang Municipal government promotes the development of local cultural tourism

The Shenyang Municipal government actively promotes cultural tourism and lays the foundation for the prosperity of the industry by formulating policies and measures. The government attaches great importance to the protection and inheritance of cultural heritage, repairs historical buildings and monuments, and encourages folk art and cultural activities. At the same time, the government has promoted the development of tourism, strengthened investment in infrastructure, improved the quality and level of services, and launched rich cultural tourism activities. The government is also focusing on innovation in the cultural tourism industry, introducing advanced technology and management experience, and encouraging the development of cultural and creative industries. These initiatives have promoted the development of cultural tourism, created more job opportunities for local residents, improved the quality of life and injected impetus into sustainable economic development.

The Xinle site is an important cultural heritage with rich historical information and unique ethnic culture, which is of high protection, utilization and development value. The government should step up efforts to protect the Xinle site, ensure its safety and integrity, dig deeper into its cultural connotations, and hold cultural activities and exhibitions to let more people know about its historical value and cultural charm.

The government can collaborate with enterprises, social organizations and individuals to participate in the development of the cultural tourism industry and form

a diversified investment and development model. The cultural characteristics of Xinle Site can be utilized to develop special tourism products, enrich the supply of tourism market, and hold various cultural activities to enhance tourists' sense of experience.

The government needs to improve the tourism infrastructure of the Xinle Site and improve the service level. Optimize traffic routes and strengthen the construction of facilities inside the scenic spot, such as parking lots, visitor centers, restaurants and accommodations. The training of tour guides will be strengthened to improve the service level, so that tourists can better understand the history and culture of the Xinle Site.

The government should also step up publicity and promotion efforts to raise the visibility of the Xinle site. It should promote the site through various channels such as the Internet, media and outdoor advertising to expand its influence. At the same time, it will strengthen cooperation with travel agencies and online tourism platforms to launch tour routes and products to attract more tourists to visit

5.2 Discussion

5.2.1 The Historical Development Value of Xinle Culture

Through the study of Chang Le's "On the Development and Protection of Tourism Resources of Prehistoric Site Museums" published at the International Summit Forum on Prehistoric Cultural Heritage in Guilin, China in 2010 and the 8th Academic Seminar of the Prehistoric Site Museum Professional Committee of the Chinese Museum Association, I firmly believe that the development of Xinle Site Museum has a very important value and significance for human civilization.

Xinle Site, as an important cultural heritage of Shenyang and even Northeast China, not only carries rich historical information, but also provides valuable enlightenment for us to understand the ancient civilization and explore the future development. First of all, the historical value of Xinle Site should not be underestimated. The cultural relics and relics excavated from the site reveal life scenes and social features of Shenyang thousands of years ago. These precious cultural relics, like historical witnesses, tell us about the wisdom and diligence of the ancients, and provide us with valuable materials for the study of ancient civilization. Secondly, the Xinle Site is of great significance for understanding the evolution of

human civilization. Through in-depth study of the site, we can find the development vein of human society and the footprint of civilization process. This will not only help us understand the diversity and complexity of human civilization in a more comprehensive way, but also provide historical reference for us to understand the development of our own civilization.

Moreover, the Xinle Site is of great educational value. By visiting and studying the site, we can enhance our awareness of respect and protection of history and culture. At the same time, the historical wisdom and cultural deposits contained in the sites can also stimulate our spirit of innovation and desire to explore, and inject new vitality into future social development. In addition, the Xinle Site also provides us with valuable cultural heritage resources. In today's booming tourism industry, the protection and utilization of the site is of great economic value and social significance. Through proper use and development of these resources, we can not only promote the development of the local economy, but also enhance the cultural confidence and national identity of the people.

Of course, we should also be soberly aware of the challenges facing the preservation of the Xinle site. In today's accelerating urbanization process, how to balance the relationship between site protection and urban development has become an urgent problem to be solved. We need to take more scientific and effective measures to strengthen the protection of sites and ensure that this precious historical heritage can be passed on and carried forward. Finally, I would like to emphasize that Shenyang Xinle Site is not only a treasure house of history, but also a bridge connecting the past and the future. By studying this site, we can better understand the history and culture of the past, so as to provide useful inspiration and reference for future social development.

5.2.2 Comparison Between Xinle Site and Other Museums

As the cultural treasure of our country, the British Museum is the cultural temple of the world. Through studying and reading "A Brief History of the World of the British Museum" written by 13 authors such as Simon Schama and Isaiah Berlin, they both face some common problems in their development. These problems are both challenges and driving forces for the continuous progress of the two.

First of all, both the Xinle Site and the British Museum are under great pressure in terms of cultural relics protection. The cultural relics of Xinle Site are very old and difficult to protect; And the British Museum because of the large collection, conservation work is also heavy. How to use modern scientific and technological means to effectively protect these precious cultural relics is a problem we need to face together. Secondly, they also face challenges in cultural inheritance. As a historical witness, Xinle Site carries rich cultural connotation; And the British Museum, an important platform for cultural exchanges, gathers cultural masterpieces from all over the world. However, how to let more people understand, recognize and inherit these cultures is an issue that we need to think deeply about. Moreover, Xinle Site and the British Museum also face some common problems in operation and management. How to improve the operation efficiency, reduce the operation cost and ensure the service quality is a problem we need to explore constantly. In this process, we can learn from each other and seek solutions together.

In the face of these challenges, we can make use of modern technological means, such as virtual reality and augmented reality, so that more people can experience the charm of Xinle Site and the British Museum for themselves. This will not only increase public participation, but also breathe new life into cultural heritage. At the same time, we should pay attention to training professional talents and improve the level of cultural relics protection, cultural inheritance and operation and management. By strengthening education and training and establishing incentive mechanisms, we should attract more talents to join in this cause.

5.2.3 Solutions to problems

5.2.3.1 For the protection of cultural relics

Chen Du mentioned in "Research on Contemporary Geographical and Cultural Characteristics and Protection of Shenyang Fang City" that the first thing to do about the protection of cultural relics is to raise the public's awareness and attention to cultural relics protection through publicity and education. In schools, communities, media and other levels, the knowledge of cultural relics protection should be popularized, so that more people can understand the importance of cultural relics, and a good atmosphere for the whole society to jointly protect cultural relics should be formed. Secondly, we should establish and improve institutions for the

protection of cultural relics, strengthen the construction of professional teams for the protection of cultural relics, and make the protection of cultural relics more professional and scientific. We should strengthen training and education for cultural relics protection personnel and improve their professional ability and quality. In addition, while protecting cultural relics, attention should be paid to the use and inheritance of cultural relics. Through rational use of cultural relics resources, we should promote the development of cultural tourism, cultural creativity and other industries, so that cultural relics can better serve the social and economic development.

In short, the protection of cultural relics is a long-term and arduous task, which requires the joint efforts and support of the whole society. Only when measures such as strengthening the formulation and enforcement of laws and regulations, strengthening publicity and education on cultural relic protection awareness, strengthening the building of cultural relic protection institutions and teams, strengthening the survey and registration of cultural relics, strengthening the combination of cultural relic protection and utilization, and strengthening international cooperation and exchanges are effectively implemented can we better protect our cultural heritage and pass on the Chinese civilization.

5.2.3.2 How can more people understand, recognize and pass on these cultures

In Zhao Huishu's Research on the Design and Communication of Shenyang Urban Tourism Image, it is mentioned that the output and dissemination of cultural symbols can be attracted to more people to participate in and understand the new music culture by holding activities related to the new music culture regularly, such as the new music culture festival, new music culture exhibition and new music culture lecture. Secondly, through the media, network and other channels to promote the new music culture, so that more people understand and understand the new music culture. We can make new music culture propaganda film, release new music culture information, and carry out the theme promotion of new music culture. In addition, the new music culture elements into the cultural products, such as new music special handicrafts, new music culture souvenirs, etc., through the sale and promotion of these products, let more people understand and contact new music culture. In

addition, strengthen the popularization of Xinle culture education in schools, communities and other places, so that more people can understand the history, connotation and characteristics of Xinle culture, and cultivate their interest and cognition of Xinle culture.

Through the above measures, more people can understand and understand the new music culture, and promote the inheritance and development of the new music culture. This is the same as the conclusion of my research.

5.2.3.3 How to improve operational efficiency and reduce operating costs

In the museum exhibition trend mentioned in the article "The New trend of Modern Museum Display design Creativity" by Zhao Wenxin, museums must improve operational efficiency and reduce operating costs, which can be considered from the following aspects. First, through the introduction of advanced digital technology, such as virtual reality, augmented reality, to provide tourists with a more vivid and lifelike visiting experience. At the same time, big data can be used to analyze the visiting habits and preferences of tourists, optimize the exhibition content and layout, and improve the satisfaction of tourists. Second, through social media, tourism websites and other channels, strengthen the marketing and promotion of Xinle site to improve its visibility and influence. At the same time, preferential packages can be introduced in cooperation with tourism agencies, hotels and others to attract more tourists to visit the site. Secondly, the operation hours should be reasonably planned according to the flow of tourists and seasonal changes. In the period of large tourist flow, the opening hours can be appropriately extended to meet the needs of tourists; In the time period with less tourist flow, the opening time can be appropriately shortened to reduce operating costs. At the same time, derivatives, souvenirs and other sales businesses can be developed to increase revenue sources. At the same time, it can cooperate with cultural and educational institutions to carry out cultural exchanges, education and training and other activities to improve the social and economic benefits of the Xinle site.

Through the implementation of the above measures, the operation efficiency of Xinle Site can be effectively improved and the operating cost can be reduced, so as to provide tourists with a more high-quality and convenient visiting

experience. The comparative solutions are consistent with the conclusions of this study, and can be recommended for museums to adopt.

5.3 Suggestions

5.3.1 Add 3D Restoration Technology for Collection Display

In the era of rapid development of science and technology, 3D printing technology, as an innovation in manufacturing methods, has been widely used in various fields. Since its birth in the early 1980s, 3D printing technology has made remarkable breakthroughs in just a few decades. Capable of transforming digital models into three-dimensional objects, it has the advantages of high efficiency, flexibility and customization, providing a new way to restore cultural relics.

For cultural relics damaged for various reasons, 3D printing has become an effective means of restoration. Through high-precision scanning and printing, the original form of cultural relics can be reproduced, giving them a new lease of life. For example, experts from the Palace Museum have successfully restored precious cultural relics using 3D printing technology.

During the excavation of cultural relics at the Xinle Site, many wood carvings and ceramics were damaged due to burial conditions. Using 3D scanning and printing technology, it is possible to repair the damaged parts of these relics and copy the inscriptions for display. In addition, 3D printing also provides a new way for the reproduction, dissemination and teaching of cultural relics, making copies for exhibition, education, research, etc., so that more people can experience the charm of cultural relics and promote cultural exchange and inheritance.

3D printing technology has a high value in the reproduction of cultural relics. Compared with traditional techniques, 3D printing can quickly and accurately reproduce replicas similar to the original cultural relics, which is of great significance for cultural relic protection, academic research and cultural communication.

5.3.2 Select the Sunbird as a Specific Cultural Symbol

Xinle Site is a precious historical and cultural relic, among which the most famous cultural relic is a carved wood bird. This cultural relic is not only a work of art, but also an important physical evidence of prehistoric civilization. Today, the carved wood bird has become a landmark, representing the cultural heritage of the

Xinle Site. The sun bird has become the iconic cultural symbol of the Xinle Site, representing ancient wisdom and creativity, with profound historical background and cultural connotation. The unique shape and color of the Sun bird help strengthen the brand image of Xinle culture and show its unique charm. Integrating cultural output in various ways, such as designing Sunbird-themed cultural products, holding cultural activities and creating tourist routes, can enhance the international influence of Xinle culture. In the context of globalization, Sunbird, as a cultural symbol, is of great significance for carrying forward Chinese culture, elevating the international status of Xinle culture and promoting cultural exchanges. At the same time, the core values of Xinle culture should be protected and passed on, the needs of the audience should be paid attention to, and the methods of cultural export should be optimized and innovated.

5.3.3 Display with Virtual Reality Technology

Some precious cultural relics of Xinle Site could not be displayed for various reasons. Virtual reality technology can be used to display these relics. This technology can recreate the life scene of Xinle people more than 7,000 years ago, so that the audience can be immersive. The projection technology combined with the physical exhibition makes the content more vivid and arouses the audience's interest. The museum uses a virtual book flipping system, which includes multimedia information such as text, pictures and sound, and the amount of information is far more than that of ordinary books. For precious pictures and objects, they can be made into multimedia interactive video materials, which not only protects the objects, but also gives the audience a new experience. Holographic projection technology can see the 3D effect with the naked eye, and interact with the audience, bringing a new experience. Holographic projection can simulate the site, allowing the audience to freely observe the details of cultural relics and historical scenes. The Palace Museum has adopted digital museums and other methods to solve the problem of not being fully open to the outside world. The digital long scroll allows people to view the long scroll at any time. In the Xinle site, holographic projection can be used to restore the semi-crypt-type house construction scene. The projection sand table technology can project the virtual image effect onto the sand table, and combine with the physical sand table and display short films to vividly reproduce the historical scene.

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APPENDIX

Appendix A

Key Informants

Name	Age	Gender	Living City	Profession	Date
01	How does a museum assemble its scattered artifacts?				
02	What's the difference between tomb raiding and archaeology?				
03	How to deal with the financial pressures of working in a museum?				
04	Why did you choose your major and pursue this field?				
05	Did you have any hesitation going from school to this job?				
06	What exactly does the museum work like at the moment?				
07	What do you think is the point of museums?				
08	What do you think is the meaning of art?				
09	What do you think is the ideal form of your current industry?				
10	What kind of world do you want to have, what kind of life?				

Casual Informants

Name	Age	Gender	Living City	Profession	Date
01	Why would you choose archaeology in the diversion, can you briefly say?				
02	After a brief touch of the sophomore course, do you have any different feelings than before the freshman year?				
03	What does imaginary archaeology look like? Is there a gap from what you're currently exposed to?				
04	Do you know about the employment problem? What do you think are the employment directions of archaeology? Do you have any plans for this field?				
05	Do you remember what major you wanted to choose at the beginning? Why did you choose archaeology?				
06	After the internship, do you have any new experience and perception of archaeology?				
07	Is the difficulty of archaeology employment a popular prejudice in recent years? Do you have any knowledge or feelings about the issue of archaeology employment?				
08	Is there anything that impresses you during your four years studying archaeology at university?				
09	In your opinion, what kind of discipline is archaeology?				

Customers Interview

Name	Age	Gender	Living City	Profession	Date
01	How did you choose to volunteer for the preservation of the site?				
02	What is the content of your work at the site?				
03	What do you find the most rewarding thing about volunteering?				

04	Do you know the culture of Xinle Site?
05	Since when do you hear the promotion of Sinrak site culture? Is it possible to recognize this culture?
06	Have you ever introduced the culture of Xinle Site to other visitors in your life? How did you introduce it?
07	How many years have you been working in design? What kind of projects have you worked on?
08	Has there been any relevant research on the culture of Xinle Site?
09	Would you like to join the new music culture creative project?
10	Are you interested in Xinle Cultural sites? Are you willing to make more efforts to promote the Xinle cultural site?



Appendix B

List of interviewees

Key Informants

Interviewees with Mr. Bo Junsong (Xinle Cultural Site Building of Mr. Bo Junsong) and interviewer Jiang Li on April 5, 2022. (Captain of Archeology)

Interviewees with Ms. Cao Ting (Xinle Cultural Site Building of Ms. Cao Ting) and interviewer Jiang Li on April 5, 2022. (Archaeological team member)

Interviewees with Ms. Gong Ying (Xinle Culture Museum of Ms. Gong Ying) and interviewer Jiang Li on Feb.12, 202. (Museum Clerk)

Interviewees with Ms. Li Shuang (Curator of Ms. Li Shuang) and interviewer Jiang Li on May 17, 2022. (China Dinosaur Culture Museum)

Interviewees with Mr. Xu Da (Curator of Xinle Museum of Mr. Xu Da) and interviewer Jiang Li on March. 12, 2023. (Museum keeper)

Interviewees with Ms. Xiao Shitong (Classroom, Shenyang Normal University of Ms. Cao Ting) and interviewer Jiang Li on March. 13 2023. (Team member,)

Casual Informants

Interviewees with Ms. Bi Jian (Shenyang Normal University of Ms. Bi Jian) and interviewer Jiang Li on Sep. 13,2023. (Teacher of Tour Guide)

Interviewees with Mr. Cui Jingbao (Xinle Museum of Mr. Cui Jingbao) and interviewer Jiang Li March. 12, 2022. (Museum operator)

Interviewees with Ms. Guo Li (Shenyang Library of Ms. Guo Li) and interviewer Jiang Li on June 15, 2023. (Cultural Heritage Researcher)

Interviewees with Ms. Han Hongtong (henyang City Coffee Shop of Ms. Han Hongtong) and interviewer Jiang Li on May 15,2023. (Cultural relics enthusiast)

Interviewees with Mr. Liu Chen (S Classroom , Shenyang Normal University of Mr. Liu Chen) and interviewer Jiang Li on March. 13, 2023. (Culture Teacher)

Interviewees with Ms. Ma Yan (Xinle Museum of Ms. Ma Yan) and interviewer Jiang Li on March. 12, 2022. (Museum operator)

Interviewees with Ms. Sun Xue (Liaoning Provincial Museum of Ms. Sun Xue) and interviewer Jiang Li on May 1th, 2023. (Museum operator)

Interviewees with Mr. Tian Xin (Shenyang Normal University of Mr. Tian Xin) and interviewer Jiang Li on May 1th, 2023. (Tour guide Professional teacherr)

Interviewees with Mr. Wang Junqing (Shenyang Normal University of Mr. Wang Junqing) and interviewer Jiang Li on May 1th, 2023. (Cultural heritage researcher)

Interviewees with Ms. Xu Rui (Shenyang Normal University of Ms. Xu Rui) and interviewer Jiang Li on May 1th, 2023. (Culture teacher)

Interviewees with Mr. Yu Yang (Shenyang Library of Mr. Yu Yang) and interviewer Jiang Li on June 15, 2023. (Cultural Heritage Researcher)

Interviewees with Mr. Yan Zhichao (Shenyang City Coffee Shop of Mr. Yan Zhichao) and interviewer Jiang Li on May 15, 2023. (Cultural relics enthusiast)

Interviewees with Mr. Zhou Jing (Liaoning Provincial Museum of Mr. Zhou Jing) and interviewer Jiang Li on May 1th, 2023. (Museum operator)

Interviewees with Ms. Zhang Xiwen (Shenyang Aerospace Museum of Ms. Zhang Xiwen) and interviewer Jiang Li on Sep. 15, 2023. (Museum operator)

Interviewees with Mr. Zhang Chunlong (Shenyang City Coffee Shop of Mr. Zhang Chunlong) and interviewer Jiang Li on May 15, 2023. (Cultural relics enthusiast)

General Informants

Interviewees with Ms. Chen Rui (Xinle Site Office Building, Shenyang of Ms. Chen Rui) and interviewer Jiang Li on June 10, 2022. (Xinle Site staff)

Interviewees with Mr. Chua Zhuangbao (Design Studio of Mr. Chua Zhuangbao) and interviewer Jiang Li on Sep. 10, 2023. (Wenchuang Designer)

Interviewees with Ms. Gao Chunyan (random interview of Shenyang street of Ms. Gao Chunyan) and interviewer Jiang Li on July 8, 2023. (Shenyang resident)

Interviewees with Mr. Liu Lianhong (Xinle Site Museum, Shenyang of Mr. Liu Lianhong) and interviewer Jiang Li on July 8, 2023. (Shenyang resident)

Interviewees with Mr. Li Xinhao (Design Studio of Mr. Jiang Tianhao) and interviewer Jiang Li on Sep. 11, 2023. (Wenchuang Designer)

Interviewees with Ms. Meng Zhaohong (random interview of Shenyang street of Ms. Meng Zhaohong) and interviewer Jiang Li on July 8, 2023. (Shenyang resident)

Interviewees with Ms. Pan Enyi (Design Studio of Ms. Pan Enyi) and interviewer Jiang Li on Sep. 10, 2023. (Wenchuang Designer)

Interviewees with Mr. Qian Qin (Design Studio of Mr. Qian Qin) and interviewer Jiang Li on Sep. 10, 2023. (Wenchuang Designer)

Interviewees with Mr. Shaver (Design Studio of Mr. Shaver) and interviewer Jiang Li on Sep. 11, 2023. (Cultural Designer)

Interviewees with Mr. Wang Sheng'an (random interview of Shenyang street of Mr. Wang Sheng'an) and interviewer Jiang Li on July 8, 2023. (Shenyang resident)

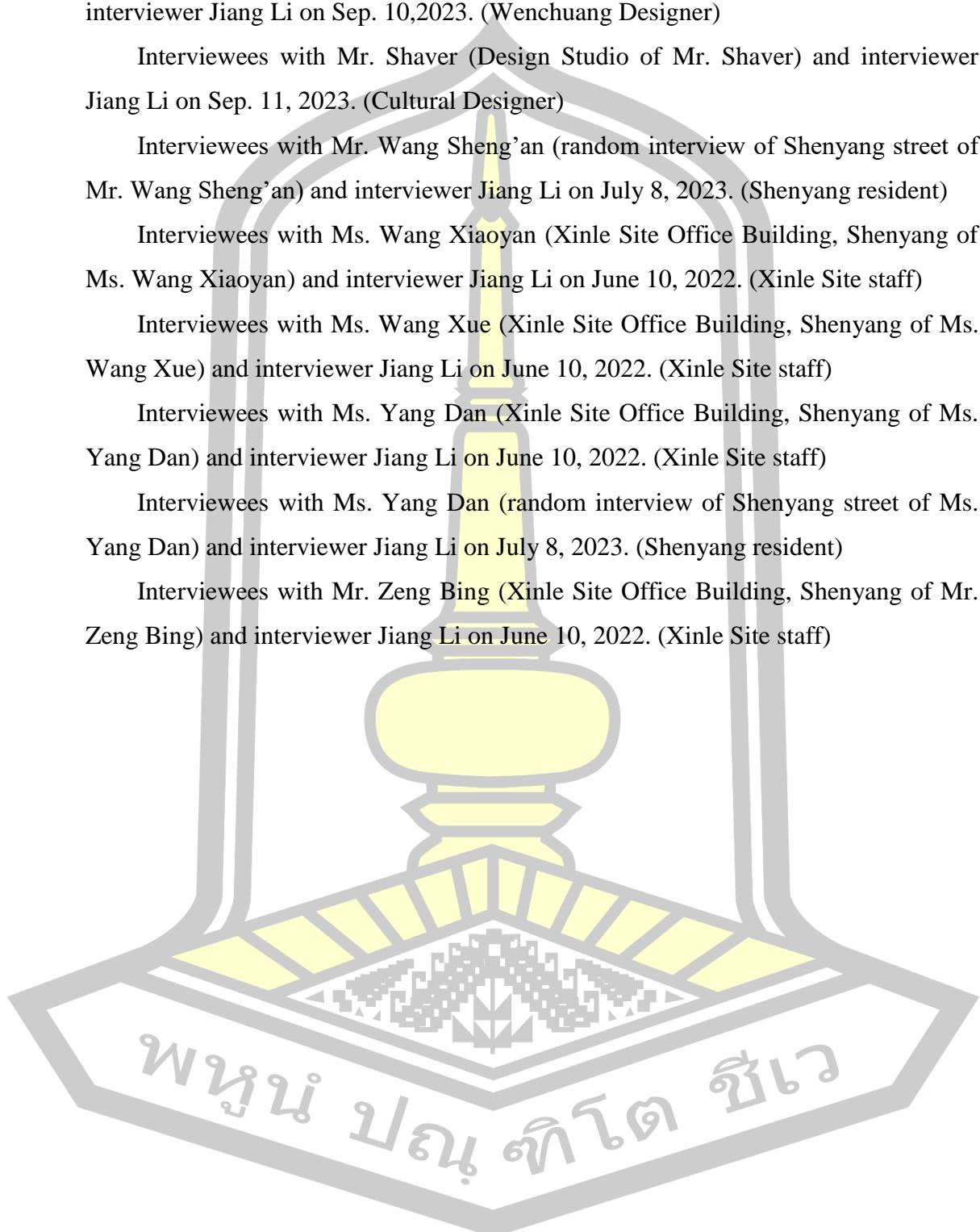
Interviewees with Ms. Wang Xiaoyan (Xinle Site Office Building, Shenyang of Ms. Wang Xiaoyan) and interviewer Jiang Li on June 10, 2022. (Xinle Site staff)

Interviewees with Ms. Wang Xue (Xinle Site Office Building, Shenyang of Ms. Wang Xue) and interviewer Jiang Li on June 10, 2022. (Xinle Site staff)

Interviewees with Ms. Yang Dan (Xinle Site Office Building, Shenyang of Ms. Yang Dan) and interviewer Jiang Li on June 10, 2022. (Xinle Site staff)

Interviewees with Ms. Yang Dan (random interview of Shenyang street of Ms. Yang Dan) and interviewer Jiang Li on July 8, 2023. (Shenyang resident)

Interviewees with Mr. Zeng Bing (Xinle Site Office Building, Shenyang of Mr. Zeng Bing) and interviewer Jiang Li on June 10, 2022. (Xinle Site staff)



Key Informants

No.	Name	Gender	Role	Age
1	Bai Junsong	Male	Archeological Captain	45
2	Cao Ting	Female	Archeologists	31
3	Gong Ying	Female	Museum clerk	40
4	Li Shuang	Female	Museum conservator	27
5	Xu Da	Male	Museum keeper	30
6	Xiao Shitong	Female	Archeologists	28

Casual Informants

No.	Name	Gender	Role	Age
1	Bi Jian	Female	Tour Guide Professional Teacher	34
2	Cui Jingbao	Male	Museum operators	38
3	Guo Li	Female	Cultural heritage researchers	36
4	Han Hongtong	Female	Heritage lover	42

5	Liu Chen	Male	Culture teacher	40
6	Ma Yan	Female	Museum operators	41
7	Sun Xue	Female	Museum operators	33
8	Tian Xin	Male	Tour guide Professional teacher	33
9	Wang Junqing	Male	Cultural heritage researcher	26
10	Xu Rui	Female	Culture teacher	42
11	Yu Yang	Female	Cultural heritage researcher	45
12	Yan Zhichao	Male	antiquarian	31
13	Zhou Jing	Male	Museum operators	38
14	Zhang Xiwen	Female	Museum operators	22
15	Zhang Chunlong	Male	Heritage lover	45

General Informants

No.	Name	Gender	Role	Age
1	Chen Rui	Female	Xinle Site staff	30
2	Chua Jang-pao	Male	Cultural and creative designer	28

3	Gao Chunyan	Female	Shenyang residents	49
4	Liu Lianhong	Male	Shenyang residents	36
5	Li Xinhao	Male	Cultural and creative designer	35
6	Meng Zhaohong	Female	Shenyang residents	31
7	Pan Nyi	Female	Cultural and creative designer	24
8	Qian Qin	Male	Cultural and creative designer	28
9	Shaver	Male	Cultural and creative designer	30
10	Wang Sheng 'an	Male	Shenyang residents	40
11	Wang Xiaoyan	Female	Xinle Site staff	34
12	Wang Xue	Female	Xinle Site staff	39
13	Yang Dan	Female	Xinle Site staff	40
14	Yang Dan	Female	Shenyang residents	40
15	Zeng Bing	Male	Xinle Site staff	39

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