



Building and Promoting Local Folk Cultural and Creative Brands: A Case Study of LAN Jiefu

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Abstract

After the 18th National Congress of the Communist Party of China, the cultural industry entered a phase of accelerated development, continuously driving national economic growth. In recent years, folk culture and creative products have garnered increasing attention from young people, as the public has begun to prioritize cultural and spiritual consumption. Lan Jiefu is a traditional Han folk cultural activity in Wenzhou, Zhejiang Province, and is recognized as an intangible cultural heritage of Zhejiang. However, its brand development and promotion have progressed slowly. This paper takes Wenzhou's Lan Jiefu as a case study to explore the branding and promotion of local folk cultural and creative products. From the perspectives of consumers, consumerism, and cultural confidence, the study analyzes why Lan Jiefu's brand is worth building and promoting. By examining relevant case studies, it summarizes and analyzes applicable branding strategies. Furthermore, it explores effective pathways for constructing the Lan Jiefu cultural and creative brand—preserving its core cultural values while expanding into broader domestic and international markets.

Keywords: Wenzhou Lan Jiefu, Cultural and Creative Products, Brand Building

1. Introduction

With economic development and consumption upgrading, the cultural industry has become an important pillar of the national economy in 2023, the value-added of the national cultural and related industries accounted for 4.59% of the GDP, indicating a significant increase in the demand for cultural consumption. The national "14th Five-Year Plan" also emphasizes the development of culture and promotes the cultural and creative industry as an important player in the future consumer market.

Lanjiefu is a traditional folk event in Wenzhou, listed as an intangible cultural heritage of Zhejiang Province, which includes folk performances, traditional food and handicraft experiences. Despite its deep cultural heritage, its branding development still lags behind other mature cultural and creative products.

Based on this, the research theme of this paper is "Brand Building and Promotion Strategy of Local Folklore Cultural and Creative Products", which takes Blocking Street Blessing as an example to explore the potential of its cultural and creative branding and analyzes it from the perspectives of cultural consumption habits, brand loyalty, and so on, to help traditional cultural heritage and innovation.

2. Domestic and international research status

A. Culture Research on Cultural Industries and Cultural and Creative Products

Cultural and Creative Product (Cultural and Creative Product) first originated in the United Kingdom, refers to the cultural elements as the core, through creative design into goods with market value, the essence is the integration of culture and products. Europe and the United States, Japan and South Korea and other places in the cultural and creative industry has been more mature, while China started late, but in recent years in the national policy to promote the development of rapid, to meet the needs of the

public spirit of the important carrier of cultural needs. Cultural and creative products need to have visual appeal, cultural connotation and practicality, which not only meet the aesthetic demand but also convey cultural values. With the upgrading of consumption and the enhancement of people's pursuit of spiritual culture, the cultural and creative industry has ushered in rapid development. However, compared with foreign countries, China's cultural and creative industries still have problems such as insufficient high-end supply and limited technological empowerment. "During the period from the 14th Five-Year Plan to the 15th Five-Year Plan, the state emphasizes the integration of culture and tourism and promotes the innovation of digital consumption scenarios in order to promote the high-quality development of the cultural industry. At present, domestic research on cultural and creative products mostly focuses on design innovation, while the research on branding construction and promotion is relatively small, and there is still room for in-depth exploration.

B. Branding and Brand Marketing Research

Brand is the name, logo, symbol and other elements used to identify and differentiate products or services (AMA, 1960),

while branding is the process of creating differentiated value through the systematic design of these elements. The development of brand theory has gone through four stages: the theoretical germination period in the 1930s and 1960s, the critical exploration period in the 1960s and 1980s (the formation of theories such as brand positioning), the deepening research period in the late 1980s and 1990s (focusing on brand value management), and the diversification stage after 2000 (the emergence of new theories such as brand narratology). China's brand research began in the 1980s, scholars in the introduction of international theories based on the combination of local practice innovation and development, the early focus on brand competition and value enhancement (Liu Shijin *et al.*, 1996), and in recent years emphasized emotional connection and ecological synergy (Wen Baochen, 2025). In general, foreign research systems are more mature, while domestic research focuses more on theoretical innovation in combination with Chinese market characteristics.

C. Research framework.

To illustrate the research framework more intuitively, the following is a flowchart of the research framework.

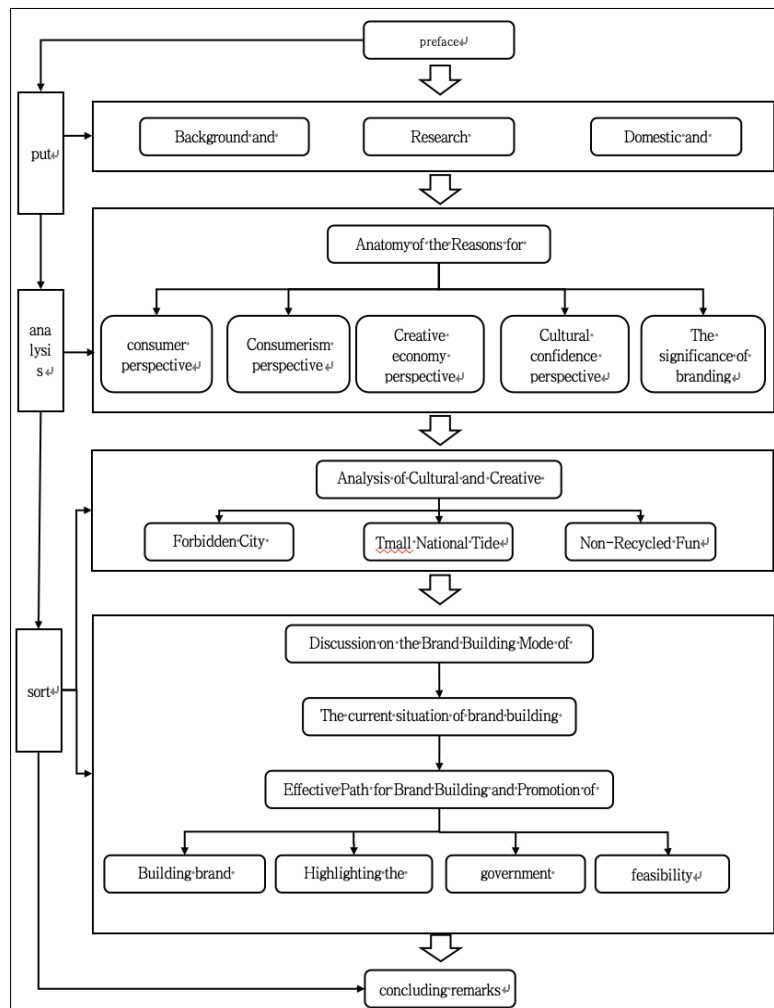


Fig 1: A flowchart of the research framework.

3. An analysis of the reasons for branding construction of cultural and creative products

A. Consumer perspective

Consumption philosophy is the core value orientation that

guides consumers' purchasing decisions and determines the motives and characteristics of consumption behavior. With the intensification of market competition and the gradual narrowing of functional differences in products, consumers'

pursuit of cultural value is becoming more and more prominent, which creates development opportunities for the cultural and creative industries. Data show that the scale of China's cultural consumption market will exceed 5 trillion yuan in 2021, with an annual growth rate of over 10%. The rise of the new generation of consumer groups represented by the post-90s and post-00s, with high education and rising income levels, are more willing to pay for cultural and creative products and pursue personalized and differentiated consumption. The popularization of the Internet and the enhancement of cultural self-confidence have further promoted the demand for cultural consumption, making cultural and creative products an important carrier to meet spiritual needs. Wenzhou Zhanjiefu cultural and creative development is in line with this consumer trend.

B. Consumerism

According to the theory of consumer society, modern consumption has gone beyond material needs and evolved into the process of building identity through symbolic consumption. As a carrier of cultural symbols, the branding development of cultural and creative products requires the establishment of a unique "super symbol" system in order to stand out in the fierce market competition. Such brand symbols can quickly attract consumers' attention, shorten purchase decision time, and enhance product communication and market value. From the perspective of emotional consumption, contemporary consumers pay more attention to the emotional experience brought by products rather than practical functions. Cultural and creative products satisfy spiritual needs by stimulating emotional resonance. Wenzhou Lanjiefu cultural and creative products can rely on its cultural genes of praying for blessings and folklore, and utilize modern design, digital interaction and brand narrative to build a complete chain of "cultural identity-emotional resonance-consumption transformation". Data show that emotional cultural creation can not only get higher premium, but also enhance the repurchase rate and user stickiness, which provides an effective path for the branding development of local folk culture.

C. Creative Economy Perspective

The way in which the "creative economy" is defined tends to vary according to the established perspectives or expected outcomes of the researcher, either by highlighting the sociological and anthropological dimensions (culture, heritage) or by favoring an economic approach to research. In the past, authors' creativity has generally existed in connection with socially meaningful forms such as texts and symbols (music, images, stories). The most primitive symbolic markers date back to prehistoric carvings and cave paintings from the Stone Age. Even when creators were paid for their work, it had little impact value in practice, and the creative economy has been widely accepted since the early 2000s, when Richard E. Caves, David Throsby, and John Howkins articulated the concept of creativity as an economic concept in their groundbreaking work. Since then, the idea of the creative economy has become widely accepted. The term "creative industries" has opened a new way of recognizing the indirect contribution of creativity to stimulating economic prosperity and increasing employment, i.e., creative

industries are those businesses that derive their impetus from the creativity, skills and talents of individuals, and those activities that develop intellectual property rights in order to create potential wealth and employment opportunities, while emphasizing the importance of large cities to their socio-economic and spatial well-being. the importance that large cities place on their socio-economic and spatial expression, including the production and consumption of creative products and symbols.

A report by Zou, Siriboonchitta, Yamaka, and Maneejuk (2020) states that China's value added of national culture and related industries accounted for 4.3% of GDP in 2018, boosting employment for 2.35 million people. Culture as the core and deeply explore traditional resources to give cultural products a soul.

D. Cultural Confidence

Chinese civilization contains profound traditional cultural elements, and these cultural treasures are important symbols of the national spirit. Cultural self-confidence is built on the deep recognition of national cultural values, which is not only the pride of historical deposits, but also a spiritual pillar for the future. In the context of globalization, cultural and creative brands shoulder the important mission of inheriting the essence of culture and innovating cultural expressions. By creatively integrating traditional elements into modern cultural and creative product brands, cultural and creative products can build a bridge connecting history and the present, not only meeting the cultural needs of contemporary consumers, but also fostering cultural identity in a subtle way. This complete chain of "cultural innovation - product transformation - value transfer" not only revitalizes traditional culture, but also becomes an effective way to enhance national self-confidence and promote cultural inheritance, which is of far-reaching significance to the realization of the great rejuvenation of the Chinese nation.

4. Analysis of the Branding Construction Mode of Cultural Creation

A. Forbidden City cultural and creative industries

The success of the Forbidden City's cultural and creative brand lies in its innovative integration of traditional cultural elements with modern design concepts, through the development of 3D relief refrigerator stickers such as "Thousands of Miles of Rivers and Mountains", "Forbidden City Cat" series and other explosive products with cultural connotation and fashion aesthetic, to open up the mass market with affordable prices and social attributes. The brand adopts a full-media matrix communication strategy to create a contrasting image through TV, the Internet and social platforms, and with emotional marketing techniques, it has successfully shaped a youthful cultural IP image. Its typical products, such as the National Museum of China's phoenix crown refrigerator stickers, have achieved millions of sales, not only realizing the revitalization of cultural relics, but also creating a new type of business model of "cultural IP+creative design+immersive experience", which provides a successful example for the transformation of cultural and museum institutions from the traditional sales of souvenirs to the modern cultural and creative industries.



Fig 2: Examples of refrigerator magnets co-branded with the Palace Museum

In the wave of globalization, the Palace Museum has demonstrated its forward-looking international vision, and innovatively promoted Chinese traditional culture to the world stage through three major strategies: firstly, to participate in international exhibitions as a "cultural ambassador" and build bridges between China and foreign countries; secondly, to create cultural and creative products with oriental charm and international aesthetics, and to realize the perfect combination of cultural value and practical functions; thirdly, to innovate international cooperation modes, and upgrade the mode of international cooperation from a single product export to a multi-cultural dialogue. The third is to innovate the mode of international cooperation, upgrading from single product output to multi-cultural

dialog. In terms of domestic market operation, the Forbidden City has built a characteristic mode of "independent control + open collaboration", attracting young groups through cross-border cooperation with L'Oreal, Xiaomi and other brands, and at the same time, utilizing the social media matrix and immersive experience space to enhance cultural dissemination through digital means and interaction, successfully creating a cultural and creative ecosystem that blends the traditional with the modern. This all-round brand development strategy not only enhances the international influence of Chinese culture, but also provides a model for the innovative development of cultural organizations to learn from.



Fig 3: The Palace Museum collaborates with L'Oréal and Xiaomi

In the era of experience economy, quality service has become the key to enhance the value of products. Unlike most museums that are still in a single souvenir sales mode (such as the Nanjing Museum, which only has a small number of sales on its official website), the Palace Museum has built an all-around brand service system: it adopts dual-channel sales both inside and outside of the hospital offline, and provides a wide range of cultural and creative products online covering stationery, ornaments, home furnishings, clothing, beauty products, etc.; it has enhanced the value of its collection through limited editions and co-branded models, and expanded its influence through cross-border cooperation with L'Oréal and Xiaomi. At the same time, the company utilizes digital platforms to create immersive cultural experiences to meet the diversified needs of consumers online and offline, successfully realizing the transformation and upgrading from single sales to comprehensive services.

Extraction of Explicit symbols: Explicit folk cultural symbols mainly include folk patterns, traditional dress styles, handcraft shapes, festival decorative symbols, traditional color systems and so on. For example, the *Fulushouxi* cloisonne series handbook won the 2019 German Red Dot

Product Design Award, and its design highly restores the cloisonne gold enamel process. The pattern design uses four motifs: hydrangea, golden chrysanthemum auspicious cloud, longevity peach, and lotus flower, and the color uses the four traditional colors of blue, ink, gold and red, showing a unique visual recognition.

B. Non-Recycled Fun

Starbucks Nanjing Non-legacy Concept Store is located in the Yihe Road Historical and Cultural District. As the first double-story single building public house-style non-legacy store in China, the store innovatively adopts the form of "dialogue between the past and the present", showing the historical changes of Nanjing through art scrolls, and integrating traditional crafts such as tie-dye, brocade, hemp weaving and the scenery of the Golden Mansion in the independent non-legacy exhibition area to centrally present nearly 20 landmarks of Nanjing, which is the largest non-legacy store in China in terms of cultural displays.

Since the launch of China's non-heritage protection program in 2020, Starbucks has held more than 300 non-heritage public welfare salons nationwide, covering Beijing, Shanghai

and other cities, inviting non-heritage inheritors from Yunnan, Sichuan and other places, and driving nearly 5,000 consumers to experience more than a dozen traditional arts, such as leather carving and tie-dyeing. During the Spring Festival, the nation's specialty stores synchronized coffee tasting and non-heritage salon activities to create a "coffee + non-heritage" cultural experience.

Liu Wenjuan, CEO of Starbucks China, emphasized that Starbucks will continue to deepen the concept of the "third space", promote the innovative fusion of coffee culture and traditional Chinese culture, so that "Starbucks in the Year of Culture" has become a New Year's fashion, and help the development of non-heritage cultural inheritance.



Fig 4: Starbucks China Nanjing Specialty Intangible Cultural Heritage Concept Store

At the 19th China (Shenzhen) International Cultural Industries Fair, the Thousand Horns Lamp 3D Metal Puzzle (see Figure 2-6), which combines elements of non-heritage with hip playful creativity, was one of the most popular exhibits. With its unique Chinese aesthetics and modern design style, it became one of the most popular exhibits. This creative product is derived from the Dongguan Thousand-horn Lantern, a traditional craft that was one of the first to be selected for inclusion in the national non-legacy list and is known as the "First Lantern of China". The product's development process was personally guided by Mr. Zhang Shuji, a national non-hereditary heirloom, to ensure the accurate inheritance of the essence of traditional craftsmanship. At present, the product has realized large-scale production, covering more than 300 cities across the country, and has gained wide recognition in the international market. The series of cultural and creative products on display at the same time, such as the "Lonely Boat Flooding Sound - Dongguan Incense Zen Incense Set" and the "Dongguan Impression Ceramic Art Painting", also interpret Dongguan's non-folklore culture in an innovative design language, and have successfully aroused the audience's deep memories of the city's history and culture. Together, these works demonstrate the innovative expression of traditional folk culture in the context of modern cultural consumption.



Fig 4: Dongguan Thousand-Angle Lamp 3D Metal Puzzle

C. Tmall National Tide

In May 2018, Tmall's e-commerce platform pioneered the brand crossover marketing of the "National Tide Event", launching a series of cross-border products of national products (see Figure 2-7), which created a new mode of cross-border cooperation between multiple brands on the e-commerce platform. In the following two years, Tmall has continuously upgraded and launched activities such as "National Tide is Made by You" and "National Tide is Coming", which have continuously revolutionized the form of cross-border cooperation. This series of national tide activities through the innovative union of national brands and trendy brands, not only realized the penetration and integration of the industry, but also contributed to the complementary advantages of the brand culture, effectively enhancing the three-dimensional sense of the corporate brand image and associative space. Old brands injected into the young fashion elements, the cooperation brand to obtain the emotional identity of consumers, to achieve a win-win brand upgrading effect.

Tmall China adopts the dual-track marketing strategy of "online + offline" to promote the innovative communication of cultural and creative brands: online through the use of social media matrix to accurately reach the target audience and realize continuous exposure; offline through creative exhibitions, theme parties and other immersive experiences to attract young consumers to spread spontaneously. In terms of cultural and creative development, the company has made comprehensive innovations from design to marketing, deeply matching the aesthetics of young groups. However, there are obvious problems with the campaign: at the initial stage, consumers buy cross-border products due to curiosity, and if the products are not practical enough, negative feedback will be triggered soon; at the later stage, the marketing lacks innovative cooperation models and the product mix is not creative enough, which leads to aesthetic fatigue of consumers and a decline in their attention. 2020 launched the "Age of the National Tide" documentary as a highlight, which

gathered KOLs of various circles to tell the cultural stories through 8 programs, and presented the national tide culture from multiple perspectives, creating new opportunities for Chinese brands to communicate their values. The documentary "Era of National Tide" has become a highlight,

gathering KOLs from various circles to tell cultural stories through 8 programs, showing the culture of national tide from a diversified perspective, and creating new value communication opportunities for Chinese brands.



Fig 5: 2021 Tmall Double 11 Poster (Sanxingdui Collaboration Poster, National Museum of China Collaboration Poster)

5. Discussion on the Branding Construction Mode of Wenzhou Barrier Street Foo Cultural and Creative Products

A. The current situation of branding construction of Wenzhou Barrier Street Foo cultural and creative products

1. Wenzhou street blocking blessing dissemination method to be innovated

Due to the limitations of regionality and cultural contexts, the Street Stopping and Blessing activity is rooted in Wenzhou's local folk beliefs and customs (e.g., praying for blessings and eliminating calamities), and its symbols, rituals, and meanings are more difficult to comprehend for outsiders and lack cross-cultural resonance. Most of the verbal expressions (e.g., chants and yells) in the activity use the Wenzhou dialect, which is known for being difficult to understand, further hindering the participation and dissemination to foreign audiences.

Traditional street blocking blessings are mainly street parades and sacrificial ceremonies, which rely too much on offline scenes and highly rely on on-site experience, making it difficult to fully display its atmosphere through modern media such as short videos and live broadcasts. The official or civil record of the event mostly stays in static pictures or short press releases, with insufficient digitized content and a lack of innovative forms such as in-depth documentaries, interactive H5 and VR experience, making it difficult to attract young groups.

Activity participants are mainly middle-aged and old people, the age of the main audience is broken, and the younger generation is not interested enough, which leads to low spontaneous dissemination on social platforms such as WeChat and Jitterbug.

2. Wenzhou Interceptor brand awareness to be improved

Compared with other folkloric activities (e.g. Xi'an Datang Night City), Lanjiefu lacks visual symbols (e.g. hanfu punch card), topical marketing or celebrity endorsement that are easy to "get out of the circle".

Activities are mostly self-organized by communities or clans, and the public lacks a professional cultural planning team, making it difficult to create a systematic communication

strategy.

The traditional blockbuster blessing lasts for several days, and modern people prefer fragmented entertainment and are less willing to participate. During alternative events such as Spring Festival and Temple Fairs, tourism and commercial activities divert the attention of locals. Wenzhou has a large foreign population with a weakened sense of cultural identification with traditional customs, leading to a lack of endogenous motivation for dissemination

B. Effective Path of Branding and Promoting Wenzhou Street Blessing Cultural and Creative Products

1. Establishment of brand loyalty for Wenzhou Lanjiefu cultural and creative products

As an important representative of Zhejiang Province's intangible cultural heritage, the branding of Wenzhou Lanjiefu's cultural and creative products has a far-reaching impact on the living heritage and innovative development of this traditional art. In order to recognize the brand of Wenzhou Lanjiefu cultural and creative products, it is necessary to integrate modern elements into the design process of cultural and creative products on the basis of maintaining traditional culture to create cultural and creative products that meet modern aesthetics and highlight traditional culture, and meet the market demand for cultural and creative products. Design the brand logo of Zhanjiaofu (see Figure 4-1) to enhance brand recognition.

Design description: The Logo design skillfully integrates traditional and modern elements, taking "The First Blessing in the World" in Qianlong's imperial brush as the main frame, implying "Luck and Longevity" as the character inheritance of blessing culture. By transforming the right side of the head into ou opera face, the left side into the silhouette of the twin towers on Jiangxinyu Island, combined with the periphery of the abstract red silk arch and negative space landscape pattern, a complete presentation of Wenzhou "stopping the street to pray for blessings" folklore scene and "landscape fighting city" regional characteristics. The design not only maintains the festive atmosphere of traditional festivals, but also realizes the contemporary transformation of folklore IP by using modern visual language, perfectly interpreting the creative expression of local cultural symbols.



Fig 6: Wenzhou Lan Jie Fu logo example (for reference only)

To make the cultural and creative brand quickly out of the circle, we must create a unique memory point. Can learn from the Samsung Pile of explosive ideas, the launch of "lamp cake" modeling ice cream and other differentiated products, through the characteristics of the category to establish consumer brand awareness of Wenzhou block Fu. At the same time to expand the product line, the development of leading lamp ornaments, riddle decorations, office supplies and other diversified categories, to meet different consumer demand, all-round enhancement of brand awareness.

It is more important to build emotional consumption scenes. Utilizing VR and other technologies to create an immersive interactive experience in Wenzhou's well-known attractions, allowing tourists to immerse themselves in the folkloric spectacle of street blocking and blessing. Enhance the cultural infectivity through digital interaction, stimulate the public's interest in field experience, deepen brand awareness in emotional resonance, and realize the modern expression and inheritance of cultural genes.

2. Highlighting the critical nature of the Wenzhou Barrage Blessing experience and creating branded regional characteristics

The branding operation of Wenzhou Street Blessing adopts the innovative mode of "two-track time + multi-dimensional experience": constructing a full-time activity system through fixed festivals (Spring Festival city-wide praying for blessings, Mid-Autumn Moonlighting Activity) and mobile nodes (mini activities in historic districts, flash mobs in shopping districts); taking traditional ceremonies as the base, integrating interactive designs such as praying for blessings, non-folklore DIY, and the game of "Collecting Five Blessings" to enhance the sense of participation; and injecting youthful elements such as the "Blessing Package", food marketing, light and shadow shows of ancient buildings, and Hanfu parades. At the same time, it injects youthful elements such as "Fortune Package", food marketing, light and shadow show of ancient buildings, Chinese costume parade, etc. With the help of scenario layout, social communication and digital technology, it realizes the modern translation and sustainable brand development of traditional folklore, and creates a city IP with local characteristics and cultural depth.

3. Increased government support to promote local specialties and folk culture

Wenzhou's current NRL protection policy is mainly based on two management methods introduced in 2023, focusing on NRL projects and inheritors to provide special financial support (e.g., funding for activities, subsidies for inheritors, etc.), but has not yet benefited individual merchants involved in the promotion of folklore. It is recommended that tax relief

policies be introduced to incentivize merchants to participate. According to the key work of the municipal government in 2025, Wenzhou is promoting the "Hundred Industry" and other non-heritage protection actions, but Zajiefu is not included in the key projects, it is recommended that it be included in the "14th Five-Year Plan" key protection list, and supporting the integration of culture and tourism policies (such as travel agency subsidies, included in the tourism line). In terms of cultural inheritance, it is suggested that, firstly, the education system should introduce the theme curriculum and club activities of Zhanjiaofu. Second, the public transportation platform puts in cultural propaganda content. Third, build a digital preservation system, including a 3D modeling archive, a dialect voice database and a VR experience platform. Fourth, establish a public opinion monitoring mechanism to optimize visitor experience through data analysis. This system can realize multi-dimensional coverage from physical protection to digital inheritance, and from school education to universal participation.

6. Conclusion

From the perspectives of consumer culture, creative economy and cultural self-confidence, this study explores the value of branding Wenzhou Lanjiefu's cultural and creative creations, and refines the key elements of brand building through case studies. The study proposes a branding path centered on brand loyalty, experience design and policy support, emphasizing that the emotional connection of local folklore experience is the key to stimulate the endogenous power of the brand.

The study found that despite the initial construction of the branding framework, there are two major challenges: first, the dilemma of nationalization and promotion due to low cross-regional recognition; second, the difficulty of balancing the traditional seriousness and youthful entertainment needs under the intergenerational consumption differences. There are methodological limitations in the current study. In the future, we need to analyze the consumption preferences of different age groups in depth through empirical studies such as questionnaire surveys and in-depth interviews, and to explore strategies such as dialect-based cultural creations and innovative encoding of cultural symbols, so as to enhance market acceptance while maintaining cultural authenticity, and to promote the sustainable development of the brand of Lanjiefu.

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