

Exploring the Intrinsic Logic and Practical Path of Intangible Cultural Heritage Cultural Innovation from the Perspective of Innovation Diffusion Theory

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Abstract: Cultural innovation in intangible cultural heritage (ICH) is an inevitable choice for creative transformation and innovative development. It is not a simple superimposition of the two concepts of ICH and cultural innovation but an organic fusion of their characteristics and content. Within the theoretical framework of ICH reproduction, dissemination and diffusion are crucial elements that determine the effective promotion of ICH cultural innovation. This paper, in conjunction with the Innovation Diffusion Theory, elaborates on the inherent logic of combining innovation diffusion theory with ICH cultural innovation, clarifying the logical starting point and theoretical alignment of this research. It then focuses on exploring practical pathways related to the development of ICH cultural innovation, with an emphasis on the two dimensions of "innovation" and "dissemination", and presents specific strategies.

Keywords: Innovation Diffusion Theory; Intangible Cultural Heritage Cultural Innovation; Intrinsic Logic; Practical Pathways

1. Introduction

In recent years, for the protection and inheritance of intangible cultural heritage and innovation and transformation, the state has promulgated a number of effective program initiatives and legislative norms, which provide a strong institutional guarantee and policy guidance for the innovation and transformation of intangible cultural heritage and guardianship of innovation, and intangible cultural heritage culture and creation has become an important direction for the protection and development of intangible

cultural heritage in the new period. However, at present, the phenomena of homogenization and elementalization in the market of non-heritage cultural and creative products, as well as the problems of obsolete channels and solidified forms at the level of dissemination, have restricted its sustainable development. In the context of the present era of diversified integration, innovation diffusion, as a key link in the reproduction system of intangible cultural heritage, is particularly necessary and urgent for maximizing the vitality of intangible cultural heritage, driving the economic development of intangible heritage industry and realizing the sustainable development of intangible cultural and creative industry while telling a good story of China, spreading the excellent traditional culture of China, and casting the sense of national community.

2. Internal Logic of Innovation Diffusion Theory and Non-heritage Cultural Creation

2.1 Logical Starting Point

The theory of diffusion of innovation was put forward by American scholar Everett M. Rogers in the 1960s. In his book *Diffusion of Innovation*, he systematically and comprehensively elaborated on the generation of innovation, the process of innovation-decision making, the attributes of innovation, and the rate of adoption by means of an in-depth examination of the process of diffusion of innovation as well as the various influencing factors, specific research issues such as innovativeness and adopter classification, diffusion networks and outcomes of innovation, and defines the definitions of innovation and diffusion. In the perspective of innovation diffusion theory, an innovation, should have five elements: relative advantage, compatibility, complexity, trialability and observability. In the process of diffusion, mass

communication and interpersonal communication are the most effective ways of spreading new ideas and convincing people to take advantage of these innovations, with mass communication effectively providing information and interpersonal communication changing people's attitudes and behaviors. In the process of Rogers' innovation diffusion research, his research field extends from agricultural sociology to news communication, and his research object is even more extensive. The first to fifth editions of his book *Diffusion of Innovations* are precisely the developmental evolution of the diffusion of innovations theory from the diffusion model in a single field to the universalized diffusion model. After several revisions of the theoretical framework and relevant supporting evidence, the diffusion of innovations theory explains the laws and models of diffusion of innovations in different cultures, innovations and audiences [1]. At present, the theory of diffusion of innovation has been widely used in the fields of medicine, pharmacy, agronomy, education, sociology and other disciplines. In recent years, under the impetus of new media technology, the innovation and dissemination of intangible cultural heritage has become a research hotspot, and the innovation diffusion theory has also been introduced into the field of intangible heritage research. For example, Huang Jiayi (2023) used the theory of diffusion of innovation to find new ideas and methods for the promotion and application of Yueju opera in the era of new media [2]; Yu (2022) used the theory of diffusion of innovation as a model to explore the innovative development and communication strategy of Dongyang woodcarving [3]. Although the above studies are not yet mature in the use of innovation diffusion theory, they are a positive exploration, revealing the feasibility of studying non-heritage cultural creation from the perspective of innovation diffusion theory.

2.2 Theoretical Fitting

Non-heritage cultural creation is an industrial form of non-heritage innovation. From the perspective of non-legacy protection, non-legacy cultural creation is not only an important initiative to protect vitality, but also an important way of living inheritance; from the perspective of industrial form, non-legacy cultural creation is a systematic work, which

not only breeds new brands and produces new products, but also combines with the charm of non-legacy itself and the skills and craftsmanship to form a long-lasting blood-supply mechanism, which has become a key content of non-legacy reproduction; from the perspective of the elemental characteristics, non-heritage cultural creation integrates the high knowledge, high integration and high value-added of the creative industry and the skills and living nature of the non-heritage, and becomes an emerging cultural situation arising from the combination of the intangible cultural heritage and the cultural and creative industry, and an industrial form characterized by "people, hands, living and universal". Among them, "people" includes inheritors, designers and audiences, "hands" embodies the degree of manual participation, and "living" means living heritage and activated application. The "universal" emphasizes the popularity and universality for the public.

In the Diffusion of Innovations Theory, five attributes of innovations, namely relative advantage, compatibility, complexity, trialability and observability, are analyzed in detail and it is pointed out that the study of the attributes of innovations has a direct impact on the rate of adoption of an innovation. In other words, the study of the attributes of innovations is more important than the prediction of people's reaction to innovations [4]. For non-heritage cultural creation, their relative advantage highlights the advantages and values that non-heritage cultural creation have over other forms of innovations; compatibility reflects the consistency of non-heritage cultural creation with the social value system, development concepts, human needs, and national orientations; complexity is a reflection of the degree of difficulty in acceptance of non-heritage cultural creation; testability reflects the experiential and participatory nature of non-heritage cultural creation; and observability reflects the popularity of non-heritage cultural creation. After completing the design of non-heritage cultural creations, how to put them on the market and make use of advanced new media communication technology to realise the dissemination of non-heritage cultural creations is the second major problem faced by all non-heritage inheritors. Mass communication and interpersonal

communication are the most effective ways in the process of dissemination of non-heritage cultural creations. Among them, mass communication can effectively provide information and deliver innovations to the public in the fastest and most effective way, while interpersonal communication plays a role in further changing people's attitudes and behaviours.

In summary, the development demands of non-heritage cultural creation and the theory of diffusion of innovation are highly compatible and logically self-consistent. Therefore, under the perspective of diffusion theory, the research on the practical path of non-heritage cultural creation will focus on the two core practices of innovation path and diffusion path. That is, through the study of the attributes of innovation elements of the diffusion of innovation theory to explore the innovation strategy of non-heritage cultural creation, combined with the analysis of mass communication and interpersonal communication to discuss the dissemination strategy of non-heritage cultural creation.

3. Innovative Strategies for Non-heritage Cultural Creation

3.1 Digging Deeper into the Value of Non-Heritage Cultural and Creative Industries to Strengthen Comparative Advantages

The creative transformation and innovative development of intangible heritage is the inevitability of the times and the law of development. As the material carrier of traditional culture, traditional handicrafts and intangible cultural heritage not only have obvious knowledge such as low investment, quick effect and wide employment, but also unite explicit and implicit knowledge such as cultural traditions, living customs and craftsmanship skills of the national folk. These tacit knowledge makes traditional handicrafts have resource properties and become the most important content for the development of cultural and creative industries. Through creative transformation, traditional handicrafts have become a pillar industry of economic development, generating economic benefits and social effects, so that the non-heritage in the new inheritance and protection channels to revitalise and vitality, and play a greater role and contribution [5]. In recent years, the

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economic benefits brought by traditional handicrafts through the integration of tourism and intervention in poverty alleviation have also proved the possibility of industrialised development. In the "see people, see things, see life" concept of living protection, "non-heritage + study", "non-heritage + B&B", "non-heritage + performance "" non-heritage + festival "and other modes are emerging, each with its own characteristics. In the market economy and cultural tourism consumption background, non-heritage as an important industrial resources were introduced into the market, due to the lack of market and understanding of the objective laws of consumption, the inheritors are often caught in the "value inversion" situation, excessive pursuit of economic benefits, ignoring the core qualities of non-heritage.

Comparatively speaking, non-heritage cultural creation has unique advantages that other innovative transformation modes do not have. For the protection and development of non-legacy, the marriage of non-legacy and cultural creation is a secondary development based on the core values and cultural connotations of non-legacy. With the empowerment of cultural creation, it can help non-legacy to better enter the public's field of vision, integrate into the modern society, maintain the vitality of life, realize the refinement and innovation of the skills in the competition, and achieve the inheritance and continuation of the skills in the process of obtaining economic benefits. Therefore, in the process of innovative practice of cultural creation of non-heritage, it is necessary to continue to dig deeper into its value connotation and further strengthen the relative advantages.

3.2 Refine Consumer Research to Improve Compatibility

As mentioned above, the development of ICH cultural and creative industries is not only supported by national policies, but is also in line with the Convention for the Safeguarding of the Intangible Cultural Heritage (2018 version), which states that "certain forms of intangible cultural heritage may give rise to commercial activities and to trade in cultural goods and services related to the intangible cultural heritage, which may raise awareness of the importance of such heritage and generate revenues for those who practise them.

These commercial and trade activities contribute to the promotion of local economic development and social cohesion". At the same time, non-heritage cultural and creative industries are in line with the value system of building an innovative society and the concept of living development, which is to "bring modern design into traditional crafts and traditional crafts into modern life". In addition, in order to improve the compatibility of non-heritage cultural creations, it is also necessary to carry out detailed research on the potential audience, analyze the psychological characteristics of the audience at different stages, as well as the factors affecting their consumption.

In the theory of diffusion of innovations, the adopters of innovations are divided into innovators, early adopters, early majority, late majority and laggards. Among them, innovators are the most enthusiastic about new things, and non-heritage cultural creations must consider the cognitive degree of this group of people when designing innovations; opinion leaders among early adopters have a certain degree of authority and discourse power in the industry, and non-heritage cultural creations have to make full use of the diffusion characteristics of this part of the population; early majority and late majority has a huge population base, and their choices are mainly based on the experience of other people; laggards are the last people to accept innovations in the social system when all the people around them have received innovations. When carrying out innovative design of non-heritage cultural creations, it is necessary to have a full grasp of the consumption needs and aesthetic tendencies of the audience at different stages. Understanding their individual needs and carrying out targeted non-heritage cultural and creative practices will greatly enhance the compatibility of non-heritage cultural and creative products and promote the benign development of non-heritage cultural and creative products.

3.3 Diversified Exploration to Reduce the Threshold of Acceptance

Currently, young people's love for traditional culture has reached an unprecedented level. As early as 2019, Tencent released the "Embracing Tradition in Digital Life - 2019 Digital New Youth Research Report", which

shows that nearly 90% of young people have a strong interest in traditional culture, and non-heritage cultural creation is one of the ways for young people to get close to traditional culture nowadays, which has an inherent advantage. Compared with traditional non-heritage projects, cultural creation can be more easily recognized and accepted by the crowd after empowerment. For example, the century-old "Neiliansheng" cloth shoes, under the mode of "non-heritage + cultural creation", launched the Disney Princess and Mickey as the main shape of fashionable cloth shoes, favored by young women and children, and realized the fashionable new life of the century-old cloth shoes store. In addition, under the current diversified background of rural revitalization, cultural and tourism integration and digital revitalization, non-heritage cultural and creative industries should carry out diversified exploration, and lower the threshold of acceptance by being oriented to daily life, so as to win a wider range of consumer groups.

It should be noted that with the popularization and development of emerging technologies, the possibilities of non-heritage cultural innovation have been given to people to experience and understand traditional culture in different ways. However, it is not a simple superposition between non-heritage cultural creations and new technologies. As a new technological means to consider the acceptance of the public, the ease of use of the products should be paid attention to in the process of the innovative practice of non-heritage cultural creations to ensure that the users can interact with the technology fluently without feeling disturbed. At the same time, the design of cultural and creative products should also take into account consumers of different age levels. While new technologies will be particularly attractive to the younger generation, it is important to avoid fragmenting the consumer experience of other age groups, and to provide different audiences with diversified ways of interaction, explanatory information and optional degrees of technology, so that people of different age levels can choose the way to interact with cultural and creative products according to their own interests and abilities.

3.4 Enhance Manual Participation and Focus on Experiential Feedback

Non-heritage cultural creation is different from

general cultural creation in that it is the creative presentation of the core skills of non-heritage. The core value of the protection of non-heritage lies in the inheritance of skills and the continuation of culture. Therefore, for the development of non-heritage cultural creations, the non-heritage skills need to be presented in the form of creativity during the design process, which strengthens the degree of handmade participation of the buyers, and gives non-heritage creations a soul. For example, the "Play in the East" series of cultural creations produced by Made in Natural takes traditional shadow as the creative object, and combines it with Kunqu opera and traditional pastries to form a non-heritage cultural creations Spring Festival gift box. It combines the creative techniques of shadow painting and interpretation, and through manual participation, the combination of shadow characters and the construction of the shadow stage can be completed. With the help of cell phone lights and music, you can enjoy a hand-operated shadow show while eating the pastries.

Therefore, in the process of innovative practice of non-heritage cultural creation, innovative thinking and diversified creativity should be encouraged, and handmade participation should be strengthened by encouraging cross-border cooperation, introducing new technologies, and exploring different media and forms of expression, so as to develop more creative products and experiences for the cultural creation industry. It should also pay attention to the feedback from the market, continuously improve the products and experiences through feedback and interaction, and constantly adjust the design to adapt to market changes.

3.5 Deepen Popularization and Promotion, and Build a Cultural and Creative Ecology

As the saying goes, "fragrant wine is not afraid of deep alleys", but for the modern society with diversified information and communication, this traditional cognitive concept is no longer applicable. At present, in the promotion of non-heritage cultural and creative industries, from the state to the local have done a lot of positive and beneficial exploration. Whether the Ministry of Culture and Tourism held a non-heritage brand conference in Guangdong in March 2023 with

the theme of "insisting on observing the right and innovating, polishing the non-heritage brand", or non-heritage cultural and creative competitions launched by cities around the world, and non-heritage cultural and creative platforms launched by Taobao, Jingdong and other e-commerce companies, the popularisation of non-heritage cultural and creative products has been greatly promoted. At the same time, the popularity of non-legacy cultural creations is also the goal of the concept of non-legacy living protection. The so-called "living" is to let the non-legacy projects enter into people's lives, to uphold the concept of inheritance and development in people's productive life and daily application, to respect the people's main position as creators and owners, to pay respect to the cultural heritage and the inheritors, to respect the cultural inheritance and cultural creation of the inheritors, and to respect the living nature of the non-legacy, fluidity [6]. The living protection of intangible cultural heritage emphasises that non-heritage is not just a static piece of work, an object or a certain form of expression, but also a visible and participatory life. Non-heritage cultural creation is precisely to adhere to the protection concept of "see people, see things, see life", focusing on the promotion of the contemporary value of traditional handicrafts, and promote the integration of non-heritage into modern life.

Therefore, the innovative practice of non-heritage cultural creation should focus on the construction of the industrial ecology of non-heritage cultural creation. Through cultivating talents, establishing industrial alliance, promoting cooperation among industries, universities and research institutes, more practitioners and innovative teams should be attracted to promote the continuous development of non-heritage cultural and creative industries. Through marketing, branding and user interaction, non-heritage cultural creations can reach the public and achieve market recognition and audience love.

4. Communication Strategies for Non-heritage Cultural Creations

4.1 Integration of Communication Channels

With the development and popularisation of the Internet, the dissemination channels of non-heritage cultural and creative creations

have realised the linkage with new media channels on the basis of traditional channels, and the means of dissemination have become richer and more diversified. In the process of dissemination of non-heritage cultural and creative products, initially, we should try to give full play to the advantages of timely, rapid and extensive mass communication, and make use of the Internet platform to promote the non-heritage cultural and creative products. After the innovators and opinion leaders have accepted the products, with the help of the "persuasion" effect of interpersonal communication, we should try to shorten the time needed for decision-making by the late adopters, so as to attract more people to accept the innovations. In this process, communication channels such as short videos, live streaming and WeChat communities have become an important support for non-heritage cultural creations.

As an important communication medium in the new media era, short video has a huge user group. Through verticalized content production, it has built a virtual community space on the Internet, and a large number of interactive, playful and storytelling digital video products are shared, liked and forwarded by users on the short video platform, triggering heated debates in the virtual community circle on the Internet, and many explosive short videos have triggered the phenomenon of "breaking the circle" spreading [7]. The resource advantages and characteristics of short video platforms provide huge traffic resources for the dissemination of non-heritage cultural creations. Nowadays, on mainstream short video platforms such as Tik Tok and Shutterbug, through the creation of support programs such as "non-heritage leader" and "non-heritage partner", the spread of non-heritage-related short videos has shown a spurt, and the playback volume of related videos has reached hundreds of billions of times.

Live broadcasting is also an effective means for the dissemination of non-heritage cultural creations. Live broadcasting is characterized by instant interactivity, which breaks the time and space limitations and geographical boundaries of dissemination, enriches the production, supply and marketing system of non-heritage cultural creations, and has unique advantages in enhancing market competitiveness. On the live broadcast

platform, craftsmen can show audiences the production process of handicrafts, introduce the historical and cultural connotations and artistic characteristics of handicrafts, and also communicate and interact with the audience in real time, which increases the audience's interest in watching live broadcasts, and also enables handicrafts Nongenetic inheritors to receive immediate feedback from the audience, which is conducive to the exploration of the living and personalized characteristics of handicraft works [8]. In the 2017 Guangming.com survey on the satisfaction of non-heritage skill inheritors, almost all the craftsmen fully affirmed the real-time interactive experience and were satisfied with the dissemination effect of live broadcasting.

In addition, in the era of new media, the participation of various types of offline practical activities such as non-heritage demonstration, exhibition, experience and practice has been expanding, moving from the industry and the crowd of enthusiasts to the wider public, and developing from occasional and random participation to inclusive and continuous participation, cultivating a wide and stable interest community for various types of non-heritage projects [9]. In this process, WeChat, as China's mainstream mobile social platform, has built a network communication field based on its huge user base. Meanwhile, with WeChat's open architecture, functions such as small programs, public numbers, and video numbers are constantly expanding people's social boundaries and information media. For example, WeChat public number is based on WeChat social platform, which is a platform for interaction, communication and dialog between the host of the public number and the subscribers, and at the same time, it has also become an important information access point for users on the mobile side [10]. Non-heritage related enterprises or individuals can apply for WeChat public number to disseminate non-heritage related information to subscribers in the form of immediate receipt. Furthermore, various types of small programs and micro stores based on the WeChat open platform are also enriching the value of WeChat's social platform to a large extent, and reinforcing the advantages of its multi-faceted sharing.

To summarize the analysis, whether it is short video, live broadcast, or WeChat community,

these new communication channels have their own characteristics. Relying on the platform and traffic advantage of short video, the dissemination of non-heritage cultural creation is no longer limited to a specific time and space, and the form of dissemination has been changed from static display to dynamic presentation, which is able to more three-dimensionally display the creation process of traditional handicrafts; the positive guidance and audience feedback in the process of live broadcasting will promote the acceptance of the audience and the experimental updating of the non-heritage cultural creation; and the use of the advantages of social platforms, such as WeChat, will maximally enhance the breadth and depth of the dissemination of the non-heritage, and promote the sustainable development of non-heritage cultural creations. In the actual dissemination process, according to the characteristics of non-heritage cultural and creative works and dissemination channels, through the integration of resources and complementary advantages, the dissemination effect should be maximized.

4.2 Utilizing Opinion Leaders

Paul Lazarsfeld has proposed the concept of "opinion leaders" in his discussion of the "two-tier model of communication", in which in some cases, information can reach individuals directly through the mass media; in other cases, information has to go through several steps before reaching individuals, in which "opinion leaders" play a crucial role as intermediary influencers [11]. An opinion leader is a person who can influence the attitudes and public behavior of others through informal channels and relatively frequently [4]. To a certain extent, opinion leaders can influence the decision-making of others, is the main reason why the diffusion curve shows an "S"-shaped trend, grasp the role of opinion leaders, can effectively enhance the adoption rate of non-heritage cultural creations. For example, there is a cheongsam master Li in the family yard of Zhengzhou State Cotton Factory No. 4, whose many years of experience in tailoring enable him to know at a glance what kind of clothes are suitable for his customers, and he is known as "Cheongsam Grandpa". Master Li adhere to the traditional cheongsam production techniques, the production of cheongsam out of the atmosphere and beautiful, showing a

strong classical atmosphere, superb skills attracted a large number of cheongsam enthusiasts to come to visit. And even netroots specifically take a plane to Zhengzhou customized cheongsam, they will be their own customized experience released to the short-video platform, and then take advantage of their own popularity, and play a role as an opinion leader to drive their "Fans" also come to customize.

In the dissemination process of non-heritage cultural creations, opinion leaders are usually competent leaders, experts and scholars, industry elites, business leaders, celebrity Vs, inheritors and other people who have a certain voice in the public opinion environment, and their knowledge and recommendation of non-heritage cultural creations are crucial in the interpersonal dissemination process. For example, Xiang Zhaolun, former Vice Minister of Culture and Tourism, is a typical opinion leader. During his tenure, he played an important role in promoting the popularization of the concept of living intangible cultural heritage, and even took the initiative to be the spokesman for non-heritage cultural and creative industries on many occasions, which inspired all sectors of the community to participate in the enthusiasm of non-heritage cultural and creative industries.

5. Conclusions

To summarize, it is both feasible and reasonable to study the practical path of non-heritage cultural creation in the perspective of innovation diffusion theory. By analyzing the innovation attributes and dissemination channels in the innovation diffusion theory, and the characteristics of "people, hands, activities and universality" of non-heritage cultural creations, it can be seen that the practice of non-heritage cultural creations is highly compatible with the innovation diffusion theory, and the logic is self-consistent. The practice of non-legacy cultural creation is explored through five aspects: digging into the value of non-legacy cultural creation to strengthen the relative advantage; refining the study of consumer groups to improve compatibility; carrying out multi-dimensional exploration to reduce the threshold of acceptance; strengthening the participation of handmade, focusing on the experience and feedback; deepening the

popularization and promotion, and constructing the ecological system of culture and creativity. It also discusses the communication strategy of non-heritage cultural creations from the levels of integrating communication channels and making good use of opinion leaders. The above research tries to explore a relatively complete path of non-heritage cultural creation practice, but limited to the academic knowledge and the interdisciplinary nature of this paper, there are bound to be many problems in the research, which will be continued to pay attention to at a later stage. Especially in the context of the continuous empowerment of artificial intelligence, block chain, Internet of Things, big data and other technologies, the construction of the communication ecology of non-heritage cultural creation will become the focus of the next study.

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