

An Analysis Of The Combination Of Regional Culture And Ip Image Design--The Case Of Bronze Prancing Horse In Gansu Provincial Museum

Anyu Li

Universiti Sains Malaysia Designology, 11800

ABSTRACT

This study aims to explore the combination of regional culture and IP image design, taking Gansu Provincial Museum as the research object. Regional culture is a collection of traditional culture and folklore and Gansu Provincial Museum, as a cultural center in western China, has a unique regional cultural background that provides rich materials for IP image design. The objective of this study is to explore the effective methods and strategies of transforming cultural resources into IP images through the case of the Copper Prancing Horse in Gansu Provincial Museum. Through case study and questionnaire survey, analyze the design of Copper Prancing Horse ip image, and gain a deeper understanding of the design effect and public response. The combination of regional culture and IP image design of Gansu Provincial Museum can effectively enhance the cultural connotation of cultural and creative products and significantly strengthen the brand recognition of the museum. The IP image design of the bronze galloping horse in Gansu Provincial Museum shows that combining regional cultural elements can promote the dissemination and protection of regional culture and enhance the attractiveness of modern audiences. Effective IP design transforms cultural elements into marketable products, enhances cultural content and market attractiveness, and realizes the goal of cultural protection and promotion.

KEYWORDS

regional culture; IP image design cultural; creative industry

1 Introduction

With the development of globalization, the preservation and dissemination of regional culture has become an important topic. Regional culture is not only a manifestation of national culture, but also an important part of a country's cultural strength.

IP, an acronym for Intellectual Property, has been used in an original and generalized way with the rise of new media, referring specifically to the connection and integration between cultural products. It can be a story, an image, a work of art, a popular culture, and a cultural symbol with high recognition, self-sufficient flow, strong penetration of mobility, and long flow cycle. (Zhang & Da, 2018)

Museum collections often contain rich regional cultural characteristics, as an important source of inspiration for extracting regional cultural elements, regional culture refers to the material and spiritual carriers precipitated by the long-term development of a region, and it is the core of museums to create a unique brand image (Li Yue, 2023). Gansu Provincial Museum is located in the

fortress of the Silk Road and has a rich collection of resources. Copper Prancing Horse, also known as "Horse Treading Flying Swallow", is the treasure of Gansu Provincial Museum. As the representative of IP image of Gansu regional culture. As a representative of the IP image of Gansu regional culture, it makes full use of cultural relics. It not only makes the culture better inherited, but also promotes the economic.

2 Objective

This study aims to analyze the development history and application effect of regional culture in the cultural and creative products of Gansu Provincial Museum Bronze Prancing Horse, and to analyze how the regional culture can be better combined with the ip image. It is of great significance that the construction of cultural IP is conducive to the inheritance of local culture and the establishment of cultural self-confidence.

3 Problem Statement

In the cultural and creative industries, it is worthwhile to go deeper into the IP image design by using its unique regional cultural background and realizing the dual goals of cultural dissemination and commercial value. Young people are gradually occupying the cultural and creative consumer market, which is exactly why the IP image design of the bronze galloping horse in Gansu Provincial Museum breaks the traditional aesthetic concept, and the design modernizes the face of the bronze galloping horse, as shown in Figure. 1.

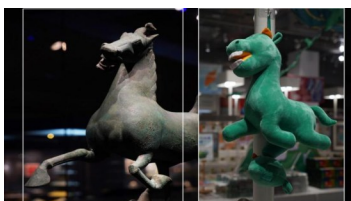


Figure 1 Copper Prancing Horse IP Image

Cited from Copper Prancing Horse IP Image Zhang, T. L.(2022, June). New Gansu.
<https://gansu.gansudaily.com.cn/system/2022/06/28/030582988.shtml>

Shape traditional cultural relics with a positive and energetic image, arouse consumers' emotional resonance, feel the cultural connotation, and enhance the practical aesthetic value and spiritual attributes of cultural and creative products (Zhu Zhiyin, 2020). It is necessary to deeply excavate the cultural connotation, but also to combine modern design concepts to create products with both artistic value and modern aesthetics. With the progress of society, everyone tends to be practical and beautiful design Through the research of digging deeper into the ip image of Gansu Provincial Museum, we will explore the effective methods and strategies of transforming regional cultural resources into ip image, and provide references for the future research of creating more ip image design with personalized and unique charms.

4 Literature Review

4.1 Research background

In the context of globalization, the inheritance and protection of regional culture is particularly

important. Cultural creative products, as products of innovative industries, graft, reshape and integrate traditional culture through modern innovative concepts, methods and technologies, so as to create brand-new cultural products. The ip-image design combined with culture has three characteristics: first, it has outstanding regional charm; second, it has deep cultural heritage and has the value of dissemination and inheritance; and third, it has cultural elements that are easy to be noticed and differentiated, so that people can quickly recognize and identify them through their senses, associations and so on (Du, Huxiang & Tian, S. Y., 2021).

The combination of regional culture and IP image refers to the innovative planning and refining integration of the most representative elements of regional cultural resources to realize brand resources with cultural and commercial values (Zhou Chengjun & Song Wen, 2021). The combination of regional culture and IP image design gives IP design a deeper connotation and possibility. It is mainly reflected in four aspects: recognition, emotion, aesthetics and communication (Jiang et al., 2022).as shown in Figure 2.

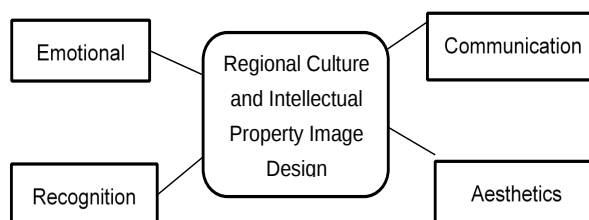


Figure 2 A framework for IP(intellectual property)image design based on regional culture

Cited from .Jiang, N., Zhang, Z., Xi, W., & Wang, L. (2022). Research on brand IP design based on regional culture. *Design*, 7(4), 117-124. <https://doi.org/10.12677/Design.2022.74017>

4.2 Existing research

Regional culture in the brand image is the most distinctive, is also the most easy to distinguish from other brands an important means (Song, J. 2023). IP image design is gaining attention.Regional culture is transformed into a visualized and saleable image. It not only helps to provide consumers with a unique brand experience, but also promotes cultural heritage.

For example, the exquisite design of Japanese company Sony comes from the reflection on the national resources and the oriental philosophical expressions of “small, subtle and emptiness”, which is based on the deep understanding of regional culture and is reflected by the design.As an important cultural institution in western China, Gansu Museum, with its rich cultural resources, provides unique conditions for the design of the Gansu Museum's Bronze Prancing Horse image(as shown in Figure 3).



Figure 3 A tourist picks out a souvenir

Cited from Beijing Youth Daily Official Account (Aug,2022.) Tencent News.

<https://new.qq.com/rain/a/20220804A09E3D00>

The presence of IP identity design can improve branding performance of the region (Chaysalina, I. 2023). The study of the image design of the bronze galloping horse in Gansu Museum can raise people's awareness of the value of regional culture, and thus inspire them to pass on and protect regional culture. Analyze the current situation of the IP visual image of Gansu Museum, and put forward the design direction and positioning. This will enable it to better combine the regional cultural characteristics of IP image design, emphasize the regional characteristics, enhance the brand image and disseminate the cultural value, based on more theoretical and data support for the subsequent IP image design.

IP image design transforms cultural elements into intellectual property with market value by creating a unique visual image and brand identity. Research shows that through IP image design, the recognition and market competitiveness of cultural brands can be enhanced (Tu Ziyao al., 2023). On the other hand, the bronze prancing horse of Gansu Provincial Museum, as a representative symbol of regional culture, its use in cultural and creative products is of great practical significance.

The development of cultural and creative industries in most Western museums is based on the principle of "inspiration from the collection", so as to carry out series design, whether it is copying, or innovation, will use cultural relics as the design carrier, especially some of the collection of cultural relics with uniqueness, storytelling, and ornamental properties (Wang, Y & Lin, W., 2019).

In today's competitive business world, Super IP is an important factor in ensuring the success of an organization. In 1753, Britain established the first museum of modern significance in the world named "British National Museum". They develop products that are popular with the public., such as the little yellow duck in the United Kingdom is a kind of pop culture elements, the British Museum and the collection of cultural relics combined with the launch of the little yellow duck series (as shown in Figure 4). The products are transformed into ancient Egyptian sphinxes, or wear headdresses printed with Indian feathers, becoming "star" products in the cultural creativity of the museum, which are loved by young people and children, and have successfully realized a win-win situation of cultural communication and commercial operation.



Figure 4 Little Yellow Duck Series

Cited from Mon chat aime la. <https://mcalp.fr/post/legypte-ancienne-a-paris-musee-du-louvre-et-osirisexpo/osirisexpo-egypte-mysteres-engloutis-canard-egyptiens-briti/>

4.3 Research gaps

At present, there are some related studies in the market focusing on the combination of regional culture and IP image design, but there has not been any systematic study to analyze and explore in depth the cultural connotation and cultural elements of the bronze prancing horse of Gansu Provincial Museum. Therefore, it is necessary to conduct more in-depth research on the design performance and market performance of this cultural and creative product. Conduct a systematic

research on the image design of the bronze galloping horse of Gansu Provincial Museum. Summarize and summarize these effective strategies and experiences, and explore effective combination strategies.

4.4 Current research

Current Research This study examines the research gaps in the combination of regional culture and IP image design in Gansu Provincial Museum, taking Copper Prancing Horse as an example, and through in-depth investigation and analysis, it explores how to effectively integrate the regional cultural elements with IP image design in order to enhance the product's cultural dissemination and commercial value. The research will focus on the design process, characteristics and its performance in cultural communication and marketing; analyze the ways and effects of combining regional culture with IP image design, as well as the successes and shortcomings of the existing cultural and creative product design; and based on this, put forward innovative strategies and suggestions, aiming to promote the optimization and development of the design.

5 Methodology

5.1 Research design

Quantitative research methods are more objective and scientific, and can quickly collect users' behaviors and attitudes, and readily grasp the requirements of changing trends in social development. The data were collected through questionnaires, aiming at the research on the ip image of the bronze galloping horse in Gansu Provincial Museum, and seeking for strategies and suggestions on the combination of regional culture and IP image design.

5.2 Sample group

Roots Museum footfall analysis feasibility report shows that the daily reception of about 7,500 people, open 8 hours a day, the number of visitors per hour more than 930 people. Copper Prancing Horse on the second floor of the museum , the number of visitors on the 2nd floor during the same time is about 140 people. The minimum sample size of 103 was calculated using sample size calculations. The research included respondents between the ages of 19-40 and asked 10 questions in four areas: recognition, emotion, aesthetics, and communication. Data were collected during June 2024 using an online survey platform.

5.3 Data analysis

Based on the survey data of the questionnaire for analyzing the combination of regional culture and IP image design of the Copper Prancing Horse in Gansu Provincial Museum, we conducted a comprehensive integration and analysis, and came up with the following results and recommendations.

Respondents are mainly concentrated in the age of 22-25, accounting for 40%. Females accounted for 56% slightly more than males, and the occupation of students and designers were the main participants, accounting for 31% and 24% respectively.

More than 40% of the respondents rated the visual design of the Copper Prancing Horse IP image as high, indicating that the design is relatively successful in terms of visual presentation. 25% of the respondents rated the design as average, and 8% rated the design as poor or very poor, indicating that there is still room for improvement, as shown in Figure 1.

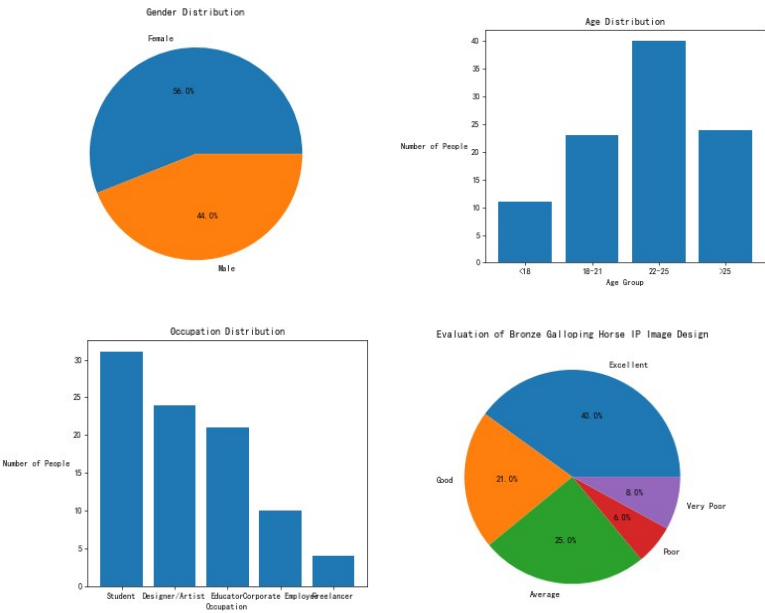


Figure 1 Presentation of data(Made by Author)

According to Data Figure 2, more than half of the respondents in total believe that the Copper Prancing Horse as an IP image has played a positive role in enhancing people's empathy towards Gansu culture. Taken together, more than 70% of the respondents believe that the image of the Copper Prancing Horse helps to spread the cultural image of Gansu to a certain extent, and about 30% of them think it is very helpful.

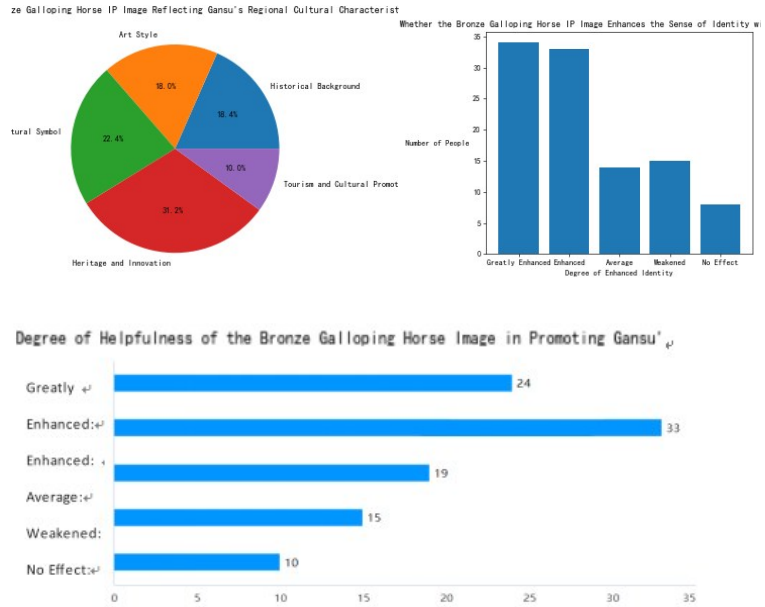


Figure 2 Presentation of data(Made by Author)

According to Form 3, 67% of the respondents pointed out the insufficient display of history, 75% thought that the balance between tradition and modernity was poor, and 59% and 34% thought

that there was a strong sense of commercialization and homogeneous design style. In addition, 61% of the respondents mentioned the rough quality, 49.5% and 44.6% considered the lack of practicality and homogeneity, and 38.6% pointed out the insufficient use of digitalization.

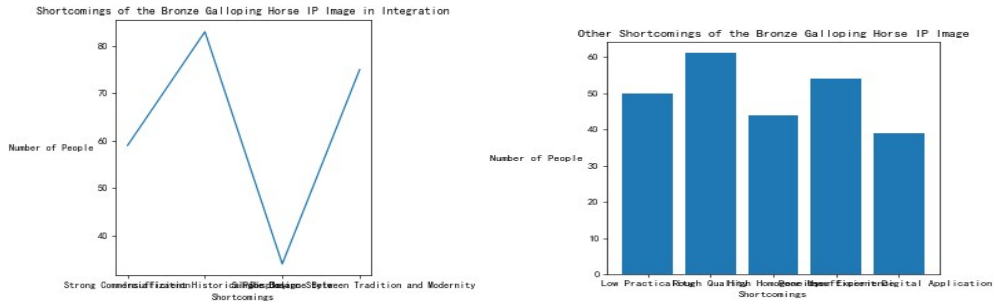


Figure 3 Presentation of data(Made by Author)

As shown in Figure 4, 32% of the respondents believe that international platforms are effective and 28% believe that utilizing tourism marketing strategies is effective.

The second is to participate in cultural exhibitions and cultural exchange activities, and cross-border cooperation and promotion. Design strategies were followed by exchanges with local cultural experts, emphasizing storytelling and emotional resonance, and focusing on sustainability and social responsibility.

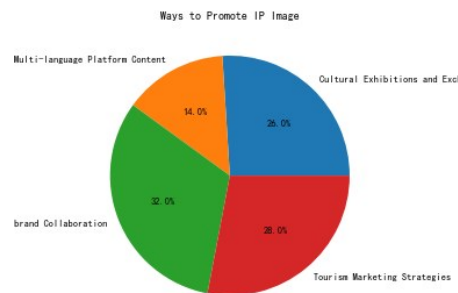


Figure 4 Data analysis from author's own production

6 Results

The Copper Prancing Horse image design performs well in terms of recognizability. 44.55% of the respondents believe that the Copper Prancing Horse has a unique artistic style. This indicates that the image design of the Bronze Prancing Horse is highly recognizable among the audience. However, 34% of the respondents still think that its design style is single. This indicates that there is still room for improvement.

In terms of emotion, 67% of the interviewees pointed out that the historical display was insufficient, and the interviewees thought that the cartoon IP-image was too cartoon to show the history in depth, and failed to adequately convey the cultural story and emotional value behind it. 33% of the interviewees thought that it had "strengthened" the sense of cultural identity. This shows that the Bronze Prancing Horse is not only a visual symbol, but also an emotional carrier, successfully establishing an emotional connection with the audience through its unique cultural connotation and historical background.

The aesthetic design of the Copper Prancing Horse was also highly recognized. The data shows that 61% of the respondents think that the visual design of the Copper Prancing Horse is "very good" or "good". In addition, 77.23% of the respondents thought that the Bronze Prancing Horse embodies the regional cultural characteristics of "inheritance and innovation" and demonstrates Gansu's profound cultural heritage and exquisite craftsmanship. This shows that the design team has succeeded in the aesthetic expression of the image of the Bronze Prancing Horse. In terms of communicability. The data shows that 58% of the respondents think that the IP image of the bronze galloping horse is "average" in spreading Gansu's cultural image. Respondents suggest promoting this image through cross-border cooperation with brands, and 28% believe that utilizing marketing strategies and channels in the tourism market is more effective.

7 Discussion

7.1 Product commercialization

The IP image design of the bronze galloping horse of Gansu Museum has successfully transformed regional cultural resources into market-attractive cultural and creative products, combining traditional cultural heritage and modern design concepts, attracting a wide range of young audiences, with market sales amounting to 7 million yuan. However, in the process of realizing the commercial realization of the IP image of the Copper Prancing Horse, it has also triggered controversy due to excessive commercialization and image budding. Regional culture carries cultural heritage and is not suitable for excessive commercialization. At present, young people have become the main consumer group of the museum's cultural creativity, but we can't just cater to young people's tastes, thus losing the original intention of making cultural and creative products.

Nadia Reis of the British Museum's International Affairs Department gives three key words for the design of the museum's IP image: protect the cultural relics, excavate the connotation, and share the story. Every museum needs to pay attention to the idea that in the dimension of cultural protection and circulation, the authenticity and original beauty of the culture itself should not be neglected (Wang Huiyi, 2019). If consumers only remember the cartoon image but do not understand the history, it will be a devastating blow to the cultural heritage. Consumers should be guided in an appropriate way so that they can appreciate the charm of traditional culture, rather than deliberately win the favor of young people.

At present, the design of the historical background and cultural connotation of the bronze galloping horse in Gansu Museum is not enough to show, and fails to fully convey its profound cultural story and symbolism. In order to improve the situation, a team of experts can be consulted to dig deeper into the cultural story and symbolism of the bronze galloping horse.

The introduction of its historical background should be strengthened so that the audience can better understand and recognize its cultural value, especially its unique and representative elements. Secondly, we invited famous designers and designers from home and abroad to participate in the exhibition. Secondly, well-known designers and teams should be invited to combine modern design concepts and technologies to increase the diversity and innovativeness of designs and develop creative and attractive IP images and cultural and creative products.

7.2 Promotion of international platforms

Online platforms such as Jittery Voice and Weibo have played a huge role in the popularity of this IP image. The number of likes of the related words on Shake Voice is as high as 203,000 In order to

enhance the popularity and influence of the Copper Prancing Horse IP image of the Gansu Provincial Museum on international platforms, multi-language accounts have been opened on international mainstream social media platforms such as Facebook, Instagram and YouTube, and content related to the historical background, design concepts and cultural stories of the Copper Prancing Horse has been released regularly to increase the interactivity with international audiences; It seeks to cooperate with internationally renowned museums and cultural institutions to launch academic exchanges, and cooperates with international brands to vigorously promote them on their official websites and social media, which has gained wide attention and good market response, and at the same time opens stores on international e-commerce platforms, such as Amazon, to sell its cultural and creative products to facilitate the purchase by international users. Thus, it has enhanced the international influence of Gansu Museum and also attracted more young international users through the influence of the fashion brand.

8 Conclusion

Museum ip images are gradually breaking the stereotype of "serious and rigid". They are more vivid and lovely face, making interesting and elegant image, approaching people's modern life. From the Gansu Museum ip image design research to understand that the regional culture to choose representative, intuitive; this does not mean that the direct application of the need for its innovative design but also to balance the modern design concepts, to ensure the dissemination of cultural characteristics. The style of the product can not tend to be single or too commercialized. At the same time, it is also necessary to keep abreast of the times by using multiple channels and forms of international platforms to promote and enhance international visibility and influence.

References

- [1] Chaysalina, I. (2023). Place branding through establishing IP mascot to increase economy in Indonesia using Pentahelix model. *VCD*, 8(2). <https://doi.org/10.37715/vcd.v8i2.4099>
- [2] Du, H., & Tian, S. (2021). Design of cultural and creative tourism products from the perspective of cultural IP: A case study of Wuhan Yellow Crane Tower scenic area. *Journal of Hubei University of Technology*, (03), 112-115.
- [3] Jiang, N., Zhang, Z., Xi, W., & Wang, L. (2022). Research on brand IP design based on regional culture. *Design*, 7(4), 117-124. <https://doi.org/10.12677/Design.2022.74017>
- [4] Song, J. (2023). Research on brand image design from the perspective of rural revitalization. *Art and Performance Letters*, 4(1), 7-11. <https://doi.org/10.23977/artpl.2023.040102>
- [5] Tu, Z., Wang, W., & Liu, Y. (2023). Research on the design of Jiangsu's holistic tourism brand under the background of cultural and tourism integration. *Design*, 8, 3553. <https://doi.org/10.12677/Design.2023.84437>
- [6] Wang, H. Y. (2019). Insights from the development strategies of cultural industries in the UK for China: A case study of the museum industry. *Audio Visual*, (4), 235-237. <https://doi.org/10.19395/j.cnki.1674-246x.2019.04.128>
- [7] Wang, Y., & Lin, W. (2019). Development status and implications of cultural and creative product development in the British National Museum and National Library. *Journal of National Library Studies*, 28(2), 14-24. <https://doi.org/10.13666/j.cnki.jnlc.2019.0202>
- [8] Zhang, Y., & Da, X.-Y. (2018). Prospective significance analysis of the concept of IP. *The Press*, 17, 117-120.
- [9] Zhou, C., & Song, W. (2021). Shanxi Province IP image design based on regional elements and five elements culture. *Design*. https://scholar.google.com.hk/scholar?hl=zh-CN&as_sdt
- [10] Li, Y. (2023). *Research on museum brand image design from the perspective of regional culture* (Master's thesis, Inner Mongolia Arts University). <https://doi.org/10.44570/d.cnki.gcbia.2023.000115>
- [11] Zhu, Z. Y. (2020). Application of Tangshan regional cultural elements in the design of cultural and creative products (Master's thesis, North China University of Science and Technology). <https://doi.org/10.27108/d.cnki.ghelu.2020.000066>