

A Study on the Visual Design and Dissemination Strategies for Traditional Cultural Intellectual Property Images

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ABSTRACT

With the advancement of the national strategy of cultural confidence and the rapid development of the digital economy, the design and dissemination of traditional cultural IP images has become an important issue for cultural industry innovation. This study uses literature review and case analysis to systematically explore the conceptual connotation and characteristics of traditional cultural IP images, and to outline the theoretical foundations of visual design and semiotics, as well as the theories of emotional design and cultural identity. It examines the current state of domestic IP image design, and analyzes the integrated marketing communication strategies and regional online marketing practices of typical cases such as the Palace Museum. Furthermore, it explores strategy optimization and innovation paths, including deepening the cultural core, strengthening emotional narratives, multi-platform collaboration, and technological integration and innovation. The research shows that the design of traditional cultural IP images needs to integrate semiotic methods to achieve visual transformation and build cultural identity through emotional design. Currently, domestic design shows market growth but faces challenges of homogenization and insufficient emotional depth. Successful cases demonstrate the effectiveness of integrated communication and innovation paths. This research enriches the theoretical system of cultural and creative design, provides guidance for the practice and policy formulation of the cultural and creative industries, and helps to improve the effectiveness of traditional cultural dissemination and the country's cultural soft power.

Keywords: Traditional Cultural IP Image Design, Communication Strategy, Semiotics Theory, Emotional Design, Cultural Identity.

1. INTRODUCTION

1.1 Research Background

With the in-depth implementation of the national strategy of cultural confidence and the full arrival of the digital economy era, the creative transformation and innovative development of traditional culture through IP images has become one of the core issues of the cultural industry. Cultural institutions actively respond to the policy call, transforming historical relics and traditional patterns into IP visual images with modern aesthetics, and significantly enhancing cultural influence and commercial value through online and offline integration ^[1]. This trend not only reflects the deep integration of traditional culture and contemporary design concepts, but also reflects the market's urgent demand for high-quality cultural IP products. However, the current design of traditional cultural IP images still faces practical dilemmas such as superficial element extraction, lack of emotional resonance, and fragmented new media dissemination, which urgently need to be systematically summarized and optimized from a theoretical perspective.

Against the backdrop of the rapid expansion of the digital content industry, the cross-media dissemination of traditional cultural IP images has shown unprecedented vitality. Taking digital works that integrate traditional mythology and modern game technology as an example, through meticulous character modeling, scene design and narrative packaging, classic cultural symbols have been successfully promoted to the international market, arousing global cultural attention and discussion ^[2]. These practical cases highlight that IP image design needs to adhere to the authenticity of culture and integrate innovative expression, while the dissemination strategy emphasizes multi-channel collaboration and audience participation. The above background constitutes the realistic basis and problem orientation of this study.

1.2 Significance of the Research

This research has great theoretical value. Using the theoretical framework of semiotics and emotional design, she systematically analyzed the design mode and communication logic of IP images of traditional culture. This can enrich the theoretical system of cultural and creative design disciplines, and fill the existing research blank of traditional intellectual property system strategy research ^{[1][2]}. At the same time, this study is helpful to establish an analysis model of IP image

design and communication suitable for China context, and promote interdisciplinary integration and development. On the practical level, this study provides useful strategic suggestions for professionals in the cultural and creative industries. By summarizing the design principles and communication paths of successful cases, we can guide the innovative transformation of traditional cultural IP images and improve their market competitiveness and cultural influence.

In addition, as part of the national strategy of China's culture going global, the research results will help to better spread China's traditional culture overseas. They help to enhance cultural soft power and realize economic value. It has important social significance and good application prospect. This study can also provide insights for decision makers and contribute to the stable and sustainable development of traditional cultural intellectual property industry.

2. THEORETICAL BASIS OF TRADITIONAL CULTURE IP IMAGE DESIGN

2.1 Conceptual Connotation and Characteristics of Traditional Cultural IP Images

The IP image of traditional culture is an image created from the elements of traditional culture in China. They are very recognizable, they touch us, and we can also use them to do business. These images are like the visual symbols of our culture. They tell important historical memories and thoughts and help traditional culture adapt and develop today. These images are faithful to our culture, but they also use modern design language to be beautiful and interactive. Therefore, they become an important bridge between the past and the present, and between us and others.

Its main features are the organic unity between cultural authenticity and contemporary adaptability, strong ability to touch emotions, huge commercial value potential, and good adaptability to cross-media communication. These functions make the images of traditional cultural IP go beyond simple visual presentation. They have become the key carriers for building cultural identity, promoting the high-quality development of cultural industries and promoting the international spread of culture. In theory and practice, these images must balance the profound cultural significance of symbols with the contemporary aesthetic needs of the audience. This helps to achieve sustainable communication efficiency and social value.

2.2 Theoretical Foundations of Visual Design and Semiotics

Visual design theory emphasizes the systematic application of form, color, composition and spatial relationship to effectively convey information and enhance aesthetic experience. In the IP character design of traditional culture, visual design must follow the principles of balance, contrast and rhythm, and transform abstract cultural elements into concrete and perceptible visual symbols. Semiotic theory provides a solid analytical framework for this, especially Pierce's ternary symbol model (icon, index, symbol) and symbolic semantic analysis method, which is helpful to reveal the internal relationship between the formal layer and the semantic layer of cultural elements.

In their research on intangible cultural heritage design, Chen et al. used symbolic semantic analysis to systematically explain the external form layer (shape, color, craft) and internal meaning layer (symbolic connotation, ideology, morality and morality) of cultural heritage elements as room patterns. They combined it with analytic hierarchy process (AHP) to extract elements suitable for modern design^[3]. This theoretical basis provides methodological support for the visual transformation of IP images in traditional culture. It ensures that the design retains the cultural core, and at the same time realizes the innovation and effective communication of modern visual expression.

2.3 Emotional Design and Cultural Identity Theory

The theory of emotional design was put forward by Donald Norman, which divided design into three levels: internal, behavioral and reflective. She emphasized that products should not only meet functional requirements, but also awaken users' emotional resonance and create meaning. In the role design of traditional cultural IP, visual attraction is emphasized at the internal level, interactive experience is emphasized at the behavioral level, and cultural narrative is used to stimulate deep emotional connection and identity at the reflective level.

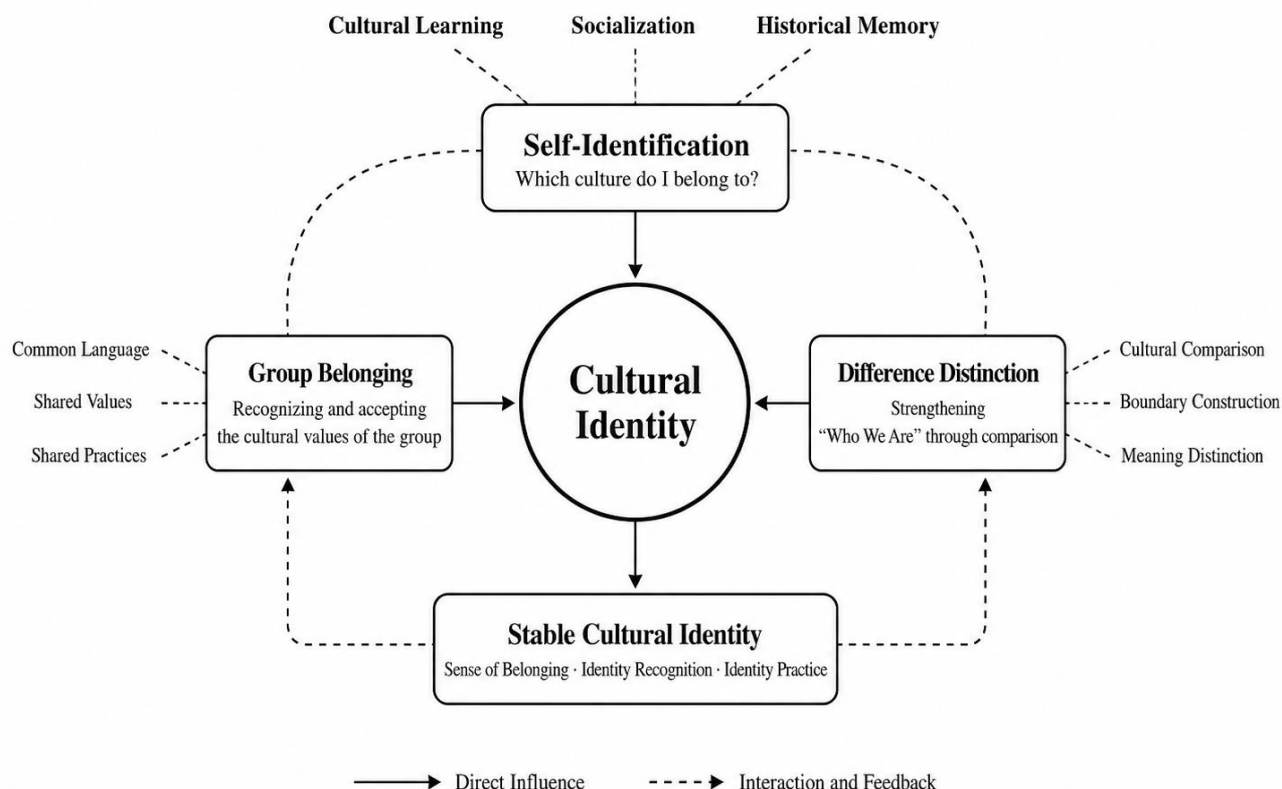


Figure 1. Diagram of the theoretical mechanism of cultural identity.

This theory is closely related to the construction of cultural identity. The design of reflective layer can remind people of their memory and sense of belonging to traditional culture, which is helpful to form and strengthen the cultural identity of the group. Emotional design makes IP images full of emotions and stories, and endows symbols of traditional culture with emotions. This helps people rebuild their cultural identity in today's life, and turn from thinking to feeling, and then to action. Norman's theoretical framework provides systematic guidance for emotional dimension in IP image design of traditional culture. This helps to make images more attractive and spread culture more deeply^[4].

3. CURRENT STATUS AND STRATEGIES FOR THE DESIGN AND DISSEMINATION OF TRADITIONAL CULTURAL IP IMAGES

3.1 An Examination of the Current Status of Traditional Chinese Culture IP Image Design in China

In recent years, the design of traditional cultural IP images in China has shown a rapid development trend under the dual drive of the national cultural confidence strategy and the digital economy. As the core subject, museums actively transform cultural relics elements into visually recognizable IP images, and realize the creative transformation of cultural resources through cultural and creative products, digital content and other forms. In 2023, the market size of cultural and creative products of museums in my country reached 13.42 billion yuan. Many institutions have expanded their communication paths by leveraging new media platforms and cross-border cooperation. IP image design has gradually shifted from element stacking to systematic brand building^[5]. However, in current design practice, there are still problems such as superficial extraction of cultural elements, single emotional expression, fierce homogeneous competition and insufficient adaptation to new media, which restrict the in-depth value mining and differentiated development of IP images.

Literature review shows that the design of traditional cultural IP images in China has formed a pattern of policy support, market expansion and technology empowerment, but the overall situation is still in the critical stage of transformation from extensive growth to connotation development. The design subjects are diversified, covering cultural institutions, Internet companies and independent designers, and the application of technology has extended from traditional graphic design to

AIGC-assisted innovation. The study points out that IP images need to further strengthen the symbolic transformation of cultural core and the emotional connection with the audience in order to cope with the challenges of fragmented dissemination and aesthetic fatigue ^[5]. The above situation lays a practical foundation for systematically reviewing communication strategies and optimization paths.

3.2 Analysis of Typical Communication Cases and Strategies

The Palace Museum's practice of disseminating its cultural and creative IP image is one of the typical cases in China. Relying on its rich collection resources, the institution has built an online and offline integrated communication matrix in the new media era by applying integrated marketing communication theory. Through social media interaction, cross-border co-branded products and digital experience projects, it has successfully transformed traditional palace elements into IP visual symbols that are popular with young audiences, significantly enhancing brand awareness and cultural influence ^[6]. Its strategic advantage lies in content innovation and channel integration, effectively achieving a win-win situation for both cultural and commercial value.

However, the analysis shows that the case still has shortcomings in terms of global dissemination depth and sustainable emotional connection. Some strategies focus on short-term traffic conversion and do not fully explore the deep narrative of cultural symbols, which easily leads to the audience's cognition remaining at the surface visual level ^[6]. Similar regional cases such as Gansu Provincial Museum have also achieved the revitalization of local cultural IP through online marketing and cultural and creative development, but they face problems such as limited cross-regional dissemination capabilities and fluctuations in user participation.



Figure 2. Examples of modern product transformation of traditional cultural IP images (taking bronze ware pattern cultural and creative products as an example).

When designing and disseminating IP images of traditional culture, cultural institutions creatively changed the visual symbols of historical objects such as bronzes. They created IP image media with cultural identity and modern appearance. These designs use symbol reconstruction and emotional expression technology to give new life to the traditional patterns in today's products. This effectively strengthens the audience's cultural identity and emotional connection. The various cultural and creative products shown in Figure 2 are a good example of the practical path of designing image IP: first, extract the core of culture, and then make innovative visual expression.

3.3 Exploration of Strategy Optimization and Innovation Path

Based on the current situation and case analysis of China, how to improve the creation and dissemination of IP images of traditional culture must focus on deepening the cultural core and integrating innovation with technology. On the one hand, we need to make better use of semiotics and emotional design theory to explore the multiple meanings of traditional elements, and improve our ability to recognize and stay in IP images through emotional narration. On the other hand, it is necessary to establish an integrated communication system, coordinate multiple platforms, and expand its influence by using new media matrix and cross-border cooperation^[5]. The road to innovation includes introducing AIGC tools to help customize creation, developing immersive digital experience projects, and establishing a co-creation mechanism with users to improve the dynamic evolution ability of IP images.

Further research in the literature shows that the optimization must consider policy guidance and market feedback, establish an index system for evaluating the image of intellectual property rights, and balance cultural protection and commercial development. Regional museums can learn from the successful cases of online marketing mode, combine local characteristics, create differentiated IP images, and strengthen the construction of international communication capabilities^[5]. These approaches are helpful to transform the intellectual property image of traditional culture from a one-time breakthrough to a systematic ecology, and realize the coordinated development of cultural heritage and industrial modernization.

4. CONCLUSION

This study systematically examines the theoretical basis and practical approaches for the design and dissemination of IP images of traditional culture. Research shows that IP images of traditional culture, as the visual carrier of traditional symbols, represent historical memory and emotional value. They are characterized by the unity of cultural authenticity and modern adaptability, emotional resonance and commercial transformation potential. Symbol theory provides a methodology for visual transformation through semantic symbol analysis, while emotional design strengthens the construction of cultural identity through instinct, behavior and reflection. The current domestic situation shows that due to policy support and digital technology, the IP image design market is constantly expanding, but it still faces challenges such as homogenization of elements, lack of emotional depth and scattered communication. The case study shows that the Palace Museum has achieved success through integrated marketing communication, and the practices in Gansu and other regions also show the potential of online marketing and cross-industry innovation. In order to improve ourselves, we must focus on deepening the cultural core, strengthening emotional stories, cooperating across multiple platforms, and integrating technologies such as AIGC. This is helpful to transform IP images from simple visual appearance into a complete cultural ecosystem.

This study theoretically integrates the framework of semiotics and emotional design, enriching the disciplines of culture and creative design. In practice, it provides useful suggestions for professionals and decision makers in cultural and creative industries, which helps to make the spread of traditional culture more effective and strengthen the soft power of national culture. However, this study mainly relies on literature analysis and case studies, lacking a large number of empirical data verification, and mainly focuses on the national background, lacking international comparison and long-term impact monitoring. Future research can combine empirical investigation, cross-cultural analysis and the application of emerging technologies to deeply evaluate the social impact and industrial value of IP character design and dissemination, so as to further improve the corresponding theoretical and strategic system.

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