



Cultural Heritage of Ancient Shu's Wangcong Culture Driven by Dual Wheels: Cultural Creative Industries and Digital Technologies

Xili Gan*

Chengdu Polytechnic, Chengdu, Sichuan, China

*E-mail: ganxili419@qq.com

Abstract. Under the dual tides of globalization and digitization, the protection and inheritance of the ancient Shu culture face severe challenges. Wangcong culture, as a gem of the ancient Shu culture, carries rich historical memories and cultural values. This article explores how the cultural and creative industries and digital technologies serve as dual drivers for the inheritance and development of Wangcong culture. By tapping into the unique charm and deep value of Wangcong culture, cultural and creative industries are utilized to create tourism products; simultaneously, digital technologies are employed to enhance the dissemination and influence of Wangcong culture. This paper also examines the balance between cultural tourism integration and the protection of cultural heritage, providing theoretical support and practical guidance for the integrated development strategy of Wangcong culture in cultural tourism. Ultimately, the aim of this paper is to offer innovative ideas for the inheritance and development of Wangcong culture, promoting the revitalization of ancient Shu culture in modern society.

Keywords: Wangcong Culture; Cultural and Creative Industries; Digital Technology; Integration of Culture and Tourism; Cultural Heritage and Development

1 Introduction

In the context of the digital era, the ancient Shu culture, as an integral part of the Chinese national culture, carries a wealth of historical information and profound cultural heritage. Its unique artistic forms and historical sites make it shine brilliantly in the treasure house of world culture. However, with the rapid advancement of modernization, the protection and perpetuation of ancient Shu culture face unprecedented challenges. How to maintain the uniqueness and diversity of culture in the tide of globalization has become an urgent issue to be addressed. Wangcong Culture, as a significant branch of the ancient Shu culture, centered around the Wangcong Ancestral Shrine, not only carries a rich historical memory but also shoulders the mission of cultural heritage. Against the dual backdrop of digitalization and globalization, exploring the integrated development strategies of Wangcong Culture in the context of cultural and tourism is

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of profound significance for promoting the inheritance and development of ancient Shu culture.

This paper aims to delve into the current state and developmental trends of Wangcong Culture, drawing on successful cases of cultural and tourism integration both domestically and internationally, to discuss the opportunities and challenges faced by Wangcong Culture in the process of cultural and tourism integration. The research will focus on core issues such as uncovering the unique charm and value of Wangcong culture, enhancing its dissemination and influence through digital technology, and balancing the integration of cultural tourism development with the protection of cultural heritage. The aim is to provide new ideas and directions for the inheritance and development of Wangcong culture, and to promote the prosperity and development of ancient Shu culture in modern society.

2 The History and Value of the Ancient Shu Wangcong Culture

Ancient Shu culture, as a significant branch of Chinese civilization, is deeply rooted in the Sichuan Basin. After thousands of years of sedimentation and evolution, it has given birth to a unique cultural landscape. Its historical trajectory can be traced back to the late Neolithic period, with Baodun culture serving as the origin of Ancient Shu civilization, laying the foundation for the subsequent splendor of the Sanxingdui and Jinsha civilizations. Sanxingdui, renowned for its stunning bronze, gold, and jade artifacts, showcases the exceptional craftsmanship and boundless creativity of the Ancient Shu people. The Jinsha site continues the glorious chapter of Ancient Shu civilization, with artifacts such as the golden sun bird plaque being the epitome of Ancient Shu art. The ancient Shu culture has achieved remarkable feats in the realm of art, with its unique and exquisitely crafted bronze artifacts; gold and jade objects, too, have become symbols of ancient Shu due to their splendor and profound cultural significance. This culture is distinctive in its regional flair and ethnic characteristics, with religious beliefs, customs, and artistic forms all showcasing the wisdom and creativity of the ancient Shu people. Moreover, the ancient Shu culture is characterized by inclusiveness and openness, integrating the essence of surrounding cultures to form a distinctive cultural system that has had a profound impact on subsequent generations. Its artistic styles and craftsmanship have played a significant role in the advancement of Chinese civilization, while its myths, legends, and religious beliefs have provided abundant sources of inspiration for later literature and art. The five ancient rulers of Shu, each leaving their unique mark, collectively forged the splendid chapters of ancient Shu culture. From Cancong's founding and sericulture, to Bo Guan's mysterious legacy, and then to the legendary tales of Yu Fu's immortal path. The fourth ruler, King Du Yu, revered as the god of agriculture, taught the people farming and was deeply cherished by the people of Ba and Shu. The fifth ruler, Kai Ming, also known as King Bie Ling of Cong, distinguished himself by eliminating floods and promoting governance, being the pioneer of the Dujiangyan irrigation project, and became another great ruler in the history of ancient Shu. The succession of the five Shu kings was not only the continuation of

ancient Shu's history but also the ongoing process of accumulating and enriching Shu culture. Records from the Western Han Dynasty by Yang Xiong in "The Annals of the Shu Kings," the Eastern Jin Dynasty's "The Chronicles of the Land South of the Mountains" by Chang Qu, and the Qing Dynasty's "Records of Pixian County" document numerous significant events and legends concerning the origin and development of the ancient Shu civilization. These accounts continue to profoundly influence the spiritual world of the people in the Shu region, serving as a crucial foundation for the inheritance and advancement of ancient Shu culture.

The Pixian District, historically known as "Pi," derives its name from the Pi River (now part of the Dujiangyan Inner Canal) within its borders. In ancient historical legends, Pi first gained fame as the capital of the ancient Shu kingdom. Around two thousand to twenty-eight hundred years ago, both King Du Yu and King Bie Ling made Pi their capital. After the conquest of Shu by the Qin, the area of Pi was established as a commandery and county, known as Pixian County, with a history of over 2,300 years since its establishment.

Wangcong Temple is located in Pixian District, Chengdu, Sichuan Province. It is an ancient temple with a long history, carrying profound cultural heritage, and serves as an important site to commemorate the ancient Shu kings, Wang Di Du Yu and Cong Di Bie Ling. During the Qing Dynasty, the Dujiangyan Water Releasing Ceremony began with a ritual at Wangcong Temple to honor the two emperors, followed by the "Cutting the Macha" water release ceremony at Dujiangyan. As Pixian County was the capital of the ancient Shu Kingdom, Cong Di's tomb is located to the southwest of the city. It is likely due to this reason that during the Northern and Southern Dynasties, Liu Jilian, the governor of Mengzhou, relocated the Tomb of King Wang at the site of the Erwang Temple in present-day Dujiangyan City to Pixian County. In the second year of Kangding under Emperor Renzong of the Northern Song Dynasty (1041 AD), Magistrate Zhao Kedu combined the sacrificial rites of King Wang and King Cong, thus forming the Wangcong Temple. Since then, the incense and offerings at the Wangcong Temple have been continuously maintained through the ages, despite occasional damages from wars and fires, with the temple and tombs always being repaired.

Originally constructed during the Jianwu period of Emperor Ming of the Qi Dynasty in the Northern and Southern Dynasties, the Wangcong Temple has withstood a thousand years of wind and rain, still preserved in its entirety today. Its architectural style is unique, blending the traditional features of Western Sichuan architecture with the essence of ancient Shu culture, showcasing the superb craftsmanship and aesthetic sensibilities of ancient artisans. The artifacts and inscriptions preserved within the temple serve as invaluable physical evidence for the study of ancient Shu culture and the history of Wangcong Temple. As a link in the transmission of ancient Shu culture, Wangcong Temple holds unique cultural value and social significance. It is not only a window into the history and culture of ancient Shu but also a crucial platform for the inheritance and promotion of the ancient Shu spirit, allowing visitors to deeply experience the unique charm of ancient Shu culture and enhance their identification and pride in Chinese culture.

3 Modern Challenges in the Cultural Heritage Industry

In today's society, the cultural and museum industry is facing unprecedented multiple challenges. Firstly, the acceleration of globalization has led to a homogenization trend in culture, posing a serious threat to unique regional and ethnic heritage. Data shows that the younger generation, growing up in a multicultural environment, has increasingly favored novel and fashionable elements in their cultural consumption, while interest in traditional cultural and museum content has gradually waned. According to the "China Museum Development Report" and reports released by major market research institutions, the proportion of visitors aged 18-35 among total museum attendees has been declining in recent years, directly reflecting the industry's difficulties in attracting young audiences and imposing significant pressure on the inheritance and development of cultural heritage.^{[1][2]} Meanwhile, the rapid advancement of commercialization and urbanization has further intensified the challenges faced by the cultural and heritage industry. In the frenzy of commercial development, many historical sites and cultural heritages have suffered irreversible damage, losing their original historical features and cultural essence. The UNESCO's "State of World Heritage" report points out that the number of World Heritage sites damaged by commercial activities has significantly increased over the past decade, including some important sites in our country. Moreover, the process of urbanization has profoundly transformed people's lifestyles and value systems, making the integration of traditional cultural heritage content with modern urban life increasingly difficult and leading to a continuous loss of audience groups.^[3]

The lack of financial support and policy guidance is also a significant challenge faced by the cultural heritage industry. The protection and perpetuation of cultural heritage require substantial investment, yet the financial support from the government and various sectors of society often falls short of actual needs. Data from the Ministry of Finance's Department of Culture shows that although investment in cultural heritage has increased in recent years, the funding gap remains enormous, resulting in many cultural heritage projects being unable to be effectively implemented and promoted. At the same time, the formulation and implementation of policies also exhibit lag and imperfection, failing to fully meet the urgent needs of the cultural and museum industry's development. This not only affects the effectiveness of cultural heritage protection but also restricts the innovation and growth of the cultural and museum sector.^[4]

4 Comparison of Museum Cultural and Creative Products between Domestic and International Contexts, with an Analysis of the Cultural and Creative Industry in Chengdu

On the vast stage of domestic and international museum cultural and creative industries, authoritative rankings and detailed data together paint a vivid picture of development. According to the "China Museum Hot Search List" guided by the China Cultural

Heritage Exchange Center and compiled by Museum Headlines, in the second quarter of 2024, the Tianjin Museum ranked 11th among the top 100 popular museums nationwide, highlighting its significant position in the museum field. Meanwhile, museums like the British Museum and the Louvre, with their deep historical heritage and mature cultural and creative industrial chains, have successfully integrated cultural elements into everyday items. For instance, the British Museum's "Mysteries of Egypt" series, with its unique designs, has garnered enthusiastic responses from the global market, setting a benchmark for the global cultural and creative industry. ^[5]

In the museum tourism market, data likewise illustrates its thriving growth. According to the China Research and Intelligence Industrial Research Institute and the "2024-2028 China Museum Tourism Industry Development Deep Research and Investment Trend Forecast Report," the market size of China's museum tourism has been continuously expanding in recent years, with annual visitor numbers setting new records. Particularly during holidays such as the "May Day" break and the Spring Festival, museum tourism experiences peaks. For instance, during the 2024 Spring Festival, museums across the country received a total of 73.5801 million visitors, a year-on-year increase of 98.6%, highlighting the appeal of museums as significant destinations for cultural tourism. In the realm of commercial data, the market performance of museum cultural and creative products stands out particularly. ^[6]

A report jointly released by the Tsinghua University Academy of Cultural Economy and Tmall indicates that the scale of China's museum cultural and creative market has been growing rapidly in recent years, tripling in 2019 compared to 2017. This surge is attributed to the diversification of sales channels and the deepening of cross-sector collaborations. ^[7] Institutions such as the Palace Museum and the National Museum of China have established presences on e-commerce platforms, launching a variety of cultural and creative products that have captured the attention of a significant number of young consumers. Particularly in the case of the Palace Museum's cultural and creative products, through cross-sector collaboration and innovative applications of digital technology, they have created hit products like "Palace Lipstick" and "Imperial Palace Cats," significantly enhancing public interest and awareness in traditional culture, and successfully entering the international market.

Turning our attention back to Chengdu, this city has also demonstrated a robust momentum in the development of its cultural and creative industries. Policy support, industrial agglomeration, and international exchange are the three main drivers propelling the rapid growth of Chengdu's cultural and creative sector. Specific policies introduced in areas like Pixian District offer financial incentives, subsidies, and encouragement for technological innovation and international cooperation to cultural and creative enterprises. Meanwhile, the thriving emergence of cultural and creative parks like the Fanmu Culture Industry Park has attracted a large number of such enterprises, fostering a favorable industrial ecosystem. According to data released by the Chengdu Municipal Bureau of Statistics, the area of Chengdu's cultural and creative industrial parks is continuously expanding, and the number of cultural and creative enterprises is persistently growing, providing fertile ground for the diversified development of cultural and creative products.

Notably, the planning and construction of the Wangcong Tianfu Cultural Industry Park in Chengdu have injected new vitality into the city's and even the global cultural and creative industry. The park, centered around Wangcong culture, integrates functions such as cultural exhibition, ancestral worship, Wangcong song competition, tourism, and culinary leisure, aiming to create a comprehensive urban cultural park. The implementation of this project will not only further promote the ancient Shu culture and establish a new cultural landmark but also provide strong support for Chengdu's construction of a beautiful, livable park city and the realization of the "Three Cities, Three Capitals" development strategy.

Meanwhile, Chengdu has effectively promoted international exchanges between cultural heritage and the cultural and creative industries by hosting events such as the International Intangible Cultural Heritage Festival, thereby enhancing the international reputation and competitiveness of Chengdu's cultural and creative products. These activities have not only enriched the city's cultural connotations but also offered valuable experiences and a communication platform for the integrated development of museum cultural and creative industries at home and abroad. Particularly, the Wangcong Ancestral Shrine Ancient Shu Culture Festival, as a significant cultural event in Pixian, showcases the unique charm of the ancient Shu culture by excavating and promoting Wangcong culture, thereby driving the comprehensive development of urban management and the economic and social sectors through culture.^[8]

5 Opportunities and Strategies for the Cultural Heritage and Creative Industries

The integration of cultural heritage and cultural and creative industries is emerging as a new trend in cultural development in the 21st century. This cross-disciplinary fusion not only offers new pathways for the preservation and transmission of cultural heritage but also presents unprecedented opportunities for the growth of the cultural and creative sector. As consumer demand for cultural products and services continues to rise, cultural heritage resources have become a vital source of inspiration for the cultural and creative industry. Rich cultural heritage sites such as the Sanxingdui, Jinsha, and Wangcong cultures provide unique regional characteristics and cultural depth to cultural and creative products, meeting the consumer's pursuit for personalized and differentiated cultural experiences. At the same time, the rapid development of technologies such as digitization and virtual reality provides strong support for the creative transformation of cultural and historical resources, enabling cultural and creative products to be presented in a more vivid and intuitive manner, thereby enhancing consumers' cultural experiences.

Strategically, we should deeply explore the connotations of cultural and historical resources and transform them into market-competitive cultural and creative products through modern design techniques. This requires us to focus on market research and analysis, understand consumers' demand preferences and purchasing intentions, and accurately position our cultural and creative products. Simultaneously, leveraging digital technologies to enhance the innovation and interactivity of products, expanding sales

channels, strengthening brand building and intellectual property protection, aims to achieve sustainable inheritance and development of cultural and museum resources. The "Cultural Heritage + Creative Industry" sector faces vast development opportunities. By deeply mining cultural heritage resources, focusing on market research, utilizing modern technological means, and reinforcing brand building, we can promote the deep integration of cultural heritage and creative industries, offering consumers richer cultural experiences, and contributing new forces to the protection and inheritance of cultural heritage. Below is a "List of Extracted Cultural Elements from Wangcong Culture" and a "List of Wangcong Cultural Creative Products," which enumerate various cultural elements extracted from Wangcong Culture and conceive a series of cultural creative products based on these elements. These products and design concepts cover five dimensions: tangible, intangible, experiential, customized, and educational, aiming to showcase the unique charm of Wangcong Culture.

The Chengdu Wangcong Tianfu Cultural Industry Park collaborates with research institutions on ancient Shu culture, leading the development of cultural and creative industries. By partnering with creative enterprises and schools specializing in cultural and creative studies, they jointly refine the unique elements of Wangcong culture, create a list of cultural and creative products, and provide a source of inspiration for designers, students, and cultural heritage enthusiasts. This initiative deeply explores the core values of Wangcong culture, clarifies design directions, and enhances its reputation through product promotion, enriching tourism experiences and invigorating the cultural and creative market. Among the categories listed for cultural and creative product development, it is essential to highlight the "intangible" such as digital collectibles, virtual reality experiences, and VR experience centers. Currently, digital technologies are profoundly influencing the dissemination of cultural heritage. Traditional cultural heritage, constrained by time and space, struggles to reach a wide audience. However, digital technologies such as 3D scanning and modeling can accurately record and convert these heritage items into digital formats, ensuring that future generations can re-discover and understand these cultural treasures through digital records. For Wangcong culture, the significance of digital technology is profound. Its artworks and sites can be preserved permanently through digital means, leaving invaluable resources for future generations. Additionally, VR and AR technologies have liberated the presentation of cultural heritage from physical spaces and static images. Viewers can immerse themselves in the charm of the Wangcong culture, while AR technology allows elements of Wangcong culture to integrate into daily life, attracting more people to pay attention to and understand it.

6 Innovative Mechanisms for the Inheritance of Wangcong Culture

The construction of an innovative mechanism for the inheritance of Wangcong culture should adhere to the principles of balancing protection with development, and integrating inheritance with innovation. Firstly, protection is the foundation, ensuring that the core values and unique characteristics of Wangcong culture are effectively maintained

during its transmission. Concurrently, development is crucial, promoting the integration of Jinsha culture with modern society through innovative means, thereby enhancing its vitality and influence. Inheritance and innovation should complement each other; it is essential to respect tradition, maintaining the continuity and stability of the culture, while also daring to break new ground, infusing Wangcong culture with new elements and vitality of the times. The inheritance of Wangcong culture necessitates the integration of modern education and professional ideologies, promoting the integration of industry, academia, research, and training, and deepening cooperation between schools and enterprises. Incorporating Jinsha culture into vocational education, developing distinctive courses, utilizing multimedia and digital technologies to create virtual exhibition halls, and expanding learning channels. Concurrently, strengthening cooperation between industry, academia, and research to stimulate corporate participation in research and protection, jointly creating cultural and creative products, and fostering the innovative development of Wangcong culture. Schools and enterprises working together not only impart knowledge and skills but also allow students to experience the charm of Jinsha through practice, laying a foundation for their career paths and jointly writing a new chapter in cultural heritage. The preservation and transmission of Wangcong culture require government leadership, bringing together the efforts of enterprises, society, academia, and the media. The government should legislate for protection, provide financial support; enterprises invest in technology, promote industrialization; social organizations advocate for public welfare; academia offers intellectual support; and the media expands influence. Establishing a special fund, setting up research centers, holding cultural festivals, and promoting cooperation and sharing. Through multi-party collaboration and resource integration, we collectively drive the innovative transmission of Wangcong culture, infusing it with new vitality.

7 Conclusion and Recommendations

Wangcong culture, as an important part of the ancient Shu culture, carries the rich historical connotation and the unique cultural value, and plays an irreplaceable role in enhancing the national cultural confidence and promoting the protection and inheritance of cultural diversity. However, its inheritance and development process is not smooth sailing, and still faces many challenges and difficulties. Among them, the public's awareness of and identity of wangcong culture is a key issue. In order to solve this problem, we need to hold exhibitions, lectures, cultural festivals and other diversified activities, and make full use of modern media means, such as social media, network platforms, to widely spread the knowledge and value of the culture, so as to improve the public awareness and identity.

At the same time, the protection and utilization of Wangcong cultural site is also an urgent and important task. The government and all sectors of society should work together to formulate more perfect protection policies to ensure that the Wangcong cultural sites are properly preserved and effectively utilized. On this basis, we can also actively explore the establishment of a platform for the international exchange of

Wangcong culture, through exchanges and cooperation with the international community, promote the dialogue and mutual learning between Wangcong culture and other civilizations in the world, further enhance its international influence, and make this splendid civilization shine on a global scale.

In terms of cultural and creative industry, we should deeply explore and develop the unique elements and symbols of Wangcong culture, and carry out content creation and product development. By combining traditional culture with modern design, we can create cultural and creative products with market competitiveness, such as handicrafts, clothing, household products and so on. These products can not only make Wangcong culture better integrated into modern life, meet people's yearning and pursuit for a better life, but also inject new vitality into its inheritance and development. Of course, the development of tangible products may be relatively limited, so we should pay more attention to the mining and dissemination of content, and show the charm of the hope cluster culture to the public through diversified forms.

In view of the limited cultural relics and historical relics found in Wangcong Temple, we should cherish and dig deeper into its cultural connotation and the stories behind it. To this end, we can vividly present the story and content of Wangcong culture to a wider audience through various forms such as literary creation, film and television production, animation games, creative copywriting and scriptw. At the same time, use all-media channels such as short drama, short video, live broadcast, so that more people can understand and identify with this bright civilization. In addition, it is also crucial to make full use of digital means to record and display wangcong culture. We can establish cultural theme parks, cultural complexes, digital museums, virtual exhibitions, creative landscapes, cultural blocks, etc., to provide the public with intuitive and convenient cultural experience, and further enhance people's cognition and feeling of Wangcong culture. These measures will help to promote the inheritance and innovation of Wangcong culture, and make this ancient civilization radiate new vitality and vitality in the new era.

The inheritance and development of Wangcong culture needs the joint efforts of the government, all sectors of society and the public. Through strengthening propaganda and education, dig deeper and development of cultural elements, strengthen the protection of cultural sites, the use of digital technology to promote inheritance and innovation and mining culture story and output content, we can effectively promote the focus of cultural inheritance and development, to enhance the national cultural confidence and promote cultural diversity protection and inheritance to make a positive contribution. Let this ancient and splendid civilization shine more brilliant in the new era and draw a new chapter of cultural inheritance.

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