

Transmedia Storytelling and the Construction of Urban Tourism Brands: A Case Study of Quanzhou

Chuhao Shen*

School of Creative Design, Quanzhou University of Information Engineering, Quanzhou, Fujian, China

**Corresponding Author*

Abstract: Against the evolving digital media landscape and platform-based communication systems, urban tourism branding is shifting from one-way promotion toward collaborative narrative construction involving multiple stakeholders. As a key paradigm of media convergence, transmedia storytelling offers a theoretical framework for the sustained expansion of urban brands across platforms. Drawing on transmedia storytelling theory and urban branding research, this study examines Quanzhou as a case through literature analysis and case study methods to explore the mechanisms and pathways of transmedia-driven brand construction. Findings indicate that Quanzhou demonstrates strong narrative potential through Maritime Silk Road heritage, pluralistic religious spaces, and living intangible cultural heritage practices. However, current branding efforts face challenges including an unclear central narrative, underdeveloped visual symbolic systems, weak cross-platform coordination, and insufficiently structured user participation. In response, this study proposes a framework centered on unified storyworld construction, coherent visual symbolism, platform-specific narrative role allocation, and user-driven narrative expansion. The results suggest that transmedia storytelling provides both an analytical framework and practical strategies for transforming tourism branding from short-term attention-based promotion toward long-term value accumulation in digitally mediated environments.

Keywords: Transmedia Storytelling; Urban Tourism Branding; Quanzhou; Urban Communication; Digital Media

1. Introduction

Amid the rapid evolution of digital media environments and platform-based communication systems, urban tourism branding is transitioning from traditional one-way dissemination toward collaborative narrative construction involving multiple stakeholders [1]. Earlier city promotion relied primarily on official channels and information-centered strategies such as promotional campaigns and events. While effective in earlier tourism stages, these approaches have become insufficient in contemporary media ecosystems characterized by short-video platforms, social media, and interactive digital technologies. Urban brand formation increasingly emerges through multi-platform interaction, diverse media formats, and active user participation, positioning cities as open narrative spaces in which multiple actors co-create shared storyworlds [2].

At the same time, intensifying competition has driven many cities toward traffic-oriented “internet-famous” strategies. Although effective in generating visibility, such approaches often fail to produce coherent or lasting brand identities, resulting instead in fragmented representations. Transmedia storytelling provides an alternative framework by enabling a unified storyworld to be expressed across different media while maintaining narrative continuity and brand expansion [3].

As one of China’s first UNESCO World Heritage cities, Quanzhou offers rich narrative resources, including Maritime Silk Road heritage, pluralistic religious spaces, and living intangible cultural traditions. Recent online trends—such as hairpin flower culture, heritage experiences, and film-location tourism—have increased public visibility; however, existing communication practices remain fragmented, with unclear central narratives and limited cross-platform coordination. Examining Quanzhou through a transmedia storytelling perspective therefore provides a valuable opportunity to

explore new pathways for urban tourism branding.

Originally conceptualized by Henry Jenkins, transmedia storytelling refers to the expansion of a unified storyworld across multiple media platforms, where each medium performs distinct narrative functions and user participation drives content extension [4]. While increasingly applied in branding and cultural communication research, integration between transmedia storytelling theory and urban branding studies remains limited. Existing scholarship often focuses on individual platforms or communication tactics rather than narrative structure as a mechanism of brand construction. This study addresses this gap by investigating how transmedia storytelling functions as a structural mechanism for urban tourism branding. Using Quanzhou as a case study, it aims to: (1) develop an analytical framework for transmedia urban tourism branding; (2) examine narrative pathways and visual-symbolic transformations across platforms; and (3) identify strategies for transmedia-driven brand development. Methodologically, the research combines literature analysis and case study approaches to propose a structural model integrating theoretical analysis, empirical examination, and model construction.

2. Theoretical Foundations of Transmedia Storytelling and Urban Tourism Brand Construction

2.1 Core Characteristics of Transmedia Storytelling

Transmedia storytelling has emerged as a key narrative paradigm in digital media environments. First conceptualized by Henry Jenkins within the context of media convergence and participatory culture, it refers to the expansion of a unified storyworld across multiple platforms, where each medium performs distinct narrative functions rather than duplicating content [5]. Unlike traditional cross-media promotion, transmedia storytelling emphasizes narrative coherence alongside differentiated media roles, enabling cumulative meaning production through coordinated multi-platform dissemination. This framework provides an analytical lens for understanding how urban tourism brands develop coherent yet evolving identities across diverse media contexts. A defining feature of transmedia storytelling is

storyworld expansion. Instead of centering on a single medium, transmedia approaches treat the storyworld as the primary unit, allowing different platforms to introduce new perspectives, narrative layers, and experiential forms. In urban branding, cities can be understood as open narrative spaces where history, culture, and everyday practices serve as renewable storytelling resources. Short-video platforms may emphasize sensory engagement, social media facilitates interaction and interpretation, while offline environments offer immersive experiences, together forming a multi-layered urban narrative ecology.

Another key characteristic is functional coordination across platforms. Rather than operating independently, media channels assume differentiated narrative roles according to their technological affordances, thereby reducing redundancy and preventing fragmentation. Visual platforms highlight landscapes and symbolic imagery, text-based media support historical interpretation, and interactive environments enhance immersion through participation. Such coordination expands communication reach while reinforcing brand continuity and emotional resonance.

User participation and co-creation further drive transmedia storytelling. In participatory digital environments, audiences actively produce, reinterpret, and disseminate content, transforming urban branding into a collaborative process. User-generated narratives enrich symbolic meaning and enable urban images to evolve dynamically beyond institutional control. In summary, transmedia storytelling operates through three interrelated dimensions: storyworld-centered expansion, cross-platform functional coordination, and user-driven co-creation. Together, these elements provide a theoretical foundation for understanding the development of extensible urban tourism brand narratives in digital media environments and inform the subsequent analysis of Quanzhou's branding practices.

2.2 Narrative Logic of Urban Tourism Brand Construction

Amid digital media transformation and changing cultural consumption patterns, urban tourism branding has shifted from image-based promotion toward narrative-centered meaning construction [6]. Traditional urban branding research has emphasized visual identity and

promotional strategies; however, within multi-platform environments shaped by participatory culture, urban brands are increasingly understood as socio-cultural constructs emerging through ongoing narrative practices. Urban tourism branding can therefore be conceptualized as a dynamic narrative structure that integrates history, space, and cultural experience into coherent and communicable meanings.

First, the city functions as a narrative subject. Unlike product brands created by a single entity, cities represent complex systems formed through historical memory, cultural spaces, and social practices. From a narrative perspective, urban landmarks, historical sites, everyday life, and local cultural activities serve as narrative elements that circulate across media, forming continuous urban storylines. Tourists participate in this process by consuming and reproducing urban narratives, thereby contributing to the expansion of brand meaning.

Second, cultural symbols operate as key nodes within urban brand narratives. The transformation of cultural resources into recognizable symbolic systems—such as traditional architecture, local customs, and intangible cultural heritage—enables stable visual and emotional associations [7]. Through transmedia storytelling, these symbols are articulated differently across platforms, appearing as visual motifs, narrative settings, or experiential narratives, allowing symbolic meaning to accumulate and evolve.

Third, the transition from communication logic to narrative logic represents a significant trend in urban tourism branding. Rather than prioritizing information transmission alone, narrative approaches emphasize meaning-making and emotional engagement. Urban brands are shaped through diverse narrative pathways that construct a distinctive urban persona and transform cities into evolving storyworlds characterized by narrative continuity and experiential participation.

In summary, urban tourism branding can be understood as a narrative-driven process structured around three dimensions: the city as narrative subject, cultural symbols as meaning nodes, and narrative logic as a reconfiguration of communication practices. This perspective provides a theoretical basis for analyzing transmedia storytelling in urban tourism branding.

3. Narrative Foundations and Current Status of Quanzhou's Urban Tourism Branding

3.1 Narrative Potential of Quanzhou's Cultural Resources

From a transmedia storytelling perspective, urban tourism branding depends fundamentally on a city's inherent narrative resource structure. As a key node along the Maritime Silk Road, Quanzhou possesses rich historical heritage and living cultural practices with strong potential for multi-platform narrative expansion. These resources can be broadly categorized into three dimensions: (1) Maritime Silk Road history, (2) pluralistic religious traditions and historical spaces, and (3) intangible cultural heritage and everyday cultural practices, together forming the structural basis for transmedia urban storytelling. First, Maritime Silk Road culture provides a macro-level narrative framework for Quanzhou's brand identity. As a major international trading port during the Song and Yuan dynasties, the city embodies historical intercultural exchange and values of openness and inclusivity [8]. World Heritage sites, maritime archaeology, and historical institutions can be integrated into a continuous narrative centered on trade, navigation, and cultural interaction. Within a transmedia framework, such resources may be translated into films, short-form narratives, and digital experiences that construct an extensible urban storyworld and support long-term cultural IP development.

Second, the coexistence of diverse religious traditions and historical spaces introduces narrative depth and thematic tension. Buddhism, Islam, Daoism, and local folk beliefs coexist within shared urban environments, creating opportunities to explore themes of cultural dialogue and integration. Heritage sites such as Kaiyuan Temple, Qingjing Mosque, Qingyuan Mountain, and Luoyang Bridge function as narrative nodes that can be reactivated through immersive technologies, AR-guided tours, or audiovisual reinterpretations, transforming visitors from passive observers into participants in experiential storytelling.

Third, intangible cultural heritage and everyday cultural practices provide dynamic narrative resources. Living traditions such as string puppet theatre, Nanyin music, the Xunpu hairpin flower custom, and Hui'an women's attire remain embedded in contemporary life, enabling

continuous narrative renewal. Through experiential participation and social media dissemination, these practices can evolve into transmedia storytelling media, generating user engagement and facilitating cross-platform circulation of cultural symbols.

Overall, Quanzhou's cultural resources demonstrate clear narrative advantages: Maritime Silk Road history offers a macro storyworld framework, pluralistic religious spaces provide thematically rich narrative environments, and living heritage supplies continuously evolving interactive content. This multi-layered structure establishes a strong foundation for transmedia urban branding and informs the subsequent analysis of existing challenges.

3.2 Existing Challenges in Quanzhou's Urban Brand Narrative

Despite rich cultural resources and increasing visibility through digital media, Quanzhou's urban tourism brand has yet to develop a structurally coherent narrative system. Key challenges include fragmented narrative integration, limited concretization of brand identity, weak cross-platform coordination, and insufficient experiential support, which together hinder the transition from short-term visibility to long-term cultural identification.

First, narrative content remains fragmented and lacks a unified core storyline. Although Maritime Silk Road heritage, World Heritage sites, pluralistic religious spaces, and intangible cultural traditions provide diverse narrative resources, they are often presented as isolated themes rather than components of an integrated storyworld. This results in multiple focal points without a clear narrative backbone, leading to fragmented audience perceptions. In addition, communication frequently emphasizes historical information rather than narrative transformation, limiting emotional engagement and long-term memory formation.

Second, the urban brand image remains insufficiently concretized, and IP-oriented development lacks systemic effectiveness. While the positioning "Song-Yuan China: Maritime Silk Road Quanzhou" provides strategic direction, its practical expression remains relatively abstract and lacks iconic cultural IP capable of sustained narrative extension. Viral cultural symbols, such as the hairpin flower tradition, often circulate primarily as visual

content, with limited narrative depth. Moreover, visitors' spatial perceptions tend to concentrate on the historic core, while coastal, mountainous, and peripheral areas remain underrepresented, creating spatial imbalance in brand perception.

Third, cross-platform narrative coordination remains underdeveloped. Functional differentiation among media channels is unclear, and coordination between official communication, independent creators, and user-generated content remains limited. Official platforms emphasize macro narratives, while social media trends attract attention but are insufficiently integrated into the broader brand narrative. Mechanisms for narrative continuity and cross-platform flow remain weak, and immersive digital storytelling applications such as AR or interactive tours have yet to reach scalable implementation.

Finally, experiential infrastructure and tourism services influence the effectiveness of narrative realization. Transmedia storytelling requires alignment between mediated narratives and physical experiences; however, issues such as transportation connectivity among heritage sites, limitations in interpretive services, and insufficient high-quality cultural content may constrain visitors' engagement, creating gaps between narrative representation and lived experience.

Overall, these challenges reflect systemic issues across narrative integration, brand concretization, platform coordination, and experiential support. Addressing them provides a basis for rethinking urban tourism branding through transmedia storytelling.

4. Pathways for Urban Tourism Brand Construction Driven by Transmedia Storytelling

4.1 Integrated Construction of the Storyworld

Within a transmedia storytelling framework, urban tourism branding requires transforming a collection of geographic sites into a coherent narrative world. Rather than focusing solely on symbolic representation, this approach integrates diverse cultural resources under a unified narrative theme, enabling consistent storytelling across media platforms and experiential contexts. For Quanzhou, this involves constructing a storyworld with clear internal logic and emotional resonance, allowing audiences to engage with a continuous narrative across

multiple touchpoints.

(1) Establishing a Core Narrative Theme

A core narrative theme provides the structural axis for integrating diverse cultural resources. While the positioning “Song-Yuan China: Maritime Silk Road Quanzhou” offers a strategic foundation, it should evolve into a narrative-driven framework. The concept of “global dialogue” may function as a central thematic tension, highlighting Quanzhou’s historical role as an intercultural port and framing narratives around trade, cultural exchange, and openness.

This thematic core enables multi-layered integration: Maritime Silk Road history functions as the macro narrative backbone; pluralistic religious heritage serves as key narrative nodes illustrating coexistence; and intangible cultural heritage and everyday practices provide micro-level narratives embedded in lived experience. Through such integration, the urban brand shifts from fragmented symbols toward a structured storyworld.

To enhance communicability, abstract themes may be concretized through IP-oriented strategies. Representative city IP figures or immersive cultural initiatives can act as narrative entry points, translating historical themes into recognizable storytelling formats that support long-term cultural transmission.

(2) Emotional and Value-Based Expression

Effective storyworld construction also depends on emotional resonance and value articulation. Urban branding should move beyond factual historical representation toward narrative expressions that shape a recognizable urban persona.

First, historical identity should be reframed through contemporary values. Quanzhou’s mercantile heritage reflects openness, exploration, and cooperation, which can be connected to modern narratives of innovation and global exchange through character-driven storytelling, documentary media, or short-form narrative formats.

Second, narrative design can transform urban spaces into carriers of emotional memory. Repeated representations of key locations and symbols—such as Luoyang Bridge or the hairpin flower tradition—can gradually acquire symbolic associations, enabling visitors to construct personalized narrative experiences.

Finally, participatory mechanisms support storyworld expansion. Immersive activities, AR-

guided experiences, and intangible heritage workshops encourage visitors to become active participants, generating user-created content that extends urban narratives across media environments.

In summary, integrated storyworld construction provides a foundational pathway for transmedia-driven urban tourism branding. A clear narrative theme, multi-layered cultural integration, and emotionally resonant design together establish a stable narrative structure that supports subsequent multi-platform coordination and participatory engagement.

4.2 Formation of a Visual Symbol System

Following the establishment of a coherent storyworld and core narrative theme, the development of a visual symbol system becomes essential for stable transmedia dissemination. Visual symbols organize narrative meaning while ensuring consistent recognition across platforms. Rather than functioning as isolated logos, they should operate as dynamic, multi-layered visual systems adaptable to diverse media environments.

(1) Extracting and Transforming Core Visual Symbols: From Cultural Elements to Brand Assets

The construction of a visual symbol system begins with extracting culturally recognizable elements and translating them into contemporary visual language. Within transmedia storytelling, visual symbols serve as cognitive anchors that reinforce brand recognition through repeated cross-media appearance. Quanzhou’s cultural resources—including the hairpin flower tradition, the East and West Pagodas, Laozi Rock, Minnan red-brick architecture, and string puppet theatre—provide strong foundations for visual development.

Rather than replicating traditional imagery, visual translation should employ abstraction, simplification, and graphic reconstruction to enhance adaptability within digital environments. For example, floral structures may be combined with Maritime Silk Road motifs to create auxiliary graphic systems, while simplified pagoda silhouettes improve interface compatibility. IP-oriented and character-driven strategies may further enhance narrative cohesion; anthropomorphic adaptations of cultural icons, such as the lion statue, can function as narrative guides across platforms.

A hierarchical transformation strategy supports

systematic application: maritime imagery may inform auxiliary patterns and wayfinding systems; hairpin flower color schemes can shape festival visuals; Minnan architectural materials may guide spatial design; and string puppet motion lines can inspire digital animation aesthetics. Such approaches convert cultural elements into sustainable brand assets.

(2) Dynamism and Multiform Expression: Digital Expansion of Visual Symbols

In digital environments, visual symbols should incorporate dynamic and multi-form expressions. Motion-based design enhances narrative communication across short-video platforms, interactive interfaces, and immersive experiences. For instance, animated visual identities may integrate maritime routes with urban landmarks to create narrative-driven visual sequences that strengthen memorability.

A hierarchical system consisting of core, derivative, and applied symbols supports both stability and flexibility. Core symbols maintain brand consistency, while derivative forms adapt to platform-specific contexts—for example, more expressive visual variants for short-video media and standardized forms for official communication. This “unity through variation” approach allows visual expansion while preserving brand coherence.

(3) Cross-Media Adaptation and Integration: Creating Consistent Visual Experiences

The ultimate goal of a visual symbol system is coherent brand experience across media and physical environments. Design strategies should therefore prioritize cross-media adaptability, balancing simplicity for digital interfaces with spatial impact in public environments. Integration between online and offline contexts is essential; visual language developed digitally should extend into heritage-site signage, public infrastructure, and cultural products to create immersive continuity.

Establishing clear visual identity guidelines—including color systems, typography, and auxiliary graphics—helps prevent fragmentation across platforms and ensures consistent brand expression.

In summary, visual symbol systems function as core structural components of transmedia storytelling. Through cultural extraction, dynamic reinterpretation, and cross-media integration, visual symbols connect narrative content and support the development of extensible urban brand identities.

4.3 Narrative Role Allocation Across Transmedia Platforms

Within a transmedia storytelling framework, urban tourism branding emerges through coordinated multi-platform narratives rather than single-channel dissemination. Effective communication depends on allocating differentiated narrative roles according to media affordances, enabling platforms to contribute distinct functions within an integrated storytelling system.

In contemporary digital environments, short-video platforms function primarily as entry points into urban narratives. Their algorithm-driven distribution and visual immediacy allow highly recognizable cultural elements—such as the Xunpu women’s hairpin flower tradition, string puppet performances, or the East and West Pagodas—to establish rapid visual recognition. Interactive features further encourage imitation and reinterpretation, transforming audiences from passive viewers into participatory agents and generating initial engagement through fragmented storytelling formats.

Social media and content communities support deeper cognitive engagement by facilitating experiential sharing and accumulated cultural interpretation. Image-text narratives, travel documentation, and creator-generated content enable more systematic understanding of heritage routes, local cuisine, and cultural practices such as Nanyin music. The coexistence of user-generated and professional content enhances narrative credibility and promotes sustained brand recognition.

Offline environments represent a crucial extension of transmedia storytelling into embodied experience. Digital narratives can be translated into physical engagement through AR-guided tours, immersive performances, and interactive installations in historical districts, enabling users to shift from mediated observation to participatory experience. Such strategies strengthen emotional attachment and reinforce narrative memory.

At a broader level, mainstream media and cross-industry collaborations contribute to narrative legitimacy and cultural authority. Documentary production, thematic reporting, and partnerships with film, television, or gaming industries expand narrative reach and situate urban culture within familiar media ecosystems.

Ultimately, transmedia storytelling effectiveness relies on coordinated platform relationships rather than isolated operations. Short-video platforms attract attention, social media deepen understanding, offline experiences foster emotional engagement, and mainstream media establish overarching narrative frameworks. Through this layered coordination, urban narratives evolve into interconnected storytelling networks that support stable yet dynamic brand identities.

4.4 User Participation and Narrative Expansion

Within transmedia storytelling systems, users increasingly function as participants and co-creators rather than passive recipients of urban brand communication. As digital interactivity expands, urban branding shifts toward collaborative narrative production, where user engagement not only enriches official storytelling but also amplifies brand visibility through social-network circulation. For Quanzhou, developing effective participation mechanisms is therefore essential for sustaining narrative evolution.

User-generated content serves as a primary driver of narrative expansion [9]. Visitors' personalized experiences generate diverse narrative branches that complement official discourse, enhancing authenticity and multidimensional representation. Designing low-threshold interaction opportunities around recognizable cultural symbols—such as the hairpin flower tradition or traditional street environments—can encourage participatory storytelling through short videos, visual documentation, and experiential narratives. Content grounded in personal emotion and lived experience often fosters stronger resonance and deeper brand attachment than purely promotional representations.

At the same time, effective narrative development requires institutional curation and guidance. By selecting and redistributing high-quality user content, official platforms can integrate individual narratives into broader public discourse, fostering collaborative storytelling while maintaining thematic coherence. This co-creation model reduces the distance between institutional narratives and everyday perspectives, allowing storyworld expansion through continuous reinterpretation by multiple actors.

As user contributions accumulate, community-based interaction further stabilizes participatory ecosystems [10]. Online thematic communities and collaborations with local creators or cultural influencers facilitate dialogue, knowledge exchange, and targeted dissemination, transforming dispersed participation into sustained cultural engagement.

Technological innovation also enables deeper immersive participation. Tools such as augmented reality, digital navigation systems, and interactive applications allow users to engage with narrative processes within physical space, while data-driven personalization supports individualized narrative pathways. These mechanisms shift urban storytelling from passive observation toward embodied and adaptive experience.

Through systematic user participation, urban brand narratives evolve from fixed representations into open, continuously expanding structures. Official narratives provide overarching frameworks, while user contributions extend narrative boundaries, enabling Quanzhou's cultural heritage to remain dynamic and relevant across platforms and audiences.

5. Conclusion and Implications

Within increasingly platformized digital media environments, urban tourism branding is shifting from official-centered promotion toward narrative-driven processes characterized by multi-platform coordination and participatory co-creation. Drawing on transmedia storytelling theory, this study develops a three-dimensional analytical framework—storyworld expansion, platform-specific narrative coordination, and user participation—and applies it to Quanzhou to examine narrative potential, existing challenges, and strategic pathways for brand development.

Findings suggest that Quanzhou possesses strong narrative advantages. Maritime Silk Road heritage provides an extensible macro-level storyworld; pluralistic religious traditions and historical spaces offer thematically rich narrative environments; and living intangible cultural practices generate dynamic sources of participatory content. Together, these resources establish a solid foundation for constructing a coherent transmedia urban narrative.

However, several systemic challenges remain. Narrative content is fragmented and lacks a clear

central storyline; brand identity remains insufficiently concretized, with cultural symbols often confined to surface-level visual consumption; cross-platform coordination is underdeveloped, resulting in incomplete narrative continuity; and offline experiential infrastructure requires improvement to translate online visibility into deeper engagement. Based on these findings, four strategic pathways are proposed. First, establishing a unified core narrative theme can integrate diverse cultural resources into a coherent storyworld. Second, developing a dynamic visual symbol system can translate cultural elements into consistent yet adaptable brand language across media. Third, allocating differentiated narrative roles among platforms can create a continuous engagement loop, with short-form media attracting attention, social platforms deepening cognition, offline environments enabling embodied experience, and mainstream media reinforcing narrative authority. Fourth, strengthening user participation through interaction design, community engagement, and technological facilitation can transform audiences into co-creators, enabling ongoing narrative expansion. Overall, transmedia storytelling should be understood not as multi-channel promotion but as a narrative-structure-centered approach to urban branding. The Quanzhou case demonstrates that sustainable urban brand development requires integrating cultural resources into a unified storyworld, reinforcing recognition through visual symbol systems, maintaining narrative continuity across platforms, and fostering endogenous growth through participatory co-creation. These insights provide a transferable framework for heritage cities seeking long-term brand development within contemporary digital media ecosystems.

Acknowledgments

This research was supported by the General Project of the Fujian Provincial Education and

Research Program for Young and Middle-Aged Teachers (Social Sciences) under Grant (No. JAS24179).

References

- [1] Liao S W, Zheng Y T. Research on urban brand communication from the perspective of media construction. *Contemporary Communication*, 2023(2): 50–54. (in Chinese).
- [2] Cheng G R. On the effective communication of urban image in documentaries. *Contemporary Television*, 2014(12): 2. (in Chinese).
- [3] Dean L, Gilardi F, White A. Urban communication in China: Transmedia storytelling as methodology. *Media Practice and Education*, 2025: 1–25.
- [4] Scolari C A. *Transmedia storytelling: Brands, narratives and storyworlds*. 2015.
- [5] Jenkins H. Adaptation, extension, transmedia. *Literature/Film Quarterly*, 2017, 45(2).
- [6] Xu J W. The transformation of historical and cultural city image communication in the context of new media: Construction, transition, and reconstruction. *China Ancient City*, 2023, 37(12): 50–55. (in Chinese).
- [7] Metro-Roland M M. *Tourists, signs and the city: The semiotics of culture in an urban landscape*. Routledge, 2016.
- [8] Luo X Z. The historical and cultural charm and modern development of Quanzhou's Maritime Silk Road. *Fujian Institute Journal*, 2016(2): 9. (in Chinese).
- [9] Guerrero-Pico M, Scolari C A. Transmedia storytelling and user-generated content: A case study on crossovers. *Cuadernos.info*, 2016(38).
- [10] Lian Z Z. Crowdsourcing fuels success: Marketing strategy research on social media co-creation driving consumer behavior. *Laozihao Pinpai Yingxiao*, 2025(4): 35–38. (in Chinese).