

## Animation IP Tourism for Rural Revitalization in Jilin Province: Practical Dimensions Under the Cultural Tourism Grand Audio-Visual Vision (Postprint)

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### Abstract

In response to the contemporary demand for imagining and developing new digital-intelligence scenarios under the cultural tourism “grand audio-visual” vision, this paper, based on Jilin Province’s “ice-and-snow anime IP tourism,” endows the “Three Ice-and-Snow Corridor Linkage” and “Ice-and-Snow Silk Road” with vivid life connotations. [Objective] To activate its value as a communication medium and cultural field for constructing ice-and-snow aesthetics. This paper is grounded in the research hypothesis of clarifying and excavating the dual practical dimensions for the differentiated development of Jilin Province’s “anime IP tourism.” [Method] By iteratively upgrading existing “anime IP tourism,” refining the mythological treasury of Changbai Mountain and the cultural repository of Guandong to continuously create new growth points for anime IP tourism through double innovation, thereby achieving the outcome of reconstructing Jilin Province’s new “regional cultural calling card.” Through creating original “anime IP tourism,” and leveraging digital-intelligence technology to accomplish the establishment of a Changbai Mountain digital-intelligence interactive exhibition hall. The dual practical process examines the research hypothesis and obtains [Conclusion] that “anime IP tourism” empowering Jilin Province’s rural revitalization can exert cultural capital regeneration, the spiritual buffering power of experience economy, and the value-added power of characteristic regional brands.

## Full Text

# The Practical Dimensions of “Anime IP Tourism” in Jilin Province Empowering Rural Revitalization Under the Vision of Cultural-Tourism “Grand Audio-Visual”

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## Abstract

**[Purpose]** Addressing the contemporary need for imagining and developing new digital-intelligence scenarios under the vision of cultural-tourism “Grand Audio-Visual,” this paper examines how Jilin’s “Ice-Snow Anime IP Tourism” endows the “Three Ice-Snow Corridor Linkages” and “Ice-Snow Silk Road” with imagistic vitality, activating their value as communication media and cultural fields for constructing ice-snow aesthetics.

**[Method]** Based on the research hypothesis of clarifying and exploring the dual practical dimensions of differentiated development for Jilin’s “Anime IP Tourism,” this study iteratively upgrades existing “Anime IP Tourism” to extend the value cycle of upstream, midstream, and downstream industrial chains, while simultaneously creating original “Anime IP Tourism” to achieve the construction of a Changbai Mountain digital-intelligence interactive exhibition hall empowered by digital-intelligence technologies.

**[Result]** The study finds that refining the symbolic representation system of Changbai Mountain mythology and Guandong cultural treasures constitutes the narrative momentum for sustaining high-quality “dual innovation” and represents a new growth point for reconstructing Jilin’s fresh “regional cultural calling card.”

**[Conclusion]** Through the innovative model of opening up the cultural-tourism “Grand Audio-Visual” industrial chain via “Anime IP Tourism,” Jilin’s rural revitalization can be empowered to exert cultural capital regenerative power, the spiritual buffering power of experience economy, and the value-added power of distinctive regional brands.

**Keywords:** Anime IP Tourism; Rural Revitalization; Digital-Intelligence Interaction; Regional Brand; Regional Cultural Value-Added Power

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## 1. Research Premise and Hypothesis

To thoroughly implement General Secretary Xi Jinping’s important discourse on rural revitalization strategy, the Fifth Plenary Session of the 19th CPC Central Committee in October 2020 integrated the “14th Five-Year Plan” with 2035 long-range objectives, prioritizing “advancing agriculture and rural areas as a priority, comprehensively promoting rural revitalization” and “promoting integrated development of culture and tourism.” Considering Jilin’s provincial conditions, “Anime IP Tourism” opens new breakthroughs for continuously leveraging Jilin’s anime industry cluster advantages and local influence, empowering comprehensive rural revitalization and promoting deep integration of culture and tourism.

The hypotheses for this practical study can be distilled into four aspects: First, in response to new-era communication contexts, using anime as a medium to bridge “the effective connection between consolidating and expanding poverty alleviation achievements and rural revitalization” ; second, excavating, activating, and adding value to Jilin’s regional culture to transform it into cultural productive and consumptive forces, thereby revitalizing the linkage between regional cultural heritage and Jilin’s cultural-creative brands; third, effectively promoting Jilin’s regional brand strategies of “one village, one product,” “one township, one industry,” and “one county, one specialty” ; and fourth, leveraging Jilin’s animation industry as a new economic engine and innovating the practical path of university think tanks serving local economic development.

Compared with the economically robust and technologically advanced “Yangtze River Delta,” the “West Triangle” renowned for immersive anime towns, the “Pearl River Delta” supported by VR anime derivative industry chains, and the “Beijing-Tianjin-Hebei Triangle” deploying anime IP to layout a “Chinese Mythology Universe,” the “Northeast Triangle’s” “Anime IP Tourism” remains in an initial exploratory stage and has yet to gain national recognition. The innovative inheritance and creative transformation of the “White Mountains and Black Waters” regional culture—an important component of excellent traditional Chinese culture—holds tremendous potential. The practical progress over the past five years is shown in Figure 1 [Figure 1: see original paper], including the Changchun International Animation Festival’s deployment at the frontier of “Technology + Anime Tourism” and the Heilongjiang Ice-Snow Animation Festival’s exploration of “Anime IP Tourism” pilot construction zones. However, it is evident that most exhibition anime IP images predominantly feature American and Japanese IPs, with extremely low utilization of original IPs.

As a communication medium for ice-snow aesthetics, “Anime IP Tourism” functions as both a media-cultural field bridging external visual display methods

and internal regional cultural thinking modes, and a spiritual-cultural field connecting specific tourist attraction worldviews to the entire ice-snow tourism worldview. In this sense, “Anime IP Tourism” transforms Jilin’s regional cultural symbols (especially intangible cultural heritage) into imagistic economy, thereby leading and strengthening cultural production, circulation, and consumption within new integrated 2D-3D fan communities. It represents new economic-cultural capital regenerative power for empowering Jilin’s rural revitalization, a spiritual buffering power for reconstructing Jilin’s summer and winter leisure lifestyles, and simultaneously, the value-added power for Jilin’s new rural regional brands.

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## **2.1 Practice Method 1: Fully Activate the Cultural-Economic Potential of Jilin’s Anime IP Images, Empower Jilin’s Rural Ice-Snow Tourism with Changbai Mountain Mythological Anime IP, and Reconstruct Jilin’s New “Regional Cultural Calling Card”**

### **2.1.1 “Anime IP Tourism” Aligns with the “Tourism Powerhouse Province” Plan**

This involves utilizing the two “gold and silver mountains” of “ice and snow” and “green waters and lush mountains,” fully exploiting winter and summer seasonal resources, and deeply cultivating the two “three-hundred-million” markets of “three hundred million people participating in ice-snow sports” and “three hundred million potential summer 避暑 crowds,” with dual development of ice-snow industry and summer 避暑 leisure industry. The dual brands of “Warm Invitation: Come to Jilin for Ice-Snow Fun in Winter” and “Refreshing Jilin: 22°C Summer” are jointly built. The focus is on integrating cultural resources such as “historical culture, folk customs, red resistance alliance, and border culture,” accelerating the transformation of cultural-tourism resources into cultural-tourism products, intensifying innovative integration between cultural-tourism industries and other sectors, and strengthening the shift from single sightseeing economy to composite leisure vacation experience economy. The goal is to create a world-class eco-tourism destination and Changbai Mountain international eco-leisure (ice-snow hot spring) tourism zone [1]. On one hand, it deeply excavates Jilin’s ice-snow cultural-tourism value as “one of the world’s three major powder snow bases” ; on the other hand, it deeply explores the “cultural-tourism-agriculture” industry of summer 避暑 leisure to realize Jilin’s regional cultural value.

Anime scene design also concentrates on winter and summer seasons. This study’s statistics indicate that anime scenes shot in Jilin currently account for over 42%, with creative consciousness still rising. By addressing weaknesses and leveraging strengths, an all-area, all-season tourism development pattern

has been formed that links winter and summer, drives spring and autumn, propels the entire year, and features distinctive characteristics in all four seasons. Comprehensively integrating cultural-tourism resources, departments, and industries, rural tourism, eco-tourism, border tourism, and self-driving tourism advance simultaneously, while red tourism, industrial tourism, wellness tourism, and study-tourism flourish vigorously, achieving “tourism for distant horizons.” Within 5 to 10 years, Jilin’s cultural-tourism sector will evolve from a small industry into a trillion-pillar industry for the revitalization and transformation of the old Northeast industrial base, pioneering the “Jizhi Jipin” (Jilin Quality Products) brand, benchmark, model, and template for anime expression in the cultural-tourism industry [2].

### 2.1.2 “Anime IP Tourism” Aligns with the Ice-Snow Economy Powerhouse Province Plan

The integration of ice-snow economy’s practicality with anime IP’s artistry, the fusion of ice-snow economy’s popularity with anime IP’s visual spectacle [3], and the convergence of ice-snow economy’s mass culture with anime IP’s sub-culture constitute three major alignment characteristics. This anime derivative form, using anime characters as expressive elements, possesses extremely high brand value and has become an important development approach for theme parks and stores with mixed consumption models [4]. As shown in Figure 2 [Figure 2: see original paper], examples such as Cinderella and the Pumpkin Carriage at Guangdong Ice Sculpture Carnival (2014), Po’s colored ice sculpture at Harbin Sun Island Ice and Snow Art Museum (2015), and Minions and penguin groups at Fuyang Ecological Park Art Ice Sculpture Exhibition (2017) all extensively borrow American Hollywood anime IP character designs with weak original consciousness, presenting a “two-layered skin” conflict between anime IP culture and regional culture at the value level. It was not until 2018, with the *Honor of Kings* themed ice sculpture zone at Harbin Ice and Snow World, that improvements emerged—a cultural consciousness and design shift from external borrowing to internal deep excavation, using ice-snow resources as the core and anime culture trends as the medium for deep integration, joint development, and collaborative creation of a series of unique northern sports and cultural experiences that can be both played and watched, even forging the ice-snow spirit of northern people who fear no severe cold and strive courageously [5]. Anime IP’s “form-endowing-meaning” ice sculpture exhibitions represent the modern transformation of visual imagistic “local aesthetics,” the simplification transformation of carnival brand images, and the cultural imprint conversion of rural images encompassing “benevolence, righteousness, propriety, wisdom, filial piety, martial arts, courage, benevolence, and trust” (including folk beliefs, custom symbols, human-land emotions, seasonal worship, etc.). The development of ice-snow anime cultural industries aligns with new-era economic concepts and struggle goals, representing a concrete manifestation of local cultural confidence aspiring toward national cultural confidence [6].

### 2.1.3 “Anime IP Tourism” Lays the Foundation for the Long-Term Vision of a Cultural Powerhouse Province

The masterpiece 3D animated film *Frog Kingdom: Frozen Adventure* (hereafter *Qing 2*) opens with a 54-second long shot sketching a “Riverside Scene at Qingming Festival” of the frog kingdom, establishing a benchmark for classic long takes in domestic animated films and demonstrating spatiality as the media characteristic of anime IP ontology. Animated scene design constitutes spatial construction of virtual situations, mastering the modeling language of scene design to increase scene interest and texture expression through primary-secondary and loose composition methods [8]. *Qing 2*’s anime IP character prototype is the Changbai Mountain wood frog (*Rana chensinensis*), also known as snow jelly or hashi-ma, a rare Jilin specialty species that can live both aquatically and terrestrially with extremely high medicinal value. The anime IP spatial layout employs digital techniques to realistically reproduce cultural relic exhibition halls, activating artifact vitality. In 原生态 streetscapes, building exteriors reference pumpkins and carrots, architectural decorations reference Changbai Mountain’ s rare flowers including alpine rhodiola, ganoderma, yew, Changbai old crane grass, Changbai golden lotus, lily of the valley, and iris japonica [9], while vegetation references alpine tundra zone plants such as alpine poppy, original-petal meadow rue, lotus, and cattail. Frog tribe costumes are grafted designs of vegetation and rare flowers, embodying the life philosophy and ecological philosophy of “unity of heaven and humanity.” Frog tribe foods are specialty delicacies including silkworm pupae, rice wine, rice cakes, and wild mountain mushrooms, co-branded with “Jizihao” regional food brands. As the Chinese scroll unfolds, the full spectrum of frog people’ s lives is revealed, with the anime IP deeply excavating intangible cultural heritage values such as village market fairs, winter fishing, folk performances, and square dances that directly correspond to Jilin’ s rural cultural-tourism characteristic activities.

Anime IP leaves profound visual mental images and extended life cycles, accumulating tourists’ initial impressions of Jilin region and maximizing expectations for ice-snow tourism. It accumulates potential consumer groups and fan culture for cultural-tourism, helping to attract more industrial capital “inward” while promoting Jilin’ s image “outward,” releasing new momentum for Jilin’ s ice-snow industry and creating a new path for “telling Jilin’ s ice-snow stories well.” Anime IP derivation is not closed and self-sufficient, fully manifesting the individual-collective relationship adjustment in Bourdieu’ s “cultural capital” theory. *Qing 2* contains multiple homages: the warrior departure segment homages Marvel’ s *The Avengers*, the frog kingdom sports meeting voting segment homages the mentor seats in reality show *The Voice of China*, Lightning Frog’ s desert cycling posture homages the Taiwanese film *To the Fore*, Xiaoyudian’ s aircraft invention homages Marvel’ s *How to Train Your Dragon*, and Jake’ s shooting action homages the famous American TV series *Arrow*. *Shenwa* employs characteristic Northeast folk songs, Northeastern dialect, and Jilin lifestyle customs to homage universal values of love, reunion, courage, and justice that resonate

across empathy, simultaneously enhancing comedic effect, IP linkage appeal, and all-age appeal.

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## 2.2 Practice Method 2: Promote the Cultural Endogenous Power of Changbai Spirit IP, Empowering “Jizihao” Innovative Development

### 2.2.1 Overview of Current Dissemination Status of Existing Changbai Spirit IP Tourism

In the ancient Changbai Mountains, many touching stories about ginseng dolls circulate, with ginseng dolls hailed as “Changbai Spirits” and frequently appearing in film and television programs. However, for a long time, there was no domestic animation featuring ginseng dolls as its subject. It was not until 2012 that Jilin Animation Institute and Jilin Yushuo Animation & Game Technology Co., Ltd. jointly produced the 104-episode TV animation *Changbai Spirit*, becoming China’s first anime IP centered on ginseng dolls. Focusing on themes of environmental protection, harmony, courage, and justice, it advocates the sustainable development concept of unity between heaven and humanity, marking a milestone in Jilin’s anime industry development entering a new historical stage. The audience primarily consists of “young children” in juvenile and kid demographics. Now over a decade since broadcast, user stickiness remains strong. This study’s interviews with young visitors to Jilin reveal that many mention their initial impression of Jilin came from *Changbai Spirit* aired on CCTV. One might say the starting point of Jilin’s “Anime IP Tourism” is the Changbai Spirit IP, with Baidu Baike entries also regarding it as a driving force for Jilin’s tourism development and a new landmark and fresh media-local perception for “Anime IP Tourism” in Jilin’s rural revitalization.

The story world of Changbai Spirit IP is the mysterious Changbai Mountain, using ginseng, mushrooms, wood ear, and other Changbai Mountain plants as character spirits. The IP image employs anthropomorphic techniques and seeks new creativity in modeling design, adopting realistic yet slightly cute and simple techniques with aesthetic creative styles, focusing on embodying modern artistic charm with certain visual impact. The typical action design of the anime IP encapsulates Jilin’s character. To shorten the distance with audiences, the “Ginseng Little Prince” image was designed to be as lifelike as possible—though featuring a ginseng-leaf cape, he is barefoot with small bells on his arms commonly worn by Northeastern rural children, adding characteristics of ordinary mountain village kids and imbuing strong mountain wilderness atmosphere and affinity. It showcases the mysterious Changbai Mountain, using ginseng, mushrooms, wood ear, and other Changbai Mountain plants as character spirits, with IP images adopting anthropomorphic techniques and seeking new creativity in modeling design.

## 2.2.2 Practice Path: Digital Pilgrimage Model Creation Practice for Changbai Mountain Mythological “Anime IP Tourism”

Mafengwo Travel Network’s *Sacred Pilgrimage: Global New Tourism User Behavior Analysis Report* reveals that Chinese tourists’ attention to “sacred pilgrimage” surged beginning in 2018, with a year-on-year increase of 313% in just the first half-year. With post-90s and post-00s generations as the main fan base spontaneously committed to localizing Japan’s “sacred pilgrimage” model, over 40% of fans have pilgrimage budgets exceeding one thousand yuan. Mafengwo and Bilibili cooperatively launched special channels, marking the beginning of domestic “sacred pilgrimage” tourism models breaking from niche to mass scale [13]. The “sacred pilgrimage” subculture serves as the media texture facilitating the development of Chinese-characteristic “Anime IP Tourism,” signifying a qualitative transformation from “media priority theory” to “media ontology theory.”

Our team employs the documentary method from the sociology of knowledge to reveal the interactive influence mechanism between anime culture and tourism phenomena. Through snowball sampling, we conduct semi-structured in-depth interviews with tourists to clarify that the meaning consumers attribute to cultural production far exceeds that of producers—that is, the consumption identity of new-generation tourists determines the destiny and value of “Anime IP Tourism,” and they also serve as important new media disseminators to achieve cultural reproduction.

Documentary Method: Originally proposed by German sociologist of knowledge Karl Mannheim, this is a text analysis and interpretation method with specific epistemological positions, akin to following a unified clue to locate series of documents belonging to different drawers that can be interpreted through formal arrangement. First, it distinguishes between generalized, institutional “communicative knowledge” and contextualized, specific “conjunctive knowledge” in human society—the latter’s significance for understanding social knowledge is often overlooked. Methodologically, it requires researchers to inquire “how” something occurs or presents at the performative level, replacing the traditional propositional-level inquiry of “what” something is. The so-called “performance” involves observing and recording specific situations in which people connect with something in particular contexts—such as specific behaviors—and then cross-verifying with “propositions,” i.e., people’s reflective articulations of these connections. Scholar Mannheim believed that seemingly fragmented social texts conceal an identical homologous pattern that helps understand the infinite diversification of “realizations of meaning.” In this virtually infinite approximation of reality, one enters a liminal experience of *communitas*.

While drawing upon Japan’s sacred pilgrimage model, we innovate by using interactive animation as a medium to cultivate “productive consumption” fan culture for empowering rural revitalization. We assist rural revitalization assistance villages in developing characteristic tourism exhibition halls, creating original

interactive animations, and driving traffic through new media matrices to construct the nation's first rural digital-intelligence pilgrimage project centered on animation IP, thereby empowering Jilin's rural revitalization. Simultaneously, through field investigations, our team conducts surveys of Changbai Mountain surrounding townships (Naitou Village, Sihe Village, Xiaoshahe Village, Anbei Village) and creates interactive content through interactive animations and associated locations.

On one hand, relying on the Changbai Mountain mythological IP digital pilgrimage project to drive traffic to 16 revitalization townships in Jingyu and Fusong counties of the Changbai Mountain Reserve (Naitoushan Village, Anbei Village, Jingjiang Wooden House Village, Longwan Village, Jingyu Village, Dawa Village, Laosongjiang Village, etc.) covering nearly 8,000 villagers, project cooperation has been launched in Anbei Village and Naitoushan Village to drive local poverty alleviation, involving 107 households with 293 relatively impoverished villagers. On the other hand, through multimedia platform operations, the company's product has been broadcast 78,825 times, driving increasing circles to learn about the characteristic "cultural-tourism-agriculture" resources of Yanbian region townships. Spatially centered around the Changbai Mountain Nature Reserve, a digital-intelligence tourism interactive map is constructed, integrating original IP with mythological stories and folk customs, adapting the Changbai Mountain Heaven Lake mythological story into interactive animation scripts to cultivate "productive consumption" fan culture for rural revitalization empowerment. It assists revitalization townships and characteristic tourism exhibition halls in creating localized interactive animations, building multimedia platforms, and coordinating local governments, tourism exhibition halls, and revitalization townships to create exclusive interactive animation exhibition halls with Changbai Mountain attractions and surrounding underdeveloped townships as pilots, constructing the nation's first sacred pilgrimage project centered on animation IP to empower rural revitalization.

Regarding anime IP images, as shown in Figure 4 [Figure 4: see original paper], original IP is integrated with mythological stories and folk customs. Based on the Changbai Mountain Heaven Lake mythological story as the main narrative and relying on Changbai Mountain's sixteen distinctive peaks, and referencing the artistic style characteristics of traditional Chinese cultural custom "door god paintings," sixteen deity character IP images corresponding to the sixteen Changbai Mountain peaks are originally designed to activate traditional culture and regional culture, stimulating consumption enthusiasm among new-generation cultural-tourism consumers—Generation Z.

In terms of content, we excavate the regional characteristics of "one village, one product," such as the Korean ethnic characteristic village "Naitoushan Village" at the foot of Changbai Mountain, the national-level ski base "Anbei Village," and the Northeast Anti-Japanese United Army base "Jingyu Village." Through dialogues with local village governments, committees, and villagers, we understand local gazetteers, village conditions and histories, and the development of

primary, secondary, and tertiary industries. We adapt measures to local conditions to refine regional cultural resources, constructing a multi-core anime IP empowerment model of “one village, one characteristic” and “one village, one IP.”

Regarding products, as shown in Figure 3 [Figure 3: see original paper], user segmentation is conducted through willingness surveys, analyzing data on scenic area tourists’ ages, origins, and economic conditions, and conducting field investigations on scenic area product structures, revenue conditions, and infrastructure construction feasibility plans. User experience involves visiting actual location shooting spots in anime IPs for tourism check-ins, while simultaneously innovating interactive animation digital-intelligence maps. Original IP is integrated with mythological stories and folk customs, adapting the Changbai Mountain Heaven Lake mythological story into interactive animation scripts to cultivate “productive consumption” fan culture for rural revitalization empowerment. It assists revitalization townships and characteristic tourism exhibition halls in creating localized interactive animations, building multimedia platforms, and coordinating local governments, tourism exhibition halls, and revitalization townships to create exclusive interactive animation exhibition halls with Changbai Mountain attractions and surrounding underdeveloped townships as pilots, constructing the nation’ s first sacred pilgrimage project centered on animation IP to empower rural revitalization.

In technological innovation, through somatosensory interaction technology, playback images change according to tourist interactions, making interactive animation a digital medium for empowering rural revitalization. As shown in Figure 5 [Figure 5: see original paper], this breaks traditional tourism models, enhances tourist interactivity and engagement, integrates interaction with tourism, increases user stickiness, and simultaneously satisfies new-generation cultural-tourism consumers’ immersive viewing experience demands.

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### 3. Research Conclusion

The National Radio and Television Administration’ s Development Research Center’ s *Radio and Television All-Media Blue Book Data Report* released over the past three years shows that “Grand Audio-Visual,” with “Anime IP Tourism” as a phenomenal existence, is transitioning from vision to reality. Using original IP “Audio-Visual+” to aggregate N industries, it has become an innovative cultural-tourism trend with high visibility and growth potential in the digital cultural industry. “Grand Audio-Visual” is no longer simple text production but has become an open social practice, constructing pathways and trajectories for people’ s participation in social activities and generating new group sentiments [14]. Through the dual practical methods described above, we re-examine the differentiated paths of Jilin’ s “Anime IP Tourism” empowering rural revitalization—that is, the path of building beautiful villages through artistic rural

painting and managing villages as consumer goods to achieve rural brands under imagistic economy. Feasible operational models of “Anime IP Tourism” include: (1) Changbai Mountain mythological anime IP tourism, seeking localized rural legend anime development. This can continuously elevate the unique multi-dimensional meanings of “one village, one product” villages based on existing anime IPs as described above, focusing on rural public intangible values rather than material construction, reorienting urban-rural relationships toward integrated urban-rural development trends, and constructing a strategic framework of collaborative urban-rural brand ecological fields. (2) Happy Farm anime IP tourism, or anime IP agriculture-forestry-animal husbandry theme park tourism, seeking agricultural brand anime-ization, with rural industrial prosperity as the foundation for brand economy enhancement, adopting low-cost investment and creating high-efficiency “cultural creativity assisting agriculture” and “artistic rural construction” as operational strategies. (3) Anime industry park scenic area-ization and anime exhibition-event tourism, leveraging Jilin Animation Institute’s Changchun-Shuangyang dual-campus anime industry parks, especially Shuangyang anime industry park’s rich natural ecology, with localized, co-creative brand operation and maintenance as effective paths to meet diverse needs and achieve sustainable development goals. (4) Ice-snow anime town IP tourism, cultivating rural anime talents, constructing a dreamlike ice-snow world characterized by unique rural differentiation strategies. (5) Cultural-tourism resource anime-ization, seeking tourism element anime-ization, especially traditional intangible cultural heritage anime-ization, empowering rural contexts to reconstruct new rural meanings and link new-generation consumption.

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