



Chu Yun Liu Fang: A Bilingual Practice in the Dissemination of Jingchu Cultural Relics and Creative Products

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Abstract— *Chu Yun Liu Fang, Vibes of Chu Culture, is not only a poetic expression but also an innovative practice dedicated to the international dissemination of Jingchu culture. This paper examines the national college student innovation training program of Yangtze University, Chu Yun Liu Fang: A Bilingual Practice in the Dissemination of Jingchu Cultural Relics and Creative Products, as its research subject. Drawing on the team's concrete practices in cultural relic promotion, cultural and creative product development, and bilingual communication, it explores innovative pathways for local university student teams to participate in the international dissemination of Jingchu culture. The research reveals that emerging communication formats, such as bilingual short videos, live-streaming e-commerce, and social media operations, are providing viable practical platforms for university students to engage in cultural going global initiatives. Leveraging their strengths in translation studies, the project team has adopted a dual-wheel drive model of content creation plus e-commerce conversion, initially exploring a sustainable development path from cultural relic revitalization and creative transformation to bilingual communication and commercial feedback. This practice not only contributes youthful energy to the transformation of Jingchu culture from a regional heritage into a cultural resource that is communicable, experiential, and consumable, but also offers a replicable practical model for university innovation and entrepreneurship projects serving local cultural dissemination.*

Keywords— *bilingual communication, college student innovation, cultural and creative products, cross-cultural practice, Jingchu culture.*



I. INTRODUCTION

Chu Yun Liu Fang, literally meaning the charm of Jingchu culture flows as endlessly as a river, is a national college student innovation training program led by a student team from the School of Foreign Studies at Yangtze University. The project, Chu Yun Liu Fang: A Bilingual Practice in the Dissemination of Jingchu Cultural Relics and Creative

Products, is dedicated to leveraging new media and professional translation advantages to promote Jingchu cultural relics and their historical narratives to a global audience.

The inception of this project coincides with a rising wave of Jingchu culture going global. From the Hubei Provincial Museum's Chu-style incense cultural creations

being showcased in Malaysia, Russia, and Spain, to the exhibition *Eternal Rebirth: A Dialogue between Chu Culture and Contemporary Art* resonating with audiences in Bonn, Germany, and to the International Reception Hall of Jingchu Intangible Cultural Heritage welcoming ambassadors from Chile and Grenada to strike the Hanlu, Jingchu culture is embracing the world stage with an unprecedented openness^[5]. Concurrently, the enduring museum fever and the burgeoning trend of Guochao (national craze) consumption are providing expansive social space for university students to engage in cultural dissemination^[2].

However, cultural dissemination is never a mere transmission of information. Jingchu culture, with its long history and profound connotations, faces multiple challenges in cross-cultural communication, including linguistic conversion, contextual reconstruction, and formal innovation. How can the team enable audiences from diverse cultural backgrounds to understand and appreciate Chu-style aesthetics while preserving the authenticity of the culture? How can millennia-old artifacts be made to speak through bilingual narratives, forging emotional connections with contemporary and global audiences? And how can our undergraduate-led entrepreneurial team leverage our professional strengths to contribute youthful energy to the dissemination of Jingchu culture with limited resources? These questions constitute the core issues explored in this paper. The following sections will systematically review our team's practical journey and reflections from five perspectives: project background, market analysis, practical exploration, critical reflections, and future planning.

II. PROJECT BACKGROUND AND PRODUCT SERVICES

The project background consists of policy context and market context, while product services focus on bilingual promotion and cultural creative product sales.

1. Policy Context: Bringing Cultural Relics to Life

In May 2023, during his inspection in Yuncheng, Shanxi Province, General Secretary Xi Jinping emphasized that museums carry history and crystallize memory, serving as important halls for protecting and inheriting human civilization. He explicitly pointed out

that it is necessary to conscientiously implement the Party Central Committee's work requirements of prioritizing protection, strengthening management, excavating value, making effective use, and bringing cultural relics to life, comprehensively improving the level of cultural relic protection and utilization as well as cultural heritage protection and inheritance. This important discourse provides the fundamental guidance for this project: cultural relics must not only be preserved, but also brought to life; they must not only come alive domestically, but also go global¹.

2. Market Context: Guochao Consumption and Museum Boom

Data from the China Stationery and Office Supplies Show indicates that 95.5% of consumers purchase cultural creative products, demonstrating extremely high market demand and interest. Among diverse cultural creative products, classic Chinese style, with its unique cultural charm and aesthetic characteristics, has won the favor of 64.7% of consumers. Meanwhile, the latest data released by the National Cultural Heritage Administration shows that in 2023, the number of registered museums nationwide reached 6,833, hosting over 40,000 exhibitions and more than 380,000 educational activities, receiving 1.29 billion visitors, all exceeding 2019 levels. Going to museums has become a new social trend, providing abundant spiritual nourishment for the people^[2].

Behind this museum boom lies the deep integration between the public and traditional culture. With economic and social development, excellent traditional Chinese culture is experiencing a renaissance. An increasing number of people hope to gain in-depth understanding of the historical depth and innovative power of Chinese civilization through museum visits. This provides fertile ground for the development of cultural creative products.

3. Product Positioning: Bilingual Promotion Plus Cultural Creative Product Sales

Based on the above context, our team targets both domestic and international audiences, leveraging our advantages in translation expertise to carry out two core businesses:

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https://www.shanxi.gov.cn/ywdt/sxyw/202405/t20240516_9561780.shtml

First, bilingual cultural relic promotion. The team produce bilingual (Chinese-English) versions of cultural relic promotion videos and distribute them on major online platforms at home and abroad to promote Jing-Chu culture and tell China's stories well.

Second, cultural creative product sales. While regularly releasing bilingual videos, the team drive sales of cultural creative products through live streaming commerce, online showcases, and offline exhibitions, creating economic benefits and achieving a virtuous cycle of cultural dissemination and commercial conversion.

III. MARKET ANALYSIS AND PROJECT PROGRESS

This chapter is organized into three sections: the design logic of cultural creative products, preliminary project preparation, and communication and sales practices.

1. Design Logic of Cultural Creative Products

Currently, cultural creative products have established a mature design philosophy. Excellent cultural creative products typically adhere to the basic principles of practicality, innovation, distinctiveness, and portability, while integrating design elements such as storytelling, artistry, inheritance, elemental representation, knowledge, and fashion. They serve as important carriers for cultural heritage and emotional expression. This provides a reference framework for product selection and promotion in this project.

2. Preliminary Project Preparation

After project initiation, the team first conducted field research at the Jingzhou Museum Cultural Creative Store, Miyu Coffee, and Miyu Tea Room. Combining with the existing exhibited relics at Jingzhou Museum, the team identified nine key cultural relics and their related cultural creative products for focused promotion. Subsequently, leveraging team members' professional strengths, the team completed the creation and translation of relevant scripts, negotiated filming arrangements with the stores, and successively finished the filming and dubbing of nine promotional videos.

3. Communication and Sales Practices

To date, the team has released all bilingual promotional videos on domestic and international social

media platforms including Douyin, Xiaohongshu, Instagram, and YouTube. Among them, the highest single video views have exceeded 1,000, preliminarily validating the content's communication potential. In terms of sales, the team attempted offline stall sales during the holiday period, selling small cultural creative products. The team sold one mirror-comb set, one Warring States silver-inlaid bronze spoon cultural creative product, two coasters, and two bookmarks, with a total revenue of RMB 216.9. Although the amount is limited, this from zero to one breakthrough has accumulated valuable experience for subsequent operations.

IV. EXISTING PROBLEMS AND SOLUTIONS

During project implementation, the team mainly faces two challenges:

1. Monotonous Content Format

Early videos predominantly adopted a fixed pattern of cultural relic introduction plus product display, providing brief introductions to the relics followed by product feature demonstrations. This monotonous content format makes it difficult to sustain user attention.

Solutions: First, innovate script content by excavating the storytelling and appeal behind cultural relics to enhance narrative tension. Second, employ diversified filming techniques such as situational short dramas, Vlogs, and animations to improve video watchability and dissemination power.

2. Limited Sales Channels

Offline stall sales are constrained by time and space, generating meager income that is difficult to scale. A single stall can only reach a limited audience, and sales opportunities are concentrated during holidays, lacking continuity.

Solutions: Under the guidance of our mentor, the team has activated online showcase functions to achieve dual-channel sales combining offline plus online approaches. In the future, the team will explore live streaming commerce models to convert video content traffic into product sales, thereby enhancing revenue-generating capacity.

V. LATE-STAGE PROJECT WORK PLAN

Building on the existing foundation, the team will

continue to advance the project from the following three aspects:

First, content deepening and channel expansion. Regularly release bilingual videos to maintain account activity; simultaneously explore new creative ideas such as serialized themes and interactive content to enhance user stickiness. Additionally, the team may attempt to customize publicity plans for local cultural creative merchants to expand content monetization channels.

Second, sales model optimization. Continue cooperating with local cultural creative merchants in Jingzhou to expand product sources and categories. Online, the team will sustain showcase operations and explore live streaming commerce; offline, the team will utilize weekends to set up stalls in high-traffic areas (such as snack streets, Renxin Plaza, etc.) in groups to expand sales coverage.

Third, communication effect evaluation and iteration. Establish a data monitoring mechanism to track core indicators including video views, user engagement, and sales conversion^[1]. Based on feedback, the team will continuously optimize content strategies and operational methods to achieve a virtuous cycle of practice, reflection and improvement.

VI. BILINGUAL COMMUNICATION: CROSSING THE DUAL BARRIERS OF LANGUAGE AND CULTURE

Language is the first threshold of cultural dissemination and also the core concern of the Chu Yun Liu Fang project. Jing-Chu culture is rich in content, encompassing multiple categories such as bronze ware, lacquerware, silk, and bamboo slips, with a complex terminology system and unique rhetorical style, placing extremely high demands on translation work.

In translation practice, the team consistently adheres to the principle of fidelity as foundation, flexibility as application. Taking the Feng (phoenix) in Chu culture as an example: although its image shares similarities with the Western phoenix, their cultural connotations differ significantly. The Chu people revered the Feng, viewing it as a symbol of auspiciousness, nobility, and regeneration, while the Western phoenix primarily signifies rebirth from nirvana. In translation, the team handles this flexibly

according to specific contexts: for promotional videos targeting general audiences, we adopt phoenix with brief explanations; for textual materials targeting professional audiences, we retain the transliteration Feng accompanied by annotations.

The rise of short videos and live streaming commerce has opened new arenas for bilingual communication. Our team has keenly captured this trend, leveraging new channels such as Douyin e-commerce and bilingual short videos to expand promotion pathways for Jingzhou cultural relics and related products. The project logic is clear: on one hand, accumulate audiences through content creation to enhance the exposure and influence of museum cultural creative products; on the other hand, achieve commercial conversion of cultural value through shelf e-commerce channels such as mall, search, and storefront established by the platform^[1]. This content plus e-commerce dual-wheel drive model differs from the aloofness of traditional academic dissemination and the superficiality of pure tourism promotion, attempting instead to find a meeting point between in-depth interpretation and mass communication.

VII. OPPORTUNITIES AND CHALLENGES: THE REALITY OF CULTURAL COMMUNICATION FROM A UNIVERSITY STUDENT PERSPECTIVE

Observing from the perspective of a university student innovation and entrepreneurship project, bilingual communication of Jing-Chu culture faces both rare opportunities and practical challenges.

Opportunities: At the policy level, Hubei Province has explicitly proposed anchoring the core goal of creative transformation and innovative development of excellent traditional Jing-Chu culture^[3], providing top-level support for cultural communication. At the market level, young consumers' enthusiasm for Guochao cultural creative products is soaring^[4], providing a demand foundation for university student innovation and entrepreneurship projects. At the technical level, the development of short video tools and social media platforms has lowered the threshold for content creation and communication. At the talent level, the interdisciplinary advantages of universities provide professional support for the project.

Challenges: First, the phenomenon of cultural discount still exists. Many deep-level spiritual connotations in Jing-Chu culture, such as the homophonic four-character phrases Guifu Mianzhao (noble lady's face mask) and Yiye Baofu (overnight wealth/leopard prosperity) among Chu people, are easily simplified or lost in cross-cultural communication. How to achieve communication that captures both form and spirit within the limited duration of short videos remains a subject for continuous exploration. Second, quality control in translation is difficult. As an undergraduate team with limited professional accumulation, the team still have room for improvement in terminology standardization and idiomatic expression, especially when official translations for cultural relics are unavailable. Taking Bianqing 编磬 as an example: its English translation needs to balance instrument category (qing as a stone percussion instrument) with cultural attributes. Whether to adopt Set of Sonorous Stones, L-shaped Stone Musical Instruments, or a transliteration-plus-annotation strategy as Bianqing (Set of Sonorous Stones) requires repeated verification, comparison with authoritative sources, and assessment of acceptability before making a prudent choice. Third, the issue of commercial sustainability. Currently, project revenue is meager, and a stable business model has not yet been formed. How to achieve the unification of social and economic benefits is a practical issue the team must confront.

VIII. CONCLUSION

Chu Yun Liu Fang represents both a heartfelt aspiration for the enduring legacy of Jing-Chu cultural lineage and a conscious commitment to the mission of contemporary cultural communication. From visiting cultural relics at Jingzhou Museum to creating and releasing bilingual videos, from initial attempts at offline stall sales to activating online showcase functions, this team has contributed a modest yet sincere effort to bringing Jing-Chu culture to the world through youthful energy and professional expertise^[1].

Looking back on this practice, the team has increasingly recognized that successful cultural communication lies not in rigid adherence to tradition, but in creative transformation of tradition, enabling cultural relics to walk out from display cases, intangible cultural

heritage to come alive from craftsmanship techniques, and historical stories to be told in ways contemporary audiences appreciate. This transformation requires both technological empowerment and creative enhancement; both academic depth and communication ingenuity. Bilingual communication serves precisely as the bridge enabling all these transformations to cross boundaries.

For university innovation and entrepreneurship projects represented by Chu Yun Liu Fang, their value lies not merely in how many short videos are produced or how many cultural creative products are developed, but in cultivating a mode of thinking for cultural communication: making young people the protagonists of cultural communication, allowing them to use their own language, their own creativity, and technologies they are familiar with to tell stories of the land where they grew up. When more and more young people join this endeavor, Jing-Chu culture will truly achieve timeless fragrance (liu fang), flowing not only in classical texts and display cases, but also in people's hearts and toward the world. (This paper is an achievement of the 2025 National Innovation Training Program Project of Yangtze University, Project No.: 2025104890285).

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