

Practical Exploration: Research Into the Strategies, Core Content, and Implementation of Transmedia Narrative Communication by the Palace Museum

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Abstract

This research focuses on the strategies and practices of the Palace Museum in relation to its use of transmedia narratives (2013-2021). Specifically, in 2014, the Palace Museum published a post on its WeChat account titled "Yongzheng: I feel cute about myself" (an emperor in the Qing dynasty). The post altered a portrait of the emperor in an amusing manner. This marked the first of many instances in which the Palace Museum tried to imbue historical characters with new personalities and storylines through transmedia channels to render them more attractive and acceptable to the public and young audiences in particular. Following this post, the Palace Museum has launched 12 main channels and more than 41 projects to create and enhance its transmedia media mothership. Its outcomes and achievements in this regard are readily apparent. The Palace Museum and its transmedia narrative practices have forged a powerful connection between the past and the present, individuals and grand history, traditional aesthetics and modern design, reality and fiction, and offline and online. This article will take the Palace Museum's case as an example to demonstrate how it created a sufficiently encompassing mothership. To do so, it will delineate the museum's transmedia ecosystem, analyze how it strategically customized different storylines according to various channels and presented those aspects in a manner that audiences could react to and interact with, and also detail its achievements. Finally, recommendations will be forward for the Palace Museum's future development.

Keywords: Palace Museum, Transmedia Narrative, Transmedia Storytelling, Communication Strategies, Marketing Communication, Digital Marketing, Forbidden City

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Introduction

When the first movie in the original Star Wars trilogy was released in 1977 by 20th Century Fox, China had not yet started its opening up and reform. Over the past 35 years, Star Wars and similar universes, such as those created around DC and Marvel, can be considered excellent examples of effective and engaging transmedia storytelling practices. However, at present, there is nothing similar produced by a PRC brand or organization. Until Palace Museum began to engage in transmedia storytelling in 2014, no entity had conducted strategic and sustained storytelling on such a large scale. In this context, due to the lack of examples, transmedia narrative theories have not been articulated, cited, or treated seriously in academia and business. Academics wish to research the Palace Museum's practices relating to content marketing, integrated marketing communication, and intellectual property development domains. However, adopting these analytical lenses run the risk of ignoring the primary practical reason: the success of a comprehensive transmedia narrative.

It is encouraging to note that with the increasing popularity of typical American universe storytelling strategies and the proliferation of mobile communication channels, there are an increasing number of remarkable practices carried out by organizations in mainland China. Transmedia storytelling skills have been elevated into an essential communication capacity for entities. As a result, more distinctive and exemplary universes referring to original Chinese culture are being created and are progressively employed for business or other purposes. The trend and phenomena of the Palace Museum's transmedia narrative strategies not only constitute a well-accepted pioneering model by the public but also are an example of a successful business collaboration or intellectual property authorized method that other entities can learn from.

Literature Review and Conceptualization

By reviewing the limited literature available on the Forbidden Palace in the relevant domains, it can be seen that scholars have tended to focus on the Palace Museum's content or digital media marketing strategy, integrated marketing communication, consumer satisfaction with cultural and creative products, and estimations of its intellectual property. Song Qing (2018) traced back the Palace Museum's actions to understand why it was becoming increasingly popular. Elsewhere, Xie Xiaotong (2018) deployed critical word narrative theory to conduct their research, mainly focusing on content marketing analysis. Li Jiayi (2020) and his collaborators offered an explanation from the perspective of integrated marketing strategies. Specifically, they discussed the advantages of the relevant theories in understanding consumers and the use of vertical and horizontal integration to maximize exposure, develop excellent products, and create purchasing opportunities for the public.

It appears that the existing research has studied the whole process: To improve the tourist destination's attraction, the Palace Museum devised the initial ideas; To unlock the economic value of traditional Chinese cultural resources, it engaged in intellectual property development; To promote and advertise its cultural and creative products, it conducted transmedia communication campaigns and promoted content distribution. All of these behaviors worked effectively and efficiently. The Palace Museum has enjoyed success both financially and in terms of elevating its reputation. However, besides these wonderful theories and their application, such analysis is missing the most salient point.

Here I will analyze the Palace Museum's use of typical transmedia narrative theories. These are the most practical and helpful concepts that can be used to build a fundamental understanding of the museum and discern the radical reasons behind its success.

Much academic attention has been devoted to discussing how transmedia narratives can be employed in the promotion of tourist attractions (Ligia-Andreea Popa. 2017), especially in the contemporary digital era. Initially, the Palace Museum launched promotional campaigns to attract more individuals to engage with the historical and national representative landmarks and cultural heritage. Moreover, when the stories and characters were abstracted from the Forbidden City, they became unstoppable, which led to the co-creation of an entire world through collective intelligence (Lévy, P. 1997). In essence, these co-creations were a kind of spontaneous participation by the audience and consumers, driven by their interests. Additionally, the corporations in relevant domains invested their resources to broaden the reach of the trend for business purposes.

According to the keywords related to transmedia storytelling articulated by Henry Jenkins, the vital elements are unified, coordinated entertainment experiences (a core story and separate storylines), story extensions usually across different distribution channels, and collective intelligent contributions that refer to the audience (Jenkins, 2007). From this, a framework can be constructed to analyze transmedia storytelling practices. Meanwhile, Henry Jenkins' seven principles aid us in understanding the core concepts of transmedia storytelling. Chapters 3 and 4 of the book *Convergence Culture* (Jenkins, 2008) set out a valuable template from which the storytelling ecosystem and grassroots creative participation can be abstracted.

Drawing on the transmedia storytelling theory detailed above, the following research questions are put forward for further investigation.

Research Questions

1. How does the Palace Museum customize its storylines to frame a holistic transmedia narrative? How does it structure the storytelling mothership?
2. How does the Palace Museum utilize different channels to distribute appropriate content? What is the effect of new technological channels on transmedia storytelling?
3. What are the reactions from and interactions with the audience? How do they participate in this narrative process? What are their contributions and influences?

Discussions

The most challenging aspect of crafting the core Palace Museum stories is that they lack a unifying, centralized storyline. The Forbidden City is another name for the Palace Museum. It was built in the Ming dynasty in 1406, housing 24 emperors, uncountable imperial concubines and eunuchs, and other working staff over its lifetime. Understandably, many influential historical events took place, some of which have historically been depicted in a dreary or unengaging manner. The story materials seem too rich and detailed to be conveyed in a proper manner. Additionally, the characters are too numerous and unmemorable to be mentioned.

The most remarkable actions and activities mainly took place once Mr. Shan Jixiao was in the position of the chief curator (between January 2012 and April 2019) of the Palace Museum.

In 2014, the Palace Museum published a post on its WeChat account (Forbidden City Taobao WeChat Official Account, the earliest public communication official account on the WeChat platform established in 2013, specializing in cultural and creative products promotion) named "Yongzheng: I Feel Cute about Myself." The post altered a portrait of the emperor in an amusing manner. This was one of the initial steps in which, across several storylines, the Museum Palace tried to imbue historical characters with new personalities, thus making them more attractive and acceptable to today's audience and consumers, especially younger generations. The post soon went viral, reaching 780,000 views in 5 days (The Beijing News, 2014).



Figures 1 & 2: Yongzheng: I Feel Cute about Myself (2014)

Emperor Yongzheng (1678-1735) was one of the key figures in the Qing Dynasty. He worked with his father and son to create a golden age in Chinese history. Moreover, he was famous as a winner of "Nine Princes Vying for the Throne" and was known to be a workaholic. His reputation and impression had nothing relevant to the word "cute." The new personal characteristics and interpretation of his role by the Palace Museum contrasted sharply with historical facts, laying the foundations for a viral sensation. This success was later replicated in the following years, such as with a creative H5 post on WeChat Moments, "Visiting you through the Forbidden City" (2016, Emperor Zhudi 1360-1424, Ming Dynasty). The innovative method constituted a creative solution to a tricky problem. If history itself was deemed to be too boring, the Palace Museum could create a fantastic fiction to replace the factual one with a narrative that is more attractive to modern audiences.



Figure 3: Creative H5 post: Visiting You Through the Forbidden City (2016)



Figure 4: Documentary Series: Master in Forbidden City

Another essential storyline is "Modern Experts and the Forbidden City." It started with a documentary called "Master in Forbidden City" (2016; the title can be directly translated from Chinese to English as "I am repairing cultural relics in the Forbidden City"). Compared to previous documentaries, this groundbreaking historical documentary was told through the eyes of the cultural relic restorers working in the Palace Museum. The viewer could learn knowledge from real experts, as opposed to merely following a monotonous voice-over commentary. As a result of the documentary, previously unknown experts became new power influencers on social media. The series featuring these professionals include I Have Been in The Forbidden City for Six Hundred Years (2020), and I Am Repairing Clocks at The Mountain Resort (2021), where the experts from the Palace Museum went to another

vital museum in Hebei to help them repair cultural relics. All these documentaries gained a highly positive reputation amongst the Chinese public.



Figures 5, 6, and 7: Mascot: Cats of the Forbidden City (Started the design in 2015)



Figure 8: Comic and Animation: Echo of the Forbidden City (2018-2019)

Later, the Palace Museum hosted a variety show called New Products of the Forbidden City (2018, 2019, 2020). The show introduced cultural and creative products from the joint perspectives of cultural relic experts and merchandise designers. Notably, it also introduced the design and narrative of the Forbidden City Cats to serve as its official T-mall store mascots. The cats had their own separate picture books and peripheral products. Additionally, the Palace Museum had comics called Echo of the Forbidden City (2018-2019) aimed at a different age group audience. This series of comics expanded another storyline about the migration of cultural relics from the Forbidden City during the Second World War.

Since the Palace Museum launched its Weibo official account in 2012, it has gone on to utilize a broad range of channels to create and disseminate its narrative, which can be considered a typical new digital media application case. The following table details the main narrative channels and touch points relating to the Palace Museum.

Table 1: The Palace Museum Transmedia Narrative Channels, Projects, and Contents

S/N (I)	Channels	S/N (II)	Projects	Contents
1	Official Website	1	https://www.dpm.org.cn/(2001) , and the Forbidden City Wallpaper Section from www.dpm.org.cn	The online main entry of the Palace Museum includes maps, 3D exhibitions, digital collections, special exhibitions, news and posts, an online ticket office, tourist guidelines, a VR application, and photos. The famous wallpaper section offers beautiful pictures of views, buildings, collections, drawings, etc., free of charge.
		2	Palace Museum Youth Website http://young.dpm.org.cn/ (2015)	An official platform website for children and young people, including news, tour guidance, multiple-media content, and web games. Visitors can play web games, including The Ridge Beast of Taihe Hall, Palace Gate Pass, Emperor of Ming Dynasty, and Prince's Schedule.
2	Apps for Apple and Android App Store	3	Yin Zhen's beauty painting (2013)	An online exhibition of a famous painting
		4	The auspiciousness of the Forbidden City (2014)	Auspicious patterns and stories
		5	A Day of an Emperor (2014)	Designed for children of 9-11 ages, featuring interesting and interactive stories, and knowledge about emperors
		6	Han Xizhi's banquet painting (2015)	An online exhibition of a famous painting with experts' interpretations in both audio and video
		7	Daily Forbidden City (2015)	Carefully selects one piece from the 1.86-million-piece collection every day and sends it to the app
		8	Ceramics of Palace Museum (2015)	An online exhibition collection of ceramics
		9	Imperial costume in Qing Dynasty (2015)	Dynamic and static emperor costume displays
		10	The Forbidden City Exhibition (2015)	Online exhibition viewing and offline exhibition information queries
		11	Forbidden City Community (2017)	11 forms of content, such as news, collections, and cultural innovation, integrated with more than 10 types of cultural resources and service forms of the Forbidden City
3	WeChat Official Account, WeChat Video Account & WeChat Applet	12	Digital Forbidden City (2020, WeChat applet)	The main mobile entry of the Palace Museum includes maps, 3D exhibitions, digital collections, special exhibitions, news and posts, an online ticket office, tourist guidelines, and photos
		13	Micro Palace Museum (2014)	Palace Museum's official information publishing platform links its WeChat Official Video Account, panoramic view, exhibitions, creative products, WeChat store, and other web or H5 mobile games together. Compared to the Forbidden City Taobao WeChat Official Account, it focuses more on general information and services.
		14	WeChat Official Video Account (2020)	Video clips and helpful services relating to the Palace Museum include live streaming and links for purchasing tickets and accessing maps, tourist information, and relics in the digital Palace Museum. Videos include general introductions, specialist tour guides, relic/building/historical character introductions, special videos for traditional festivals, clips from documentaries, other Palace Museum interactive platform recommendations, etc.

		15	Forbidden City Taobao WeChat Official Account (2013)	First established as a WeChat official account for the Palace Museum's self-operated shop Taobao for relevant contents. It now contains links to the self-operated WeChat shop and offline consumer experience stores. Popular posts (more than 100,000 views) such as, Yongzheng: I feel cute about myself (2014) How did she cut off her long hair step by step (2015) H5: Visiting You Through the Forbidden City (2016) How did I kill chatting (2017) H5: "I received a WeChat from your mother" (2017) "Play around the Forbidden City" applet (2018) The Forbidden City has launched a new lipstick (2018) Long wait! The Forbidden City original cosmetics! (2018) Forbidden City, the first snow has come (2020), etc.
		16	Gifts from Forbidden City WeChat Store (2019, WeChat applet-based)	A mobile e-commerce store on the WeChat platform. Offers complete e-commercial functions, much like other e-commercial stores
		17	Forbidden City: Pocketable Palace Craftsmen (2019, a WeChat applet-based game)	Palace Museum and Tencent created a WeChat applet-based mobile game. It belongs to a project called Tencent Dream Catcher.
4	Tok-Tok Official Account	18	Show You the Forbidden City (2020)	Videos and live streaming of the Forbidden City relating to the ancient buildings, experts, exhibitions, relics, traditional cultures, and views. It has more than 1,060,000 followers.
5	Little Red Book Official Accounts	19	The Culture and Creativity Hall of Palace Museum (2018)	These four official accounts are used for information pushing (articles, videos, pictures), live streaming, product display, customer experience building, and product recommendations. The online store and private accounts are operated by staff from the Palace Museum and are used for promoting the relevant content. The Culture and Creativity Hall of the Palace Museum account provides integrated information among these official accounts. The others' primary function is as an online store
		20	New Products to the Forbidden City (2021, Cultural and Creative Shop)	
		21	Gifts from The Forbidden City (2022, Cultural and Creative Shop)	
		22	The Culture of the Forbidden City (2021, Cultural and Creative Shop)	
6	Weibo Official Account	23	The Palace Museum (2012)	A public one-site information service platform with more than 10,030,000 followers. It provides posts, articles, videos, live streaming, articles, photos, and super topics
		24	The Official Flagship Store of Palace Museum (2015)	Initially designed to be the Palace Museum's product recommendation platform, it also shares cultural information publishing function (posts, articles, videos, live streaming, photos)
7	Television Variety Show on Provincial Satellite TV & Online Streaming Media Platforms	25	New Products to the Forbidden City (2018, 2019, 2020)	Guests and designers joined hands with experts on cultural relics of the Forbidden City to develop new artistic and creative products
8	Documentaries on CCTV Channels, Provincial	26	Master in Forbidden City (AKA: I am repairing cultural relics in the Forbidden City) (2016)	Documentary series featuring modern experts and the Forbidden City

	Satellite TV, and Online Streaming Media Platforms	27	I have been in the Forbidden City for six hundred years (2020)	Other Documentaries Subjects
		28	I am repairing clocks at the Mountain Resort (2021)	
		29	When the Louvre meets the Forbidden City (2010)	
		30	The Palace Museum 100 (2012)	
		31	The Emperor's Secret Gardens (2012)	
		32	New events in the Forbidden City (2017)	
		33	National Treasure Archives: Exploring the Forbidden City (2017)	
		34	The Forbidden City (2021), etc.	
9	Animation and Comic Websites	35	Echo of the Forbidden City (2018-2019)	A comic receiving 1.6 billion views on Palace Museum's official website and Tencent comics, which has since been developed into an animation documentary
10	Official Online Stores of Palace Museum on E-commerce Platforms	36	Cultural and Creative Products' Flagship Store of Palace Museum (2016, T-mall)	For selling all kinds of exclusive creative and authorized products. Palace Museum launches different e-commercial shops for various purposes, such as a publication store for books and creative printing products. Others focus on cosmetics, daily necessities, or creative goods.
		37	Stationery Flagship Store of Palace Museum (2019, T-mall)	
		38	Palace Museum Taobao & Gifts from Palace Museum (2008, Taobao)	
		39	Publication Flagship Store of Palace Museum (2016, Taobao)	
Other e-commercial platforms like JingDong, Pinduoduo, etc.				
11	A Special Physical Museum Store in the Forbidden City	40	Cultural and Creative Experience Hall of the Palace Museum (2015)	To sell all categories of cultural and creative products on-site; also linked with online stores
12	A Physical Digital Site for Exhibiting Collections and Stories in the Forbidden City	41	Digital Museum of Palace Museum (2015)	Includes digital models, digital Stereo 3D maps, digital brushes, digital ink, etc., to enhance the visitors' digital experiences.

We can summarize the main structure of the Palace Museum's core stories as follows: 1) The reinterpreted historical roles attract modern audiences; 2) The professional expert heroes are taken from behind the scenes and placed center stage; 3) Original cartoon mascots are designed to represent the modern cultural and creative consumption direction, and 4) Other original comic and animation roles and stories are devised to cultivate a young audience.

Precisely speaking, to clarify the third point, cultural and creative product development and consumption direction's new ideas had better be discovered from historical lifestyles, traditional culture, ritual occasions, or pieces of interesting famous ancient relics. Much like the Palace Cat, the mascots' original idea came from the use of working cats to avoid mice infestation in the Forbidden City. These cats were found in many formal documents from the Palace in the Ming Dynasty, as well as in paintings by Palace painters produced during that time. Even today, the staff of the Palace Museum still keep cats for the same purpose. The Palace Museum names them, feeds them, “Traps Neuters, and Returns” them, and ensures they are in good working condition. For visitors, audiences, and consumers, the appearance of such a cute creature in the tightly managed museum is inappropriate and provides a point of excitement. This is only an example to explain cultural and creative product development thoughts. Of course, the products created by the museum are not only limited to cartoon mascots. They contain many categories: dolls, stationery, cosmetics, accessories, clothing, and publications, to name but a few. Such a broad range of products is offered to create more purchasing opportunities and hot-selling products. They tactically follow the design philosophy: absorb interesting cultural snippets from the Palace Museum, identify a connection with potential consumers, and cater to them in cultural and creative ways. These innovations and creations come from the people, things, and objects relating to the Palace.

Separately, one product cannot convey a complex historical story; it is only a tiny clip of the Palace lifestyle. However, when they are combined into a comprehensive narrative, or when a consumer seeks out the background stories hidden from sight, they will be attracted to journey through the Palace universe.

For the fourth point, other original comic and animation aspects. I consider this to be a trial for engaging with younger audiences. This 12-chapter short-length cartoon received 1.6 billion visits (from its time of publication to 27 September 2019) (Game Industry Website, 2019). Since then, no new comic or animation project has been launched. Instead, many web games, mobile apps, and hand-drawn introduction articles for entertainment and education are continually developed on the Palace Museum's official youth website. Compared to other content that is effectively produced and operated by Palace Museum, serialized cartoons need more creative effort invested in them. It should also be noted that more time may be required to mature in this area, which is why the Palace Museum stopped investing.

Strategically, these four pillar storylines technologically attend to the various demands of fun sharing, specialists' interpretation, influencer-driven, consumption orientation, selective media preference, and content perception habits, which be applied on all-round occasions to serve audiences from all age groups. Unlike integrated marketing skills, its most notable aspects were based on the excellent set of core transmedia storytelling content, which then allowed for the integration of transmedia distribution capacity. The mothership of these stories was developed in a consistent, comprehensive, and integrated manner. Meanwhile, the stories and branches are variable, adaptive, and unique. Together, they carefully guide the public's overall impression of the Palace Museum.

An abundance of narrative content is shared across the various channels, referring to various information-consuming scenes technologically distributed to the audience. Customized content for audience segmentation is utilized to provide customers with an immersive experience. At the same time, the media habits of different generations can be effectively attended to. For example, seniors can watch TV and enjoy the physical exhibition and shopping experience; those individuals who grew up in the 80s & 90s can access the website, official WeChat account, and posts, or even scroll through Tik-Tok, Weibo, and Little Red Book; children can enjoy web games and apps, which are both educational and entertaining. Due to the diverse range of channels available, individuals can choose their favorite channels, through which they can experience different stories and create unique and personal experiences. The cumulative effect is that users can build their own Forbidden Palace world based on their own interpretation.

From the audience's perspective, engagement with the Forbidden City did not solely come from the strategies implemented by the Palace Museum; undoubtedly, the Palace Museum benefited greatly from the cultural trend of Qing dynasty dramas set in the Forbidden City. Since 2011, there had been a flurry of palace dramas, such as *Palace: The Lock Heart Jade* (2011), *Scarlet Heart* (2011), *Empresses in the Palace* (2011), *Palace 2: The Lock Bead Curtain* (2012), *Palace 3: The Lost Daughter* (2014), *Story of Yanxi Palace* (2018), *Ruyi's Royal Love in the Palace* (2018), all of which had enjoyed immense success on satellite TV and online streaming channels. By reviewing the timeline shown in the above table, it can be concluded that the triumphant narrative of the Palace Museum coincided with the increased interest in Qing dynasty palace culture. The upsurge trend of Qing Palace Drama in 2011 laid a solid foundation of cultural acceptance for the Palace Museum to then leverage and build upon. The dramas produced and broadcasted in the following years helped to maintain the public's interest and educate them on Chinese history.

What about the audience and consumers' interactions and reactions?

To begin with, consumption of the Palace Museum's well-designed cultural and creative products stimulated interest in its collections. Merchandise could be bought for themselves, family members, and friends, who can then collectively share and showcase their cultural tastes offline or on online social media. Specifically, their consumption demonstrated their support and promoted communication of the narrative content.

Moreover, feedback and participation were essential: many channels created a space for comments and feedback, such as the e-commerce website's product feedback board and the comment sections below the streaming media website documentaries and variety shows. Other key tools for discussion and interaction are the one-site information platform Weibo and WeChat official accounts. The forwards, likes, and comments showed the users' interests, concerns, and engagement, thereby expanding the connection between the audiences and consumers and providing opportunities to motivate each other through their positive or negative words.

Ultimately, consumers evolved into prosumers (a concept coined by Alvin Toffler in 1980 to describe an individual's consumption and production behaviors). Returning to the point that the Palace Museum is a famous travel destination in China, there are numerous ways for tourists to engage with the museum online and offline, producing unique, rich media content that can be shared on various social media platforms. For example, when cosplaying as emperors, queens, princesses, and princes, many costume photos and videos are produced

and shared for fun. Meanwhile, regardless of which influencers or ordinary people made such content, they all helped to sustain and share the narrative. It is easy for an individual to create their own story and imagine themselves as part of the fictional history that can be merged into the Palace's magnificent narrative.

Recommendations

According to my observations, there are two main weak points in storyline creation and audience engagement that the Palace Museum should work to improve.

Firstly, the mothership of the main stories seems more like a corner from a shared story world. The Palace Museum has given the same historical characters different interpretations and personalities, such as the cute Yongzheng, and created cartoon roles to improve original stories. However, there are very few roles formed initially and exclusively, such as Superman and Batman in the DC universe or DreamWorks' Kung Fu Panda, not to mention the integrated Marvel Cinematic Universe, which features many branches of hero stories. The Palace Museum will take some time to make up the distance with the world-class transmedia narrative pioneers. Only creating more original exclusive characters and core stories can guarantee long-term profits and success going forward.

Secondly, the Palace Museum needs a more powerful and effective audience forum or means of association to engage with the public and increase their participation. The Palace Museum does not have an official platform to bring together and centralize the audience's voice and feedback, which can then be integrated for greater benefits and encourage bottom-up creativity. A bottom-top self-motivated engagement mechanism can be effectively combined with today's professionals, celebrities, media, and new media technological engagement system to elevate the audience's benefits to a higher level. Meanwhile, the positive interactions between fans can constitute a great source of energy and create a satisfying sense of belonging in the community.

Conclusions

The best strategies are adapted from consideration of and reaction to practice. In the past decade, the Palace Museum creatively rode the wave of mobile platforms and expansive multiple-media development. In doing so, it offered new approaches to establishing self-owned intellectual property and developing business value based on historical heritage. At the same time, it merged the latest communication technology and applications with a seminal piece of Chinese culture and promoted the digitalization of the Forbidden City. Most importantly, its transmedia storytelling practice sets an exemplary, successful model that similar entities in China mainland can benefit from studying.

Furthermore, its transmedia narrative practices have developed a powerful connection between the present and the past, individuals and grand history, traditional aesthetics and modern design, reality and fiction, and offline and online. In doing so, it continually engages the audiences to participate in groundbreaking and significant storytelling. The Palace Museum thrives on the connotations of historical heritage, guiding it to go beyond the purpose of education and grow into an indispensable element in people's daily cultural life and entertainment.

We can expect more in terms of its development of core stories, exclusive character creations, and methods used to engage audiences and promote involvement.

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