



# Study on the Cognitive Difference of Museum Core Attraction in the Critical Heritage Studies Context

Lu Li<sup>1</sup>(✉), Yuxian Zhou<sup>2</sup>, and Zinan Chen<sup>2</sup>

<sup>1</sup> School of Tourism and Culture Industry, Chengdu University, Chengdu, People's Republic of China

342920007@qq.com

<sup>2</sup> School of Economics and Management, Chengdu Technological University, Chengdu, People's Republic of China

**Abstract.** In the traditional cognition context, 'the treasure of the museum' is the most representative heritage carrier of each museum, but also the core attraction most attractive to visitors. Based on the theory of critical heritage studies and tourist gaze, this paper analyses the cognitive situation and difference comparison of the museum core attraction through the collection and collation of official and tourist data. The study found that the official and tourist awareness of the museum's core cultural and architectural heritage can be basically agreed, the outstanding differences are reflected in three aspects. Firstly, the official cognitive intensity is significantly higher than the tourists for cultural relics. Secondly, culture is more attractive and the distribution of attractions is more extensive to tourists. Thirdly, the high awareness of tourists to 'Instagram-Worthy Location' makes little official perception. This study builds the link channel between the official context of the museum and the visitor experience, and provides a useful reference for the museum to further realize the 'people-oriented' activation development.

**Keywords:** museum · tourist · attraction · treasure of the museum · critical heritage studies

## 1 Introduction

From 1985 of David Lowenthal's book *The Past is a Foreign Country* (David 1985) [2], the study of heritage has come into academic scope. After decades of development, critical heritage studies has formed its own core academic ideas, special research methods, dedicated research areas and global academic organizations, which have had a far-reaching impact on heritage studies (Zhang 2021) [18]. At present, there are two important paradigms in heritage study area: traditional heritage studies paradigm and critical heritage studies paradigm (Harrison 2012) [6]. A series of conventions, charters and guiding principles issued by international organizations such as the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council on Monuments and Sites (ICOMOS) embody traditional heritage studies

paradigm, which is the standard paradigm followed by heritage practices and research in various countries. In this framework, heritage is tangible, boundary objects, with material authenticity, integrity, timeliness and significance, including the great historical significance, aesthetic value, scientific value and eternal intrinsic value, which belong to all of humanity. However, the critical heritage study emphasizes that 'Heritage' is not only a tangible, static and material object, but also an invisible, dynamic and spiritual 'Landscape' constructed by discourse, which is the 'Practice process, communication behaviour, making meaning in the present and for the present' (Smith 2015, 2020) [14, 15]. It is great significant to the construction of self and collective identity, also the intermediary of historical resources between the present and the future (Smith 2015) [15].

The subject of heritage and museum research is essentially the same. Since 1996, the International Association of Museums has increased its cooperation with the international heritage community. It defined 'the preservation of historical heritage for present and future generations' as museum inherent mission and 'the duty of preserving, continuing and communicating the cultural heritage of the material and non-material world' as the core value of the museum. With the rise of the critical heritage studies paradigm, the cross-integration of heritage and museum research is further. In addition, the New Museology Movement (Vergo 1989, Bai 2020) [1, 17] had a considerable impact on museum research and practice, some of which coincide with critical heritage studies (Harrison 1993) [5]. Many scholars believe that the expansion of museum research within the broader scope of heritage research will have a positive effect (Smith 2020) [15].

For 'tourist attraction' Alan Lew defines it as 'all the elements that are sufficient to attract a tourist to another place, such as scenery, activities, experiences and memories' (Lew 1987) [9]. It can be seen that tourism attraction is a complex concept in the discipline of tourism, as it involves both the experience of tourists, the motivation of tourism and the socio-cultural impact of tourism. However, the consensus can be reached that tourism attractions are the basic elements of tourism activities, but also an important factor affecting the decision-making of tourists. While semiotics emphasizes the study of symbolic meaning, Dean MacCannell was the first to use semiotic methods to explain tourist attractions. It is defined as a relationship among tourist, sight and marker (MacCannell 1976) [10]. This idea is consistent with the critical heritage studies' emphasis on the visitor's subject and 'making heritage'. This paper is also on a semiotic perspective to understand and analyse the core attraction of the museum. It focuses on the symbolic meaning represented by the core attraction in the museum and the subject-object (person-material) interaction in the process of meaning generation. Influenced by Michel Foucault's ideology, British scholar John Urry first proposed the concept of 'tourist gaze' in 1990 (Urry 1990) [16], and then developed the theory of tourist gaze. As an important research and analysis tool, 'gaze' has been paid more and more attention, and many researches have been carried out by tourism scholars from multi-perspective (Samarathunga 2020, Jane 2021, Kunasegaran, Rasoolimanesh, and Khan 2020) [7, 8, 13]. 'Cognition' is a process in which the learners recognize, distinguish and understand things (Meade 2013) [12]. As you can see, cognitive theory covers a wide range of topics, including perception, attention, memory, language, developmental psychology,

imagination, thinking, and artificial intelligence. Different scholars discuss the cognitive process and characteristics of human beings from the perspectives of pedagogy, psychology and brain science (Deng et al. 2020, Gao et al. 2021) [3, 4].

The ‘Materialization’ characteristics of traditional heritage studies are increasingly out of touch with the development requirements of the current social and cultural environment. For example, experts are considered as the absolute subject of heritage identification and protection. As the result, heritage protection is increasingly separated from the public, and heritage narratives are increasingly unitary. So that, the heritage significance for the people and local has being marginalized. They insist on the static museum protection, even against with people’s lives, social development, and so on. In the context of critical heritage studies, it is held that ‘heritage is important and dynamic. It is dynamic, not something solidified in a material form’ (Smith 2020) [15]. In the practice of museums, in order to make heritage and cultural relics ‘be alive’, we have also begun to change the traditional single ‘material-oriented’ expert-type authoritative system. There has been a return from ‘material- oriented’ to ‘people-oriented’. The most important ‘people’ is the object of the museum’s service - the audience (‘tourists’ in the context of tourism). When the tourist activities take place, the tourists are in the active position. The study on the results of the tourists’ gaze on the tourist destinations can make the tourist gaze theory play an important role. The visitor’s gaze is an active cognitive process, and this part of the impression will remain in the memory of the visitors, who will express it through words, images, etc. The access point of this paper is based on the theory of visitor’s gaze and cognition, through the collection and analysis of the UGC data. It further analyses the visitors’ cognition process and result of the core attractions of the museum.

‘Treasure of the museum’ is the most representative heritage carrier of the museum, which can be tangible cultural relics, buildings, ruins, and intangible history, culture, characters, stories, etc. They are the official core attraction of the museum. Each museum has its own ‘treasure’, and its corresponding official interpretation, which represents the traditional heritage of authority. In the context of critical heritage studies, more attention should be paid to the audience’s cognition and feelings. If the museum is regarded as a tourist destination, it is necessary to discuss whether there is any difference between the cognition of the museum audience (visitors) to its core attraction (‘treasure of the museum’) and the authoritative cognition, and how about the distribution and intensity of the difference. They are the core issues that this paper pays attention to and studies on.

Based on the theory of tourist gaze, this paper summarizes the relevant theories of critical heritage studies by systematizing the relevant literature, and deepens the theoretical understanding of the current literature on the recognition of museum attractions. Then, this article takes a case study of Chengdu Wuhou Shrine Museum. Official authority cognition data of ‘treasure of the museum’ was collected and analysed through the official materials and the questionnaire survey of the relevant staff (propagandists). Visitors cognition data was gathered through the big data collection of tourism UGC text reviews. With the help of content analysis software, comparative study was made between the visitors cognition of the museum core attractions and the official’s. Furthermore, based

on the theoretical basis, this paper attempts to explore the causes and underlying mechanisms of the differences, strengthen the important role of tourist cognition based on critical heritage studies, and expand the interpretation of the existing literature on the connotation of museum visitors' experience. In addition, based on the research of difference distribution and intensity, this paper builds the diversified links channel of the museum's official context and the visitors' experience. For the practical significance, this paper confirms the effective mechanism to explore the cognition of museum visitors through tourism UGC big data, which can provide useful reference for the museum to further realize the 'people-oriented' activation and development.

## 2 Materials and Methods

The core issue of this paper is whether there is a difference between the perception of the museum official (authority) of the core attraction, namely 'treasure of the museum' and that of the tourists. Then the distribution, characteristics, intensity and source of the differences are discussed. Based on this core issue, the research approach of this paper is to collect official and tourist data respectively, and analyse their cognition of the core attraction of the museum's 'treasures'. We get the official results first, then use the tourist data to analyse the differences between the two sides, including whether there are differences, where the differences exist, and the extent of the differences. In addition, based on the idea of critical heritage studies, this paper emphasizes the 'People-oriented' research context, focuses on the data of tourists, and takes tourists as the main body to further explore the tourists' emotional tendency, the causes of the differences and so on. Finally, we think about the enlightenment and suggestion to the future museum practice.

The research path of this paper is divided into two lines, collecting official data and tourist data respectively. The official data collection is mainly aimed at the museum's official publicity materials (brochures, official website, official microblogs and WeChat accounts) and the relevant staff (the museum's docents). A combination of content analysis and questionnaires is made to analysis the official knowledge of the museum about the 'treasure'. Among them, the official publicity materials for the museum are mainly analysed by content analytical method. The questionnaire is mainly distributed to the museum's docents, which consists of three parts. The first part is personal information (job title and years of work), which ensures the sample can meet the post requirements. The difference of work length can also reflect the cognition difference of the museum's docents. The second part is the recommendation of 'treasure of the museum'. The question is expressed as follows: 'According to your perception, please recommend the top 3 'treasures of the museum' to the visitors'. First, the order of recommendation is considered, which can reflect the difference of cognitive intensity, i.e. the higher the cognitive intensity is. Secondly, the recommended range is only three because of the law of decreasing cognitive intensity. As the cognitive intensity decreases gradually after the range is expanded, low intensity does not satisfy the 'core' attractor quality. The third part is the recommendation reason, after each 'treasure of the museum', the recommendation reason is elaborated separately. Thus, we can judge the museum official standard regarding the core attraction cognizance. The official information sources in this study are all representative mainstream official propaganda channels, which can truly represent the

**Table 1.** Statistical table of questionnaire sample description

	Number of samples	Minimal value	Maximal value	Average value	Standard deviation
Male: 1; Female: 2	21	1	2	1.90	0.301
Years of work	21	2	16	7.67	5.624
Elapsed time	21	181.00	4356.00	979.6190	1194.79356

official cognition of the heritage resources and attractions of museums. We also chose the official docents as respondents because the content of the museum’s commentary is defined by the authority and has a unified discourse system. The official docents can represent the official discourse system of the museum as well as act as an authoritative expert in publicity. They also have their own in-depth understanding of ‘treasure of the museum’.

Tourist data collection is based on tourism UGC big data. We collect and research case-related text review data in the main Chinese tourism websites. Based on tourist gaze theory, we use ROST software and Content analysis method for keyword comparison, word frequency ranking, sentiment analysis, etc. Finally, the differences are compared and analysed on the analysis results of official data and tourist data.

In this paper, Chengdu Wuhou Shrine Museum is selected as a case study for the following two reasons: First, Chengdu Wuhou Shrine Museum was selected as the first batch of Chinese National First Class Museum by the State Administration of Cultural Heritage in 2008, and is the only ancestral temple for the worship of both monarch and minister in China. At the same time, it is also the largest memorial site for the heroes of Shu and Han, and the world’s most influential relic museum of the three kingdoms. In Chengdu and even in the western region of China, it has a great influence. Because of its distinct theme, long history, profound culture and large-scale it is well-known at home and abroad. The relics and remains of Chengdu Wuhou Shrine Museum can be traced back to nearly 2,000 years ago, and its heritage and culture have continued to this day. The connotation of its culture of three kingdoms has already taken root in the hearts of the people, and it has become one of Chengdu’s city cards. Secondly, after decades of management and trial, Chengdu Wuhou Shrine Museum has achieved remarkable development and achievement in the integration of culture and tourism. It attracted numerous domestic and foreign tourists, which has also generated a powerful social influence.

We visited Chengdu Wuhou Shrine Museum to collect official materials such as printed brochures in October, 2021 and surveyed Chengdu Wuhou Shrine Museum docents using the software Sojump on October 15, 2021. Total of 21 valid questionnaires were collected, and all the samples were official docents of the museum. The questionnaire consists of three basic sample structure questions, whose descriptive statistical characteristics are shown in Table 1.

In addition, from September to October in 2021, we analysed the contents of <http://wuhouci.net.cn/index.html> -the official website of Chengdu Wuhou Shrine Museum, mainly carried on the analysis research of two plate contents: official introduction and the cultural relic essence. Though official Weibo and official Wechat account of Chengdu Wuhou Shrine Museum, we collected the content they had published in the past year, extracted and analysed content related to ‘treasures of the museum’, cultural relics or heritage, core attractions, recommendations, and the most popular likes and concerns.

In October and November 2021, using web crawler software and manual searches, we collected reviews and photo reviews of major Chinese tourism UGC sites related to Chengdu Wuhou Shrine Museum, including Mafengwo [www.mafengwo.cn](http://www.mafengwo.cn), Qunar [www.qunar.com](http://www.qunar.com), CTRIP [www.ctrip.com](http://www.ctrip.com), etc. In addition, taking into account the cultural background of the three kingdoms in Chengdu Wuhou Shrine Museum, we specially collected the Q&A data about it on the knowledge website Zhihu [www.zhihu.com](http://www.zhihu.com), which is seemed as Quora with Chinese characteristics. We collected a total of 1,485 written comments, and manually deleted the meaningless and irrelevant comments, leaving 930 comments of 58,363 Chinese words.

### 3 Results

#### 3.1 Official Data Analysis

On the official website of Chengdu Wuhou Shrine Museum, there are two sections dealing with the core attraction: a brief introduction and the essence of cultural relics. In the introduction section, in addition to the introduction of about 600 words about the museum, there are also three parts specially set up: the concept of the three kingdoms, the map of the three kingdoms, and the inheritance of the Wuhou Shrine. After analyzing the frequency of the words using Rost software for the introduction, the top three words were Wuhou Shrine -8 times, Hui Ling Tomb-7 times, Han Zhaolie Temple-6 times, and Zhuge Liang Temple-6 times, excluding words unrelated to the study. In the cultural relics essence section, 12 cultural relics in the museum collection are introduced, which involve objects, calligraphy, steles, paintings, tablet, coins, etc.. These include the tablets written by Zhao Fan of the Qing Dynasty and steles written by Pei Du of the Tang Dynasty. The contents of the printed brochure are basically the same as the official website. This paper will not be analysed separately.

In addition, in the navigation section of the official website, there is a special explanation service introduction, namely manual explanation, intelligent voice guidance APP, self-help voice explanation device and Wechat voice explanation. In the social education section, they also introduce activities of Little narrator. Traffic information and ticket booking services are available on both the official website and the official Weibo Account. It can be seen that the museum officials attach great importance to the explanation guide and the ticket transportation service.

Through data collection and comparison, the content of official posts are basically the same in the past year (October 2020–October 2021). Taking official posts on Wechat as an example, this paper collected a total of 93 articles on official Wechat posts. The main topics involved the introduction of the latest activities (lectures, temporary exhibitions), the history and culture of the three kingdom, Wuhou phenology, museum news and

**Table 2.** Core attractions based on official data

	Categories	Core attractions
1	Culture of Three Kingdoms	Representational reflection in the Three Kingdoms of Shu and Han, such as Zhuge Liang, Liu Bei and Guan Yu
2	Architecture site	Hui Ling Tomb, Zhuge Liang Temple, Han Zhaolie Temple
3	Cultural relics	‘Psycho-war’ Couplet, Tang Stele-the stele written by Pei Du of the Tang Dynasty
4	Other serves	Tour guide serves, Ticket serves, transportation, etc.

notices, etc. Contents related to the museum heritage relics or attractions are mainly introduced in the ancestral temple section, including Guan Yu, Liu Bei, the ‘Psycho-war’ Couplet, Wuhou family instructions and so on.

Through collecting and analyzing the data of the official publicity materials (official website, official Wechat account, official blog-Weibo account and broacher), the core attraction of the museum is mainly reflected in the figures, architectural sites and cultural relics with the three kingdoms culture as the core (Table 2). The overall coverage is broad and does not clearly reflect the characteristics of the museum core attraction, which need to be further discussed with the results of the questionnaire analysis.

Because the samples of this paper are the staff of the publicity department in Chengdu Wuhou Shrine Museum, the overall sample is very small and the reliability and validity calculated by software will have a big deviation. The final sample size was 21, covering more than 80% of the total sample. The sample was conducted in the work group of the publicity department. The survey was arranged by the department manager. All the samples were authentic and no missing values were found. Therefore, their reliability and validity are very high, which can reflect the authenticity and reliability of the investigation results. According to the recommended order of the ‘treasure of the museum’ by the museum’s docents, the first assignment is 3 points, the second assignment is 2 points, the third is 1 points, the distribution and the recommended reasons are shown in Table 3.

It can be seen that the characteristics of ‘treasure of the museum’ recommended by the museums docents are basically covered in the official data and the directionality is clearer and more prominent. In view of the narrow understanding of the term ‘treasure of the museum’, there is no intangible heritage such as culture, history and stories among the core attractions recommended by the docents. All of their recommendations are cultural relics or sites of physical heritage. The reasons for recommendation mainly focus on such descriptive words as ‘Long history’, ‘High value’, ‘Integrity’, ‘Authentic’ and ‘Influence of later generations’.

### 3.2 Tourist Data Analysis

Rost software was used to analyze word frequency of the 930 comments after word segmentation and eliminate meaningless words such as ‘Side’, ‘Inside’ and ‘Understanding’. The results of the top 30 are shown in Table 4.

There are SIX related core attractors in the official cognition: 1 Wuhou Shrine, 2 Three Kingdoms, 5 Zhuge Liang, 6 Liu Bei, 17 Han Zhaolie Temple, 18 Hui Ling Tomb. There are SEVEN categories of related attractors that appear in official cognition: 7 culture, 19 historic site, 21 temple, 22 cultural relics, 23 characters, 25 architecture, 30 stories. There are SEVEN words have similar meanings to those found in the official list of recommended reasons: 4 history, 9 monarchs and ministers, 12 memorial, 14 Shu

**Table 3.** ‘Museum treasures’ list recommended by the museum’s docents

Ranking	‘Museum treasures’ (points)	Recommending frequency (times)	Heritage category	Recommend reasons
1	Tang Stele (55)	21	Culture relics	‘Has a long history and high value’, ‘famous monuments, a national level cultural relics’, ‘relatively intact, the monument body is bigger’, ‘so far the most preserved in southwest China and the biggest of the tang dynasty inscription’, ‘has a very high historical research value’
2	‘Psycho-war’ Couplet (31)	18	Culture relics	‘One of the most famous couplets, leading the army and governing the country to provide powerful reference for the later people by Zhuge Liang’s thought’, ‘One of the couplets that can run the country and run the family’, ‘Educational significance’, ‘Popular with tourists’, ‘Century-old “Psycho-war” Couplet, Millennia-old Wuhou Shrine’

(continued)



**Table 3.** (continued)

Ranking	'Museum treasures' (points)	Recommending frequency (times)	Heritage category	Recommend reasons
3	Hui Ling Tomb (25)	14	Historic site	'The tomb of Liu Bei, the ancestor of Shu Han Dynasty, has a history of about 1800 years'. 'the tomb of Liu Bei and his wife, well preserved', 'the oldest site in Chengdu Wuhou Shrine', 'The origin of the museum culture'
4	Northern Expedition Memorial (7)	5	Culture relics	'Because Zhuge Liang's article is sincere every words, infected with the atmosphere of calligraphy, it is highly praised', 'Text familiar
5	Han Zhaolie Temple (4)	2	Historic site	'Union of Wen and Wu, which is lifelike', 'It has the most hero statues of Shu Han in the country'
6	Others (4)	3	Historic site & Culture relics	'Know the life of the prime minister and spread his qualities'. 'Legacy of Love in South China' 'In memory of Zhuge Liang'

Han, 15 unique, 20 heroes, 24 largest, 26 China. There are TEN other words which are not emphasized in the official cognition, including four words which are related to the core attractions and are worth paying attention to: tour explanation, Red Wall, ticket and environment.

**3.2.1 'Red Wall'**

This is an attraction not mentioned officially, but it appears 106 times in tourist reviews. Many tourists regard it as a 'Sacred place for taking photos', 'A hotspot for Instagram

**Table 4.** High frequency words of UGC comments (after processing)

Ranking	Keywords	Frequency	Ranking	Keywords	Frequency
1	Wuhou Shrine	773	16	ticket	76
2	Three Kingdoms	382	17	Han Zhaolie Temple	74
3	Chengdu	298	18	Hui Ling Tomb	66
4	history	289	19	historic site	61
5	Zhuge Liang	249	20	heroes	60
6	Liu Bei	238	21	temple	59
7	culture	152	22	cultural relics	52
8	scenic spots	149	23	characters	51
9	monarchs and ministers	122	24	largest	47
10	tour explanation	121	25	architecture	47
11	Red Wall	106	26	China	46
12	memorial	96	27	environment	44
13	museum	91	28	tour guide	43
14	Shu Han	86	29	view	41
15	unique	85	30	stories	40

influencers' and 'A favorite of the youth who love culture and arts'. Some people also speak highly of it, 'In fact, I came to Wuhou Shrine just for this section of Red Wall and bamboo shadow. This made us feel that everything just now was like a floating cloud in history. The road before us is the real "Wuhou Shrine". Some tourists think that 'The Red Wall is already a city card of human landscape in Chengdu', and even directly comment that 'The most famous of Wuhou Shrine should be the green shadow and the Red Wall'. As for the cause of concern, most mentioned 'Instagram-Worthy Location', 'suitable for photo-taking' and 'very beautiful'. There are specific descriptions: 'A green and a red, a symbol of life, a symbol of happiness', 'On a good day, you can always take good pictures', 'the Red Wall and bamboo shadow really feel worth a visit', 'Red and green is the most taboo combination of color collocation. They were not expected to be integrated into such a Chinese scene, but so harmonious atmosphere' and so on. There are three areas of particular concern. Firstly, the description of the 'Red wall' as an attraction does not have much to do with history or culture, or with the characteristic of the museum itself. Most of them are related to 'environment', 'photo-taking', 'Instagram-Worthy Location', etc. Secondly, the 'Red Wall', which has no historical value and is not a heritage, accounts for a large proportion of the tourist's comments. It resonates with the masses of tourists, many of whom even 'punch in' specifically for this purpose. Third, the reason why 'Red Wall' is generally popular is consistent with the theory of 'Tourist gaze', that is, 'Vision is the center of the tourist experience, and photography can link vision to the tourist gaze'.

### 3.2.2 'Tour Guide'

This attraction is a reflection of the characteristics of a museum-like tourist destination. Based on the perspective of tourists, it is necessary to have interaction and dialogue with these 'cultural relics' and 'historical sites', which are 'rich in history'. The importance of 'explanation' or 'guide' can be perceived by the masses of tourists. 'It is highly recommended to hire a tour guide or a guide device in Wuhou Shrine', 'But there must be a guide, or else it will be boring', 'If you don't have a guide, the whole tour may end quickly, and it will not be fun'. Some comments said. This may not be a special case of Chengdu Wuhou Shrine Museum, but one of the 'core attractions' that all cultural scenic area should have, especially essential for tourists with a knowledge-seeking motivation.

### 3.2.3 'Hui Ling Tomb'

The attraction also came in second place among the 'treasures of the museum' recommended by official speakers. It shows a sign of its importance to the museum. The history of Hui Ling Tomb is mentioned in most of the comments from tourists, typical phrases include: 'When I go to the Hui Ling Tomb of Liu Bei, it is like to go back to the vast and magnificent historical picture of the swords', 'At one end is the Hui Ling Tomb of Liu Bei, so there is the Han family cloud. It rises the cloud of the true emperor of Shu Han here, and the first emperor Liu Bei lies quietly in it'. There were also questions from visitors about the size and authenticity of the Hui Ling Tomb, for example, 'the moment I saw Hui Ling Tomb, I felt really different from the tomb of emperor, even a mound larger than the civilian tomb', 'Of course, there are also claims that this may not be the real Liu Bei's tomb' and so on.

## 4 Conclusion

First of all, from the official cognitive data, it can be seen that the cognitive basis for 'treasure of the museum' is mainly the elite-oriented in the traditional museum discourse system. This phenomenon is particularly prominent in the publicity department, which is the official propaganda window. It emphasizes the uniqueness, historical value and authenticity of 'treasure of the museum', and defines 'treasures' mainly for 'cultural relics' and 'historical sites'. As for the cognition of the intangible heritage in the museum, its value mainly reflects the characteristics of the specialized fields such as history and archaeology. There is a clear gap between the cognition of the museum and the general tourists, as if an invisible 'professional threshold' has been established, to keep the general audience out of the museum. It is worth mentioning that attention has been paid to the atypical attractions in the traditional museum discourse system, such as 'tour guide', 'tickets' and 'environment'. Museum conducts publicity and provides related services through various official channels to enhance the tourist experience. It can be seen that the positioning of the museum itself is contradictory. On the one hand, the museum has already realized its tourism function, and further enhances the visitor's experience by improving individual services or the overall environment. On the other hand, it still adhere to the traditional museum discourse system and the elite positioning, therefore, there is a difference in public perception of 'treasure of the museum'.

Secondly, from the view of tourist data, the big data based on tourism UGC reflects the overall evaluation and cognition of the museum. The text analysis of the distribution of high frequency words and representative comments can reflect the basic features of the public cognition. 'The Three Kingdoms', 'Liu Bei', 'Zhuge Liang', these intangible cultures have the strongest appeal. Although tourists are concerned about the influence of museums, it is not the historicity or authenticity of their professions, but the 'Unique', 'Largest' and 'China' evaluations appear more frequently. In addition, most visitors are not particularly interested in a single object or site, and the overall cognitive orientation is more obvious. It can be seen that the core attraction of the museum that tourists seek is a kind of self-recognition of meaning and symbols. Every visitor may have his own version of the 'Three Kingdoms', with his own 'Prime Minister Zhuge' and 'Emperor Liu Bei' in mind. These are the driving forces that attract them to visit the 'Holy Land of the Three Kingdoms'. As for the museum's definition of 'treasure of the museum', it does not necessarily leave meaning for visitors, and certainly cannot become the 'core attraction' in visitors' perception. For many tourists, it makes more sense to take pictures at the Instagram-Worthy Location -the Red Wall.

Finally, from the distribution of differences, the largest difference is between the cultural relics category and the Instagram-Worthy Location 'Red Wall'. The former has received official recognition and praise, which reflect a high degree of positive evaluation on both the awareness level and the recommendation reasons. However, tourists know very little about these relics. Only a very small number of professional visitors mentioned one or two of them. The reasons behind them are complicated and cannot be explored here, but this kind of difference phenomenon is very worthy of museum and academic attention and reflection. As for the "Red Wall", which is the product of the new media communication era, it is also the representative of the public perception. Most of the museum's cognition and attitude towards the Instagram-Worthy Locations are indifferent. After all, the Red Wall basically has no heritage value. It is only the environmental landscape of museums and cannot be integrated into the mainstream museums discourse system. The contradiction between 'Instagram-Worthy Locations' and the mainstream reflects the differences between the traditional museum cognition and the new museology theory, as well as the critical heritage studies discourse.

As for the tourists' cognition of the core attractions, the cognition of the intangible historical and cultural heritage, such as the characters and culture, is basically consistent with the official. The recognition of the 'Three Kingdoms', 'Zhuge Liang' and 'Liu Bei' as the core attraction of the museum on both public and official. The recognition of the architecture sites is basically the same, with 'Wuhou Shrine', 'Hui Ling Tomb', 'Han Zhaojie Temple' as the core attraction of the museum. In addition, tourists' perceptions also include the "Red Wall", a core attraction that has no historical value and is not officially mentioned. Moreover, tourists have a lower perception of cultural relics as an attraction category. In the questionnaire, the top 1-2 in the 'treasure of the museum' list-Tang Tablet and 'Psycho-war' Couplet did not enter the top 30 high-frequency words ranking. Through statistics, in 930 comments, the Tang Tablet (Three -unique Tablets) only appeared 16 times, 'Psycho-war' Couplet was 11 times, whose proportion are 1.7 and 1.2% respectively, which are far from official recognition.

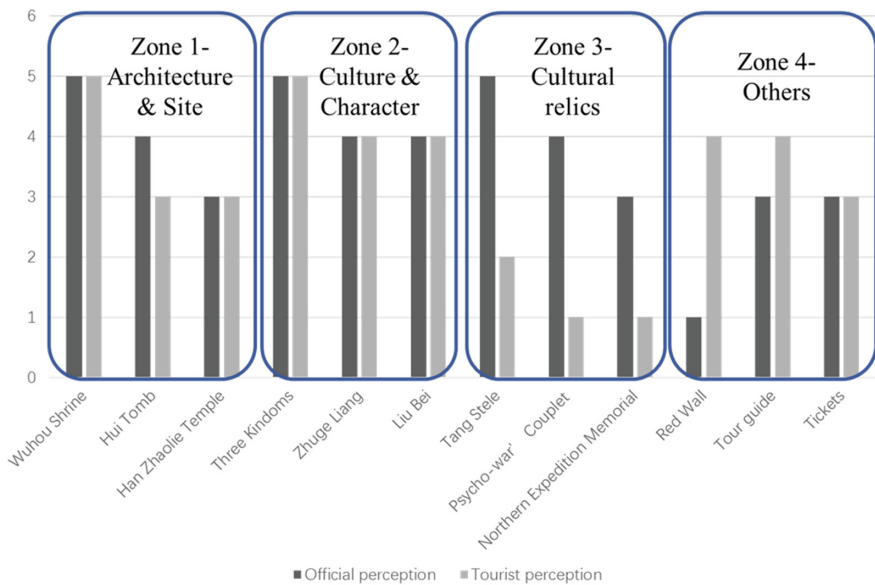
In terms of core attractions category, four main genera are extracted according to the official recognition. The first two are clearly reflected in both sides, including intangible historical and cultural heritage (culture, characters, stories), architecture sites (ruins, ancestral halls, buildings) and tourism services (explanations, guides, tickets). They reflect the comprehensiveness and systematicness of the composition of tourist attractions from the visitors' experience and cognitive perspective. The absence and lack of attraction in any part of the tourist attraction system will affect the overall experience and cognition of tourists. It should be noted, the category of cultural relics occupies a high proportion and intensity in the official cognition, but there is almost no concrete attraction in the tourists' cognition, only the category of 'cultural relics' has entered into the high frequency words.

The analysis of cognitive reasons mainly corresponds to the official cognition of the docents' questionnaire data and tourism UGC data analysis. We can find that, the core of the recommendation reason for 'treasure of the museum' in the official cognition is the description of the words 'long history', 'high cultural relic value', 'well preserved' and 'national famous'. It embodies the typical traditional museum discourse, based on the theory of cultural and history-collection management, preservation techniques, display design, history, etc. It takes academic research and experts as the main focus, elitism as the development philosophy, in order to consolidate the mainstream culture. The main goal is to improve cultural literacy and social behaviour. But from tourists' perception, in addition to words such as 'history', 'largest' and 'unique', which are in line with the authorities, there are more specific and emotional descriptive words such as 'heroes', 'monarchs and ministers', 'memorial' and 'Shu Han'. It also reflects the subjectivity and popularity of tourists' cognition.

The distribution of the official and tourist cognitive differences in the core attraction is shown in Fig. 1. The distribution of the official and visitor cognitive differences is divided into four zones according to the type and intensity of the differences: Zone 1-Architecture and site, Zone 2-Culture and character, Zone 3- Cultural relics, Zone 4-Others. Zone 1 and Zone 2 have high cognitive intensity of attractions, but the difference between official and tourist perceptions is relatively weak. It can be seen that for architectural sites and cultural characters, both official and tourist, have relatively consistent cognition. They are believed as the most important museum 'core attractions'. In Zone 3 and Zone 4, the cognitive differences are obvious. Among them, the official cognitive intensity of cultural relics attractions is obviously higher than that of tourists. The 'treasure of the museum' in authoritative official cognition tourists are generally weak in the perception of the public. On the other hand, the level of awareness of these core services is similar in terms of other attractions, but tourists higher awareness of Instagram-Worthy Location-the 'Red Wall' has not yet received enough official attention.

## 5 Discussion

This paper provides some enlightenment to the museum-type heritage protection and display. Firstly, from the perspective of critical heritage studies, as an important space for heritage protection and inheritance, museums must attach importance to the role of the tourists, and regard the tourists as one of the museum practice subjects. It is



**Fig. 1.** Distribution of cognitive differences in the core attractions (Based on Chengdu Wuhou Shrine Museum)

necessary to be aware of the capacity and right of museum tourists to ‘make heritage’, rather than passive participants who receive knowledge in one direction [5]. Museum officials can try to discuss the role of museum audience more in the context of tourism, treat museum audience as tourists, study and understand their behaviour based on the discourse system of tourism science. Meeting the needs of tourists as far as possible is the fundamental way out for the museum to realize its function of social service and educational inheritance. Secondly, the museum officials understanding and output scope of ‘treasures of the museum’ need to be further broadened, especially the publicity department, which is the main output department of the museum directly facing the public. We should have a broad cognitive perspective. ‘Treasure of the museum’ should not be limited to tangible objects such as heritage cultural relics, but should also cover the intangible existence of culture, characters, stories, history, etc. We should also pay attention to the attractions such as ‘tour guide’, ‘ticket’, ‘environment’ and ‘Instagram-Worthy Location’. We should pay attention to the sum of all the meanings that are attractive to tourists. We need to complete the transformation from tourism resources to tourism attractions. In addition, based on the theories of tourist gaze and semiotics, the object of attraction that is meaningful to the tourist itself is attractive. Focusing on the construction of individual and collective memory based on the tourist gaze, we should let the museum heritage become a meaningful carrier of things for tourists, in order to make tourists perception and memory. After all, memory and inheritance are the core values of the heritage and the mission of the museum. For example, the “Red Wall”, an Instagram-Worthy Location, has no historical and cultural value, and has little to do with the theme of the culture of the three kingdoms at Wuhou Shrine, but it still gets

high attention and recognition from tourists because it meets the aesthetic point of the public. It satisfies the aesthetic needs of tourists and becomes a 'meaningful' attraction to tourists, even replaces the 'treasure of museum' recognized by the official, and becomes an important factor of constructing collective memory in Wuhou Shrine. Finally, both archaeology and heritage and museums need to pay attention to 'multi-disciplinary and multi-disciplinary interaction, so that heritage can be revived, and we need to pay attention to the interpretation of cultural relics'. Especially for the general public, they could have learned more about excellent traditional culture by visiting heritage museums. However, if the public could not know the officially recognized 'treasure', they cannot understand its value and be a superficial visual punch-card visitor in a museum. It is a problem worthy of reflection and positive improvement by museum and heritage workers.

In view of the limitation of the paper, the research object only chooses Chengdu Wuhou Shrine Museum. Although it has certain representativeness, but it also has some limitations. The follow-up study can select other types of museums and heritage sites more widely to enrich the case data. Secondly, the way of data acquisition can be further broadened. The questionnaire for tourists can be designed and issued. The causes of the differences can be analysed more accurately, so as to solve the relevant problems more accurately. Finally, the study of museums from the perspective of critical heritage studies will enable us to better reflect on the current work of heritage conservation and inheritance. There are still many important problems to be solved and paid attention to in the study of tourist behaviour in museums, which are the directions of future research.

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