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Catering and Distortion: The Construction of the "Republic of China" Concept in Cultural and Museum Venues under the Influence of Consumerism

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ABSTRACT

This paper focuses on the negative impacts of consumerism and market orientation on the construction of the Republic of China exhibition area within cultural and museum venues. Taking the Republic of China Pavilion in Nanjing Museum as a prime example, it delves into the phenomena of distortion and alienation of the "Republic of China" concept in this context, along with their root causes, adverse effects, and explores the paths for cultural and museum venues to strike a balance between commercial interests and cultural inheritance. It thereby provides theoretical and practical references for the healthy development of the cultural and museum sector and the accurate dissemination of historical culture.

1. Research Background and Significance

The prevalence of consumerism has significantly transformed social consumption patterns, and cultural and museum venues have not been immune to its influence. In the pursuit of maximizing economic benefits, the cultural presentation within the Republic of China exhibition area has encountered numerous issues. The correct construction and presentation of the "Republic of China" concept play an irreplaceable role in inheriting the historical culture of the Republic of China period, promoting the national spirit, and facilitating cultural education. This research contributes to enriching the theoretical system of the operation and management of cultural and museum venues and offers practical guidance for resolving the contradiction between commercialization and cultural inheritance within these venues.

2. Consumerism and Cultural and Museum Venues

2.1. The Connotation and Characteristics of Consumerism

Consumerism, as a socio-economic phenomenon, emphasizes the central position of consumption in personal life and the social economy. Its characteristics are manifested in the excessive pursuit of material goods, regarding commodity consumption as a symbol of status, focusing on the symbolic expression in the consumption process, such as brand logos and popular cultural elements, and constantly chasing fashion and novelty, promoting the rapid renewal of goods, thereby stimulating the infinite expansion of consumption desires, which profoundly influences people's consumption concepts and behavior patterns.

2.2. The Functional Transformation of Cultural and Museum Venues

Traditionally, cultural and museum venues were mainly dedicated to the collection, protection, and academic re-

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search of cultural relics, with a relatively narrow audience group. With the development of society, cultural and museum venues have gradually transformed into mass cultural consumption places, undertaking multiple functions such as cultural dissemination, social education, and tourism and leisure. Market orientation has prompted cultural and museum venues to pay more attention to the visitor experience and economic benefits. By holding various special exhibitions, cultural activities, and developing cultural and creative products, they attract audiences. In this process, the integration of culture and commerce has become increasingly close, also bringing the challenge of cultural commercialization.

3. Case Analysis of the Republic of China Pavilion in Nanjing Museum

3.1. Overview of the Republic of China Pavilion in Nanjing Museum

The Republic of China Pavilion in Nanjing Museum commenced its preparation in 2010 and underwent an adjustment and upgrading of its public service space in 2023, transforming it into a comprehensive cultural and tourism project integrating cultural exhibitions, entertainment and leisure, and immersive experiences. Located on the underground floor on the east side of the Art Museum, it has a total area of about 2,140 square meters. By creating a retro streetscape space, it showcases the daily life, including food, clothing, housing, transportation, leisure and entertainment, and commercial forms of Nanjing during the Republic of China period. The pavilion has created a realistic and lively Republic of China commercial street, including places such as railway stations, post offices, bookstores, and jewelry shops, with a total of about 30 scenes. These scenes are all arranged with real objects from the Republic of China period, such as the old steam locomotive of the Republic of China period collected from Northeast China and the postmarks in the old post office of the Republic of China. It strives to truly restore the appearance of the Republic of China. Meanwhile, there are thousands of old objects that condense the passage of time in the Republic of China Pavilion, and each cultural exhibition space has been meticulously crafted. 23 specialty operating shops provide diverse services for tourists.

3.2. The Embodiment of Consumerism in the Republic of China Pavilion

3.2.1. Commercial Packaging of Exhibition Forms

To attract tourists' attention, the Republic of China Pavilion overemphasizes the commercial packaging of the exhibition form. In terms of architectural design, although it adopts many architectural elements of the Republic of China period, such as "brick walls", "arches", and "sloping

roofs", and the color is mainly in the gray system, in the display process, it overly relies on advanced technologies such as sound, light, and electricity to create visual effects. For example, the unique sky design and light and shadow effects can bring a strong visual impact to tourists, making them feel as if they have traveled through time, but to some extent, it deviates from the original intention of historical and cultural display. In the exhibition layout, the design of the pedestrian street combines traditional workshops, public service institutions, and commercial shops, which enhances interactivity. However, the setting of some commercial shops is too concentrated. For example, the sales area of cultural and creative products is adjacent to the core exhibition area, and there is an excessive promotion of cultural and creative products during the exhibition explanation, causing the cultural education function of the exhibition to be overshadowed by commercial marketing.

3.2.2. Symbolic Consumption of Republic of China Culture

The Republic of China Pavilion simplifies and symbolizes the cultural elements of the Republic of China period and converts them into commodities for sale. There are many shops related to the culture of the Republic of China period in the pavilion, such as bookstores and grocery stores. In these shops, Republic of China elements such as old Republic of China posters are massively replicated on cultural and creative products, covering various commodities from postcards, notebooks to mobile phone cases and canvas bags. When tourists purchase these products, they often do so just because the poster patterns are beautiful and have a retro style, seldom thinking deeply about the cultural movements, social thoughts, and historical events represented by the posters during the Republic of China period. For example, some posters that reflect the promotion of progressive thoughts or the reporting of major historical events during the Republic of China period are simply printed on commodities as decorations, and their original profound meanings of arousing public awareness and promoting social change are completely ignored. This phenomenon of symbolic consumption makes the culture of the Republic of China period simplified into a superficial fashion label, losing its due weight and depth as a historical and cultural heritage.

3.3. The Distortion of the "Republic of China" Concept

3.3.1. Distortion of Historical Authenticity

In the exhibition content of the Republic of China Pavilion, there is a distortion of historical authenticity. In the display of character images, some scene reproductions use modern people dressed in Republic of China costumes, but in the characterization, there is a lack of in-depth consider-

ation of the historical background, overly focusing on the restoration of the external image while ignoring the complexity of the internal spiritual temperament and historical role of the characters. For example, when displaying the commercial scenes of the Republic of China period, the portrayal of merchant images is too single, failing to fully show the diversity and complexity of the commercial class at that time. In the presentation of historical events, although some scenes are restored, such as the ticket-buying and platform-waiting scenes at Pukou Railway Station and Xiaguan Railway Station, there is less involvement in the complex social contradictions, political struggles, and other deep-seated problems during the Republic of China period, making it difficult for tourists to fully and objectively understand the true appearance of the history of the Republic of China. Moreover, the exhibition mode of the Republic of China Pavilion overemphasizes the description of the prosperous scenes and romantic atmospheres of the Republic of China period, diluting the description of the cruel rule and the miserable life of the common people in Nanjing during that period. For example, the display of political oppression, economic exploitation, and war destruction during that period is seriously insufficient, making it easy for tourists to ignore the hardships suffered by the ordinary people during this period and difficult to form a comprehensive understanding of the history of the Republic of China. In the scene restoration, in order to enhance the entertainment value, some elements that do not conform to historical facts are added. For example, some modern-style entertainment facilities are set up on the street, which are out of place with the historical background of the Republic of China period, destroying the overall historical atmosphere and further misleading the audience's perception of the historical scenes of the Republic of China.

3.3.2. Superficial and One-sided Presentation of Cultural Connotations

There are serious deficiencies and one-sided presentations in the display of the cultural connotations of the Republic of China period in the Republic of China Pavilion. The culture during the Republic of China period was diverse and rich, covering innovations and changes in various fields such as literature, art, education, and thought. However, in the exhibition of the Republic of China Pavilion, these cultural connotations are often simply attributed to some superficial cultural phenomena, such as the clothing culture and architectural style of the Republic of China period. There is a lack of in-depth excavation and display of the ideological enlightenment value, social change spirit, and cultural innovation significance and other deep-seated connotations of the culture of the Republic of China period. For example, the New Culture Movement during the Republic of China period had a profound impact on Chinese society, but in the exhibition in the pavilion, it is difficult to fully reflect the core value of ideological libera-

tion only through the display of some books and newspapers. When displaying the development of education during the Republic of China period, only simple scene restorations are made, lacking in-depth interpretation of the transformation of educational concepts, the significance of education popularization, etc. Meanwhile, in the scene restoration, there is an overemphasis on the entertainment tendency. For example, when restoring the family scenes of the Republic of China period, there is an overemphasis on the interestingness and luxury of life, ignoring the reflection of the hardships of ordinary people's lives and social realities. Too much display of the entertainment activities and luxurious decorations of wealthy families, while ignoring the daily life hardships of ordinary people, the differences in social classes, etc., making tourists only have a superficial impression of the culture of the Republic of China period after visiting, unable to truly appreciate the essence of the culture of the Republic of China period and unable to fully recognize the diversity of society during the Republic of China period.

3.3.3. Misguidance of Values

There is a misguidance of values in the display content of the Republic of China Pavilion. When displaying the social life and cultural phenomena of the Republic of China period, individualism, hedonism, and other values are overemphasized, while ignoring the mainstream values such as national spirit, patriotism, and social responsibility advocated during the Republic of China period. For example, when displaying the fashion culture and social life of the Republic of China period, the luxurious consumption and dissipated lifestyles are mainly displayed, while less involvement in the positive contents such as the popularization of cultural education and social public welfare undertakings during the same period. When displaying the commercial culture of the Republic of China period, too much attention is paid to the wealth accumulation and business success of merchants, while lacking emphasis on the values of integrity and social responsibility in business activities. This misguidance of values may have a negative impact on the formation of values of the audience, especially young audiences, causing them to have wrong cognitions and understandings of the values during the Republic of China period, which is not conducive to cultivating correct historical views and values.

3.4. The Correct Connotation and Extension of the "Republic of China" Concept and Comparative Analysis

3.4.1. The Correct Connotation and Extension of the "Republic of China" Concept

From a historical perspective, the Republic of China period (1912 - 1949) was an important transitional stage in Chinese history. Its connotations include the transforma-

tion of the political system, from the feudal autocratic system to the republican system. This transformation brought a series of new political concepts and practices such as political participation and power balance. The social structure underwent huge changes, with the traditional feudal hierarchical system gradually disintegrating, and emerging classes such as the national bourgeoisie and the working class began to rise, playing an increasingly important role in the economic, political, and cultural fields. In terms of culture, it showed the characteristics of multi-fusion and innovation. The influx of Western culture collided and blended with traditional culture, giving rise to many new trends and schools of thought in fields such as literature, art, education, and thought. For example, the New Culture Movement advocated democracy and science, promoting the Vernacular Movement, and a large number of representative writers such as Lu Xun and Hu Shi emerged in literary creation, whose works deeply reflected the various problems and transformation needs of society at that time. Economically, the national industry and commerce developed to some extent. Although facing the obstacles of foreign economic aggression and domestic feudal remnants, certain progress was made in industries such as textiles and flour, and modern financial and transportation industries also began to take off.

Its extensions involve many aspects such as the specific structure and operation of the political system, the lifestyle and mutual relationships of different classes, the spread and influence range of various cultural trends of thought, the types and distribution of economic industries, and foreign exchanges and international relations. For example, in terms of the political system, the early Republic of China implemented the presidential system, and later experienced explorations of various forms such as the parliamentary system and the responsible cabinet system. In terms of social classes, there are the living conditions of emerging intellectuals, merchants, and workers in cities, as well as the survival status of farmers in rural areas under issues such as the land system and taxes. In terms of culture, it covers the reform of school education and the innovation and inheritance of folk cultural art forms such as opera and painting. In terms of economic fields, it includes the rise and fall of industrial and commercial enterprises of different regions and scales, as well as the pattern and changes of foreign trade.

3.4.2. Comparative Analysis with the Presentation in the Republic of China Pavilion in Nanjing Museum

The Republic of China Pavilion in Nanjing Museum shows some of the extensional contents of the Republic of China period to some extent, such as displaying the architectural style, commercial form, and some living scenes of the Republic of China period through scene restoration and object display. For example, the restoration of the Republic of China architecture in the pavilion can let tourists intu-

itively feel the architectural style of that time, and the setting of railway stations and post offices also reflects the commercial and transportation elements of that time. However, compared with the correct extensions of the "Republic of China" concept, its display has obvious limitations and deviations.

In terms of politics, the Republic of China Pavilion involves very little in the evolution of the complex political system, political struggles, and the spread of political concepts during the Republic of China period. The Republic of China period was politically turbulent, with warlords' separatist rule and party disputes constantly. These important political phenomena and their underlying reasons and impacts are not fully reflected in the pavilion, making it difficult for tourists to understand the profound significance of the in-depth connotations of the history and culture of the Republic of China period. This excessive pursuit of economic interests makes the construction of the "Republic of China" concept in the Republic of China Pavilion seriously deviate from the track of historical and cultural inheritance, putting commercial interests first, ignoring the excavation and display of cultural connotations, and further expanding the one-sided display of the history of the Republic of China, misleading visitors' correct understanding of the history of the Republic of China.

On the social level, although some commercial scenes and life fragments are displayed, the comprehensive presentation of social classes is insufficient. For example, the hardships of the lives of the bottom people, including poverty, exploitation, and displacement caused by war and chaos, are not deeply reflected. In the restoration of the street scenes in the pavilion, mainly the relatively prosperous commercial streets are displayed, while the poor living conditions such as the shabby environment and poor sanitation conditions of ordinary residential areas are not shown. Meanwhile, the display of the contradictions and interactive relationships between different classes is lacking, unable to present the complexity and diversity of the social structure of the Republic of China period.

In terms of culture, although some cultural elements are displayed in the Republic of China Pavilion, the depth of excavation of cultural connotations is insufficient. The extensive influence of important cultural trends of thought such as the New Culture Movement on society is not deeply shown. For example, in the display of the spread of women's liberation thoughts in the New Culture Movement, only simple clothing display (such as the clothing changes of women's cheongsam) is used to reflect it in the pavilion, without in-depth elaboration of the ideological transformation behind it and the role of promoting the elevation of women's social status. When displaying the development of education during the Republic of China period, only simple scene restorations are made, unable to reflect the process of the transformation of educational con-

cepts from traditional to modern and the difficulties and challenges faced by education popularization.

In terms of values, the display in the Republic of China Pavilion fails to accurately convey the full picture of the mainstream values during the Republic of China period. Overemphasis is placed on some individualism and hedonism values related to consumption and entertainment, while the manifestation of the national spirit in resisting foreign enemies and striving for national independence, and the performance of patriotism among different classes of people are not prominently displayed.

In accordance with Norberg-Schulz's "Genius Loci" theory, the spatial layout and architectural elements of an exhibition hall ought to be deeply integrated with cultural connotations, creating a distinctive sense of place for precisely conveying historical and cultural implications. Although the Republic of China Pavilion of Nanjing Museum constructs its space by employing typical architectural elements of the Republic of China period, such as "brick walls", "arches", and "sloping roofs", the excessive commercial packaging has led to the absence of the spirit of place. Driven by commercial interests, it overly depends on sound, light, and electricity technologies to fabricate visual spectacles. For instance, the dazzling light and shadow effects and exaggerated sky designs, although captivating tourists' attention, seem like sharp blades severing visitors' contact with the broader space of Republic of China, undermining the coherence and unity of the historical and cultural ambience, enfeebling the core effectiveness of information dissemination, and causing visitors to miss the opportunity to deeply explore different facets of Republic of China's history within the sensory shocks.

4. Reasons and Harms of the Plight in Constructing the "Republic of China" Concept in Cultural and Museum Venues

4.1. Reason Analysis

4.1.1. Excessive Pursuit of Economic Interests

Cultural and museum venues face financial pressures during their operation, such as shortage of funds and continuously rising operating costs. Under the influence of consumerism, economic interests have become the primary consideration. In order to maximize ticket revenue and attract more tourists to visit, the Republic of China Pavilion tries its best to create an environment with visual impact and attraction in the scene layout, but this layout often deviates from the display of historical authenticity and cultural connotations. For example, overly creating magnificent Republic of China streetscapes and the appearance of specialty shops, without in-depth display of the underlying social economic structure and the real life conditions of the people. Meanwhile, the development of cultural and cre-

ative products also aims at pursuing high sales volumes, mostly revolving around elements with surface attraction and popular cultural symbols, lacking the excavation and transformation of the in-depth connotations of the history and culture of the Republic of China period. This excessive pursuit of economic interests makes the construction of the "Republic of China" concept in the Republic of China Pavilion seriously deviate from the track of historical and cultural inheritance, putting commercial interests first, ignoring the excavation and display of cultural connotations, and further expanding the one-sided display of the history of the Republic of China, misleading visitors' correct understanding of the history of the Republic of China.

4.1.2. One-sided Interpretation of Audience Needs

With the rise of mass tourism, the cultural consumption needs of the audience are becoming increasingly diverse. However, cultural and museum venues fail to accurately grasp the real needs of the audience during their operation. On the one hand, they simply attribute the audience's needs to entertainment needs and shopping needs, believing that tourists are more inclined to have a relaxed and interesting exhibition experience and to purchase cultural and creative products with commemorative significance. On the other hand, they ignore the audience's needs for learning historical and cultural knowledge and experiencing cultural connotations at a deeper level. This one-sided interpretation leads to the overemphasis on the integration of entertainment and commercial elements in the construction of the "Republic of China" concept in the Republic of China Pavilion, while ignoring the authenticity and in-depth presentation of historical culture. For example, in the exhibition planning and explanation process, more emphasis is placed on entertainment and interests, while the explanation of the reasons, impacts, and cultural connotations behind historical events is insufficient, making it difficult for the audience to obtain comprehensive and in-depth historical and cultural knowledge from the visit.

4.1.3. Imperfect Supervision and Evaluation Mechanism

There are obvious loopholes in the supervision and evaluation of the cultural and museum industry. In terms of supervision, there is a lack of clear and detailed regulatory laws and standards for exhibition content, and there is no basis for the review of the content related to the construction of the "Republic of China" concept. There is no corresponding mechanism to ensure the historical authenticity and cultural accuracy of the exhibition content, making the Republic of China Pavilion lack constraints in the exhibition planning and implementation process. In terms of the evaluation system, too much emphasis is placed on economic benefit indicators while ignoring the evaluation of cultural inheritance and educational functions. This imperfect supervision and evaluation mechanism makes cultural

and museum venues feel free to distort and alienate the "Republic of China" concept in the process of showcasing it to the public.

4.1.4. The Dilemmas of Multimedia Application in the Display

In the context of presenting the history of the Republican Era within cultural and museum institutions, the utilization of multimedia is beleaguered by a multitude of challenges. The congruence between technological means and content is suboptimal. Consider the hasty incorporation of VR technology for the reconstruction of historical occurrences. The operational mechanics are often unwieldy and liable to induce vertigo, with abrupt transitions in visual perspectives and a lack of clarity regarding crucial historical details. This stands in stark contrast to the multifaceted narrative threads and the nuanced emotional tapestry of the characters that characterized the Republican Era. Moreover, the interactive design is bereft of sufficient depth, failing to shepherd the audience towards a profound engagement with the core of historical essence. As a result, the potency of cultural dissemination is enfeebled.

The dissonance between user experience and educational objectives is conspicuous. In an attempt to capture attention, interactive features such as virtual fittings of Republican Era apparel are devised. However, these are marred by complex operational procedures and interfaces cluttered with superfluous elements. The audience, in turn, tends to prioritize the ephemeral fashion experience over delving into the evolutionary trajectory of costume culture and the profound symbolic connotations embedded therein.

4.2. Harm Elaboration

4.2.1. Break in Historical and Cultural Inheritance

The misinterpretation and alienation of the "Republic of China" concept lead to a break in historical and cultural inheritance. The Republic of China period is an important stage in modern Chinese history, and its cultural heritage carries rich historical information and national memories. As an important carrier of cultural inheritance, if cultural and museum venues cannot correctly construct and present the concept of the Republic of China, it will make the public unable to accurately understand the true appearance of the historical and cultural of the Republic of China period, resulting in a break in the chain of historical and cultural inheritance and the loss of national cultural genes. The display of the history of Harbin during the Republic of China period in the "Lilac News - Historical Style Exhibition of Central Street" at the Harbin Museum also has a tendency towards one-sidedness. Many parts of the exhibits related to Russia have neglected Russia's plundering and colonization during this stage, while highlighting Russia's role in the "style" construction of Harbin, which is likely to cause

misunderstandings among visitors. This will have a profound negative impact on the inheritance and development of Chinese culture, making it difficult for future generations to learn from historical experiences and lessons and hindering the continuation and development of culture.

4.2.2. Bias in Public Historical View

The wrong display of the concept of the Republic of China will mislead the public to form a biased historical view. The public obtains historical knowledge through cultural and museum venues. If the cultural and museum venues present distorted and false historical content in the exhibition area of the Republic of China, the public will form wrong cognitions and understandings based on this. This biased historical view may affect the public's correct judgment and reflection on history, weaken the public's sense of historical responsibility and national identity. At the social level, it may also lead to wrong interpretations and disputes about historical issues, affect social harmony, stability and cultural development, and even may lead to wrong references to history, which is not conducive to the progress of contemporary society.

To deeply explore how audiences interpret and respond to exhibition information, a systematic online visitor survey and interviews were conducted to obtain crucial primary data. The questionnaire encompassed questions about impressions of the exhibition, changes in historical cognition, and points of interest. The interviews focused on individual feelings.

The results indicate that over 60% of visitors were attracted by sound, light effects, and architectural styles, yet only 27% could partially expound on the political reforms or cultural trends during the Republic of China period. The majority had a vague understanding of the social class contradictions and the hardships of the underprivileged during that era. Nearly 40% mistakenly regarded it as a prosperous and stable period, which might stem from the excessive embellishment of commercial elements. Approximately 45% of those who purchased cultural and creative products did so for their appearance rather than cultural connotations, highlighting flaws in cultural dissemination. Over 80% of young audiences (aged 18 - 35) expected enhanced interactive experiences and in-depth cultural exploration, suggesting insufficient depth and monotonous forms in the current display. It was also found in the interviews that most consumers did not believe that such commercial promotions influenced their historical perception. However, in fact, incorrect historical biases had already occurred in the exhibition layout.

4.2.3. Decline in Credibility of Cultural and Museum Venues

Cultural and museum venues' excessive commercialization and historical distortion lead to a decline in their own

credibility. As a cultural authority, cultural and museum venues should assume the responsibility of disseminating correct historical and cultural knowledge. However, when cultural and museum venues deliberately distort history and mislead the audience in pursuit of commercial interests, their cultural authority in the public mind will be severely damaged. The public will doubt the exhibition content of cultural and museum venues and lose trust in their cultural dissemination and educational functions. This will further affect the sustainable development of cultural and museum venues. The number of tourists may gradually decrease because people no longer consider these venues as reliable sources of accurate historical knowledge. At the same time, the influence of cultural and museum venues in cultural exchanges and academic research will also be greatly reduced, and it will be difficult to attract outstanding scholars and researchers to participate in cooperation. Eventually, it may lead to the marginalization of the role of cultural and museum venues in cultural inheritance and social education, and they cannot effectively play their due social value.

5. Countermeasures and Development Directions for Cultural and Museum Venues

5.1. Strengthening the Excavation and Display of Cultural Connotations

Cultural and museum venues should strengthen the in-depth research on the historical and cultural of the Republic of China period, organize professional historical and cultural research teams, and excavate the deep-seated cultural connotations of the Republic of China period, including political and ideological changes, cultural and artistic innovations, and social custom evolutions. In the process of exhibition planning, based on a rigorous academic attitude, a variety of display methods such as real scene restoration, multimedia display, and cultural relic interpretation should be adopted to comprehensively and accurately present the cultural connotations of the Republic of China period to the audience. Attention should be paid to the logicity and systematicness of the exhibition content, guiding the audience to understand the historical and cultural of the Republic of China period from multiple perspectives, and enhancing the cultural quality and educational value of the exhibition. At the same time, when displaying the culture of the Republic of China period, the principle of objectivity and comprehensiveness should be adhered to, truly reflecting the overall social picture of the Republic of China period, including prosperity and suffering, progress and setbacks, etc., avoiding one-sidedness.

5.2. Balancing the Relationship between Commerce and Culture

Formulate scientific and reasonable commercial operation strategies and clarify the auxiliary position of commercial activities in the operation of cultural and museum venues. The development of cultural and creative products should closely revolve around the cultural connotations of the Republic of China period, pay attention to the cultural creativity and quality of products, and avoid simple symbol replication and low-quality production. In the process of exhibition layout and operation, the commercial area and the cultural display area should be rationally planned to avoid the interference of commercial activities on the cultural atmosphere of the exhibition. By holding high-quality cultural activities and providing excellent cultural services, tourists can be attracted to achieve the organic integration of commerce and culture. Under the premise of ensuring the functions of cultural inheritance and education, the economic benefits of cultural and museum venues can be improved to achieve sustainable development. Roland Barthes' semiotic theory accentuates the dual signification of symbols, namely the signifier and the signified, as well as connotation and denotation. In the case of replicating Republic of China posters on cultural and creative products within the museum, the pattern of the poster (the signifier), in a commercial context, merely enables visitors to appreciate its retro aesthetic (the first level of signification), while failing to perceive its profound connotations of cultural movements and ideological transformations (the signified). According to Barthes' theory, unearthing the deep-seated implications of elements necessitates deciphering ideological and cultural codes. Therefore, the museum should reconstruct the framework for interpreting symbols by elaborating on the creative background and social demands of the symbols. Through exhibition texts and guided tours, it should provide in-depth explications of how the cultural trends encapsulated by the posters propelled social transformation. This would enable the audience to apprehend the denotation of the symbols, fully assimilate the cultural values of the Republic of China, rectify the shallowness of symbol signification induced by consumerism, and reshape the profundity and precision of cultural dissemination.

5.3. Perfecting the Supervision and Evaluation System

Relevant government departments should strengthen the supervision of cultural and museum venues, formulate complete regulatory laws and standards for the exhibition content of cultural and museum venues, and clarify the requirements for the authenticity and accuracy of historical and cultural display. Establish a special review institution or expert team to strictly review the content of the construction of the "Republic of China" concept in cultural and museum venues to ensure that the exhibition content

conforms to historical facts and cultural connotations. At the same time, improve the evaluation system of cultural and museum venues, incorporate cultural inheritance and educational functions into the core evaluation indicators, and reduce the weight of economic benefit indicators. Through regular evaluation and supervision, guide cultural and museum venues to establish correct operation concepts, standardize the behavior of constructing the "Republic of China" concept, and improve the cultural dissemination and social service level of cultural and museum venues.

5.4. Enhancing the Public's Cultural and Historical Awareness

Strengthen the cultural education and historical popularization for the public through various channels. Cultural and museum venues can carry out cultural lectures, history classes, volunteer trainings and other activities to improve the public's cognitive and understanding ability of the historical and cultural of the Republic of China period. School education should strengthen the teaching content of the history of the Republic of China period in history courses, adopt vivid and interesting teaching methods such as role-playing, historical story-telling, and field trips to cultivate students' interest and exploration spirit in history. Social media should also assume the responsibility of cultural dissemination. Through the production of historical and cultural documentaries, special reports, online interactive programs and other methods, widely disseminate the historical and culture knowledge of the Republic of China period to improve the public's cultural appreciation ability and historical awareness.

Based on Jan Assmann's theory of cultural memory, which posits that social culture is transmitted and developed through memory, and that cultural memory serves a cohesive and identity-building function, requiring carriers and media for its preservation and dissemination, the Republic of China Exhibition Hall represents a crucial site for the transmission of cultural memory from the Republic of China period and should not be allowed to suffer from the loss of memory or deformation due to commercial encroachment. Applying this theory, it is essential to select key memory nodes, such as the Xinhai Revolution and the New Culture Movement, and establish themed zones. Utilizing physical displays, multimedia virtual reconstructions, and oral histories from survivors as media to store and activate memory, memory transmission can be enhanced through educational activities and online interactions. Addressing the shortcoming of prioritizing commerce over memory in the Republic of China Exhibition Hall, a systematic memory framework should be constructed, displaying content in layered dimensions such as political system changes, cultural avant-garde trends, and various aspects of social life. This will awaken public cultural identity, resolve memory crises, restore the cultural transmission mission of museums and cultural heritage

sites, enrich the soil for the transmission of Republic of China culture, and strengthen the foundations of national culture.

6. Conclusion

6.1. Research Summary

This study deeply analyzes the phenomena of catering and misinterpreting in the construction of the "Republic of China" concept in cultural and museum venues under the perspective of consumerism. Through the case analysis of the Republic of China Pavilion in Nanjing Museum, it reveals the negative impacts of consumerism on the "Republic of China" concept in terms of exhibition form, cultural presentation, and historical interpretation. It deeply explores the reasons behind it, such as economic interest drive, misjudgment of audience needs, and lack of supervision and evaluation, and expounds the harms to historical and cultural inheritance, public historical view, and the credibility of cultural and museum venues. On this basis, it proposes countermeasures such as strengthening the excavation and display of cultural connotations, balancing the relationship between commerce and culture, improving the supervision and evaluation system, and enhancing the public's cultural and historical awareness, providing theoretical and practical references for cultural and museum venues to correctly construct the "Republic of China" concept and inherit historical and cultural in the wave of consumerism.

6.2. Research Prospects

Heinrich Schliemann adopted a meticulous display strategy when excavating the ancient city of Troy, which holds profound significance. In terms of exhibit selection, he proposed that objects should be chosen that are representative and capable of deeply reflecting the characteristics of the era and the trajectory of cultural evolution. For the display of the history of the Republic of China, items such as daily utensils reflecting the social class differences during the Republic of China period and documentary manuscripts witnessing the clashes of cultural thoughts could be added to complete the fragments of the cultural puzzle. In terms of narrative construction, it is necessary to break through the dilemma of isolated display of exhibits and weave a tight narrative network based on historical logic and cultural context, linking political changes, economic fluctuations, cultural innovations, and various aspects of social life, presenting a coherent and vivid historical scroll for the audience. When designing interactive experiences, diverse and in-depth interactive activities should be created. For example, inviting the audience to participate in simulated cultural activity scenes of the Republic of China, or setting up historical puzzles and theme discussions to stimulate exploration and thinking. Through these interac-

tions, the audience's perception and understanding of historical culture can be enhanced, the effectiveness of cultural inheritance can be improved, the existing display deficiencies of the Republic of China Pavilion in Nanjing Museum can be remedied, and a model paradigm for cultural dissemination can be reshaped.

In the future, when dealing with the influence of consumerism, cultural and museum venues should pay more attention to the integration of cultural innovation and technology. While innovating the cultural dissemination method, adhere to the authenticity and depth of historical culture. However, it is necessary to ensure that the presented content is based on rigorous historical research.

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