

A Study on the Cultural Popularization and Dissemination Effects of Mobile Games Themed on the Culture of Guishan Han Tomb in Xuzhou

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Abstract

This study investigates the intergenerational inheritance gap of the cultural heritage of the Han Tomb in Guishan, Xuzhou, paying special attention to the differences between young individuals (14 to 35 years old) and middle-aged and elderly people in cultural awareness, media preference and value recognition. The purpose of the study is threefold: 1) to understand the cognitive characteristics and media usage habits of young people on Han tomb culture; 2) Compare the communication preferences of different age groups; 3) Explore the potential of mobile game design in communication and intergenerational cultural transmission. In this study, the young population and the middle-aged and elderly population were compared and analyzed by quantitative research. Data were collected by questionnaire and analyzed by SPSS. The findings are as follows: 1) Young people prefer communication modes that emphasize entertainment and social interaction, while middle-aged and elderly people prefer authoritative interpretation and static display—this difference fails to meet the interaction expectations of young people; 2) Digital technologies, such as interactive experience and virtual display, have significantly increased the participation of young people in the culture of Han tombs; 3) By using digital tools, integrating subculture elements and promoting intergenerational dialogue, the cultural narrative of Han tomb heritage can evolve from being dominated by middle-aged and elderly people to being jointly created and shared by generations. The conclusion of this study is that innovative communication channels through digital technology can effectively bridge the generation gap in the inheritance of cultural heritage and provide a practical way to promote intergenerational cultural integration.

Keywords: Han Tomb Culture; Intergenerational Inheritance; Digital Technology; Media Preference; Cultural Cognition

Introduction

With the continuous enhancement of comprehensive national strength, China is moving towards a new stage of development—from focusing on economic construction to a historical journey of building a cultural power in depth. Reviving and spreading Chinese excellent traditional cultural has become a topic for everyone in the time, and it is also an important task that the nation must undertake to achieve comprehensive rejuvenation. In today's China, people not only witnessed the rapid development of economy, but also truly felt that traditional culture was returning to daily life, and established increasingly firm cultural self-confidence in this return. Site culture bears the accumulation of human wisdom and the memory of civilization, and the memory of civilization, and is a common precious heritage of society. However, most of these historical marks are buried deep under the soil. Due to difficulties in preserving sites in their original settings, many artifacts are dispersed in museums, separated from their context and complicating interpretation. Additionally, the specialized nature of such heritage hinders effective international communication. Similarly, intangible cultural heritage, as a testament to human creativity, requires protection and transmission to maintain cultural diversity and historical continuity. However, amid advancing modernization, many forms of intangible heritage now face threats of diminishment, loss, and oblivion (Qiu et al., 2022). Mobile phone has the characteristics of portability and simple operation, which can transform the "static" display of culture into the "entertainment and social interaction" mode that young people are familiar with, and solve the problem that traditional methods are difficult to attract young people. Through the built-in interactive experience and virtual display in the game, young people can perceive culture in active exploration, which can significantly enhance their interest and sense of participation in Han tomb culture. Let young people become cultural participants and disseminators in entertainment.

Research Objectives

1. To understand the cognitive characteristics and media usage habits of young people on Han tomb culture.
2. Compare the communication preferences of different age groups
3. Explore the potential of mobile game design in communication and intergenerational cultural transmission.

Literature Review

1. The Dilemma of Traditional Culture Communication under the Evolution of Media

The spread of human civilization has gone through oral, written, printed and electronic exchanges to trace the evolution of human civilization. With the diversification of information carriers, the amount of data transmitted per unit time increases exponentially. In particular, electronic media has accelerated the high-definition transmission of images and videos, and enhanced the influence, dimension and accessibility of information dissemination. Promoting China's excellent traditional culture among young people is not only to protect material heritage; It is also necessary to refine and convey the essence of China spirit. By extracting symbolic elements from traditional culture and embedding them into contemporary media works, ancient themes can be linked with current social problems, thus narrowing the psychological distance between China's heritage and Generation Z. This challenge is especially obvious for archaeological site culture, because archaeological site culture is usually considered to be highly specialized, authoritative and difficult to understand. Therefore, young people who are used to "fast food culture" often either avoid this kind of content completely or participate in it superficially—for example, by taking stylized photos—instead of studying it in depth and passing it on like middle-aged people and the older generation. The younger generation is characterized by its great emphasis on individual autonomy and its unwillingness to simply follow established traditions. In learning, young people prefer multimodal methods and attach great importance to first-hand immersive experience (Saxena & Mishra, 2021). Millennials and Generation Z put the value of experience above material wealth, seeking rich cultural experiences and unique experiences (Lehto et al., 2009). Heritage protection is fundamentally an act of communication (Sites, 2008). However, archaeological site culture does not always keep pace with contemporary ways of participation. If they don't adapt in time, young people may still be reluctant to participate in learning and dialogue about this

heritage, leading to intergenerational disconnection in cultural communication. Even if these traditions are later restored and studied by future researchers, they will lack the innovative input and on-site participation of today's young people.

To sum up, the game design of Guishan Han Tomb should rely on the advantages of electronic media, use high-definition image quality, three-dimensional modeling and interactive images to restore the details of the tomb, and through the game system of solving puzzles and collecting, effectively transmit cultural information in the immersive experience and avoid boring text stacking. The game needs to "translate" professional archaeological knowledge, transform profound tomb culture into understandable entertainment content with plot guidance and gradual puzzles, attract young users to move from "onlookers" to "immersion", and satisfy their pursuit of unique cultural experience in the exploration as if they were in person. Only by intervening in this "communication" way that conforms to the characteristics of the times can we avoid the culture of the Han tomb in Guishan from falling into the fault of intergenerational communication.

2. Dual Innovation Dimensions of Cultural Heritage Revival

According to Xuan (2023), the "rejuvenation" of historical and cultural heritage can be achieved through two key dimensions: communication content and communication mode. In terms of content, this involves tapping into the "heterogeneous culture" within heritage as well as the "common emotions" that transcend time and space; regarding the mode of communication, efforts should focus on the visual presentation of heritage sites, the creation of immersive scene experiences, and the modern adaptation of historical narratives. Such approaches are essential for deepening public understanding and recognition of heritage sites (Chng & Narayanan, 2017), stimulating further exploration, and actively promoting the dissemination of cultural heritage. In advancing these goals, digital media plays a pivotal role, as it has significantly enhanced interactive exhibitions, thereby enabling more vivid and effective cultural communication. Through accurate restoration and deep immersion, digital media improves public understanding and respect for the value of cultural heritage, thus promoting its high-quality protection and popularization (Lian & Xie, 2024). Moreover, digital platforms have expanded young people's opportunities for and participation in cultural experiences (Kasemsarn & Nickpour, 2025). A particularly powerful tool in this regard is digital twinning, which—by leveraging VR/AR technologies—can restore and display disappeared historical sites to create immersive digital exhibition works. Consequently, this technology is effectively applicable to various types of cultural heritage and plays a vital role in promoting the spread and protection of historical site culture (Liu & Wang, 2024).

To sum up, the game narrative should not only stay in the list of cultural relics, but also explore the "heterogeneous culture" (such as the unique tomb shape, the craftsmanship of the Han Dynasty) and "common feelings" (such as the ancient people's pursuit of eternal life) of the Han Tomb in Guishan, so as to arouse the resonance of contemporary players. Three-dimensional modeling technology is used to restore the tunnel, tomb structure and stone portrait of Guishan Han Tomb with high precision to ensure the accuracy of cultural communication. Design the first-person perspective, spatial sound effects and environmental interaction to create an immersive feeling, so that players can naturally establish respect for the value of cultural heritage in the experience. At the same time, consider the habits of young people, design a mobile-first operation interface, and lower the participation threshold. In view of the possibly weathered or damaged part of the Han Tomb in Guishan, the digital twinning technology is used for virtual restoration in the game, so that players can see the "complete version" of the Han Tomb.

3. Building a Sustainable and Young Communication Ecology

The development of scientific and technological information has activated the "sense of ownership" of young people in digital space, and enabled them to master more discourse rights and initiative in information dissemination (Literat & Kligler-Vilenchik, 2021). In the eyes of youth groups, "self-media" is their new choice to become "their own masters". Self-media is personalized, and everyone can present a unique self (Duffy & Hund, 2019), Digital interaction can arouse people's emotional reaction and enhance the perception of local and foreign tourists on the value identity of cultural heritage, but it can only enhance the aesthetic, cultural and social value identity of local residents, thus enhancing the younger generation's sense of identity and belonging to cultural heritage (Li et al., 2025). The communication practice of innovative expression of traditional culture makes young people realize that traditional culture is no longer "shelved", but "within reach", which can participate, feel and experience. The blending of virtual world and real life enables young people to transcend time and space limitations, transform online traditional culture into an offline lifestyle, and actively play the role of "contemporary experienter" of traditional culture with the embodied practice of the real world. The spiritual connotation and value core of the traditional culture, which has been innovated in the process of keeping the integrity, have not been dissolved, but entered the inner world of the youth group with more penetrating expression, so that they can explore the profound connotation of the traditional culture independently, voluntarily and spontaneously. Under the background of digital age, traditional culture should undergo the transformation of young form, and pay attention to more dynamic,

innovative and interactive discourse presentation, so as to conform to the aesthetic and consumption habits of young people.

To sum up, game design needs to provide rich personalized options. For example, players can choose different identity perspectives (such as archaeologists and ancient craftsmen) to explore, or build their own "Han Tomb Picture Book" by collecting different pieces of cultural relics. More importantly, it is necessary to support players to share their game achievements (such as unique tomb-exploring paths and collectibles) to social platforms conveniently, so as to meet their needs of shaping their personal digital images. Abandon the traditional textbook-style explanation, adopt dynamic narration, innovative gameplay and strong interactive elements, and let traditional culture enter its inner world with a strong penetrating attitude. At the same time, looking for the "emotional anchor point" that can resonate in the Han tomb in Guishan will transform the abstract "cultural value" into concrete fingertip touch and emotional feedback, thus strengthening the youth's sense of belonging to the Han tomb culture.

Conceptual Framework

This Figure 1 shows the research focus: how the differences in cultural cognition, media preference and values between generations have a subtle influence on the actual effect of cultural inheritance, whether it is the formation of cognition, the shaping of behavior or daily communication and expression. It also considers the potential moderating role of demographic characteristics such as gender, age, and education level. This model can be applied to analyze intergenerational differences observed in cases like the cultural heritage of the Guishan Han Tomb in Xuzhou, offering an analytical framework for understanding the transition from a model dominated by middle-aged and older generations to one characterized by intergenerational sharing.

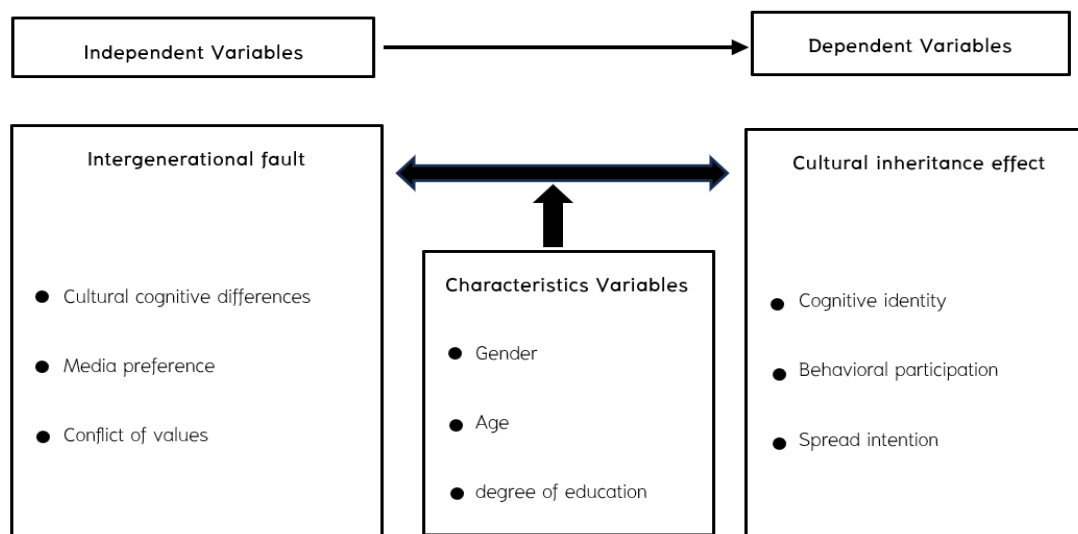


Figure 1 Conceptual framework. (Source: Constructed by researchers)

Research Methodology

1. Participants

According to the Medium-and Long-Term Youth Development Plan published by the National Bureau of Statistics of China (2019), the age division of this research object is divided into young people aged 14–35 and middle-aged and elderly people aged 36 and above, and their understanding of the culture of the site of the Han Tomb in Guishan, Xuzhou, as well as their understanding of traditional culture, communication paths and communication willingness among different generations. 314 valid questionnaires were collected.

2. Research design

This study adopts quantitative research methods and collects information through electronic questionnaires. In order to ensure the validity of a single questionnaire, three experts reviewed these tools and made a front-end. After verification and improvement, they took convenient sampling. The collected questionnaires excluded the questionnaires that were filled in within 90 seconds to ensure the validity of the collected information.

3. Research tool

Questionnaire survey: The purpose of this questionnaire is to evaluate the cognition, media preference and communication willingness of people of different ages who participated in the questionnaire about the culture of the Han tomb site in Guishan, Xuzhou.

Research Results

Table 1 Statistics of Basic Information

Name	Choice	Frequency	Percentage
Age	19–25 Age	90	28.66%
	26–35 Age	80	25.48%
	36–45 Age	62	19.75%
	46–59 Age	45	14.33%
	60 years old and above	37	11.78%
Gender	male	175	55.73%
	female	139	44.27%
Education	Junior high school and below	48	15.29%
	senior school	69	21.97%
	university	139	44.27%
	Master degree or above	58	18.47%

The sample characteristics are shown in Table 1. According to the age division of the Medium and Long-term Youth Development Plan issued by the National Bureau of Statistics of China in 2019, the subjects of this study are divided into young people aged 14–35 and middle-aged and elderly people aged 36 and above. This grouping follows the general definition of “youth” and reflects intergenerational differences in digital media use. The youth group makes up 54.14% of the sample and the middle-aged and older group 45.86%, providing a balanced basis for intergenerational comparison.

In terms of gender, males and females, showing relative balance. Educationally, 44.27% of respondents hold a college degree. These features indicate that the sample has a foundational level of cultural literacy, supporting the study of cultural cognition and receptivity toward Han tomb culture.

Table 2 Understanding of different ages

Subject	Name	Age (%)		Total	χ^2	p
		Youth	Middle-aged and elderly			
Degree of understanding	Have no idea at all	44(25.88)	28(19.44)	72(22.93)	17.756	0.000**
	Only heard of the name.	75(44.12)	40(27.78)	115(36.62)		
	Basic understanding	45(26.47)	63(43.75)	108(34.39)		
	Know very well	6(3.53)	13(9.03)	19(6.05)		
Total		170	144	314		

* p<0.05 ** p<0.01

According to the data in Table 2, there are significant differences in the understanding of Xuzhou Han Tomb culture between young people and middle-aged and elderly people ($p<0.01$). The proportion of young people who don't know the culture of Han tombs at all is 25.88%, which is significantly higher than that of middle-aged and elderly people (19.44%). In the option of only hearing names, the proportion of young people also reaches 44.12%, which is significantly higher than that of middle-aged and elderly people (27.78%). The data shows obvious cognitive fault. Young people mostly stay in the shallow layer of "knowing names", while middle-aged and elderly people have a deeper understanding of history and culture. This reflects that the cultural attraction of the Han Tomb in Guishan is not enough among young people, and the communication content has not been effectively transformed into the deep cognition of young people, and there is a deep risk of intergenerational communication.

Table 3 Which of the following ways are different ages more inclined to experience and understand Xuzhou Han tomb culture?

Subject	Name	Age (%)		Total	χ^2	p
		Youth	Middle-aged and elderly			
Watch the explanations or documentaries of authoritative experts.	No	130(76.47)	55(38.19)	185(58.92)	47.188	0.000**
	Yes	40(23.53)	89(61.81)	129(41.08)		
Total		170	144	314		
Participate in an immersive experience	No	82(48.24)	120(83.33)	202(64.33)	41.854	0.000**
	Yes	88(51.76)	24(16.67)	112(35.67)		
Total		170	144	314		
Browse short videos or animations through digital media platforms.	No	53(31.18)	102(70.83)	155(49.36)	49.051	0.000**
	Yes	117(68.82)	42(29.17)	159(50.64)		
Total		170	144	314		
Read written materials or books and learn historical knowledge systematically.	No	141(82.94)	87(60.42)	228(72.61)	19.889	0.000**
	Yes	29(17.06)	57(39.58)	86(27.39)		
Total		170	144	314		
Discuss and share experiences with others through social media.	No	81(47.65)	112(77.78)	193(61.46)	29.883	0.000**
	Yes	89(52.35)	32(22.22)	121(38.54)		
Total		170	144	314		
Visit the field museum or exhibition and witness the cultural relics with your own eyes.	No	113(66.47)	81(56.25)	194(61.78)	3.449	0.063
	Yes	57(33.53)	63(43.75)	120(38.22)		
Total		170	144	314		

* p<0.05 ** p<0.01

According to the statistical results in Table 3, there is a significant difference in media preference between young people and middle-aged and elderly people in the culture of Han tombs. Except for visiting field museums or exhibitions, all the other differences have passed the significance test ($p<0.01$), saying that the inter-Ming factors have a significant influence on the communication and acceptance of site culture. The preference of watching authoritative experts' explanations or documentaries is more significant among middle-aged and elderly people, with

61.81% of them choosing this item, while the youth group only has 23.53%. This shows that middle-aged and elderly people are more inclined to accept historical and cultural information in an authoritative and clear way, reflecting their emphasis on the accuracy and credibility of information. Young people prefer to participate in immersive experiences, such as VR/AR virtual restoration, script killing and other interactive forms, and the selection rate is 51.76%, which is significantly higher than that of middle-aged and elderly people. The data shows a distinct intergenerational differentiation between "digital socialization" and "authoritative writing". Young people tend to get cultural information through short videos and social networks, while middle-aged and elderly people rely more on authoritative experts and in-depth reading. Only "field visit" is the joint recognized by two generations. This suggests that in the communication strategy of the Han Tomb in Guishan, we should strengthen the digital interactive content for young people, strengthen the authoritative in-depth interpretation for middle-aged and elderly people, and use the common channel of "field visit" for integrated communication.

Table 4 What contents and styles do different ages prefer to introduce the Han tomb culture?

Subject	Name	Age (%)		Total	χ^2	p
		youth	Middle-aged and elderly			
Strong academic and rigorous authority.	No	148(87.06)	89(61.81)	237(75.48)	26.86 2	0.00 0**
	Yes	22(12.94)	55(38.19)	77(24.52)		
Total		170	144	314		
Interesting and easy to understand.	No	82(48.24)	78(54.17)	160(50.96)	1.098 5	0.29 5
	Yes	88(51.76)	66(45.83)	154(49.04)		
Total		170	144	314		
Lighthearted and humorous, with a network stalk	No	107(62.94)	121(84.03)	228(72.61)	17.431	0.00 0**
	Yes	63(37.06)	23(15.97)	86(27.39)		
Total		170	144	314		
Advertising, emphasizing "shock" and "must see"	No	133(78.24)	127(88.19)	260(82.80)	5.43	0.020 *
	Yes	37(21.76)	17(11.81)	54(17.20)		
Total		170	144	314		
Video or cartoon form, visual attraction	No	100(58.82)	91(63.19)	191(60.83)	0.625	0.429
	Yes	70(41.18)	53(36.81)	123(39.17)		
Total		170	144	314		

* $p < 0.05$ ** $p < 0.01$

From Table 4, it can be seen that there are significant intergenerational differences between the youth group and the middle-aged and elderly group in the introduction style of Han tomb culture in terms of authority rigor, network stalk and advertising; However, there is no statistical difference between the two generations in terms of interest and visual form. The preference of middle-aged and elderly people for "strong academics and rigorous authority" is significantly higher than that of young people. 38.19% of middle-aged and elderly people choose this style, while only 12.94% of young people choose this style. This shows that middle-aged and elderly people pay more attention to authority and knowledge depth when receiving cultural information, and prefer systematic knowledge acquisition paths. In contrast, the youth group prefers the expression of "easy humor and network stalk", which reflects that the youth group is more easily attracted by the content that is light and lively and rich in the language style of the times, and is more inclined to cultural entertainment and scene substitution. The data shows the game of "authority and interest". Middle-aged and elderly people still value the depth and authenticity of the content, while young people are more inclined to use the sense of substitution for entertainment to dispel the sense of seriousness of history. Interest and visualization are the content styles recognized by two generations, which can be used as an effective entry point for intergenerational communication and integration.

Table 5 The main motives of visiting or understanding the Han tombs in Xuzhou at different ages

Subject	Name	Age (%)		Total	χ^2	p
		Youth	Middle-aged and elderly			
Indulge one's curiosity	No	38(22.35)	90(62.50)	128(40.76)	52.039	0.000**
	Yes	132(77.65)	54(37.50)	186(59.24)		
Total		170	144	314		
Social needs	No	63(37.06)	120(83.33)	183(58.28)	68.66	0.000**
	Yes	107(62.94)	24(16.67)	131(41.72)		
Total		170	144	314		
Learn historical and cultural knowledge	No	94(55.29)	41(28.47)	135(42.99)	22.884	0.000**
	Yes	76(44.71)	103(71.53)	179(57.01)		
Total		170	144	314		
Support the inheritance of local culture	No	106(62.35)	60(41.67)	166(52.87)	13.389	0.000**
	Yes	64(37.65)	84(58.33)	148(47.13)		
Total		170	144	314		
Cultural responsibility	No	122(71.76)	60(41.67)	182(57.96)	28.985	0.000**
	Yes	48(28.24)	84(58.33)	132(42.04)		
Total		170	144	314		
Travel and recreation	No	82(48.24)	89(61.81)	171(54.46)	5.789	0.016*
	Yes	88(51.76)	55(38.19)	143(45.54)		
Total		170	144	314		
Academic interest	No	144(84.71)	109(75.69)	253(80.57)	4.045	0.044*
	Yes	26(15.29)	35(24.31)	61(19.43)		
Total		170	144	314		
Follow others	No	108(63.53)	112(77.78)	220(70.06)	7.546	0.006**
	Yes	62(36.47)	32(22.22)	94(29.94)		
Total		170	144	314		

* $p < 0.05$ ** $p < 0.01$

According to the data in Table 5, there are significant differences between young people and middle-aged and elderly people in the main motivation of visiting or understanding the culture of Han tombs in Xuzhou ($p < 0.05$), and most of the motivation options have reached the level of statistical significant differences between generations, indicating that age factors have an important influence on the motivation of cultural participation. Young people pay more attention to "curiosity drive" and "social needs". Middle-aged and elderly people are more inclined to "cultural responsibility" and "knowledge learning". The data shows the intergenerational differentiation

between "social leisure" and "cultural responsibility". Young people regard visiting as a carrier to satisfy curiosity, social interaction and tourism and leisure; Middle-aged and elderly people are more driven by the sense of responsibility of learning knowledge and supporting inheritance. This suggests that communication strategies need to design experience scenes for young people's social entertainment needs and provide in-depth cultural content for middle-aged and elderly people's knowledge inheritance needs.

Table 6 Recommendation intention of different ages

Subject	Name	Age (%)		Total	χ^2	p
		Youth	Middle-aged and elderly			
Recommendation intention	Not at all.	11(6.47)	6(4.17)	17(5.41)	7.536	0.057
	unwilling	28(16.47)	13(9.03)	41(13.06)		
	Can share	94(55.29)	78(54.17)	172(54.78)		
	Very willing to share	37(21.76)	47(32.64)	84(26.75)		
Total		170	144	314		

* $p < 0.05$ ** $p < 0.01$

As can be seen from Table 6, there are some differences in the distribution of "whether they are willing to recommend the cultural content of Han tombs to others" between young people and middle-aged and elderly people, but they have not reached the level of statistical significance and are only in a marginal state. Most of the interviewees indicated that they could share or were very willing to share the cultural contents of Han tombs, among which 54.17% and 32.64% were middle-aged and elderly people respectively. It can be seen that the middle-aged and elderly people have a higher proportion of "very willing to share" and show a strong initiative in cultural communication. Although there are great intergenerational differences in cognitive depth, motivation and preference, the two generations finally reached an agreement on the recommendation will. Most people are willing to carry out positive word-of-mouth communication, which provides a good audience base for the spread of the Han Tomb in Guishan. It is particularly noteworthy that middle-aged and elderly people have a stronger willingness to share actively and can be regarded as potential "cultural promotion ambassadors".

By integrating an entertainment and socialization approach for young audiences with an authoritative discourse system for middle-aged and elderly groups, this study designs and explores a mobile game based on the Han Tomb in Guishan. Utilizing archaeological records and

restored relics, the design incorporates gamification and 3D modeling to promote the intergenerational popularization and dissemination of Han tomb culture.

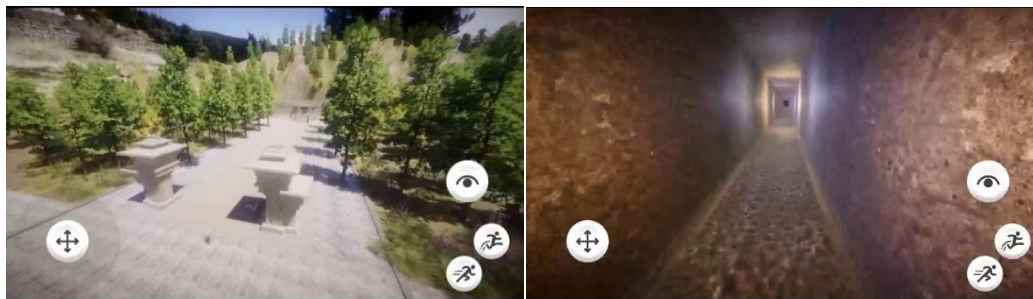


Figure 2 Explore the interactive interface of Guishan Han Tomb game

(Source: Constructed by researchers)

Figure 2 shows that the game restores the placement of cultural relics as recorded in archaeological documentation. Through interactive interfaces, players can control characters to explore or simulate archaeological experiences from various perspectives. This immersion allows players to engage with the relatively complete life scene of Liu Zhu, the King of Chu during the Western Han Dynasty, and deeply experience Han culture.

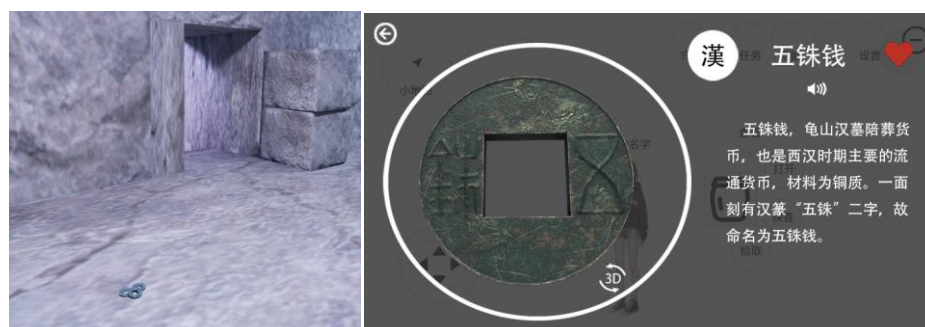


Figure 3 3D introduction of cultural relics in the game of exploring Guishan Han Tomb.

(Source: Constructed by researchers)

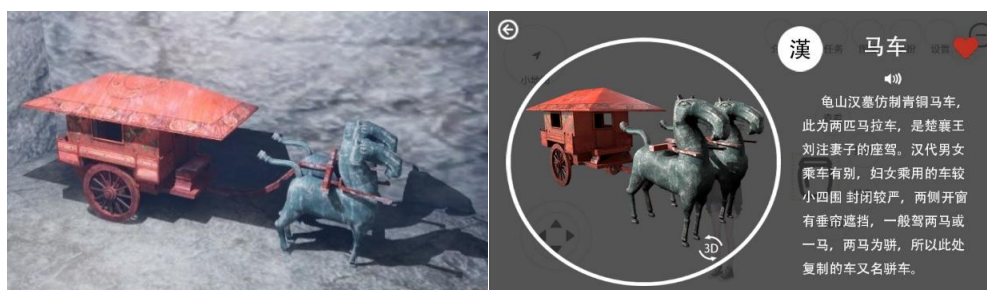


Figure 4 3D introduction of cultural relics in the game of exploring Guishan Han Tomb.

(Source: Constructed by researchers)

Figures 3 and 4 show that when players explore different tombs and discover cultural relics, they can collect items of interest while reflecting. Clicking on a relic displays its 3D model along with authoritative text descriptions and voice narration. Doing so can help people of different cultural backgrounds and different ages to understand Chinese culture more deeply, enhance their sense of participation in the experience, and gradually narrow the intergenerational distance in the acceptance of traditional culture.

Discussion

With the help of immersive digital scenes, the game design of Guishan Han Tomb breaks the time and space restrictions of visiting, allowing users to "walk into" this Millennium tomb at any time and experience the immersive historical atmosphere. This design concept is highly consistent with the discussion on "telepresence" and "digital twins" in the field of heritage research. Taking the online 3D collection browsing project of Cambridge University Museum as an example, related practices have proved that digital technology can overcome the physical distance and cultural relics protection restrictions, and enable the public to reach cultural heritage sites that were difficult to enter in the past. At the same time, through interactive narration and fine historical reconstruction, the game enables players to gradually establish a clear historical cognitive framework in situational interpretation. According to the relevant research in the journal *Games and Culture*, interactive narration can stimulate learners' intrinsic motivation more than traditional text or video explanation, and transform abstract knowledge such as the history of the Han Dynasty into concrete and sensible cognitive experience with the help of "learning by doing" and "situational learning" mechanisms. The design of the Han Tomb in Guishan embeds the deep historical reconstruction into the game mechanism, which realizes the organic integration of different audience needs: on the one hand, it attracts young people into the situation in an interactive form, on the other hand, it retains the older audience who prefer deep experience with the authenticity and heavy feeling of the content. As a result, the form of the game and the historical connotation reinforce each other, which not only avoids the shallow attraction to the young audience, but also reduces the sense of alienation that the older audience may have from the interactive media, and provides a feasible path to solve the problem of "different opinions" in the dissemination of cultural heritage.

New Knowledge from Research

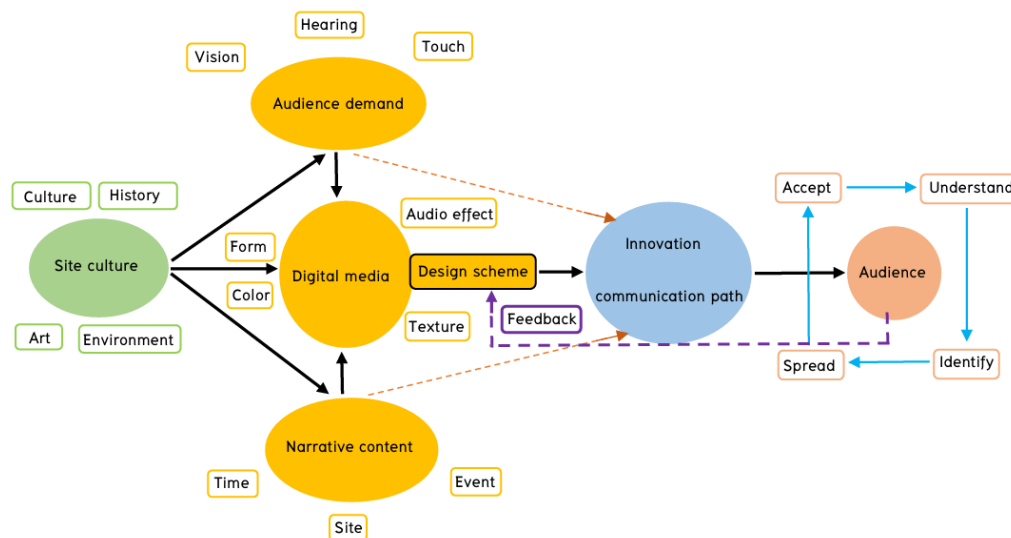


Figure 5 Conceptual model of traditional cultural innovation communication

(Source: Constructed by researchers)

This study proposes a conceptual model for innovative communication (Figure 5) to promote intergenerational dialogue on traditional culture, especially archaeological site culture. The survey results show that the real and effective integration lies not only in the technical realization, but also in the psychological differences and cognitive habits between generations. To achieve this goal, we can focus on promoting the following three cooperation mechanisms:

1. This model is essentially a "user-centered communication psychology model". With the help of digital media, the Site culture is transformed into Narrative content, and then it acts on people through multi-sensory channels, with the ultimate goal of establishing cultural identity in the hearts of the audience. In contrast, the existing mainstream digital heritage framework is more of a "heritage-centered record and preservation model". Its primary task is to use digital technology to ensure that historical information can be accurately and completely transmitted to future generations.

2. Construct new ideas in the integration of subcultures: combine the elements of Han tombs with subculture forms such as folk songs, Hanfu, animation and online literature that young people like, thus creating cultural symbols with contemporary flavor. The theme creation related to the Han Tomb in Guishan is a vivid embodiment of this kind of practice.

3. Through the audience-centered design, the inclusive access of multi-sensory channels and the iterative mechanism of two-way feedback, the communication clarity between different age groups is effectively strengthened. Through digital media, the cultural core is coded into a variety of alternative "perceptual languages", so that young people and the elderly can clearly receive information on their own cognitive channels, complete the progression from "acceptance" to "understanding" and then to "identification", and finally realize the natural flow and transmission of cultural knowledge between generations.

Conclusion

At present, young people's understanding of the culture of Han tombs in Xuzhou is still fragmented and symbolic, and many people simply associate it with images such as "mysterious ancient tombs" and "archaeological curiosity". Formally, they obviously prefer "entertainment+social" experience, such as short videos, interactive games and other lively media. However, the current modes of communication are still mainly serious academic expressions and static offline exhibitions, which are difficult to meet the expectations of the younger generation for participation and interaction.

In contrast, middle-aged and elderly people regard the culture of Han tombs as a kind of "cultural responsibility", which is a kind of protection and inheritance of the traditional culture that the older generation has continued. Young people often regard it as a part of "social capital" or "symbolic consumption". This difference essentially reflects the different paths taken by the two generations in constructing cultural significance: the elderly pay more attention to deep-seated themes such as "historical value" and "heritage protection", while the younger generation is more concerned about whether cultural content can be integrated into the current social and leisure scenes. If the bridge of intergenerational communication of Han tomb culture cannot be established, there will be a serious intergenerational communication fault.

If these two interpretation frameworks can be integrated and presented with the help of digital media technology, it will help to enhance the cultural participation of youth groups. Digital media naturally has the characteristics of spanning time and space, which can not only bridge the cognitive gap between generations, but also allow more people to experience this cultural heritage in an immersive way, thus promoting the wider and more vivid spread of Xuzhou Han tomb culture.

Suggestions

Limited by the lack of research design, especially the experimental group and the control group, and the inherent regional and cultural particularity of Guishan Han Tomb as a typical case, the conclusion of this study should be cautious in popularizing to other cultural types. Nevertheless, this study provides an enlightening practical sample in exploring the innovative path of intergenerational transmission of traditional culture.

1. Iteration of product renewal: establishing the mechanism of cultural sustainable development

For the managers of heritage sites, it is suggested that cultural and creative product products should implement the "last elimination system", and the sales volume should be replaced quickly, so as to keep new products on the market every quarter. Set up a layered explanation system and explain it in multiple languages. Different explanation styles of this edition are provided for young people and middle-aged and elderly people. For game developers, it is suggested to develop digital twin versions and establish role-playing. Players can play different roles and experience different roles and tasks as tomb owners, Han craftsmen and archaeologists. Encourage players to re-create, and excellent works can be embedded in game development. At the same time, excellent works created by players can be developed into scenic spots (such as postcards and refrigerator stickers), and the creators get a share of sales, forming a positive cycle of "creation-realization-re-creation".

2. Technology Empowerment: From Static to Immersive

With the help of VR/AR technology, immersive scenes such as "crossing back to the Han Dynasty" can be created and presented together with the burial space on the spot. Young participants can personally participate in the process of cultural reconstruction through role-playing, such as becoming "Han craftsmen" or "archaeological interns". In addition, an interactive puzzle-solving game with the theme of tomb culture can be launched, combined with mechanisms such as task unlocking and achievement accumulation, to continuously attract the attention and participation of the younger generation.

3. Value Co-creation: From Consumption to Inheritance

From the culture of Han tombs, we can extract symbolic images that can attract young people, such as the "luxury feeling" of jade burial and the "mysterious color" of Chu tombs, and then develop cultural and creative products such as the "archaeological blind box of Chu tombs" that meet the characteristics of symbol consumption. Establish a cultural feedback mechanism by

involving youth in communication strategies, such as scripting short videos or designing game levels, transforming them from passive receivers into active inheritors and disseminators.

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