

# China Mascots Evolution of Asian Games From 1990-2023- On Cultural Meaning And Visual Correlation

**Cheng Wen Yi\***

*College of Creative Arts, University Teknologi MARA,  
Shah Alam, Selangor,  
Malaysia  
Email: chengwenyimail@126.com*

**Mohamed Razeef Abdul Razak\***

*College of Creative Arts, University Teknologi MARA,  
Shah Alam, Selangor,  
Malaysia  
Corresponding author  
Email: razeef080@uitm.edu.my*

**Wang Yun Long\***

*College of Creative Arts, University Teknologi MARA,  
Shah Alam, Selangor,  
Malaysia  
Email: wangyunlong2022@gmail.com*

Received Date: **01.01.2025**; Accepted Date: **25.02.2025**; Available Online: **25.03.2025**

*\*These authors contributed equally to this study*

## ABSTRACT

International sports events are conducive to expanding the influence of the host country and city, improving the host city's popularity and the town's humanistic quality. In the context of frequent international cultural exchanges, As an intuitive and easy-to-understand form of publicity, sports mascots must reflect national characteristics and cater to the development of the current era. It meets the spread of cultural business concepts and people's emotional needs. The Asian Games is a sports event that reflects the level of sports among Asian countries, the spirit of unity and cultural exchanges among the people of Asian countries. Since 1990, China has hosted the Asian Games three times. The 11th Beijing Asian Games in 1990 was the first comprehensive international sports event independently held after the founding of New China. In 2010, the 16th Asian Games was held in Guangzhou. The 19th Asian Games was held in Hangzhou in September 2023. The successful hosting of many international sports events in China has made sports mascot design a hot topic of social concern. There is no research on mascot design development and cultural relevance for the Asian Games in China. This study examines the evolution of mascot design for the China Asian Games from 1990 to 2023. It explores it from three aspects: visual expression form, cultural function, and development trends of the times. The purpose is to explore the evolution in the visual design and cultural relevance of the mascots of the Chinese Asian Games in different locations and periods. This study adopted situational analysis and visual analysis. Qualitative research was conducted through literature review, analysis of mascots based on Bass semiotics, and semi-structured interviews to obtain data. The study found that China held the Asian Games thrice in

Beijing, Guangzhou, and Hangzhou. The mascots' design elements came from the host cities' unique culture and urban development. The three mascots were created at different times. The visual representation represents the social development of China in different periods. This study provides a corresponding reference for future Chinese sports mascot design decisions. Chinese sports mascot design research needs to explore the impact of developing Chinese sports mascot design.

**Keywords:** *Asian Games, Mascot design, Cultural research, Visual analysis*

## INTRODUCTION

Hosting large-scale sports events is conducive to expanding the city's influence, improving the event and style of the host city and improving the city's humanistic quality (Zhu, 2014). As China has successfully hosted many international sports events, sports mascots have become a hot topic of social concern and an essential issue in the international community (Zhao, 2014). In the context of global information integration and international cultural exchanges, the commercial value of sports mascots has gradually emerged. In the context of global information integration and international cultural exchanges, the commercial value of sports mascots has gradually emerged. As an easy-to-understand form of publicity, mascots must reflect national characteristics and cater to social development. At the same time, they need to satisfy the dissemination of cultural and business concepts and the emotional response of consumers. International sports mascots design is more than just creative fusion and visual expression; it requires an in-depth understanding of the nuances, national identity, belief systems and consumer behaviors of a specific country. This process is complicated, which is a challenge for designers. (Knight et al., 2013).

The predecessors of the Asian Games were the Far Eastern Games and the West Asian Games. The Asian Games is a regional large-scale comprehensive sports event recognized by the International Olympic Committee and hosted by the Asian Olympic Council. The Asian Games are also the most significant sports event in Asia and are closely related to the Olympic Games, World Cup and other large-scale sports. The competition is held at the same interval, held every four years. Unlike the Olympic Games, the Asian Games are comprehensive sports meetings with many non-Olympic events (Zhang, 2023). The Asian Games mascot was first displayed at the 1982 Asian Games in New Delhi. On May 30, 1985, the 11th Asian Games Organizing Committee announced that the image of the giant panda, a rare Chinese animal, would be the mascot of the 1990 Asian Games and named "Panpan", which means hoping for peace, friendship and good results in the Asian Games (Hua; 1989). In 1990, the 11th Asian Games in Beijing was the first comprehensive international sports event independently held after the founding of New China. Since 1990, China successfully hosted the 16th Asian Games in Guangzhou in 2010 and the 19th Asian Games in Hangzhou in September 2023.

China has hosted the Asian Games three times in three different cities in three different periods. Previous research has not yet explored the evolution and cultural relevance of sports mascot design for the Asian Games in China. This study used a qualitative approach to analyze and discuss the data collected through visual analysis, semi-structured interviews and literature review. Through these three mascots, we will explore the design development and cultural relevance of the Chinese Asian Games mascots and provide corresponding references for future Chinese sports mascot design decisions. On the other hand, the cultural communication and visual effects of sports mascots have a particular impact on improving the popularity of the host city and urban development.

## LITERATURE REVIEW

### Sports mascots

The word "mascot" is derived from the medieval Latin "mascara" and the French "Mascote," which refers to a talisman that brings good luck to its owner (Merriam-Webster Dictionary, 2023; Knight et al. 2016). The most common mascots we see in public media are brand mascots. Researcher Magdalkinski (2004) believes that "mascots are polysemous texts in which a range of meanings can be inscribed (Knight et al., 2013). In 1800, mascots began to appear in sports used by teams. While the use of mascots was originally based on the belief that the animal or likeness would bring good luck, its meaning further evolved to convey collective identity (Magdalinski, 2004). Some sports mascots are widely used as team icons to enhance the team's brand through memorable anthropomorphic mascot images (Magdalinski, 2004). Some researchers believe that sports mascots are physical symbols with symbolic meaning. They integrate the spirit of sports competition with the cultural concepts of the host country. Sports mascots can increase the influence of events, shorten the psychological distance of audiences, enhance memory points, and spread culture and other crucial functions (Wang, 2023). Researchers believe that sports mascots must be unique. Sports mascots should share similar values to the cultural, psychological and emotional environment of the audience (Klara, 1997). It can also attract the attention of people who might otherwise be uninterested. In 1982, the mascot "Apo" appeared for the first time at the 9th Asian Games in New Delhi, India. Since then, it has become a practice to set up mascots for the Asian Games (Yu, 2023). On May 30, 1985, the Organizing Committee of the 11th Asian Games announced that the image of China's rare animal giant panda would be the mascot of the 1990 Asian Games and named "Pan pan", which means peace, friendship and hope for China. Sports athletes can achieve good results (Hua, 1989).

### Cultural characteristics and development of Chinese sports mascot design

In the report "The Cultural and Spiritual Communication Value of Mascots in Chinese Sports Events" (Xiao, 2016) pointed out that the cultural significance of Chinese sports mascots is mainly reflected in two aspects: First, it fully embodies the spiritual culture of the event. These mascots are usually themed with animals or plants that reflect the history and culture of the place. They are carefully processed and improved to make them the main symbols of sports events. The second is to showcase the culture of the host city. For example, the mascot of the 19th Asian Games in Hangzhou in 2023, "Jiangnan Memory", consists of "Cong Cong", "Lian Lian", and "Chen Chen", which respectively represent the most representative history and culture of the host city. Chinese mascots convey auspicious meanings in specific ways, such as the Guangzhou Asian Games mascot "Le Sheep". Sheep has the meaning of "auspiciousness" in Chinese culture. In the traditional culture of many Asian countries, sheep also represent luck. Related research believes that the design of Chinese sports mascots is divided into prototypes, concepts, modelling methods and expression techniques. Using the zodiac, characteristic animals, plants, myths and legends, folk crafts, natural elements, etc., as prototypes, cartoon and anthropomorphic mascot images are designed to reflect traditional crafts and culture and form abstract symbols. There are two visual modes: Dimensional, three-dimensional, outline, monochrome and other different color displays. The visual modes include two-dimensional, three-dimensional, hooked lines, single Colors and other different colours are displayed (Zhu, 2014). The design of Chinese sports mascots is mainly based on animals and plants that represent urban history and culture or auspicious elements with local traditional significance. Based on maintaining the original mascot culture, it should be combined with contemporary social and environmental awareness, current concepts and spiritual needs. At the same time, designers must consider many factors, such as mascot performance, audience groups, and development of the times, to determine the mascot design theme (Zhu, 2014).

The first large-scale exposure of Chinese people to mascots was the Beijing Asian Games mascot "Panda Panpan". The emergence of various mascot derivatives has given people a new understanding of mascots (Zhao, 2014). Since the 1990 Beijing Asian Games, China has been accustomed to using the giant panda image as a prototype for designing significant sports events. The panda corresponds to Pierce's "right symbol", which means connecting the world with peace-loving and friendly China (Fei, 2022). In 2010, the mascots of the 16th Asian Games in Guangzhou were five sheep which is the most significant number of mascots in all previous Asian Games so far. They were named "Peaceful and joyful", which means "Axiang", "Ahe", "Aru", "Ayi" and "Leyangyang"). The cultural dissemination, urban promotion and use of Chinese mascots as symbols of international events have attracted widespread attention at home and abroad (Gong, 2006). Political leanings also influence the image design and meaning of sports mascots. International sports events play the role of political propaganda, economic display, and cultural expansion. Secondly, the audience for Chinese sports mascots is no longer limited to children, teenagers or collectors. The development of technological means and communication methods affects changes in public aesthetics (Zhu, 2014). With the development of social media and the Internet of Things, sports mascots have evolved from the original static to a dynamic image (Fei, 2022).

### **The visual representation and cultural symbols of Chinese sports mascots**

Designers who create anthropomorphic mascots for multiple sporting events require solid knowledge of art and design as well as political and cultural knowledge. Designers must be aware of sensitive issues such as racism, sexuality and religion because mascots can be misunderstood (Azahar et al., 2010). The field of communication includes the study of meaning and how people convey ideas to themselves and each other, whether through language, food, clothing, objects or other means. Semiotics is very concerned with describing how people convey meaning and may help understand what happens during social interactions (Leeds-Hurwitz, 1993). Semiotics has the potential to play an essential supporting role in communication studies. Semiotics is often considered to mean that any exchange of information is communication (Sebeok, 1994). Culture is a complex concept. Culture involves the production and exchange of meaning among a society or group members. Culture relies on its participants to meaningfully interpret the things around them and make sense of the world in broadly similar ways (Rose, 2016). Leeds-Hurwitz (1993) believes that defining culture as a set of symbols is a system or code that has meaning, defining communication as human semiotic activity, and defining semiotics as the study of symbols and symbol systems. These definitions are fruitful and stick to people's minds.

## **RESEARCH METHODOLOGY**

This study provides a qualitative description of the development of mascot design for the Asian Games in China from 1990 to 2024. This study mainly used a literature review, visual analysis and semi-structured interviews. According to the content analysis and semiotics methods for visual research mentioned in Gillian Rose's visual methodology, this study analyzes the visual performance and cultural relevance of the three mascots through content analysis and Barthes' semiotic theory. The research used primary and secondary data to analyze and organize the information. Primary data was collected through semi-structured interviews. Secondary data came from a literature review, relevant reports and event commercial promotion and marketing videos.




This research is divided into the following three steps. In the first step, the researcher collects relevant data and information about the research object, reviews existing relevant literature at home and abroad, and conducts discussion and summary. The second step is to observe and discuss the selected sports mascots from three aspects: colour, shape and name, and analyze the graphic culture expressed by

the design of Chinese sports mascots based on Barthe's semiotic theory (1968). The third step is to obtain more comprehensive and meaningful data through semi-structured interviews and assist in interpreting the meaning and new findings of the literature review and secondary information. This research method aims to triangulate data from interviews and visual analysis to form themes and categories to discover new theories.

## FINDINGS




**Table 1. Asian Games mascot information**

(Source: <http://www.cnki.net>. 2023)

<b>Picture of mascot</b>			
<b>Name of mascot</b>	Pan Pan	Le yangyang	Jiangnanyi (Cong cong, Lian lian, Chen chen)
<b>Name of meaning</b>	Panpan means to hope for peace, friendship and excellent results.	The five sheep were named "Axiang", "Ahe", "Aru", "Ayi" and "Leyangyang" respectively."	The name of the group comes from the ancient Chinese poem "Remembering the South of the Yangtze River, the most remembered is Hangzhou". The name "Cong Cong" comes from the cultural relic jade cong representing the ruins of the ancient city of Liangzhu, the name "Lianlian" comes from the lotus representing the West Lake and the name "Chenchen" comes from 400 years ago The historical ancient building Gongchen Bridge represents the Beijing-Hangzhou Grand Canal.
<b>Event name</b>	The 11 <sup>th</sup> Asian Games	The 16 <sup>th</sup> Asian Games	The 19 <sup>th</sup> Asian Games
<b>Host city</b>	Beijing	Guangzhou	Hangzhou
<b>Event Date / year</b>	1990	2010	2023
<b>Design specification</b>	The mascot "Panpan" is smiling, holding a gold medal, giving a thumbs up, and running. The medal in his hand highlighted the competitive spirit of the game. The image of Tian An Men and the fluttering red and yellow ribbons on the medal symbolize national pride.	The mascot design is based on a sheep and originating from the legend of "Five Sheep Holding the Valley" in Guangzhou. Available in five different colours. "Axiang" is blue and symbolize the endless life of the Pearl River; "Ahe" is black and symbolize the long history of Lingnan culture; "Alu" is red and symbolize the	Jiang Nanyi is three robots. "Chenchen" has countless round water droplets forming a wavy pattern on the top of the head and an arched Chen bridge pattern is embedded on the forehead, which symbolize the innovative spirit of the times that move forward courageously and carries forward the past; "Congcong" is mainly yellow which is the earth It symbolize a good harvest. The head decoration is the iconic symbol of

	The five faint marks on the forehead are the image of the "heroic mole" in the costumes of Peking Opera martial artists, implying the heroic spirit of the athletes.	Guangzhou city flower kapok; "Ayi" is green and symbolize white clouds Mountain; "Le yang yang" is yellow which the colour of rice ears and symbolize the host city of Guangzhou. The name "Suicheng" in Guangzhou also represents harvest and joy.	Liangzhu culture. The "Lotuslotus" is covered with fresh and natural green. Its headdress shape resembles a lotus leaf. It symbolizes nature, humanity, technology and modernity.
<b>Background</b>	When Beijing got the opportunity to host the Asian Games in September 1984, the country's economic foundation was relatively weak.	In 2010, China's total GDP exceeded 40 trillion yuan, equivalent to more than 6 trillion US dollars, surpassing Japan for the first time, ranking first in Asia and second in the world.	With the advent of the 5G era, China leads the world in developing a digital economy. Hangzhou's Internet of Things technology is developing rapidly. With the construction of smart cities, artificial intelligence, cloud computing and urban brains. People's lives, entertainment, work and social behaviour patterns have changed.
<b>Influence</b>	The 11th Beijing Asian Games in 1990 was the first time China used pandas as the mascot of an international event. It has won the favour of people all over Asia and even attracted the world's attention. Panpan lets more people understand the decades of reform and opening up.	The Guangzhou Asian Games mascot and co-hosting city are not well known. Relevant surveys show that only 6.8% of citizens can accurately name the mascot. Awareness is low.	Hangzhou has improved its basic design level, such as transportation. Tourism economy has continued to grow while also driving economic growth in the co-organizing cities and surrounding regions.

**Table 2. Visual analysis of Asian Games mascots**

<b>Picture of mascot</b>			
<b>Prototype selection</b>	Anthropomorphic design based on animals	Anthropomorphic design based on animals	From left to right, the anthropomorphic designs are based on famous Chinese historical buildings, Chinese cultural sites and plants with special meanings in Chinese literature.
<b>Source</b>	China's rare animals	Legend of the venue	Chinese historical and cultural relics and plants are given special significance in Chinese literature.

<b>Features</b>	The mascot outline has a stroke. Mascot colours are simple, and the visual effect has a strong sense of tradition. The mascot has a robust prototype of the giant panda. Its image has no noticeable change in creative deformation, the visual appearance is flat.	The number of mascots has increased. They also have stroke designs. The five mascots use different colour. Their movements and expressions are slightly different. The light and dark in the mascots are reflected through contrasting colours. Based on the prototype anthropomorphic design, the creative deformation of the overall image has not changed significantly, the visual Flattening of look and feel.	The mascot is rich in colour and changes naturally. The strong contrast between light and dark reflects the metallic texture and three-dimensionality of the mascot. The mascot has vital creative changes, simple design elements, lifelike images, and rich and novel visual expression.
-----------------	---	---	--




According to Barthes (1968), the signifier and the signified (the idea of communication) constitute the denotation, and the denotation and the new signified constitute the connotation. The first level (denotation) is considered the primary representation and relatively independent. The second level (connotation) reflects the "expressive" values associated with the symbol. In the third (mythical or ideological) sense, the symbol reflects the concepts of significant cultural variables that underpin a particular worldview. According to Barthes, myths are information, practices and beliefs based on social customs. Through the "mythology" (third level) of things, they allow people to understand something and impose it on us, affecting people's consciousness.

Panpan, the mascot of the 11th Beijing Asian Games in 1990, is what people see as a giant panda, medals, and streamers. This image of the giant panda is anthropomorphized. Its movements and related design elements remind people of the competition. The connotation of formation is related to victory, joy, and encouragement. The mascot, Panpan, appears in international events. Its image represents the mascot of the 11th Beijing Asian Games. At the same time, as a precious animal in China, the giant panda's appearance has become a symbol representing China.

Leyang Sheep, the mascot of the 16th Guangzhou Asian Games in 2010, is a sheep with five different colours: red, yellow, blue, green and black, running with a smile. It is also anthropomorphized. The number and colour of the five sheep remind people of the five Olympic rings. They are mascots related to sports. Sheep is chosen as the prototype of the mascot. There is history and culture related to sheep behind it. Guangzhou is the venue, and its mascot represents Guangzhou's unique cultural legends and sports-related events - the Guangzhou Asian Games.

Jiang Nanyi, the mascot of the 19th Asian Games in 2023, has three protrusions on the head of a blue gradient, a pattern on the head of a yellow gradient, a lotus leaf shape on the head of a green gradient, and three dolls running with smiles on their faces, which are shiny. The images of the three mascots are related to water, plants, robots, and technology. The lotus leaf on the head of the mascot, Lotus, is very obvious. The lotus leaf is associated with Lotus, lake water, and pond. In traditional Chinese culture, the Lotus is known as "noble and pure". , noble, honest" flowers. Combined with the mascot's name, its image is related to the famous Gongchen Bridge on the Beijing-Hangzhou Grand Canal, the Liangzhu Ancient City ruins, and the West Lake culture, reflecting the peaceful development of nature and humanity. The mascot's lustre, circuit design elements and technology are related, which conveys the host city's rapid and advanced technological development and joint development aspirations. The mascot of the 19th Hangzhou Asian Games, "Jiangnan Memory", is given a special meaning.

**Table 3. Asian Games mascot based on semiotic analysis**

	<p><b>Signifier</b></p> <p>A giant panda running with a medal in hand and a ribbon around it with a smile on its face</p>	<p><b>Signified</b></p> <p>sports, games</p>	
	<p><b>Sign-Signifier</b></p> <p>victory, joy, encouragement</p>		<p><b>Signified</b></p> <p>Asian Games events; China's rare animals</p>
	<p><b>Sign(Myth)</b></p> <p>Mascot of the 11th Beijing Asian Games; events related to China</p>		
	<p><b>Signifier</b></p> <p>Five red, yellow, blue, green and black sheep with smiling faces and running in different postures</p>	<p><b>Signified</b></p> <p>The five sheep have the same colors as the Olympic rings, and they are associated with sports-related events.</p>	
	<p><b>Sign-Signifier</b></p> <p>Joy, sports events, history and culture of Wuyang legend</p>		<p><b>Signified</b></p> <p>The venue of the 14th Asian Games - Guangzhou</p>
	<p><b>Sign</b></p> <p>Guangzhou's unique historical and cultural legends; the mascot of the 14th Guangzhou Asian Games; the spirit of peace and joy</p>		
	<p><b>Signifier</b></p> <p>1. A doll with a blue gradient and glossy head, three protrusions on its head, and a running smile;                  2. A doll with a yellow gradient and glossy head, a pattern on its head, and a running smile.                  3. The doll has a shiny green gradient, a lotus leaf shape on its head, and a running doll with a smile.</p>	<p><b>Signified</b></p> <p>1. Water, robots, technology related                  2. Traditional patterns, robots, technology                  3. The lotus leaf on the head is related to lotus, lakes and ponds, robots and technology.</p>	
	<p><b>Sign-Signifier</b></p> <p>Joy, the famous Gongchen Bridge on the Beijing-Hangzhou Grand Canal, the history of Liangzhu, the culture of the West Lake, and the development of science and technology</p>		<p><b>Signified</b></p> <p>The venue of the 19th Asian Games - Hangzhou</p>
	<p><b>Sign</b></p>		



	The most representative and unique history and culture of Hangzhou; the mascot of the 19th Hangzhou Asian Games; the rapid and advanced development of the host city; the goal of common development; the peaceful development of humanity, nature, and the spirit of joy and peace
--	---

The selection of the three mascot prototypes has a great relationship with the host city's culture. The design elements of the three mascots come from the unique culture of the host city. Secondly, through the comparison and analysis of the visual performance of the three mascots, There are apparent differences in visual performance. Combined with the current social development background of China during the period when the three mascots were created in the literature review, it can be found that the visual performance of the three mascots is related to China's economic and technological development in different periods;

Semi-structured interviews with experts in the field and designers who have participated in the design of large-scale sports events confirmed that although highlighting local culture while being compatible with international cultural backgrounds is a difficulty in designing sports mascots for international events, Cultural expression is significant in design. Before designers start designing mascots for new events, they will refer to mascots from previous events. However, more attention will be paid to the culture, slogans, etc., related to the current event. This can inspire creative inspiration and create targeted mascots for current events.

Based on the above visual analysis of the three mascots, it is found that the development of the visual and cultural relationship between the China Asian Games mascots from 1990 to 2024 is related to the host culture, China's economic development, event commercial promotion, and leadership decisions of relevant personnel. The reasons that affect the changes in the visual performance of China's Asian Games mascots are comprehensive.

## CONCLUSION

The conclusion of a research paper needs to summarize the content and purpose of the paper without seeming too wooden or dry. Every basic conclusion must share several key elements, but there are also several tactics you can play around with to craft a more effective conclusion and several you should avoid in order to prevent yourself from weakening your paper's conclusion. Regarding the visual performance of sports mascots that caters to the current era, it may have a certain appeal to the audience and the commercial appeal of the host city. Further analysis may be required through quantitative research. Through quantitative research, we can understand the relevance of cultural communication and visual representation in sports mascots from an audience perspective.

## ACKNOWLEDGEMENT

I would like to express my sincere gratitude to my supervisor, Dr. Mohamed Razeef Abd Razak, for his invaluable guidance, support, and encouragement throughout the completion of this paper. His insightful feedback and expertise have been instrumental in shaping this research. I would also like to extend my appreciation to Universiti Teknologi MARA (UiTM) for providing the necessary resources and a conducive academic environment that facilitated the successful completion of this study.

## REFERENCES

- Azahar Harun, Baharim Samuri, Mohamed Razeef Abd Razak, Arif Ali, Tengku Shahril Norzaimi Tengku Hariffadzillah. (2010). Anthropomorphic Multi-Sport Mascot: Case Study of SUKMA XIII Melaka 2010. *p. 62. ISBN 978-967-11354-1-9* .<https://ir.uitm.edu.my/id/eprint/77660/>
- Barthes, R. (1968). *Elements of semiology* (1st ed.). Hill and Wang.
- Fei, M. (2016). Multimodal Analysis and Meaning Construction of Olympic Mascots in the Framework of Visual Grammar. *The Frontiers of Society, Science and Technology*. 2616-7433. 37-42, DOI: 10.25236/FSST.2022.040707. Published by Francis Academic Press, UK
- Gong, K.(2006). The Research and Exploration of the Internationalization of the Mascot Design in China. *Fine Arts, Calligraphy, Sculpture and Photography*. (C),1994-2022.  
<http://www.cnki.net>
- Hua, Q. (1989). The birth of the Asian Games mascot. *Biography*.  
<https://www.cnki.net/KNavi/JournalDetail?pcode=CJFD&pykm=SGQY>
- Knight, P., Stuart, S, Griggs, G., & O'Reilly (2014). Semiotic representations of Olympic mascots revisited Virtual mascots of the games. Vol. 5 No. 1, 2014 pp. 74-92. DOI 10.1108/IJEFM-03-2012-0010[www.emeraldinsight.com/1758-2954.htm](http://www.emeraldinsight.com/1758-2954.htm)
- Klara, R. (1997). Character building. *Restaurant Business*, 96(16), 25–30.
- Magdalinski, T. (2004). Cute and Loveable Character; The place and Significance of Mascots in the Olympic Movement. *Olympika: The International Journal of Olympic Studies*. , XIII, 75-92.
- Mascot. (2023). In Merriam-Webster Online Dictionary. Retrieved Jun 7, 2023, from <http://www.merriam-webster.com/dictionary/mascot>
- Leeds-Hurwitz, W. (1993). *Semiotics and communication: Signs, codes, cultures*. Routledge.  
<https://doi.org/10.4324/9780203821909>
- Rose, G. (2016). *Visual methodologies*. SAGE Publications Ltd., SAGE Publications Inc., SAGE Publications India Pvt Ltd., SAGE Publications Asia-Pacific Pte Ltd.
- Sebeok, T. A. (1994). *Signs: An introduction to semiotics* (2nd ed.). University of Toronto Press.
- Wang, L. X. (2023). Research on integrated media communication of mascot IP for large-scale sports events—taking “Bingdundun” of the Beijing Winter Olympics as an example. *Physical Education; Journalism and Media*. G811.212;G206  
<https://www.cnki.net/KNavi/JournalDetail?pcode=CJFD&pykm=XBGS>
- Xiao, J (2016). The cultural and spiritual communication value of Chinese sports event mascots. *Journal of new horizons*. Next issue of May 2016, 95-96.
- Yu, Q. (2023). A brief analysis of the significance of integrating Liangzhu cultural elements into the visual image system of the Hangzhou Asian Games. *Fine Arts, Calligraphy, Sculpture and Photography; Archaeology*. <https://www.cnki.net/KNavi/JournalDetail?pcode=CJFD&pykm=HJGB>

Zhang, M. (2023). A review of the development history of the Asian Games. *Physical Education; Journalism and Media*. G811.23;G229.2. DOI: 10.16045/j.cnki.catvtec.2023.02.008  
<https://www.cnki.net/KNavi/JournalDetail?pcode=CJFD&pykm=YXDJ>

Zhu, W. (2014). Exploration and research on the design of mascots for domestic sports games. *Art and Design*, (C),1994-2022.<http://www.cnki.net>

Zhao, Q.W.(2014).Study on the Nationality of Modern Mascot Design. *Fine Arts*,(C),1994-2022.<http://www.cnki.net>