

response time of consistent trials was significantly less than that of inconsistent trials, indicating that the subjects had obvious side inhibition interference effects; time The main effect of is significant, $F(1,75) = 12.45$, $P < 0.01$, $n^2 = 0.14$, the response time of the post-test is significantly greater than that of the pre-test; the main effect of the inhibition level group is not significant, $F(1,75) = 0.22$, $P > 0.05$; the interaction between time and inhibition level group is significant, $F(1,75) = 8.26 < 0.01 = 0.10$, simple effect analysis found that there is no difference in response time before and after the test in the high inhibition level group Significant, >0.05 ; the post-test response time of the subjects in the low-inhibition level group was significantly greater than that in the pre-test, indicating that the decrease in the level of literary psychology caused the subjects' response to slow; the interaction between the consistency and the inhibition level groups was not Significant, $F(1,75) = 0.12 > 0.05$; The interaction between time and consistency is not significant, $F(1,75) = 0.19$, $P > 0.05$; The interaction of the three groups of time, consistency and inhibition level The effect is not significant, $F(1,75) = 1.61$, $P > 0.05$.

Conclusions: Research through 2 experiments to investigate the influence of different levels of inhibition on the scientific and artistic creativity in sculpture creation. By arranging Simon tasks of different difficulty (inconsistent trials accounted for 7 or 10%) to consume the cognitive resources of the subjects, to achieve the level of inhibition of manipulating the subjects, and to evaluate the level of inhibition of the subjects with the pre- and post-test of the side inhibition tasks In the case of changes, experiment 1 and experiment 2 used the scientific creativity test and the paste painting task to measure the scientific creativity and artistic creativity of the subjects in the sculpture creation. The results found that in the scientific creativity test, the fluency and flexibility scores of the subjects in the high-inhibition group were significantly higher than those in the low-inhibition group; in the pasting task, the subjects in the low-inhibition group had higher levels of creativity, cuteness, and likability. The overall impression score and total score were significantly higher than the high inhibition group. It shows that a high level of literary psychology is conducive to scientific creativity, and a low level of literary psychology is conducive to artistic creativity. The influence of literary psychology on scientific creativity and artistic creativity in sculpture creation has a separation effect.

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CULTURAL AND CREATIVE PRODUCT DESIGN OF REGIONAL CULTURAL ELEMENTS BASED ON CONSUMER PSYCHOLOGY

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Background: The in-depth mechanism of the frame effect of different regional cultural elements and the possible boundary conditions have not been discussed in depth. It is not clear under what circumstances the effect will increase or decrease, and this research aims to solve these problems. Existing studies have pointed out that it is human instinct to protect the purity of regional cultural elements. When the symbols of the regional cultural elements of the home country and the symbols of the foreign regional cultural elements are significantly different, if the foreign regional cultural elements are perceived, it may pollute or change the regional cultural elements of the home country, Threatening the integrity and vitality of the regional cultural elements of the home country will trigger the perception of intrusion of regional cultural elements. This means that the existence of the frame effect of different regional cultural elements must meet two conditions at the same time. One is that there are obvious differences between the perceived mother country's regional cultural element symbols and the foreign regional cultural element symbols; the second is the perception that foreign regional cultural elements may be polluted. Or change the regional cultural elements of the home country. Based on this, we propose two moderating variables for the frame effect of different regional cultural elements. One is the focus of consumer comparison, that is, whether the consumer's attention is focused on the difference or similarity between the symbols of different regional cultural elements. This will affect the perceived difference between the regional cultural element symbols of the home country and the foreign regional cultural element symbols; the second is the different interpretation strategies of the company, that is, whether the company uses relationship interpretation or attribute interpretation for different regional cultural element frameworks, which will Affect the degree to which consumers' perception of foreign regional cultural elements change the regional cultural elements of the home country. To sum up, this research will be based on the perspective of corporate marketing communication, adopting framework theory, in-depth exploration of the influence of different cultural

framework strategies on the design of cultural and creative products of regional cultural elements, and will focus on testing the focus of consumer comparison and the different interpretation strategies of enterprises. Regulation effect.

Subjects and methods: 279 undergraduates (boy = 134, girl = 145; average age 19.80) were recruited from a provincial liberal arts college to participate in the experiment, and they were randomly assigned to 2 (dual regional cultural element framework strategy: 6 of the design between groups of foreign regional cultural elements-home country regional cultural elements vs. Home country regional cultural elements-foreign regional cultural elements) X^3 (consumer comparison focus: similarity focus vs. difference focus vs. control group) Among the experimental group.

Study design: Consumers' cultural identity and the perceived creativity of regional cultural elements and cultural and creative products will affect the evaluation of regional cultural elements and cultural and creative products. Therefore, we have the level of recognition of regional cultural elements and cultural and creative products of regional cultural elements. The perception of creativity was measured. Specifically, the regional cultural element identity scale, in which the identity measurement of Chinese regional cultural elements includes all five items, but the identity measurement of American regional cultural elements only retains three of the items, and excludes them. "Being an American is important to me" and "Being an American makes me proud" two items, because the subjects are all Chinese (1 = strongly disagree, 7 = Very much agree). As for the perceived creativity of cultural and creative products with regional cultural elements, the scale used measures the subject's perceived creative design of cultural and creative products with regional cultural elements through a 7-point scale of two items. They are "this cultural and creative product is very creative" and "this cultural and creative product is very new to me" (1=strongly disagree, 7=strongly agree). Finally, we also collected the sex and age information of the subjects.

Methods of statistical analysis: Using SPSS 11.5 software, the independent sample *t* test was used to compare the baseline and post-intervention results between the two groups, and the paired *t* test was used to compare the baseline difference between the two groups and the post-intervention difference and calculate the effect size.

Results: Reliability analysis and manipulation inspection. Through the analysis of 279 survey sample data, it is found that cultural and creative product design, perception of regional cultural element invasion, home country/foreign regional cultural element symbolicity, home country regional cultural element identity, and creative design scale Cronbach α of 0.92, 0.91, 0.82, 0.89, 0.92, and 0.85, respectively. Among them, the Cronbach α value of the foreign regional cultural element identity scale after excluding the item "I belong to the American regional cultural element" is 0.85, which exceeds the acceptance standard of 0.70 is reached, which shows that the seven measurement scales have good reliability. For the focus control check, we averaged the design of the four groups of objects to form a perceptual similarity score. A higher score indicates a higher level of perceptual similarity. A one-way analysis of variance on this score revealed a significant main effect of comparison focus ($F(2,276) = 26.09, P < 0.001$). Specifically, subjects in the similarity focus group were compared with those in the difference focus group. Try to report a significantly higher perceived similarity score (M similarity group=3.93, $SD=1.15$ M difference group = 2.72, $SD = 1.13, t(183) = 7.26, P < 0.001, Cohen's d = 1.07$) Similarly, subjects in the similarity focus group also reported higher perceived similarity scores than those in the control group (M similarity group = 3.93, $SD = 1.15$ vs. M control group = 3.26, $SD = 1.16$ liters (184) = 3.99, $P < 0.001, Cohen's d = 0.59$). This shows that the manipulation of the comparative focus is successful. The product evaluation under different elements is shown in Figure 1. in order to test the moderating effect of consumers' comparative focus, cultural and creative product design conducted a two-factor analysis of variance of 2 (binary regional cultural element framework strategy) X^3 (consumer comparison focus). The results not only revealed. The main effect of the dual regional cultural element framework strategy ($F(1,273) = 24.08 P < 0.001$), and also reveals the significant interaction between the dual regional cultural element framework strategy and the focus of consumer comparison ($F(2,273) = 7.19, P < 0.01$).

Conclusions: The regional cultural element cultural and creative products involve the simultaneous presentation of the regional cultural elements of different countries, which may cause the integrity and vitality of the home country's regional cultural elements to be threatened, triggering foreign regional cultural elements to invade the home country's regional cultural elements and reduce the perception of the home country's regional cultural elements. Consumer's cultural and creative product design. This research starts from the perspective of the marketing and communication of cultural and creative products with regional cultural elements, and on the basis of previous studies, explores how the adoption of different information presentation framework strategies will affect consumers' perception of regional cultural element invasion and affect their perception of regional culture. The design of elemental cultural and creative products, and focused on exploring its possible two boundary conditions, that is, the focus of comparison of consumers and the different interpretation strategies of enterprises. The results of the two experiments not only once again verified the research conclusions drawn by the predecessors, that is, when

the regional cultural element cultural and creative products adopt the framework strategy of “foreign regional cultural elements-mother country regional cultural elements”, consumers will produce foreign regional cultures. The elements have changed the perception of the regional cultural elements of the home country, resulting in consumers’ design of cultural and creative products being significantly lower than the framework strategy of adopting “the regional cultural elements of the home country-foreign regional cultural elements”, in which the intrusion of the perceived regional cultural elements plays a completely intermediary role. effect. More importantly, the in-depth revealing of the above-mentioned different regional cultural element framework effects only exists when the difference in the focus of consumers is initiated and the company adopts the attribute interpretation strategy, and when the initiation is the similarity of consumers This effect will disappear when the company adopts relational interpretation strategies and sexual focus. This research not only deeply analyzes the internal mechanism that triggers consumers’ repulsive reactions to the phenomenon of regional cultural elements, but also expands the universality of previous research conclusions. It also provides useful information for the marketing and promotion of cultural and creative products with regional cultural elements. Practical enlightenment.

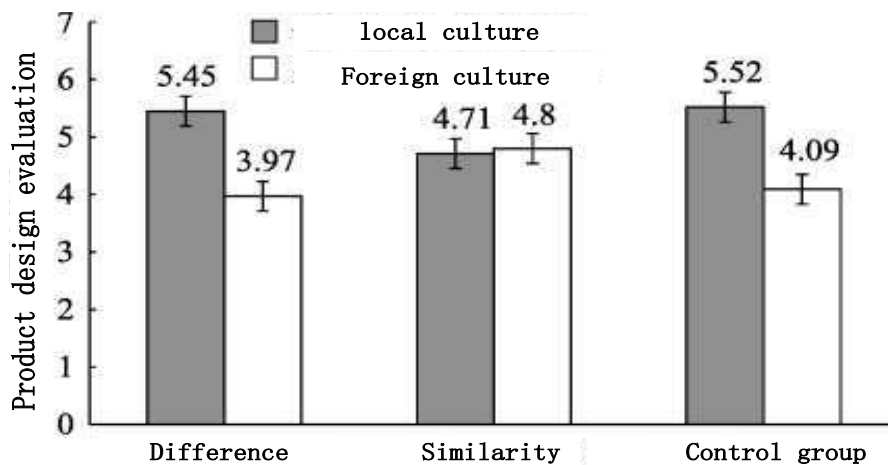


Figure 1. Product design evaluation under the different elements.

Acknowledgement: The research is supported by: 2021 program for improving the basic scientific research ability of young and middle-aged teachers in Guangxi colleges and universities: Research on the development of cultural and tourism products in Gulf of Tonkin in the new era, Project Code: 2021KY1838.

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INTELLECTUAL PROPERTY PROTECTION STRATEGIES FROM THE PERSPECTIVE OF COGNITIVE PSYCHOLOGY

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Background: With the increasing emphasis on intellectual property issues from the perspective of cognitive psychology, psychoanalysis rooms have been established in various places to carry out various forms of cognitive psychology education activities, which promoted the improvement of students’ psychological quality and achieved good results. However, some problems appeared in the process: the privacy of the holder was leaked, and the results of psychological analysis were abused. How to protect the owner’s property rights is a problem that needs to be solved urgently in front of every intellectual property protection agent from the perspective of cognitive psychology. This article discusses the protection strategy of intellectual property from the perspective of cognitive psychology, hoping to provide a reference for the protection of intellectual property from the perspective of Chinese cognitive psychology.

To carry out intellectual property analysis from the perspective of cognitive psychology, the agent must fully understand which property rights the intellectual property has, and should explain these property rights to the intellectual property (including their families). At the same time, the agent must also be familiar with the protection strategy of intellectual property rights.