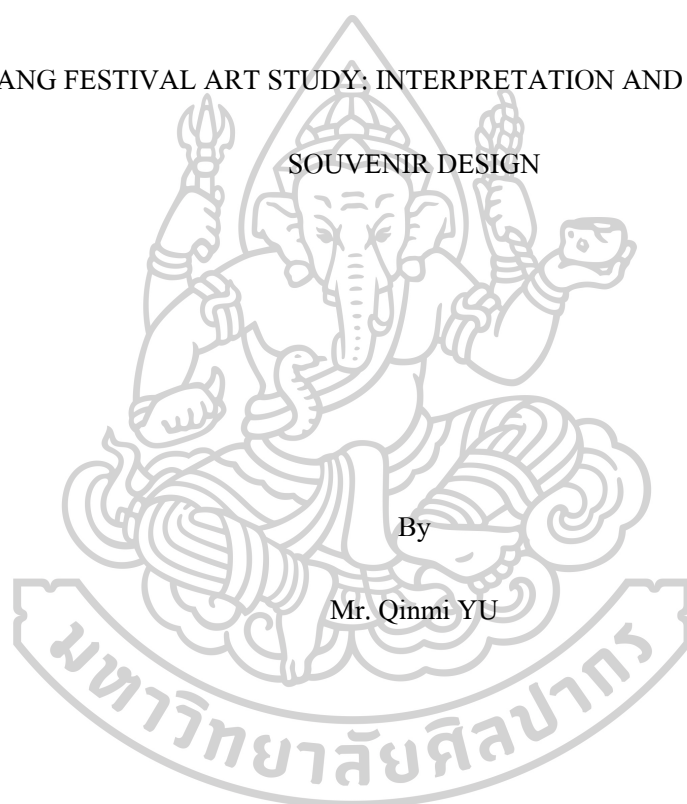




PAN WANG FESTIVAL ART STUDY: INTERPRETATION AND APPLICATION ON
SOUVENIR DESIGN



A Thesis Submitted in Partial Fulfillment of the Requirements

for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Silpakorn University

Academic Year 2022

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โดย

Mr.Qinmi YU

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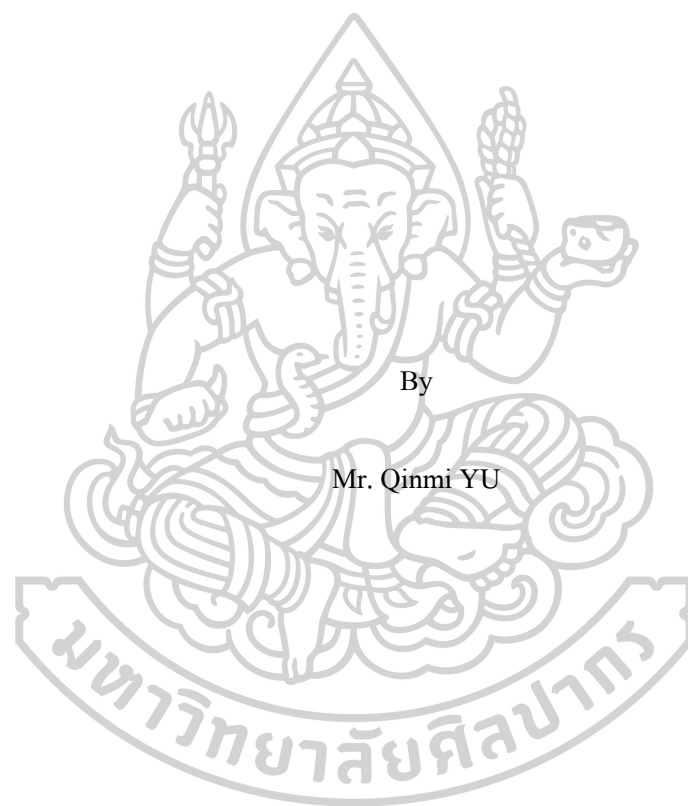
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Title Pan Wang Festival Art Study: Interpretation and Application on Souvenir

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Field of Study DESIGN ARTS (INTERNATIONAL PROGRAM)

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Faculty of Decorative Arts, Silpakorn University in Partial Fulfillment of the Requirements
for the Doctor of Philosophy

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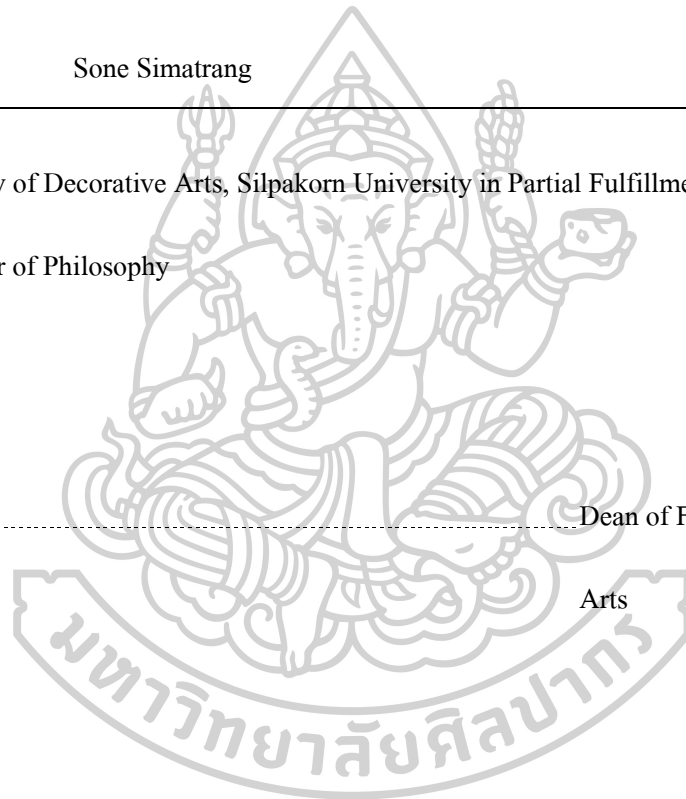
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The significance of this project is divided into two parts: first, summarizing the design process and methods as reference for designers, cultural managers, and other professionals; second, using the design results in Yao tourism development and brand image building.

The main contents of this research: first, collecting Yao Pan Wang Festival hanging images and texts, from three main sources namely, Yao museums, heritage artists, and private collections; and establishing a relatively complete image database. Second, the image content is described, analyzed, and interpreted through expert interviews, fieldwork; the public questionnaire is used to count the tourists' evaluation and development suggestions of Pan Wang Festival, also to lay the foundation for the subsequent research. Third, the study is to build the overall framework and set the research process and research outcomes.

The research results mainly include logo design, playing card design, toy design, drum-shaped packaging design. Stakeholders' design feedback results showing that the design results are highly recognized, can better convey local cultural characteristics, and can be used in various fields such as teaching, entertainment, packaging of local specialties, to make relevant suggestions.

The summary section is divided into two parts: first, the content analysis method of summarizing the Yao Pan Wang Festival; second, the transformation method of the Yao Pan Wang hanging

statue in the design of tourism souvenirs. Finally, the results provide a systematic thinking model for cultural managers, designers, tourism practitioners and other related people, and provide a reference for research on similar topics.



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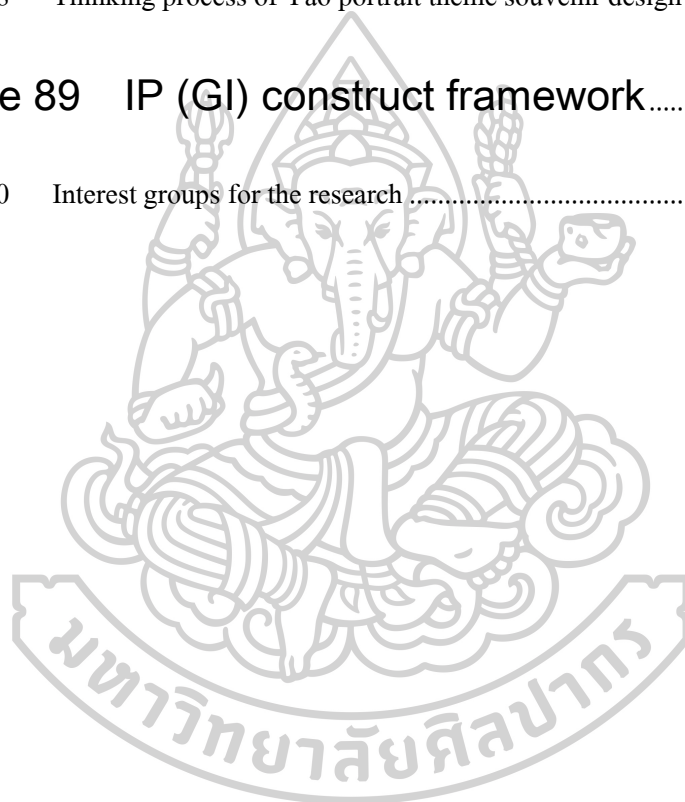
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Chapter 1

Introduction

This study focuses on answering the following questions in five topics as shown in the figure below:

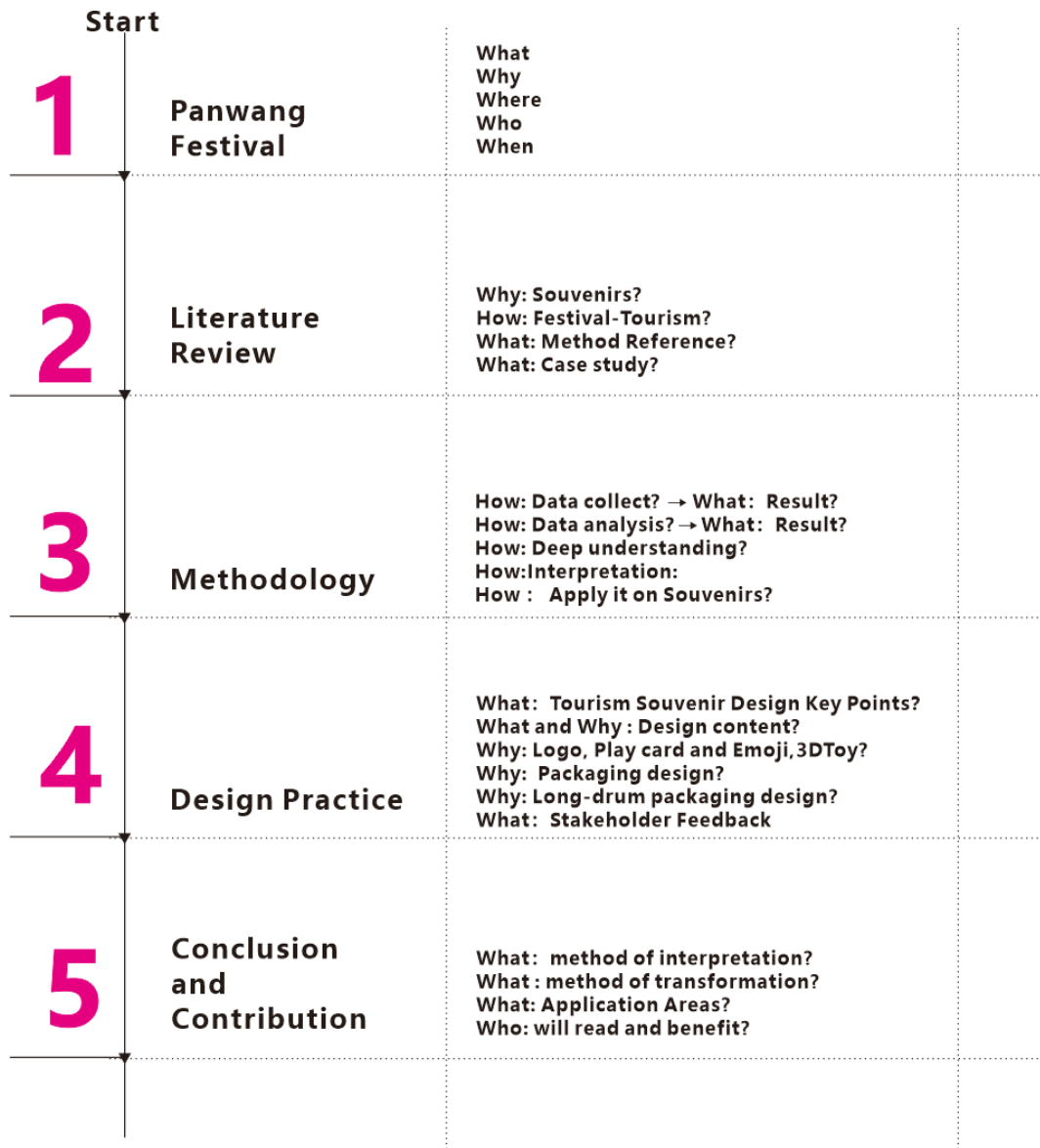


Figure 1 Question-oriented framework

1.1 Research Background

1.1.1 Consumer diversified demands in modern cities

With the continuous deepening of the modernization process of cities, the appearance of modern cities has shown a worldwide convergence. Influenced by international style, buildings design, print advertisements, and products in big cities around the world have shown a unified trend, whichever large-scale building billboards or a small leaflet they are, it presents the characteristics of grid-style, standardization, advocating a high degree of rationality, opposition to decoration, systematization, and reductionism. *Ludwig Mies van der Rohe* puts forward his own design philosophy “Less Is More” and make a significant impact on the worldwide replication of buildings made of steel, glass, and other materials, as a result, it is said that “Mies's principles changed the world of the city's skyline”. Until the 1960s and 1970s in the West, the style of internationalism reached its peak. In the 1980s, contemporary design activities such as postmodernism began, advocating pluralism, collage, historicism, and situationalism. The famous American architect Robert Venturi proposed the idea of “Less Is Bore”. He believed that the masses did not understand the language of modernist architecture, and the buildings that the masses liked were often mundane, lively, decorative and metaphorical.

In the context of the fusion of modernism and postmodernism, there are frequent economic and cultural interactions between cities and villages. As economic, political and cultural centers, big cities have access to just about advantages of science and technology, trade, medical care, education, and capital, that can have huge “siphon effect” on rural resources in terms of internal immigration, agricultural and sideline products, capital, and cultural heritage that are an important part of urban development. City and rural areas have become two important interactive spaces. Working hours in the city and weekends in the surrounding villages to experience life have become a common phenomenon. From the perspective of tourism development, tourist behavior motivation is an experiment on the local cultural characteristics separating from their daily life in economic cities, one of their important purposes is

to experience the traditional way of life or production in the past, such as special cultural performances, trying local foods and local costumes, staying on local-style residences, etc. Tourist demand is just like the diversity and culture in postmodernism, for example, the world tourist city - Bangkok, Thailand is loved by tourists from all over the world because of its own attractive cultural heritage like architectures, special local food, and social environment. Bangkok and other cities of Thailand have integrated characteristics of tradition and modernity, and have a strong multicultural, inclusive, unique religious place, waterway transportation features Thai traditional show Khon that integrates classical dancing skill, music, couture, and jewelry; and pineapple fried rice embodying the characteristics of regional agricultural products that have all become important components of cultural tourism. From the perspective of space theory, the whole city can be as a dynamic space for local cultural display, providing tourists with a unique spatial experience in time series, “experience ancient times or the future, and briefly break away from the modern times of tourists’ settled life”.

Cultural revitalization is an important core of urban brand image building and rural revitalization. Under the premise that thousands of cities are created by the rapid replication of urban modernity, the “traditional festival culture” has become the advantage resources of urban tourism brand building. In the consumer society, modern cities as the main consumer space urgently need unique consumption content and fresh forms to cater to internal consumption demand. Traditional festival culture has become the focus of exploration because of its entertainment and ethnic characteristics.

1.1.2 Inheritance and innovation of traditional cultural content

From an economic point of view, the economic development of ethnic minority areas is relatively slow. Due to living in remote mountainous forests with transportation inconvenience and insufficient productivity, production and living

systems are relatively stable, and low degree of trade, isolated from the outside world, being preserved relatively complete ethnic minorities. The cultural resources of traditional festivals lay the foundation for cultural diversity and content production, and provide a basic guarantee for this research. With the urbanization transformation of ethnic minority areas, in the process of renovation of construction and destruction, the tangible cultural heritage and intangible properties are gradual disappear; while in the process of urbanization, regional cultural characteristics are strongly intervened, transplanted, grafted, and replaced, showing the comprehensive characteristics of modern building materials and construction methods, and the integration of modern and traditional forms. This is also a process and result about the protection, inheritance, and innovation of traditional culture.

From the perspective of traditional culture protection, inheritance and innovation, it is very beneficial for the development of modern tourism. Human civilization is a set of material and immaterial achievements, none of which was produced without the other. *Intangible cultural heritage and spiritual heritage are part of the achievements of human civilizations that give them identity (Masoud, 2019)*. Postmodernism with a popular language method, focusing on popular culture, trying to bridge the gap between elite culture and popular culture. Mass consumption transforms classic and serious objects into entertainment and disenchantment into mass consumption content, enriching the public entertainment experience. In this process, the fine cultural content nurtured by farming civilization has been impacted, such as the “harmony between man and nature”, the concept of balance between man and nature, and the loss of local cultural characteristics under the background of the transformation of life and production relations. In other words, in the face of the global modernism expansion, how to maintain cultural self-confidence under the interactive between countries or urban-rural, is not only about tourism but also the culture identity which have the inner vitality of culture. Traditional festival culture is a concentrated reflection of local culture, and an important node for the cultural identity of local

ethnic groups. At the same time, festival activities serve as a cultural experience platform to meet the needs of the modern tourism industry and realize the characteristic genes of ethnic minority traditional culture inheritance and innovation in the process of “popular entertainment”.

1.1.3 Art design helps rural sustainable development and enhances cultural identity

Cultural revitalization is one of the key driving forces for rural revitalization, and the in-depth development of traditional festival culture is an important channel to achieve targeted poverty alleviation and sustainable development. Traditional cultural festivals are one of the representative symbols of regional culture, which integrates experience, culture and regionality. The core of art and design to help rural revitalization is to analyze, reorganize and activate rural resources so that they have sustainable self-development capabilities, especially as China has many rural areas still living in poverty. *“Art Design as an Effective Way to Intervene in Social Innovation and Sustainable Development” (Ezio Manzini)*. Ezio Manzini is the professor of Milan Polytechnic University in his book *“Design, in the Era of Design for Everyone - Social Innovation Design in Introduction”*, the relationship between design and processing is described as: “Party A and B” change to “coordinated completion”, and the core ideas of social innovation design are sustainable design, design for people, participation, collaboration, and openness. Design for social innovation and sustainability is an emerging discipline that solves the challenges faced by the complex society and environment of enterprises, governments, society and human beings, and applies design methods to create new models, products and services.

Rural resources are mainly divided into tangible cultural heritage and intangible cultural heritage, tangible cultural heritage such as buildings, water conservancy and irrigation facilities and other existing material form objects, intangible cultural

heritage such as local unique traditional skills, festivals, ethnic medicine and other intangible content. As a comprehensive material and non-material cultural activity, the festival activities fully display the cultural characteristics of local clothing, food, medicine, etc., and become an important development object of local cultural tourism, such as local folk performances, special foods, and handicrafts, traditional techniques, etc. The design helps to sort out the existing resources and extract representative elements, carry out product improvement, publicity and promotion in combination with modern market demands, deliver characteristic cultural products, and improve economic benefits.

This research focuses on the redesign of the portraits of the Yao ethnic Pan Wang Festival, so that they can be integrated into the fields of festival cultural performances, tourist souvenirs, and local product packaging. It is particularly important that local food products are an important channel to increase the economic income of villagers. Packaging design is an effective way to quickly convert native products into commodities. This can be the very important step to promote Yao food culture under the modern express service network.

Based on the above, this paper focuses on the large-scale hanging paintings of the Yao ethnic Pan Wang Festival as research object, applying them to tourist souvenirs, food packaging, teaching tools, social language, etc. the packaging design for Yao local food oil-tea (dry powder) and other products like this, and the research on iconological hanging paintings (description, analysis, and explanation); interpret the sociological significance of the hanging paintings; provide assistance for promoting the sustainable development of rural areas and the continuation of cultural spirit.

1.2 Research Subjects

This subject takes the Pan Wang Festival as the main research object that is in Gongcheng district of Guilin City where the Yao people living, focuses on the study

of large-scale hanging paintings in the Pan Wang Festival, and analyzes its contents and social significance from the perspective of genetics, iconography, sociology, and pedagogy. And on this basis, the innovative transformation through design methods makes it a new cultural form and entering the modern urban-rural interaction system.

The Yao nationality is one of the most populous ethnic groups in South China. They mainly live in Guangxi, Hunan, Guangdong, Yunnan, Guizhou, Jiangxi. According to the 2022 China Statistical Yearbook, the total population of the Yao people is 3,309,341. Among them, 1,722,586 were male and 1,586,755 were female. Some Yao people migrated to Vietnam, Laos, Thailand, Myanmar, the United States, Canada, France, Mexico, New Zealand, and other countries successively from the Qing Dynasty. The overseas Yao people have a population of more than 1 million, which are transnational countries distributed in Asia, America, Europe and Oceania (Fig. 2, Fig. 3).

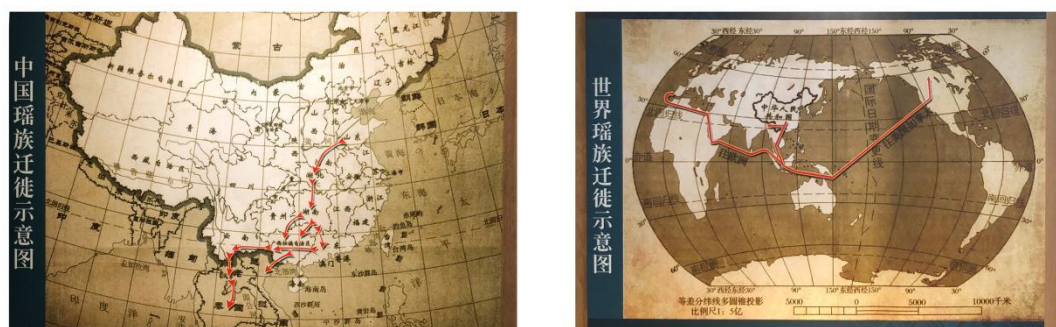


Figure 2 Map of the migration of the Yao people in China (left), map of the migration of the Yao people in the world (right), taken in Gongcheng Yao Museum



Figure 3 Yao costumes from all over the world, taken in Gongcheng Yao Museum

The Pan Wang Festival of the Yao nationality is a traditional festival popular in Guangxi, Hunan, Yunnan, Guangdong, Guizhou, Jiangxi and other provinces (regions). It is one of the national intangible cultural heritages. The Pan Wang Festival originated from the Pan Wang Festival singing party on the 16th October day of the lunar calendar. On this day, the Yao people gathered to sing and dance to commemorate Pan Wang, then gradually developed into the Pan Wang Festival. The modern Pan Wang Festival has gradually developed into a sorority party to celebrate the harvest when young men and women took this opportunity to sing love songs and find a good life partner.

This research mainly focuses on the portraits hung in the Pan Wang Festival. The portrait materials mainly come from three sources:

The first source is the copy of the Meishan scroll (Fig. 4) existing in the Gongcheng Yao Nationality Museum where the copy was published by Yao Study Association expert *Mo Jide*. The scroll is 108 meters long and has 136 characters. The quality of the image was damaged due to its old age, and the portrait scroll was redrawn by Yao drawing inheritor *Yang Shouming*, and the research group visited and have expert interview with he and get photographed the scroll to lay the foundation for the research (Fig. 5).



Figure 4 “Notes on Meishan”, Mo Jide, Guangxi Normal University Press



Figure 5 Restoration of “Notes on Meishan”, Yang Shouming, research site

The second source is some portraits existing in the Folklore Museum of Hezhou University and the Nandan Museum (Fig. 6) and academic exchanges with the museum curator or related researchers. The curator of the Folklore Museum of Hezhou University introduced the age of the hanging paintings (Fig. 7), the content of the portraits, painting techniques, pigments, paper, preservation methods, etc.

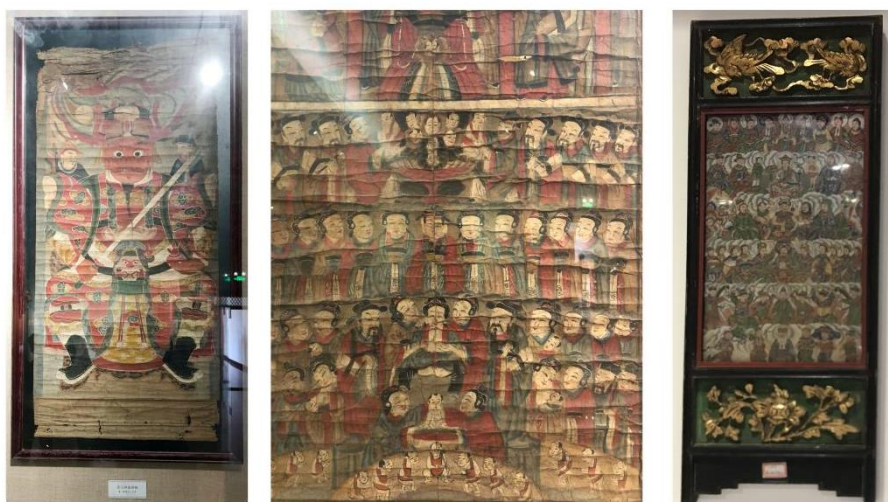


Figure 6 Existing paintings, Nandan Yao Nationality Museum, research site



Figure 7 Communication with the curator at the Folklore Museum of Hezhou University

The third source is relevant documents of Pan Wang Festival, such as *Yao Nationality History* (Wu Yongzhang, Sichuan Nationality Publishing House), *Selected Yao Nationality Folk Tales* (Lu Wenxiang, Huang Changqian, Lan Handong, Guangxi People's Publishing House) *Yao Nationality Water and Land Painting* (Chen Shan, edited by Sichuan University Press). The interpretation of the myths and images in the Pan Wang Festival helps, to understand the origin of Pan Wang and the meaning behind the arrangement of activities. The portraits in *Water and Land Paintings of the Yao Nationality* (edited by Chen Shan, Sichuan University Press) are mainly collected from ethnic minority settlements in Sichuan province. Most of the portraits are mainly from the Ming and Qing Dynasties with obvious Taoist characters. This book is mainly for reference, although with the continuous increase of the process of ethnic integration, the festival portraits of the Yao nationality have borrowed some of the contents of the four Taoism of the Han nationality, but still retains the obvious characteristics of the Yao nationality. Therefore, the first two parts of the portrait of this study are the main parts, and the third part is for reference. *Multidimensional Space and Cultural Environment: The Protection of Yao Villages in Nanling Corridor* (Feng Zhiming, China Social Science Press), *Research on Economic Development Strategy of Nanling Corridor* (Li Jian, Economic Management Press), and other

books are helpful to the minority Provide reference for the economic development strategy of ethnic areas.

Reasons for choosing the topic:

- Pan Wang Festival is an important event for Yao cultural tourism development.

- The topic covers special cultural characteristics and cultural conservation value.

- Guilin City is one of the main settlements of the Yao people and one of the main cities for the Pan Wang Festival.

- Guilin is proper location for research team to conduct research.

Topic keywords description:

Keyword 1: Festival

- The Pan King Festival is a platform to concentrate on display of local culture, lifestyle and special products.

- Pan Wang Festival is the important resource for local tourism development.

- The residents are familiar with the knowledge and do not need to relearn it.

Keyword 2: souvenir

- Souvenir is one of the best-selling products taking an important role in stimulating economics.

- Buying souvenirs for friends and family is an outstanding Chinese tourist behavior.

- Toys, handicrafts, and specialty foods have been ranking top of Chinese tourism products.

1.3 Research Objectives

- To interpretation the Pan Wang festival portraits, collecting and analyzing its elements and meanings.

- To apply the results into souvenirs design.

- To get stakeholders' feedback information and enhance design works,

summarized the design method and contribution.

1.4 Research Question

- In response to the gradual disappearance of the hanging images of the Yao Pan Wang Festival and the need for local tourism development, in view of the gradual disappearance of the hanging images of the Yao Pan Wang Festival and the need for the development of local tourism, the collection and data analysis of the hanging images of the Yao Pan Wang Festival are carried out for the purpose of conservation and application.

- At present, Yao tourism souvenirs are relatively single, the main products are cloth dolls and special food, and the entertainment is not enough.

- Insufficient systematization of the brand image of Yao Pan Wang festival theme tourism.

1.5 Research Vision and Limitations

Research vision: By collecting and analyzing the Pan Wang festival hanging images and applying them to the design of tourist souvenirs, focusing on the popular entertainment, fun and knowledge dissemination of tourist souvenirs, we build a festival theme promotion system to promote the development of festival tourism and provide reference for designers, teachers, cultural managers and other related people.

Research Limitations:

- Participants: due to the impact of the New Crown epidemic, few foreign tourists have entered the country to participate in the event, and the results of this survey are not available to understand the evaluation of the Pan Wang Festival event by foreign tourists.

- Festival scale: due to the impact of the New Crown epidemic, the scale of the festival, the number of people and the contents are much smaller than in previous years.

- Characteristics of survey respondents: in the context of China's aging society,

retirees have become one of the main groups of tourism, and the statistical results of this survey have obvious sociological characteristics of old age.

1.6 Research Framework

The main framework of this study is divided into five sections:

- **Collecting data:** collecting texts and video data of Pan Wang Festival through field survey, museum visit, expert interview, questionnaire survey, literature reading, etc., with special attention to the data collection of festival hanging portraits.

- **Analyzing data:** Analysis of the information in order to obtain the content of the festival, the content and meaning of the hanging image, and the evaluation and suggestions of visitors.

- **Summarize and synthesis:** summarize the results of the analysis and develop research methods and outcomes.

- **Design practices:** conduct design practice, including brand logo, tourism souvenir design, packaging design, etc.

Stakeholder and conclusion: obtain feedback, update design content, summarize and contributions.



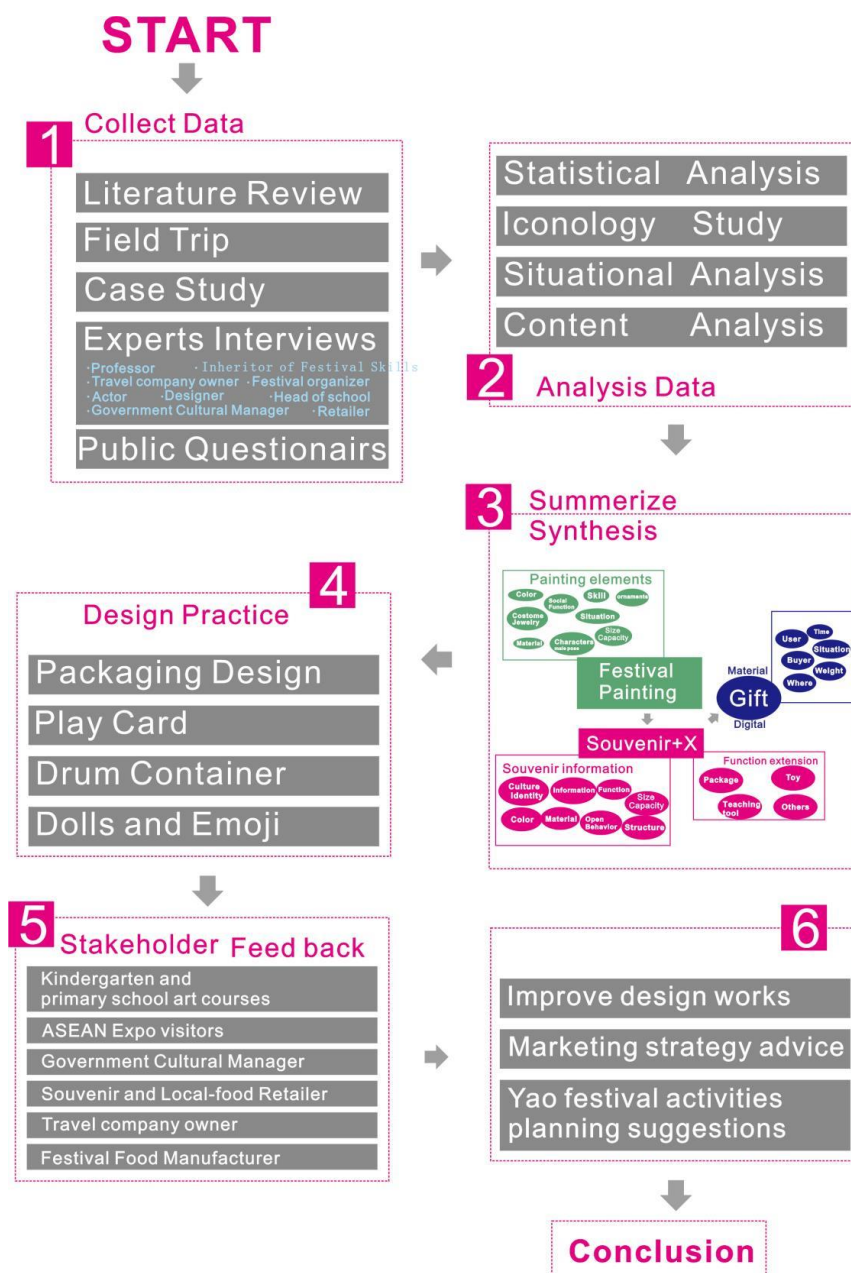


Figure 8 Research framework

Chapter 2 Literature Review

This study is conducted in two aspects. The first part is to read and review relevant papers such as SSCI, SCI. The second part is to read more relevant professional theoretical books, including imagery, semiotics, economics-related

concepts, game theory, sociological research methods, etc., to provide the theoretical basis and methodological choices for this study.

2.1 Thesis Reading and Review

Searching with the keywords of festival, tourism, design, souvenir, cultural preservation, and inheritance in the databases of Estwell, web of science, Scopus, etc., it can be obtained fifty-four papers with high relevance. The results of the papers were related to the cultural function of festivals, factors influencing visitor loyalty and satisfaction, visitor participation, food-based festivals, types of festival culture, and cultural space.

2.1.1 IP and GI in tourism development

Intellectual property (IP) refers to creations of the mind, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce. IP is protected in law by, for example, patents, copyright and trademarks, which enable people to earn recognition or financial benefit from what they invent or create. By striking the right balance between the interests of innovators and the wider public interest, the IP system aims to foster an environment in which creativity and innovation can flourish (<https://www.wipo.int/about-ip/en/>).

GI (geographical indication) is a sign used on products that have a specific geographical origin and possess qualities or a reputation that are due to that origin. In order to function as a geographical indication, a sign must identify a product as originating in each place, and the qualities, characteristics or reputation of the product should be essentially due to that place of origin. This is often the case for agricultural products, because they are influenced by their local climate and environment, but geographical indications may also be used for industrial products where a region has a strong manufacturing tradition and reputation, for instance Swiss watches. Appellations of origin are a type of geographical indication. In some jurisdictions,

appellations of origin are protected more strongly than other geographical indications (Fig. 9-12).

IP for...

IP is relevant for everyone everywhere. Learn how IP rights benefit business, universities, and others.



Business

Learn how an understanding of IP can help businesses become more competitive and manage related risks.



Universities

Universities and public research institutions are the factories of the knowledge economy. Discover how IP policies and knowledge transfer are critical to their work.



Indigenous Peoples

Discover how WIPO engages with indigenous peoples and local communities with a view to better protect their traditional knowledge (TK) and traditional cultural expressions (TCEs).



Judiciaries

Find out how WIPO is supporting judiciaries in dealing with the novel legal questions that often arise from IP disputes in a rapidly changing technological environment.

Figure 9 Purposes of IP

IP and...

IP is an important driver for innovation. Find out how IP rights help us addressing the world's most pressing issues, such as global health, climate change and many others.



Genetic Resources, Traditional Knowledge and Traditional Cultural Expressions

Explore the latest developments and best practices in linking IP with GRs, TK and TCEs.



Global Health

Learn how global health is linked to access to medical technologies, innovation, technology transfer and trade, and how IP can contribute to meeting the world's most pressing health needs.



Climate Change

Discover how WIPO addresses climate change and supports environmentally-friendly economic growth, including green innovation and the diffusion of green technologies.



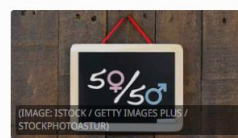
Economics

Learn all the latest developments in the field of economics and IP, and how different IP policy choices can affect national economies.



Sustainable Development Goals

IP is a critical incentive for innovation and creativity, which in turn are key to the United Nations SDGs success.



Gender Equality

Men and women are equally as creative and innovative. Yet, women remain under-represented in many areas. Find out how WIPO works to tackle this issue.



Competition Policy

Find out why IP rights are inherently pro-competitive and how they benefit the society by encouraging businesses to improve their products and services.

Figure 10 Innovative application areas for IP

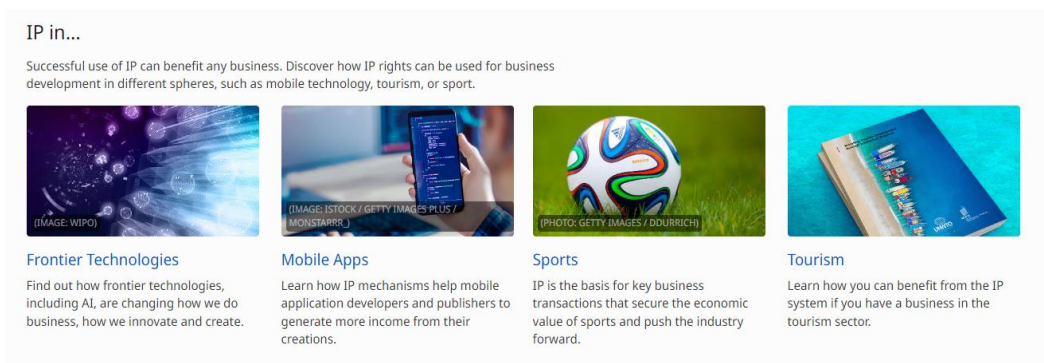


Figure 11 Technology areas for IP applications

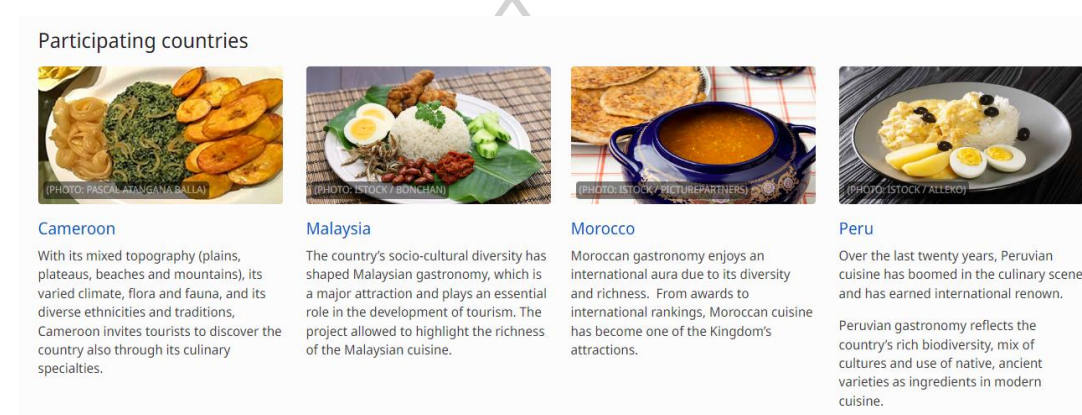


Figure 12 National food IP case

2.1.2 Festival as platform to informal learning

Festivals are seen as a way to increase knowledge. The researchers divides cultural tourism into six categories, one of which is educational and academic tourism (Shah et al., 2022), and some scholars have studied this, such as viewing the tourist experience process as cultural development (Chen et al., 2018). It can increase cultural knowledge and know about the cultural events, and tourists expect benefits that will satisfy personal needs, like cooking enthusiasts learn exotic cooking methods at festivals (Yang et al., 2020), also help family learn more about foreign cultures, and enhance family togetherness (Lee & Lee, 2019). Tourists are interesting in intangible heritage attractions and activities, especially in local cooking, traditional medicine and gaining a certain level of skill in producing traditional crafts (Masoud et al., 2019), the workshops are seen as a way to increase tourist participation, knowledge translation, and learning experiences by providing opportunities for tourists to learn

and experience through the establishment of thematic workshops such as dessert making and tasting, musical instruments, traditional crafts, and traditional medical care. Tourists participating in the performance activities and learning area experience programs will apply their own previous knowledge to understand content of the present and communicate with the inheritors or tourists to deepen their understanding and transformation of the festival culture(Choo et al., 2022; Zhang, Fong, & Li, 2019),and also, customer-to-customer co-creation practices enhance the fun-making, philosophical thinking (Rihova et al., 2018).

2.1.3 Festival loyalty, participation, and satisfaction

The literature has consistently suggested that satisfaction and quality are two primary determinants of festival loyalty (Cheng et al., 2021; Choo et al., 2022; Y. G. Kim et al., 2010; Rihova et al., 2018; Yoon et al., 2010). The research results of many scholars also validate the multiple factors that influence tourists' loyalty to festivals, such as participation, information clarity, infrastructure, and event organization. Other scholars have made complementary studies on this issue, arguing that tourist loyalty is influenced by time, number of visits, distance and mode of travel, and that tourist loyalty gradually decreases the longer the experience has passed (Lee et al., 2004). This involves the concept of tourist memory, where the more impressive the tourist is, the higher the loyalty, by observing the level of participation, intensity of interaction, satisfaction, and perceived quality of the tourists in the festival, because the tourists stored the impression in the long-term memory (Yang et al., 2020) Integrating knowledge of festival culture into community participation and public education content is considered as an effective way to preserve traditional cultural heritage(Hasan et al., 2022), to analyze with SWOT and propose measures such as improvement participation, building cultural venues, exploring cultural diversity, training new skill groups, and developing cultural tourism industry. Pedagogical concepts are introduced here to be easier for students to understand and deepen their

memory through experimental, interactive, and participatory teaching methods, such as game method, communicative method, contextual teaching method, etc. In some ways, the festival can be understood as an experiential classroom, where tourists increase their memory by participating in the content of the event, interacting with residents, and experiencing the production process of cooking, costumes, etc. At the same time, it also completes the process from viewing to learning, and initially completes the process of transforming cultural content to achieve researchers proposed that three dimensions cultural places possess: place, locale, and imaginary identity(Lau & Li, 2019). Tourists are inspired by the diverse cultures and lifestyles of the region as they participate in the activities, although this is not as formal and rigorous as classroom teaching.

In a large number of available research studies, it has been shown that tourists have a strong desire to share when their getting a satisfactory experience, such as spreading positive word-of-mouth, posting in social networks, and sharing with family and friends, etc. (S. S. Kim et al., 2010; Yang et al., 2020; Yoon et al., 2010). In other words, whether tourists post the experience process in their own social networks in time can reflect the satisfaction of tourists' experience(Hasan et al., 2022; Zhang, Fong, Li, et al., 2019). Tourists will actively participate and learn because knowledge of the festival is more important to them(Choo et al., 2022), and induce tourists to actively share. This enhanced interactive communication continues during and after the visit, after tourists have taken the initiative to share, promoting co-creation of energy and place attachment (Zhang, Fong, Li, et al., 2019).

2.1.4 Perceive quality and memory

Many scholars have shown in their research results that the overall quality of tourists' perception of festivals is related to whether tourists perceive the authenticity of national culture(Hsu et al., 2021), mainly in terms of behavioral motivation, sacredness, etc. The researchers apply cognitive appraisal theory: flow experience

(skill performance, ambiance, self-congruence, other consumers' passion, consumer-to-consumer interaction) and two consequences (tourists' memory and behavioral intentions) to prove the tourist's memory and behavior were positively affected by last mentioned five aspects(Ding & Hung, 2021). Hsu builds SEM with interpersonal authenticity, intrapersonal authenticity, aesthetic, service excellent, CROI, playfulness, satisfaction, loyalty, customer delight total nine variables, the purpose of their study was to measure the impact of six factors on tourist satisfaction, delight and loyalty, especially, when the tourists keep attending and sharing can enhance their memory about festival. In addition, some scholars believe that the number of times tourists look back at travel photos and videos affects their memory and loyalty(Akhoondnejad, 2016; Yang et al., 2020), it is confirmed that tourists who perceived the festival as high quality were more likely to perceive the festival as high value, be satisfied, and trust the festival, It will increase tourists' willingness to revisit and share, and enhance their willingness to pay more. Some scholars have studied the influence of factors such as diversity, function and price of festival souvenirs on tourists' perceived quality(Yoon et al., 2010).Also affecting the perceived quality of tourists is the crowding of the participants, with the higher number of participants, the worse the perceived quality, but there are different opinions on this(Cheng et al., 2021).

2.1.5 Intangible culture of ethnic festivals as the attraction of tourism development

Intangible Cultural Heritage (ICH) has been defined in UNESCO's 2003 Convention as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts, and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognized as part of their cultural heritage”. Accordingly, the term Intangible Cultural Heritage refers to oral traditions and expression, performing arts, social practices, rituals and festive events,

knowledge and practices concerning nature and the universe and traditional craftsmanship (UNESCO, 2003). In 2015, World Tourism Day highlighted the theme ‘One Billion Tourists, One Billion Opportunities’– a theme that needs to be realized for creative new attractions, activities and experiences to emerge. Tourists are interested in intangible heritage attractions and activities, especially in cooking and tasting local foods, making and tasting local sweets, traditional medicine and medicinal plants and gaining a certain level of skill in producing traditional crafts(Masoud et al., 2019).

Peckham noted that heritage carries two related meanings: 1) it is associated with tourism and with sites of historical interest that have been preserved for the nation; 2) it is used to describe a set of shared values and collective memories. ICH has become one of the main motivations for travel, with tourists seeking to engage with new cultures and experience the variety of performing arts, handicrafts, rituals, cuisines and interpretations of nature and the universe (UNWTO, 2003).

2.1.6 Protection strategy

Rodzi, Zaki and Subli looked at tourism and ICH and mentioned that tourism can attract tourists and benefit the locals, on the other hand can damage ICH and transform it into a good cultural or practice. Ma and Wang suggested that ICH knowledge should be transformed into tourism products in order to preserve it they urged three strategies: 1) the establishment of museums of ICH which present heritage in a static state, and preferably protect the authenticity of ICH; 2) the creation of theme parks for ICH which rebuild the authenticity of ICH and virtualize the experience space; and 3) real-life scenery stages based on people's performing activities. It can be said that the real-life scenery stage is the best strategy for transforming ICH into a tourism product. Li and Kovacs focused on creative tourism and creative spectacles in 14 UNESCO designated creative cities of China to address such “creative spectacles” in creative tourism. The relative attractiveness of festivals and events associated with seven specific creative resources (crafts and folk

art, design, film, gastronomy, literature, media arts, and music) were quantitatively compared within and between cities(Li & Kovacs, 2021).

2.1.7 Value co-creation

The researchers explored the underlying dimensions of the co-creation experience and its effects on the behavioral intention to attend festivals(Zhang, Fong, & Li, 2019). It is focused on the role of place attachment and festival satisfaction as mediators in the relationship between festival visitors' satisfaction with the co-creation experience and their behavioral intention to attend the festival.

As informants feel that co-creation with performers is embedded in their overall intention to fulfill their socio-cultural values in the festivals. Interaction between visitors contributes to the generation of shared values, as (Intason et al., 2021)explored specific customer-to-customer (C2C) co-creation practices and related value outcomes in tourism. They discussed a new approach to the study of tourists' social practices and related value-outcomes, drawing on the recently emerged Customer-Dominant logic in marketing. They adopted pragmatic philosophy to best address the research questions in a purposively selected sample of five UK based festivals. Four value-outcome categories are discussed: affective, social, functional, and network value. The conclusions highlight the importance of value formed when tourists co-create with each other in tourism settings and the authors identify specific opportunities for facilitating this process. Possible applications for future research were discussed to highlight the merits of pragmatism. Analysis interaction between tourists and others with three major categories in value theory that explain value co-creation in service marketing including tourism: goods-dominant (G-D), service-dominant (S-D), and customer-dominant (C-D) logic. The interaction between visitors and visitors, and between visitors and residents during the festival will increase the participation of visitors and stimulate the willingness to share.

In summary, traditional festivals and cultural resources are important elements

for tourism development and help tourists understand the unique local lifestyle, and tourists are highly involved in the content of festivals, local specialties, and traditional skills, etc. The regional and cultural aspects of traditional festivals are an important part of local cultural tourism image building. Creative cultural tourism is attracting more and more attention, and tourists are very interested in creative products and performances. After getting a satisfactory experience, tourists will post the experience process in their personal social media and be forwarded to each other, thus showing that digital media platforms become an important information dissemination channel.

2.2 Relevant Theoretical Basis

2.2.1 Iconography research theory

Panofsky summarizes the Waldba School's approach to pictorial interpretation into three levels, which correspond to the three layers in meaning of the artwork. The first level is the "pre-iconographical description," which focuses on the "natural meaning" of reproduction and imitation, generally consisting of recognizable objects or events. It can, therefore, be called ontological hermeneutics of images. The second level is strictly pictorial analysis, which focuses on the "conventional meanings" implied by images. The "conventional meaning" is derived from some universal causal memory or logical reasoning and can be called the allegorical hermeneutics of images. The third level is the interpretation of image studies, which is concerned the cultural codes of image production, that is, what Peter Burke called in "The History of Image Evidence", to reveal the fundamental principles that determine the basic attitudes of a people, age, class, religion or philosophical tendency", which can be called the cultural hermeneutics of images.

2.2.2 The structure of visual images in art anthropology

Plato's aesthetics attaches great importance to the social role of art education, and he pointed out a truth in psychoanalytic anthropology: art has a very important

influence on the formation of personality and will have an important orientation and even orientation on the formation of an individual's temperament and value orientation effect. The sociological significance of festival culture lies in the fact that the “compulsion” of group activities shapes the individual personality, which in turn shapes the “collective character” of the nation, that is, a “cognitive community” (*Art Anthropology, Gao Changjiang, p190*).

In cultural psychologist's point of view, personality cultivation does not originate from the individual's conscious spiritual practice and theoretical speculation, but rather is a psychological or spiritual tendency formed unconsciously by the individual under the influence of a cultural ecology or information field. This is formed by individuals through receiving perceptual forms of emotional communication, such as imitation, suggestion, imagination, empathy, and other activities, that is “group personality” and festivals are called “living art”.

Visual Content → Structural Relationships → Visual Order

The social existence of human beings is the crystallization of social molding, which socialists call “socialization”. Through a series of social interactions activities, the socialization function of traditional festivals enables individuals to understand, learn, and accept the behavior pattern, way of life, value system, etc., to realize the transformation from natural person to social person. From the perspective of art anthropology, art as a unique cultural form, its significance is that it is an important symbolic form of human society's self-organization, self-regulation, and self-reproduction” (*Art Anthropology, p183*).

The visual content (Yao hanging images), created by Yao elders borrowing from the Taoist system of the Han nationality, is based on the purpose of establishing a stable intra-group structural relationship, and continuously interprets the meaning of the images by establishing the referential meaning of the images and training the

corresponding behavioral norms, to achieve political purpose such as similarity, designator, and statute in Peirce's theory of symbol formation. The similarity is to refer the character modeling in the hanging paintings to ruling class, which is easy to understand and interpret. The referential meaning (signifier and signified), the statute sign establishes the standard of behavior, and its core structure is as follows:

Political Significance (Image-consciousness-behavior)

W.J.T Michelle once said that people create the evolution story of themselves and the world based on their own images, and their "similarity", the portrait of festivals has become the goal pursued to achieve the similarity of the soul, and its image is express by language and color. It can not only respect the eloquence of words in images, but also see the reproducibility of pictures in words.

W.J.T Michelle mentioned the material expression and immaterial entity of an image in "*What Image*", immaterial entities are highly abstract expressions that enter human cognitive memory or consciousness. Once they meet the corresponding material support, they will regain their mental images.

The Yao nationality festival hanging paintings are visual expression of the Yao nationality's politics and culture, and it is also a concentrated reflection of the Yao national values and cultural spirit. The Yao nationality's myths and stories carry the fighting spirit of facing reality and striving to unearth the true meaning of life, "Story is a metaphor for life", the content of mythological stories conveys the cultural spirit through role substitution in the festival space. Classical fragments in mythological stories form a sequence field of learning and cognition within local dance, opera, collective participation, etc., to stimulate specific emotions and express unique outlook on life. In this process, year after year repetition of the festival activities, the repeated guidance and teaching of elders who could communicate between people and gods, and the meaningful scenes in the real life of the characters are used as oracles,

to shape the national group consciousness, build national values and world outlook.

Narrative means the process of going through time, so image narration is a diachronic expression. Things exist in space with their forms and in time with their actions, images preserve the “eternal present” and freeze a certain time and space, preserves time in the form of space, in other words, the temporalization of space art is the essence of image narrative. Changjiang Gao once said as focusing on extreme spiritual behavior, what really matters is the rupture of narrative, the creation and perception of meaning, and in the process, festivals are a field of “repetitive power”, where repetition in a certain sense, it is a way of social existence.

Yao festivals are very important channel for Yao people to obtain social information and communicate, which is what Alfred Schutz calls “knowledge reserve”, which may provide a basic answer or action design for people’s life in society. The original qualitative knowledge constitutes the “cultural nerve” network of life wisdom. The cultural network of daily life has become an important channel and cultural information source for ethnic knowledge reserves during the farming period. Under relatively stable living conditions, many of the contents of the festival are the only choices for the spiritual needs of the ethnic group, although the idol paintings currently are not named as works of art. Artistic enlightenment is also a knowledge reserve of knowledge enlightenment, moral enlightenment and personality enlightenment.

2.2.3 Situational learning theory

Situated learning is a method proposed by Professor *Jean Lave* (University of California, Berkeley) and independent researcher *Etienne Wenger* around 1990. Situational learning theory believes that learning is not only an individual psychological process of meaning construction, but also a social, practical, and participatory process mediated by different resources. Learners understand the meaning of the existence of knowledge according to their own knowledge structure

and role, the interaction between the learner and the learning situation, therefore the creation of the learning situation is committed to identity and role of learners, also consciousness, full life experience, and cognitive tasks can return to an authentic, integrated status.

2.2.4 Symbol game demo

Psychologist *Lev Vygotsky* proposed that games are an important part of children's growth, children in game will use abstract concepts to think, like the stick is assumed to be a horse and then runs around with legs straddling the stick, and in this case, the object represents something in the real world. Psychologist *Donald Norman* describes a similar story in his book "Things That Make Us Smart": Henry used pencils and paper clips to demonstrate the details of a traffic accident on a table (the pencil represents his own car, the other pencil represents the second car, and the paper clip represents the dog.) Donald Norman sees the car and the dog involved as the "represented world", that is, the message expressed, the pencil on the table, Paper clips and gestures are called "representing the world," and pencils, paper clips, and fingers are called models.

In conclusion from 54-paper reading, research questionnaire design and statistical analysis methods in investigating tourists' satisfaction, loyalty and perceived quality of traditional festivals are drawn upon to provide a methodological reference for this study. Meanwhile, the suggestions related to the protection and development of traditional festival cultural resources proposed in the papers provide references for the design practice of this study.

Through studying the works related to festival culture tourism, the researcher understands and analyzes the current festival culture resources development strategies and transformation methods from the perspective of economics and sociology. Theories such as iconography, contextual theory, and spirit of place provide theoretical support for interpreting the Pan Wang Festival image resources and the cultural space construction of festival activities.

2.3 Case Study

2.3.1 Case 1: Playing cards

Regarding the history of poker, the Chinese believe that poker first originated from the Chinese leaf play that came out during the Southern Song Dynasty in the 12th and 13th centuries. However, it is more popular to say that poker originated in France. The predecessor of poker is the French tarot card which is simplified into fifty-two cards, so the suit and head cards are the same. American businessmen then added two German ghost cards Joker (ghost cards have some play to use, but not necessarily needed), a total of fifty-four cards. When it was introduced to China, it was called poker because it was most often played.

The French version of the playing card suits is the most common. The four suits are ♠ spades (piques, also known as sunflower fans), ♥ hearts (cœurs, also known as hearts), ♣ clubs (trèfles, also known as grass flowers), and ♦ diamonds (carreaux, also known as diamonds, diamonds, red bricks, bricks, step bricks or square pieces, known as "ba pieces" in Sichuan and Chongqing regions of China). Thirteen cards of each suit are represented by the numbers one through thirteen, with one through ten represented by the number of suit patterns, while eleven, twelve, and thirteen are represented by the heads-up cards J (Jack), Q (Queen), and K (King), and one is usually labeled as an ace, which can be referred to as One, Ace, or Ace. To facilitate viewing by opposing players sitting across the table, there is also a number in the lower right corner that is reversed up and down. This is the reason why the pattern of the head card also becomes a weird image of two heads facing each other.

In addition, the German poker suit is in the order of oak (Eichel), green leaves (Grün or Laub), hearts (Herz or Rot) and bells (Schellen). Deducting the ghost cards, fifty-two cards symbolize the fifty-two weeks of the year. The ♠ of spades, ♥ of hearts, ♣ of clubs, and ♦ of diamonds are associated with the four seasons. Thirteen cards per season represent the thirteen weeks of a season. The points of thirteen of each suit

(1-13) add up to ninety-one points, and each season is also ninety-one days. The ghost card represents the extra days (calculated by the year with the greatest number of days, i.e., leap year, which has 366 days, i.e., fifty-two weeks plus two days, and the two additional days represent two ghost cards). In addition, the whole card has only two colors, red for the day and black for the night.

The spade represents the olive leaf, symbolizing peace; the club is a clover, meaning luck; the diamond is in the shape of a diamond, symbolizing wealth; and the heart is in the shape of a red heart, symbolizing wisdom and love.

In addition, there are also studies pointing out that the patterns of spades, hearts, diamonds and clubs are related to the medieval class: the ♠ of spades (spade) is derived from the Italian word "sword" - Spada, which is the symbol of nobility; the ♥ of hearts is derived from the ♥ of hearts is derived from the "chalice", symbolizing the priesthood; the ♦ of diamonds is derived from the "currency", symbolizing the merchant; finally, the ♣ of clubs is derived from the "club", symbolizing the farmer. In the old days, the plum was printed on the farmer's stick, but as future generations passed down the stick was omitted and only the plum remained.



Figure 13 Poker case

Left picture: Chinese traditional drama - the face of Beijing opera, one character's face per page, through this way of character face display, so that players understand the characteristics of each character, the shape and color of the face reflects the status and character of the character; production process for paper

printing.

Middle picture: car sales company with car graphics as the main body and with geometric characters, the overall visual simplicity, color contrast is relatively strong; paper printing.

Right picture: The design of the four suits of playing cards, made by hot stamping process.

There are fifty-four cards in total, and the cards are combined with each other according to the content or exist independently. This information display method is flexible, and players fifty-four can combine freely according to the rules of the game, and this information display method is very much in line with the display needs of the hanging image of Pan King Festival.

Playing card is very popular entertainment tool that can be sold in China for more than 4 billion sets a year, so it is a very effective item for information dissemination and display. Playing cards are also used as a teaching tool for parents to train their children to learn the basic use of numbers.

Through the case study of the theme, pattern and production process of playing cards, provides reference for this research.

2.3.2 Case 2: Yao ethnic toys



Figure 14 Yao Toys case



Figure 15 Yao toy case

At present, Yao-themed toys are mainly cartoon characters with big heads and eyes, head and body ratios of 1:1 or 1:3, and characters wearing Yao costumes and smiling faces, with different costumes for male and female characters. The Yao long drum is also one of the representative symbols, with bright colors and sound when the drum is struck (Fig. 14-15).

This three-dimensional form of toys attracts the attention of some tourists and purchase, tourists buy as gifts to their friends and relatives, the toy interaction way to provide reference for this topic.

2.3.3 Case 3: Yao ethnic package for local food

The packaging of local products is a “solid advertisement”, conveying the cultural information of the residents’ lifestyle, becoming an effective way to improve sales and cultural dissemination, especially in the global online shopping environment, and providing foreign tourists with the choice of gifts for relatives and friends. For example, Gongcheng camellia tea is an important way of food style for the Yao people to maintain a healthy diet in the mountainous and humid living environment. Based on the survey about 136 local food packages, it has been found that the packaging outlooks, structure, and materials are similar in the same price range, the graphics and fonts are changed, but the packaging with high price is very exquisite, and the pastry shape is very ethnic (the traditional special food packaging in some ethnic minority

areas uses traditional Chinese royal patterns, rather than Yao national pattern), the sales volume is acceptable; the medium-priced food packaging has a certain presentation of national characteristics, and the sales volume is the best; the low-priced food packaging form is relatively similar, and has no local cultural characteristics, and the sales volume is low. At the same time, the functional expandability of food packaging in the three price ranges of high, middle, and low prices is poor. The high-priced food packaging is mainly made of metal, wood, bamboo, plastic, glass, and other materials, and the outer packaging or container packaging can be reused as a storage box or container to prolong the service life. Most of the medium-priced and low-priced food packaging is disposable, without highly functional expansion and recycling rate.

Under the concept of green design, the life cycle of packaging is extended, and the packaging undergoes functional transformation during use or after the packaging function is completed; interactive packaging presents the characteristics of dynamic information transmission, and customers will understand the content of information while "playing", improving information reception. Interactive packaging has certain advantages over traditional disposable packaging.



Figure 16 Yao agricultural products packaging case

As for the packaging of Yao agricultural products (Fig. 16), it mainly depicts the Yao production process in the form of illustrations, such as the oil tea production process, green tea picking process, the way of making chili sauce and Yao herbal care, etc. The packaging structure mainly consists of single boxes and multi-boxes with

external handbag, and the vessel shape is mainly glassing bottles, paper bottles, paper boxes and plastic vacuum packaging, and Yao patterns are one of the main decorative elements.

2.3.4 Case 4: Yao ethnic souvenirs

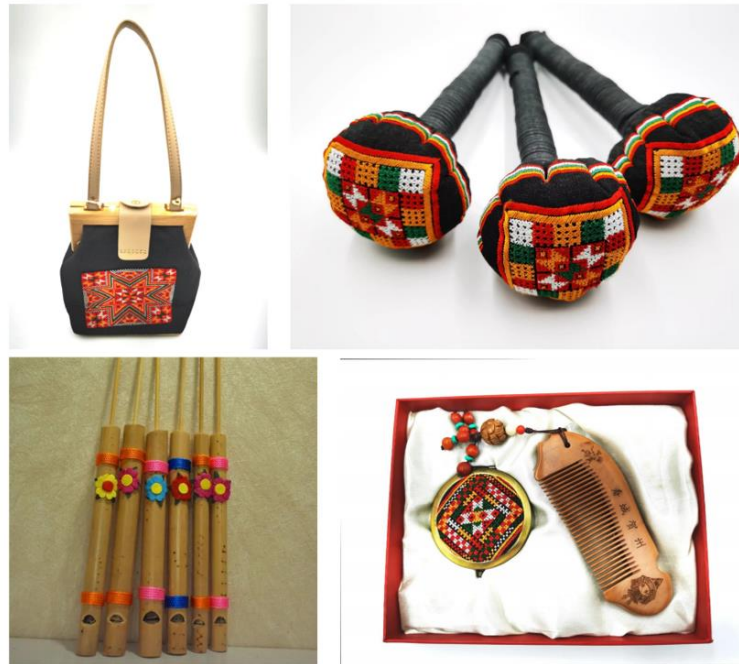


Figure 17 Yao tourism souvenir case

Currently, there are four types of Yao tourism souvenirs that sell best: women's handbag, massage hammer, whistle toy and comb (Fig. 17). Women's handbag is made of bamboo, Yao embroidery patterns and fabrics; massage hammer is also made of Yao embroidery fabrics including hammer head and hammer handle made of bamboo, tourists use massage hammer to beat the neck muscles to relieve fatigue; whistle is made of bamboo, which is very simple to make and sold at a low price, many tourists buy whistle for children to play; comb is made of bamboo and the mirror shell is printed with Yao patterns.

Looking at the four item types, the handbag, massage pound, whistle, comb and mirror set are all clearly functional, except for the whistle, which uses representative Yao patterns and Yao textile techniques. The case study provides design ideas for the design of tourism souvenirs for this topic, such as focusing on functionality and

cultural aspects.



Figure 18 Case of Hospitable Shandong brand promotion

Using "Hospitable Shandong" tourism brand promotion as an example (Fig.18), it has been found that the unified logo is designed, the logo is used in tourism exhibition halls, outdoor advertising, online video, food packaging and other carriers, through offline and online channels repeatedly broadcast, in order to deepen the local tourism brand image.

Through the case study, the design principles and design content were initially formulated as follows:

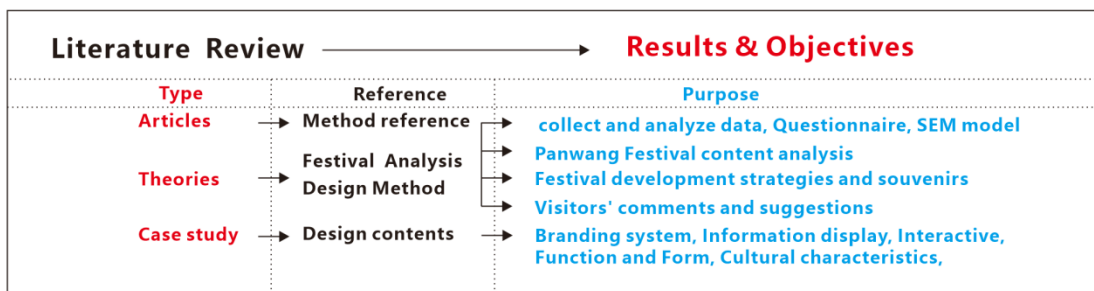
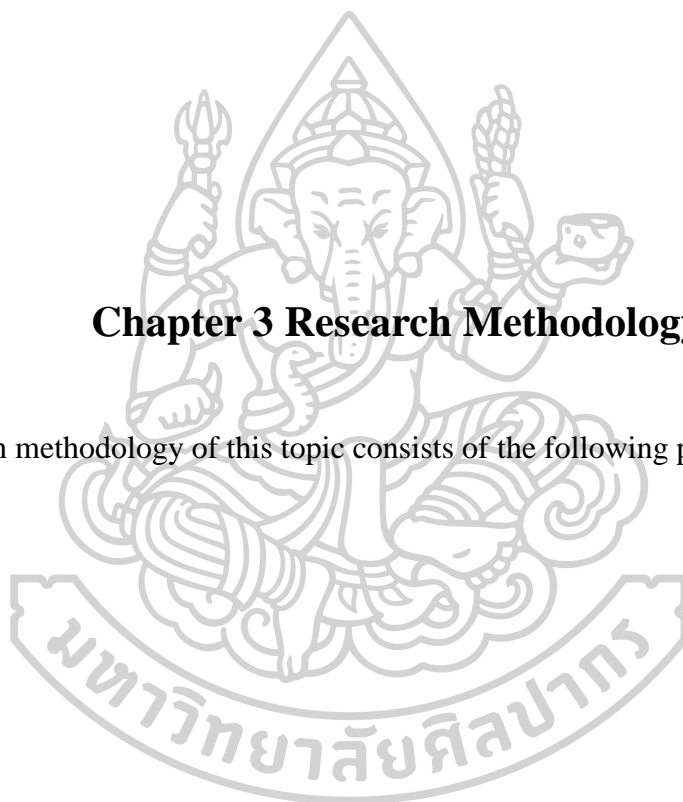


Figure 19 Analysis of the results of the literature review

Chapter 3 Research Methodology

The research methodology of this topic consists of the following parts :



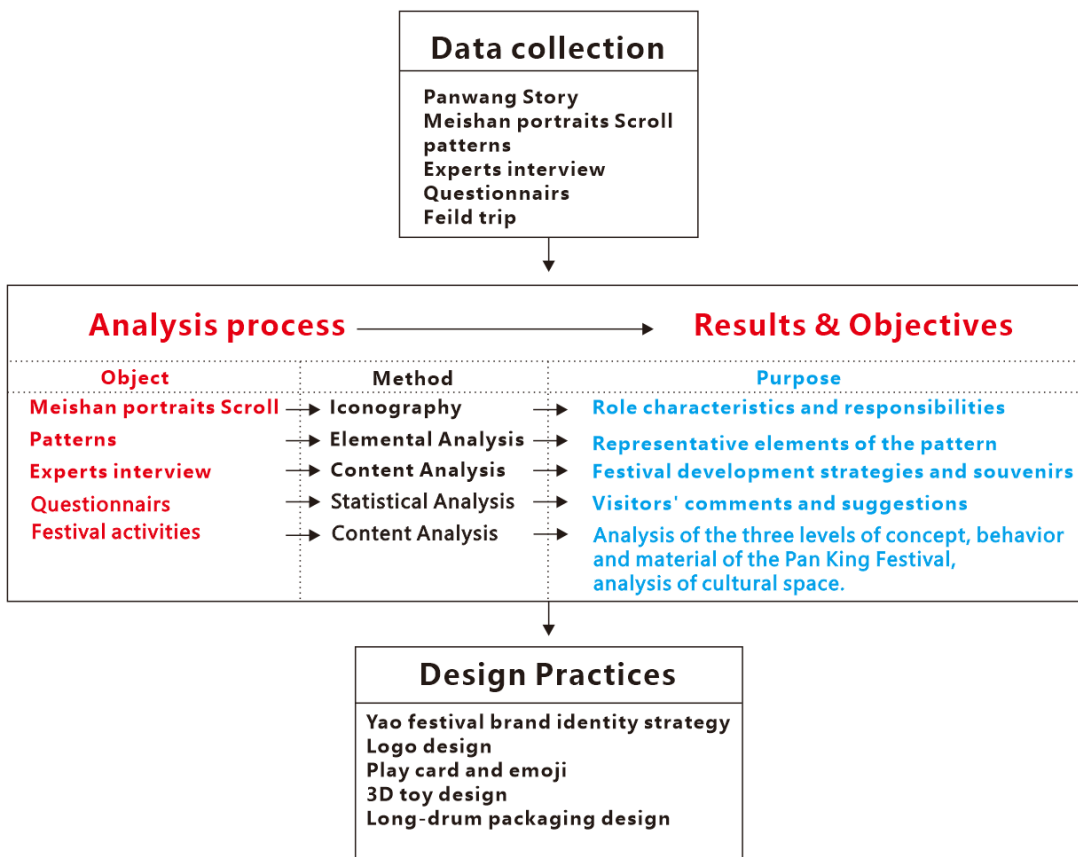


Figure 20 Research methodology

3.1 Analyzing the content of Pan Wang Festival Activities



Figure 21 Pictures of the Yao Festival site

This part analyzes the process of constructing the “sacredness” of the Pan Wang Festival of the Yao nationality by content analysis, from the center of people set eight dimensions of people vs people, people vs gods, people vs history, people vs time, people vs nature, people vs geography, people vs Things, people vs matter, people vs language (Fig. 22). The activities of the Pan Wang Festival of the Yao nationality are mainly composed of four parts: visual image space, content of vocal music and dance,

singing of the king of the pan, and sacrificial activities. The specific analysis is as follows (Fig 23-24). The visual image space is dominated by the hanging of the Pan Wang statue, Yao costumes and flags. The Pan Wang statue is the visual center. A sacrificial table and offerings are placed in front of the Pan Wang statue. The sexual patterns include dragon dog pattern, sunflower, Pan Wang seal, tree pattern, human pattern, etc. Among them, the dragon dog is the ancestor of the Yao nationality. The sunflower, tree pattern, human pattern and other content reflect the Yao nationality's understanding of the external world. Elements such as mountains and clouds are arranged into the picture in a balanced manner. The weights of each element are equal, and the composition is harmonious and full. It reflects the world view of the harmony and unity of man and nature respected by the Yao people. The vocal dance and the song of the king of the turntable are performed simultaneously. The main content is to thank the king of Pan for his protection and pray for good luck. It calls on all branches of the Yao people to unite and cooperate, be honest and trustworthy. This part reflects that the Yao people established a system of awe by building a relationship between people and gods at that time and cooperated with them. Ethnic conventions form a self-disciplined spiritual character. The sacrificial activities mainly focus on offering cattle heads, hunting competitions, and agricultural products, showing the production and life characteristics of the Yao people. The offerings are important production tools and crops, which are displayed in a simple and simple form.

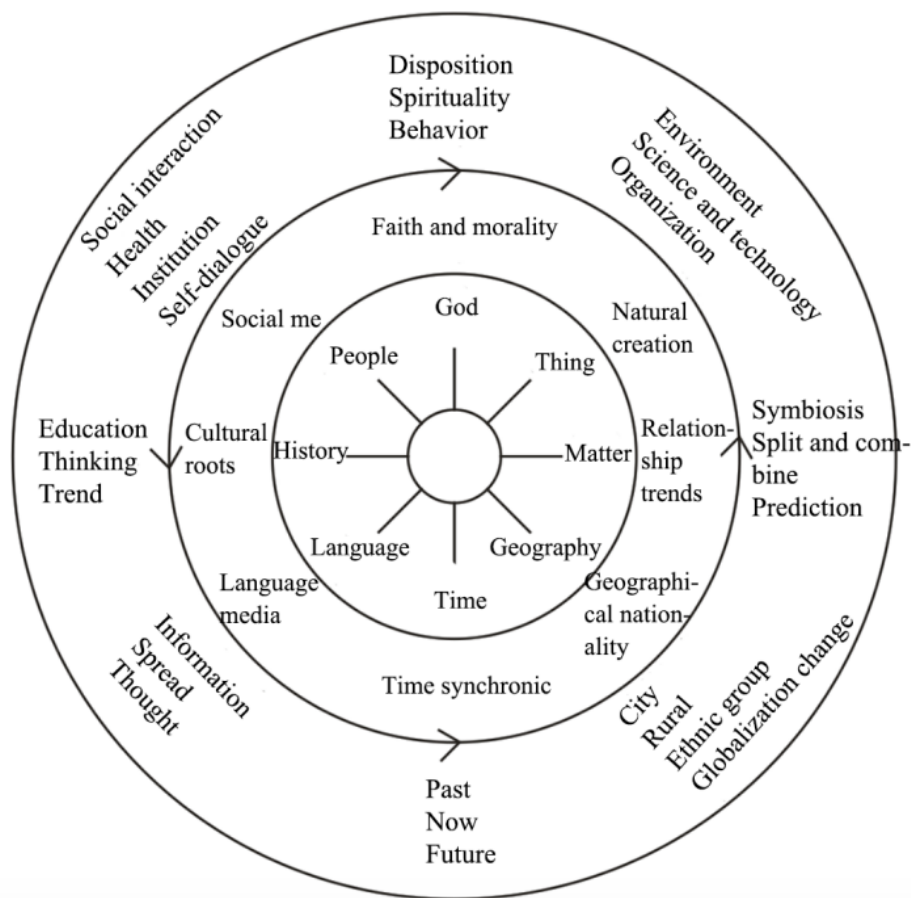
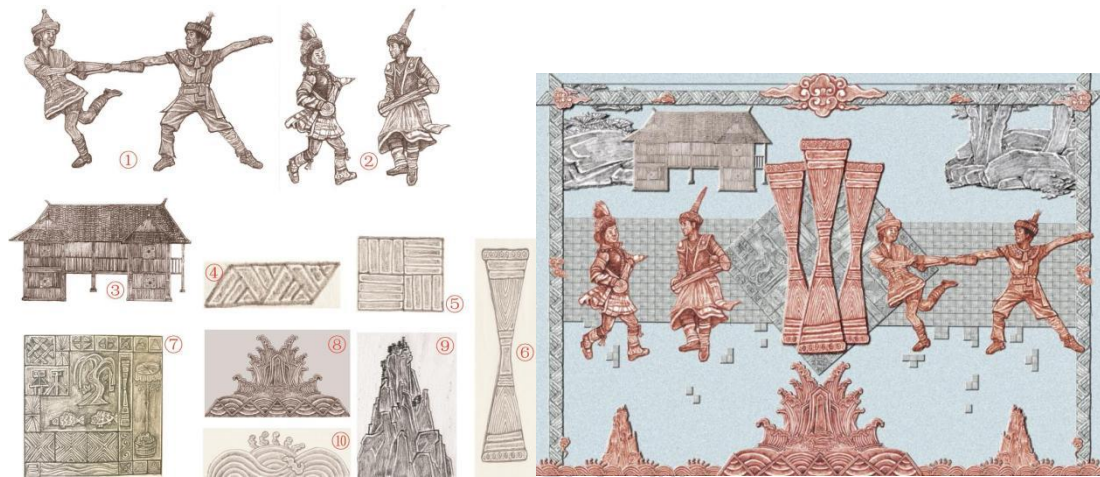


Figure 22 Content analysis of eight dimensions

Man–man	Clan, intermarriage	folk songs, local dance,
Man–god	Ancestor worship	Pan Wang portrait, four saints, dragon-dog, taoist statues,
Man–thing	Creation technology	Drum, building, cloth, food,
Man–matter	Live experience	Life-style
Man–geography	Geographical features	Mountains, weather, birds, animals, crops, leaf, etc.
Man–time	natural law	Twenty-four solar terms
Man–language	Pan Wang song, local-dialect	Antiphonal singing
Man–history	Myth story	Gratitude, imagination

Figure 23 Results of the eight dimensions of analysis



Human vs human	Society	Song, dance (Fig①②)
Human vs god	Pan Wang Taoism	morality and ethics
Human vs objects	Thoughts of creation	Drum, house(Fig③④⑤⑥)
Human vs things	Life needs	Food, tools, sports(①②③⑦)
Human vs geography	Life condition	(⑦⑧⑨⑩)
Human vs time	Time sense	Time arrangement
Human vs language	communication	Oral, song, dance(Fig 3-①②③)
Human vs history	Myths	Concept-image-behavior system

Figure 24 Content analysis of Pan Wang Festival and sculpture design

3.1.1 Elements of "Pan Wang Festival" space

The Pan Wang Festival in Gongcheng, Yao Autonomous District of Guilin City, is qualified in national intangible cultural heritage and folklore category (2021, number: X-107). The hold space is mainly composed of the center stage, participatory activity area, exhibition area, ethnic music and dance area, and the ethnic style theme restaurant (Fig. 25). The whole space has a symmetrical layout, and integrates visual, hearing, taste, touch, smell sensory experiences. Center stage is mainly for performing folk songs and dances such as "Yao Folk Song", "Butterfly Song" and other programs. Brightly colored character portraits are hung around the center stage (sometimes displayed on LED screens). These hanging images cover Taoist gods and local gods. As the accompaniment part of the program, the actors in the folk music and dance

area combine dynamic and static to create an audio-visual atmosphere of the festival space. The main function of the tourist participatory activity area is to provide tourists get an experience about local special food and handicrafts, and it is also an important place for the performance to interact with the audience. For example, tourists participating in national sports activities such as crossbow shooting competitions, this space are arranged according to different activities. In the exhibition and sales areas on both sides, there are cultural performance companies, agricultural product sales, handicraft sales, exhibition design companies, aiming to find business opportunities and sales productions. At the entrance of the square, there are sculpture columns depicting production and labor scenes, which have monumental and public features. The ethnic-style restaurant and accommodation area is mainly a dining experience space and accommodation space with the theme of Yao traditional dwellings. The display of festival culture is integrated into the dining space, so that tourists can experience the local food culture and convey the spirit of the festival culture. The accommodation and leisure area are mainly located on the third to sixth floors, and its spatial layout has distinct national characteristics. The architectural structure, spatial organization, and building materials are mainly based on Yao folk houses and clothing symbols, which are used in sofas, tablecloths, dinner plates, table lamps, sheets, pillows, etc.

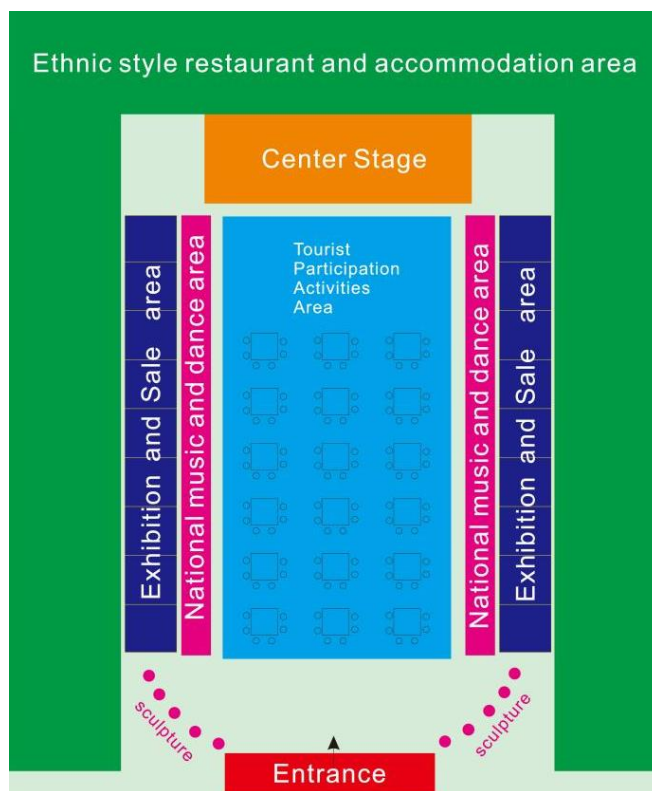


Figure 25 Space plan of Pan Wang Festival

The Pan Wang Festival cultural space displays a variety of national intangible cultural heritage items (Tab. 1), covering traditional dance, traditional music, folklore, traditional art, traditional medicine and other types.

Table 1 National and Provincial Intangible Cultural Heritage Content

Type	Name	Year	Level	Application Space
Traditional dance	Long encouragement	2008	National	Audio-visual, Visitor participation experience,
Traditional dance	Blowing bamboo fungus and tart drum dance	2008	Provincial	Audio-visual, Visitor participation experience,
Traditional music	Yao nationality butterfly song	2008	National	Audio-visual, Visitor participation experience,
Folklore	Tea custom (Yao oil tea)	2021	National	Dining, immersive experiences,
Folklore	Marriage Customs (Marriage of Yao	2014	National	Activities, Role-playing experiences,

Nationality)				
Traditional art	Yao embroidery	2011	National	Tourist participatory experience, decoration, handicrafts, hotel soft decoration, dining space decoration, etc.
Traditional medicine	Yao medicinal bath therapy	2008	National	Health care, Visitor experience,

3.1.2 Situational Analysis from a Tourist-centered Perspective

From the perspective of tourists-centered, the festival cultural space is mainly composed of two parts: tangible elements and intangible elements (Fig. 26). The tangible elements and intangible elements are set as the first level, the mental cognition, behavioral cognition, and sensory cognition are set as second level, and there are third-level sub-items under the second level. Incorporate the values and ecological views embodied in the "Guilin Pan Wang Festival" into the level of spiritual cognition, and incorporate spatial organization, tourist experience routes, and tourist participation and interactive content into behavioral cognition, the sensory cognition can be divided into five parts: vision, taste, hearing, smell and touch. The performances, hanging portraits, ethnic costumes, camellia oil-tea, ethnic music, and participatory ethnic competitive sports in the "Guilin Pan Wang Festival" are classified into corresponding categories, and the festival space is regarded as a holistic and dynamic space for cultural experience. Spiritual cognition is mainly based on the values and ecological views embodied in Pan Wang Festival activities, and regards a piece of tea leaf as a whole world, they regard the river as the vein of the leaf and the green leaf is a symbol of health and natural vitality, conveying the values and ecological outlook of "nature and balance", and paying attention to the dynamic balance between people and the environment, people and people, people and self. From the perspective of health preservation, Camellia Oil-tea tea has the functions of promoting digestion, refreshing and losing weight, and tourists are highly satisfied, in particular, the ritual process of tasting Camellia Oil-tea tea impresses tourists, the first

bowl tastes a little bitterness, the implication is to endure hardship, study and work hard, and exercise skills to improve yourself; The taste of the second bowl is sweet, which means that you will eventually gain something through suffering; the third bowl of Camellia Oil-tea tea needs to be drink with some peanuts, rice flowers, etc., which means that life will be colorful in old age, in this way, three bowls of Camellia oil-tea is like a person's life. Some young people work hard to achieve success in middle age, and then live happily in old age. During the production of Camellia Oil-tea, the rhythm of the first bowl is slightly faster, and the soundtrack is fast and powerful; The rhythm of the second bowl is more moderate, and the soundtrack jumps happily; The rhythm of the third bowl is slightly slower, and the soundtrack is low and heavy. Behavioral cognition is concrete manifestation of mental cognition, is influenced, and behavioral cognition deepens the understanding of spiritual cognition. The perception objects such as the lyrics of the Pan Wang Festival, the meaning of food, clothing patterns, and the arrangement of accommodation space will embody "nature and balance" in a concrete way, and manifested in physical space such as lyrics, food, clothing patterns, layout of accommodation space and so on. Behavioral cognition and sensory cognition are carried out simultaneously. By participating in crossbow shooting competitions, tug-of-war competitions, special food experience, watching performances and other behaviors, tourists can experience the local entertainment, social communication, business opportunities and cultural heritage. In terms of time, the main activities of the "Guilin Pan Wang Festival" are held during the day, and the night is mainly based on outdoor fitness interaction. For example, citizen square dance is held in the tourist participation activity area, which is adapted from traditional dance, based on maintaining the characteristics of ethnic music, the rhythm is more cheerful, some tourists like to participate, especially elderly female tourists.

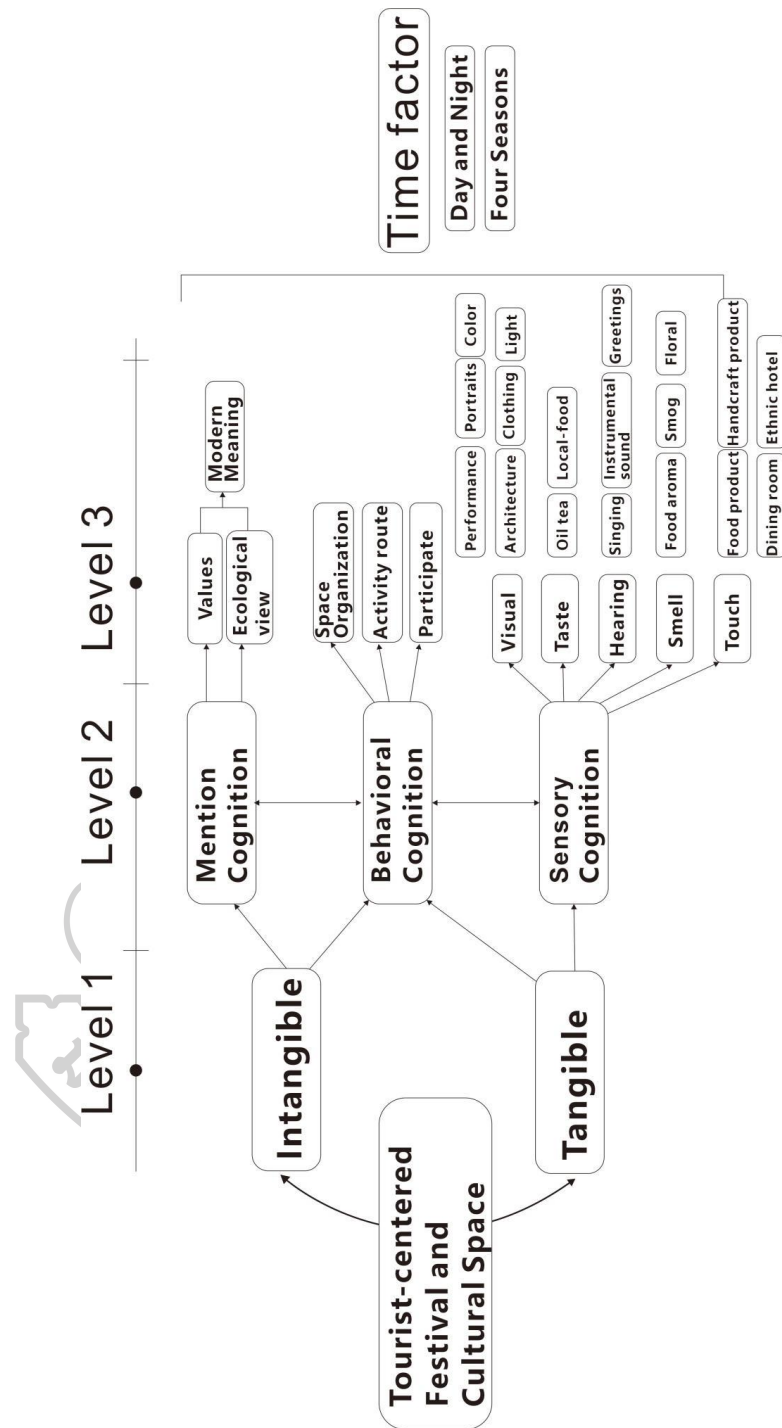


Figure 26 Scenario analysis from a tourist-centered perspective

3.2 Collect Meishan Portraits and Iconographic Research

Collecting Meishan picture portraits from Gongcheng Yao Museum, Hezhou

College Folk Museum and Nandan Museum, etc. The picture below shows some of the characters of Meishan picture (Fig. 27).



Figure 27 Part of the Meishan map

First, an iconographic study of the portraits scrolls was conducted, following the rule of describing, analyzing, and interpreting, to take the representative characters of the Yao scroll ‘the Four Saints’ as an example.

3.2.1 Description of the 'Four Saints' paintings

Yao festival reflects the Yao universe, under the relatively closed living conditions, Yao learn from Taoist genealogy to complete their own divine construction, to convey their culture base on Yao ethnic living system and production system. The most representative is based on the Yao universe is divided into four areas: Tian fu, Yangjian fu, Shui fu, Di fu; each area has a god in charge, known as Tian Saint, Yangjian Saint, Shui Saint, Di Saint; namely synthetic 'four Saints' (Fig. 28).

Yangjian Saint and Shui Saint are dressed as male emperors, with a jade or fabric crown, holding Yugu, dressed in an official robe, dignified and noble face. Yangjian Saint manage many gods who is like house god, land god, stove god, and the Shui Saint manage who living water area, thus different on clothing decoration theme, Yangjian Saint's clothes decoration with sun pattern, flower pattern, cloud pattern, but the Shui Saint's dress with water grass, dragon, fish, water lines, it's also distinguished in color, the former is red and green, the latter is mostly blue color.

The Tian Saint with an official hat and dressed in Tang Dynasty Costume, shoe style like black boots, the overall shape is very similar to Ming dynasty emperors. Tian Saint has a warm face, peaceful expression, a round red halo behind the head, the color is mainly royal yellow and red, in ancient China, yellow and part of red could only be used by the nobility, thus showing the honorable status. It is important to note that the Di Saint was be drawn as monster who have blue face blood mouth, red eyebrows and hair, and tusks exposed, dressed as a prison administrator in the Song Dynasty, he holds a pen to record the good and bad deeds of the people, thereby deciding whether to reward or punish. The scene which describes Di fu magistrate to punish the badman was drawn in the space below the picture.



Figure 28 'Four Saints' from Meishan

Next, the specific analysis of the character, based on the content of the image, analysis of the character's clothes, hats, props, shoes, etc., consulting relevant historical books and Internet resources, such as Yangjian fu character description (Fig. 29), specific analysis of the character's shoe style, clothing structure, hats, holding jade gui, etc., to demonstrate the role embodied in the way of diagrams of the Han Dynasty clothing style and shoe style, Tang Dynasty male hat, at the same time, pay attention to expand the relevant knowledge, such as the Ming Dynasty emperor's clothing and the meaning of the 12 patterns and the position in the clothing.

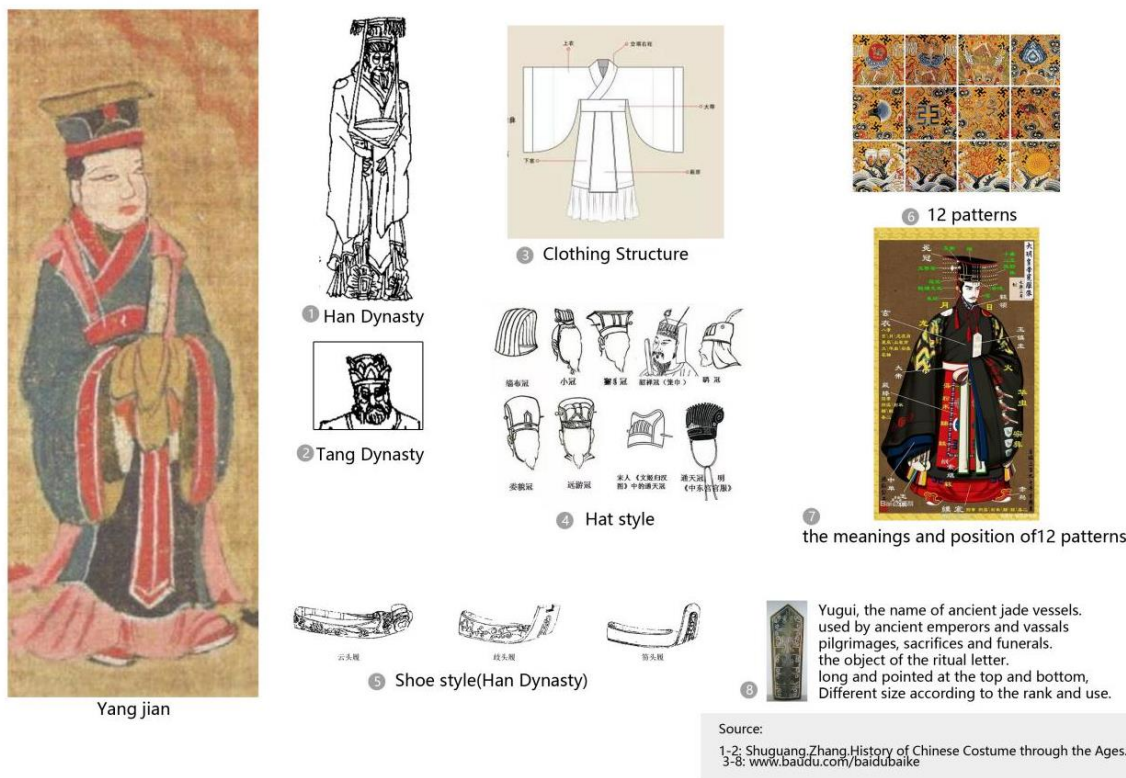


Figure 29 Character analysis (Yangjian)

3.2.2 Analysis of the ‘Four Saints’ hanging paintings

The ‘Four Saints’ reflect the cosmic view of the Yao ethnic. From the perspective of cosmic view, the Yao spiritual world is divided into heaven, earth, living world and water four parts according to the Yao living environment, Yao ancestors on the basis of Taoism ‘three’ natural worship, expand heaven, earth and water into heaven (Tian fu), living world (Yangjian fu), water (Shui fu), earth (Di fu), will set up and in charge of all gods of life, such as field god, house god, etc., the purpose is to integrate the ethnic life elements and production factors into the divine system, it’s benefit for local people easily understanding outside world.

The ‘Four saints’ maps the view of the social class. ‘Four saints’ were be drawn similar with China ancient emperor; the ‘Saint’ was defined as super-natural person. The ‘Four Saints’ adopts the Ming dynasty Yongle ‘crown’ specification include head crown, Corona suit decorated with dragon pattern, fire pattern, holding Yu Gui in hands. According to ancient Chinese emperor clothing history records, the coronation

clothing was be founded by Xia dynasty, the emperor holding Yuzhengui to attend worship ceremony, the Yu Gui become a symbol of high level.’

In terms of color, the traditional Chinese view of color is based on the five elements, forming a five-color system of green, red, yellow, white and black. The yellow becomes the special color of the emperor and the nobility which is the manifestation of the hierarchical system in the color system. The colors of ‘Four Saints’ paintings are mainly red and yellow which indicate the pursuit of noble status.

‘Four Saints’ painting’s layout show the philosophical reflections about human life. In terms of the picture space layout, Yao ancestors arranged the Tian fu Saint and Di fu Saint on same paper, ‘up half is heaven, lower half is hell’ corresponds to the ultimate direction of life at the philosophical level, that is to say, the person will rise to heaven or falling to hell eventually, human’s behavior in a real society becomes an important influencing factor, doing good rises to Tian fu as a Saint, bad behavior will be broken into the hell and receives cruel punishment. The gods of heaven were enshrined as a reward and the eighteen infernos as punishment. Through the process of associating image content with real-world behavior, it will be cultivated the sense of awe, form a ‘visual-behavioral’ logical relationship, build reference standards for the conduct in the real society of the people, thus reaching the association between the divine and human world.

3.2.3 Interpretation: the power operation mechanism of the ‘Four Saints’ paintings

The ‘Four Saints’ and their responsibilities in the Pan Wang Festival reflect the realistic needs of the ancestors at that time, such as the worship of the god of wealth, kitchen god, official worship, marriage and the elderly under the moon etc. These images are still more common in today's life. The social and cultural functions of the festival have two main aspects: first, as the object of the ethnic people praying for good luck and gratitude, praying for their ancestors and crop harvest; the second, as the reference and the destination of life, the role in the image is given power. The power of image was be established by wizard’s explanation every time, the wizard becomes the Saint’s speaker in the real society, undertake the ceremony, interpretation of image meaning, singing, dancing, guide people sacrifice responsibility, after

repeated many times, it will form a ‘visual-consciousness-behavior’ logical relationship, image power is given by the public and becomes public representation.

In shaping awe consciousness stage, the wizard’s responsibility is to explain the content of Saints image, the process will be divided into two parts: One is the deification stage in which the image characters are endowed with divine power and accepted by the public; Second, the public will use awe consciousness to guide people with kind behavior, through continuous practice, and finally achieve the purpose of maintaining social order. (Fig. 30).

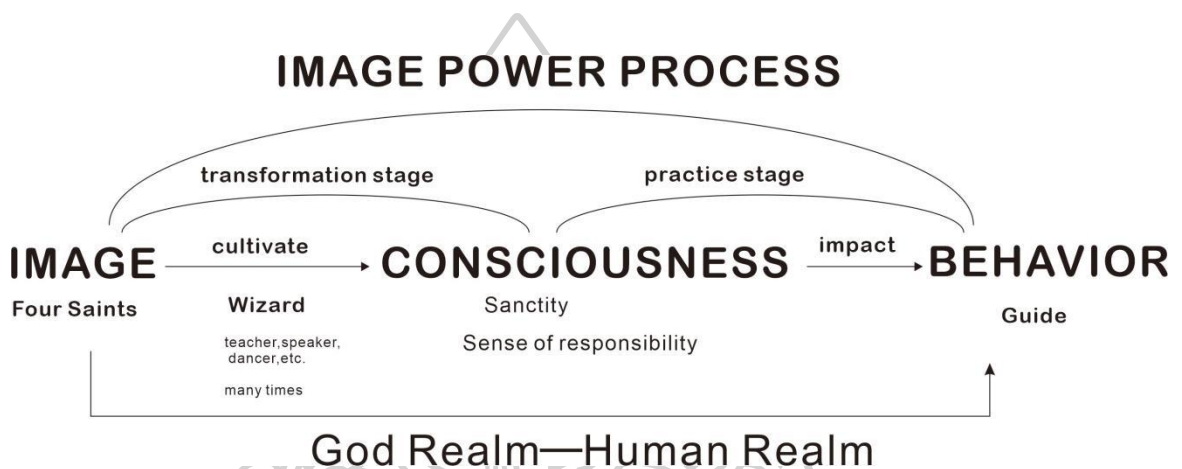


Figure 30 The frame of image-consciousness-behavior

3.3 Collection and Analysis of Representative Patterns

3.3.1 Local patterns collection

The collection of representative Yao patterns was mainly taken from the Yao Museum, Yao costume books, Yao costume production center and Pan Wang Festival event sites.

Firstly, the patterns of costumes, turbans, and other photographs were taken at the research site, Gongcheng Museum, in October 2020. Those pictures below show some representative patterns, such as the sun pattern and the Pan King's seal (Fig. 31).

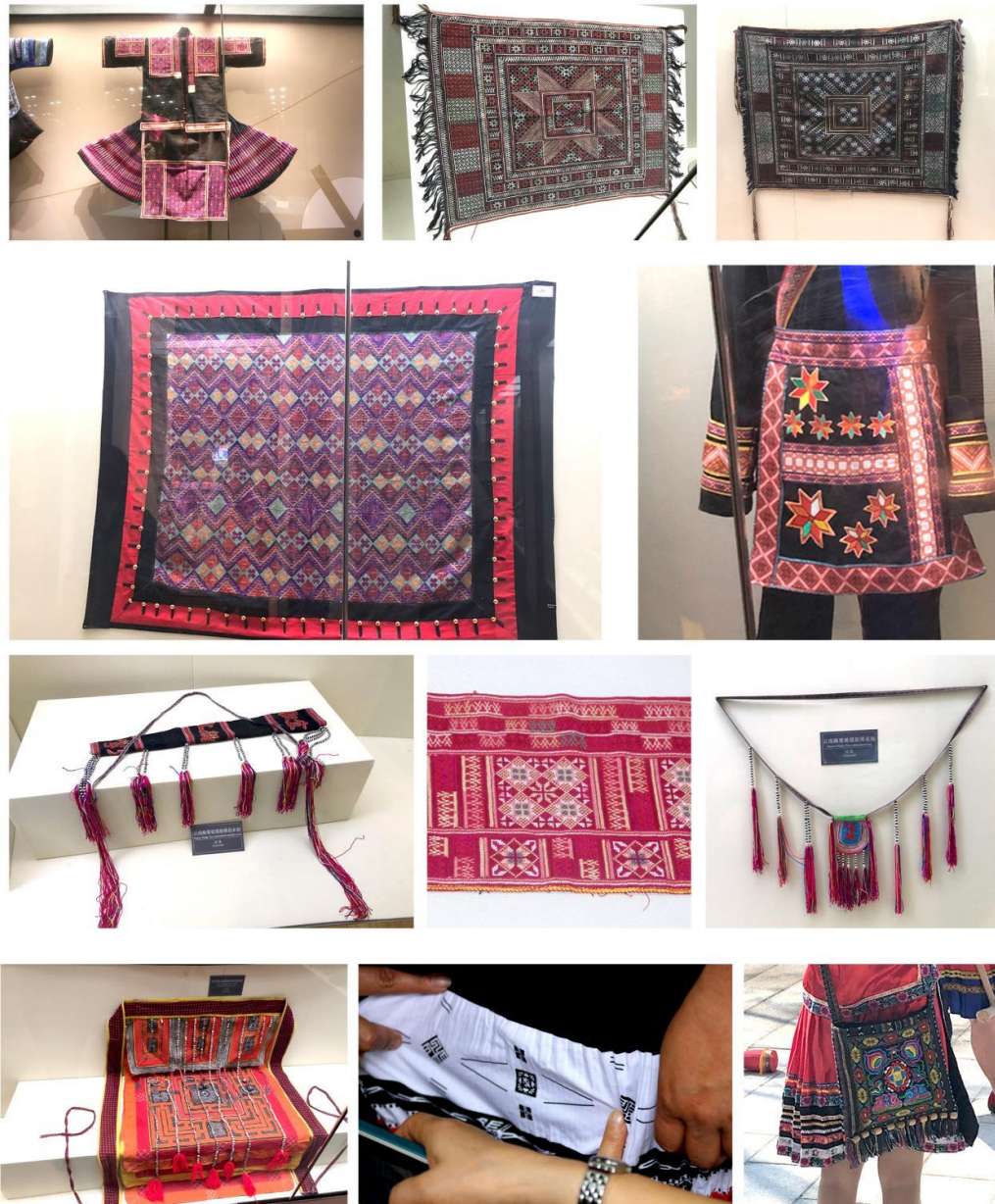


Figure 31 Yao pattern-museum display

Secondly, the process of Yao costume making were studied in the research site, Longsheng Yao Costume Production and Training Center, in September 2021, to learn and understand the meaning of modeling and color selection of Yao patterns (Fig. 32).



Figure 32 Yao dress pattern making process

Third, we scanned representative patterns from the book *Yao Costumes* and read descriptive texts to deepen our understanding of the patterns (Fig. 33).



Figure 33 Yao pattern in history books

Three representative patterns were selected for vector tracing and drawing to lay the foundation for pattern element analysis (Fig. 34-36).





Yao ethnic seal

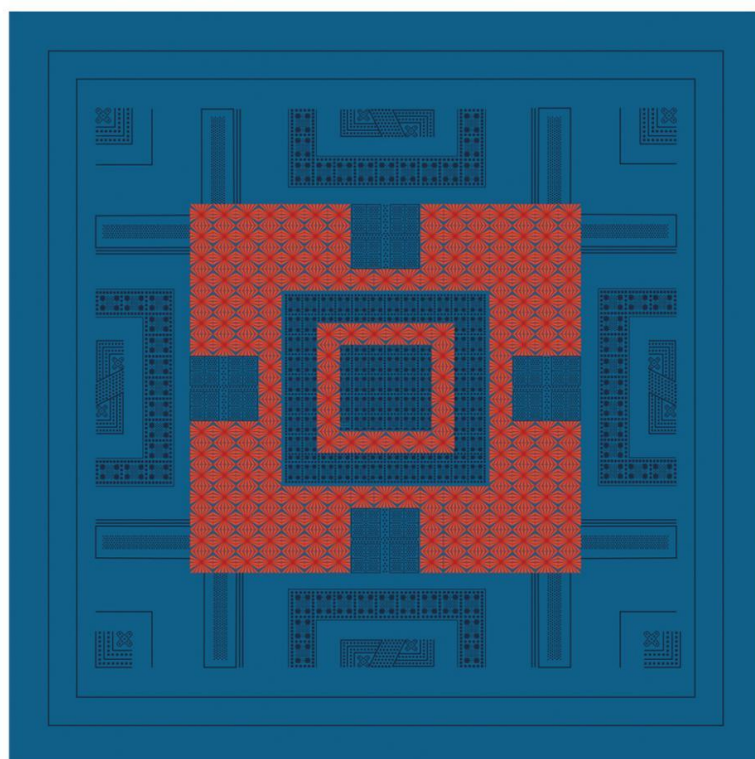


Figure 34 Yao Pan Wang seal



Yao women's headscarf



Figure 35 Representative pattern of Yao female headscarf



Yao ethnic seal

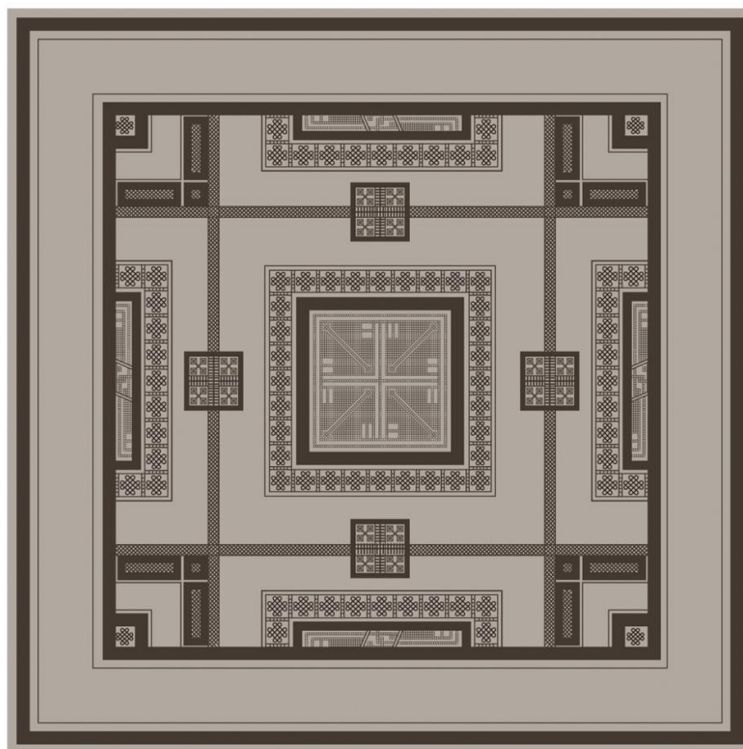


Figure 36 Yao Pan Wang seal

By analyzing the composition elements of the pattern, we obtain the forms of children, adults, patriarchs, trees and birds in the pattern, and lay the foundation for the subsequent design (Fig. 37).

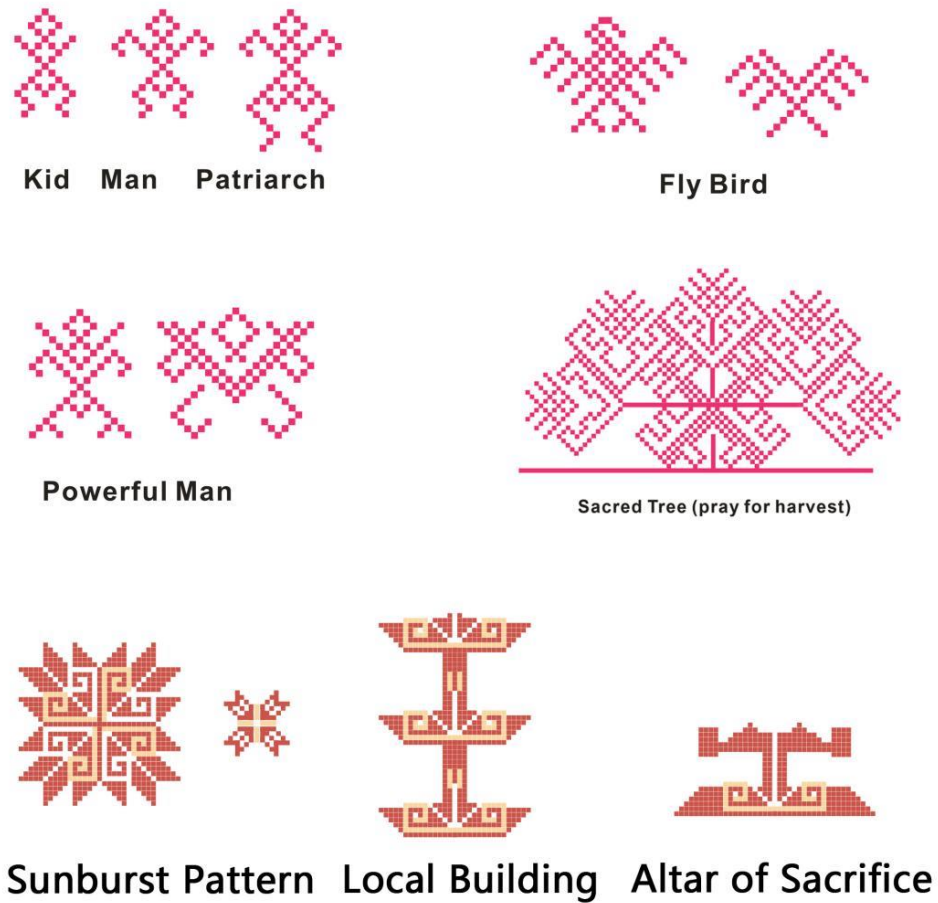


Figure 37 Analysis of graphic elements

3.4 Expert Interviews and Content Analysis

First, the semi-structured interviews with experts (N=16) were conducted from 2021, August to November. The criteria for interviewee selection were below:

The interview topics were selected from different professional backgrounds and set according to the interviewees' duties and research content. Sixteen interviewees were selected, namely university lecturers who studied festival culture tourism development strategies and tourism industry development (Interv. #1), vocational college teacher who taught Yao traditional festival dance (Interv. #2), Yao Pan Wang Festival event organizer (Interv. #3), Pan Wang Festival actors (Interv. #4, Interv. #5), Yao museum director (Interv. #6), Yao specialty food manufacturer (Interv. #7), tourist souvenir designer (Interv. #8), government cultural managers (Interv. #9, Interv. #10), elementary school headmaster (Interv. #11), travel agency chairman (Interv. #12), tourist souvenir retailer (Interv. #13), and three Yao Pan Wang Festival skill inheritors (Interv. #14, Interv. #15, Interv. #16). The interview questions and purpose were listed separately in the interview transcript and information of the interviewees (Tab. 2)

Table 2 Expert Interview Information List

No.	Occupation	Age	Major
Interv.#1	University lecturer	40s	Research on the development of traditional festival cultural heritage and cultural tourism industry
Interv.#2	Vocational college teacher	30s	Festival planning, performance, teaching
Interv.#3	Event organizer	50s	Festival activity organizer
Interv.#4	Actor	20s	Ethnic dance and song
Interv.#5	Actor	20s	Ethnic sports performance
Interv.#6	Director of ethnographic museum	40s	Protection and development of festival-related cultural relics
Interv.#7	Festival food	40s	Production and improvement of specialty foods and

	manufacturer		handicrafts
Interv.#8	Designer	30s	Creative application, redesigning festival cultural elements, tourism development
Interv.#9	Government cultural manager	40s	Cultural exchange, cultural dissemination, development of cultural tourism industry
Interv.#10	Government cultural manager	40s	Urban cultural space construction and operation, city culture branding
Interv.#11	Headmaster	50s	Children's performances, children's stories
Interv.#12	Chairman of travel company	40s	Tourism resource planning, service quality
Interv.#13	Souvenir retailer	40s	Promotion and experience of specialty food and local handicrafts
Interv.#14	Inheritor of festival skills (musical instruments)	60s	Production process of long drum and bamboo flute
Interv.#15	Inheritor of festival skills (dance)	60s	Blowing bamboo fungus and tart drum dance
Interv.#16	Inheritor of festival skills (portrait)	60s	Portrait drawing, character design, colors, techniques, materials

Each interviewee gave an open-ended answer based on his or her professional background, with the three basic questions as follows:

Question 1: Festival culture tourism development strategy? (talking Guilin Pan Wang Festival as an example)

Question 2: Industrial development of festival culture resources?

Question 3: The current situation and countermeasures of tourism souvenirs?

Round table records:

Participants: Interv. #1 (university lecturer), Interv. #2 (vocational college teacher), Interv. #3 (festival event organizer), Interv. #4 (actor), Interv. #5 (actor), Interv. #8 (designer), Interv. #9 (government cultural manager), Interv. #10 (government cultural manager), Interv. #11 (headmaster). Interv. #12 (chairman of travel company).

Interv. #1 (university lecturer) :

Purpose of the interview: to understand the development strategy, from both macro and micro perspectives.

Summary: to focus on cultural preservation, retain the cultural characteristics based on innovation and integration into the life of modern citizens, systematic

thinking, cultural entertainment and educational significance.

Interv. #2 (vocational college teacher) :

Purpose of the interview: to understand festival culture talent development, creative process, and teaching design.

Summary: to focus on the dilemma of cultivating festival culture talents after the population flows to the city, the translation of traditional festival culture, and the absence of traditional cultural elements in basic education.

Interv. #3 (festival event organizer) :

Purpose of the interview: to understand festival organizing dilemma, main economic sources, and activities.

Summary: the lack of ability to update the knowledge of performers, the shift of the performance environment from rural to urban, and the fact that performances, local products and handicrafts are the main sources of economic income.

Interv. #4 (actor) :

Purpose of the interview: to understand dance and folk songs performed at the Pan Wang Festival, the creative process, and the audience's comments on it.

Summary: to focus on visitor participation, dances and folk songs need to be adapted, light rhythm, popular entertainment.

Interv. #5 (actor) :

Purpose of the interview: the performance style and effect of pop music with folk themes.

Summary: the adapted songs can be used in daily life for square dancing and other popular entertainment projects with upbeat rhythm, easy to understand and inspiring meaning.

Interv. #8 (designer) :

Purpose of the interview: to understand cultural tourism brand image design, design thinking and design process, packaging design, tourism souvenir design.

Summary: the design works focus on conveying the essence of local culture, feeling the philosophy of local survival, and designing products that are interesting and highly entertaining.

Interv. #9 (government cultural manager) :

Purpose of the interview: to understand policy, guidance, from the perspective of cultural managers.

Summary: local natural scenery incorporation, showcases local special dances and folk arts, and actively adopts new imaging technologies to provide visitors with stunning visual wonders.

Interv. #10 (government cultural manager) :

Purpose of the interview: to understand the perspective of city operation, how to reflect local cultural characteristics in various fields such as urban transportation, education, consumer space, etc.

Summary: focus on applying festival cultural elements to various systems in modern cities, showcasing different city-like features, building local cultural feature centers, and integrating multiple functions such as commercial consumption and cultural display to enhance attractiveness.

Interv. #11 (headmaster of primary school) :

Purpose of the interview: to understand the content of festival culture in Guilin's basic education curriculum system, extracurricular activities, and teaching effectiveness.

Summary: festival culture accounts for less of the curriculum in kindergarten and elementary schools, the teaching methods are conservative, most of the courses are mainly aimed at test-taking, and not enough attention is paid to traditional culture.

Interv. #12 (chairman of travel company) :

Purpose of the interview: to understand the ways to improve the quality of visitor perception by understanding the forms of activities with high visitor participation from the perspective of travel agency managers.

The main business is tourism develop planning, service quality, and setting up tourism routes.

Summary: local specialties are very attractive to foreign tourists, and ethnic sports are also popular among tourists, mostly for exercising, burning calories and aspiring to a healthy lifestyle.

Transcript of one-on-one interviews:

Participants: Interv. #6(director of ethnographic museum). Interv. #7(festival food manufacturer). Interv. #13 (souvenir retailer). Interv. #14 (inheritor of festival skills - musical instruments and props). Interv. #15 (inheritor of festival skills - dance). Interv. #16 (inheritor of festival skills - portrait).

Interv. #6 (director of ethnographic museum) :

Purpose of the interview: to learn about festival costume structure, materials, pattern symbolism, props, Yao traditional medicine and other knowledge, cultural preservation and transmission strategies, etc.

Summary: the current conservation and development methods are more traditional and fail to match the rhythm of modern life, especially the digital form products are less.

Interv. #7 (festival food manufacturer) :

Purpose of the interview: to understand Yao traditional food production method, production process, sales, evaluation of packaging.

Summary: sales of traditional food are an important economic source, and currently the packaging lacks local cultural characteristics and the souvenir design is not very attractive.

Interv. #13 (retailer) :

Purpose of the interview: to understand sales situation of tourist souvenirs, types of goods purchased by tourists, characteristics analysis, etc.

Summary: handicraft products such as massage whacks, combs and bags sell better, traditional food such as desserts and pastries are better, and bamboo whistles are more popular with children. Fun, price is not high, good taste and other product features are more important.

Interv. #14 (inheritor of festival skills - musical instruments and props) :

Purpose of the interview: to understand the process of making traditional musical instruments and props, their meanings, current situation and difficulties.

Summary: musical instruments and props and other production techniques have been lost, and young people have gone to live in the city, and the production process is not refined enough to be systematically preserved.

Interv. # 15 (inheritor of festival skills - dance) :

Purpose of the interview: to learn about the movements, process and meaning of the blowing of the pith and tart drum.

Summary: the traditional dance with unique musical instruments does have ethnic characteristics, but the overall rhythm is slow, and the tone is not beautiful enough.

The performers are all over 60 years old, so the movements are not quite smooth enough; the dance is currently being adapted by the teachers at the vocational college.

Interv. #16 (inheritor of festival skills - portrait) :

Purpose of the interview: to understand the painting process of Yao Pan Wang Festival, the characteristics and functions of the roles, and the role system of Meishan scroll.

Summary: the surface is not beautifully drawn, and the character features are relatively rough. The image is drawn on linen, using acrylic paint, soaked in tung oil to prevent corrosion, insects and moisture.

Analysis of interview transcripts Through the analysis of the interview records, the high-frequency words are as follows: festival cultural characteristics, platform, participation, education, popularization, transformation (Fig. 38). Maintaining the cultural characteristics of festivals is an important factor in attracting tourists. it should pay more attention to the cultural space experience of tourists in entertainment, food, accommodation, program viewing, transportation, etc., and give full play to the platform(social and cognitive mechanism) function of traditional festivals, integrate multiple dimensions such as culture, economy, and education to build festival projects that attract tourists to actively participate. Incorporating traditional festival cultural elements into the daily needs of the public is more effective than simply watching. The national wisdom conveyed in festival culture has important inspirational significance and can allow tourists to gain space for thinking.

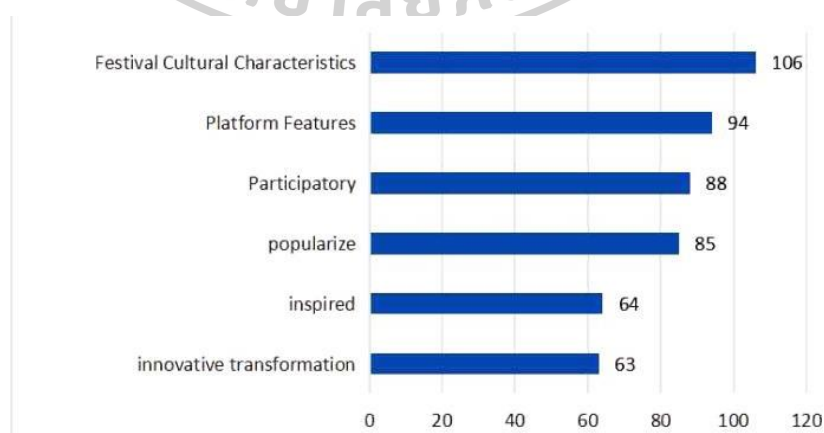


Figure 38 Results of high-frequency words

According to the product attributes and purchasing habits of tourists' concerns, the design of the festival-themed souvenir is initially formulated, the following design principles should be considered in the design of the festival-themed tourist souvenirs (Fig. 39).

- (a) Souvenirs should reflect the unique cultural characteristics of the local area.
- (b) Souvenirs should have multifunctional attributes to attract customers to interact with them.
- (c) Souvenirs should have good packaging to make it a gift and easy to be couriered.

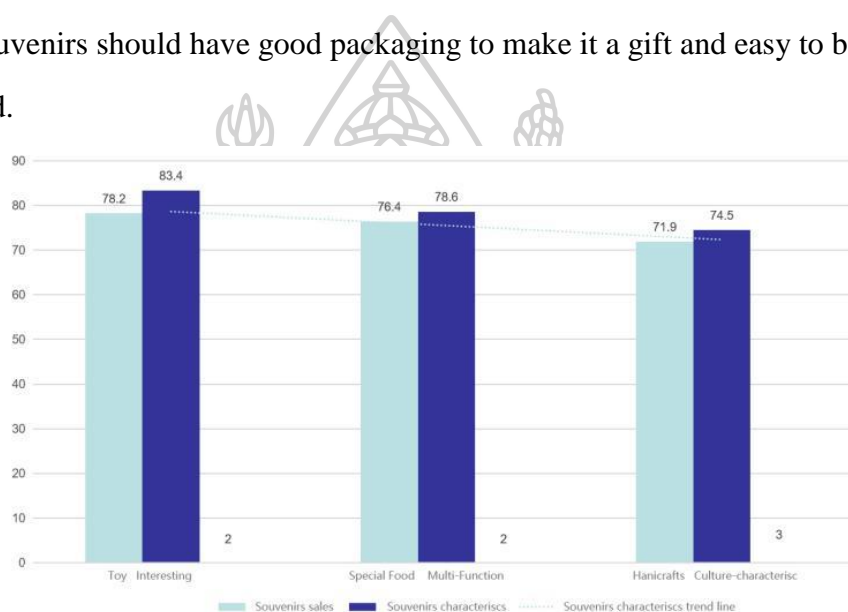


Figure 39 Result of Souvenirs sale and souvenirs characteristics

3.5 Questionnaire and Content Analysis

The data collected in this study is mainly divided into three parts (Tab. 3). Firstly, the research team participated in festival activities on site, visited museums and recorded data. Secondly, 16 experts are interviewed, namely university lecturers, festival event organizers, performers, museum staff, retailers, festival food manufacturers, government cultural managers, designers, and entertainers, in order to collect information from different occupations and perspectives on the existence and development strategies of the cultural elements of the Guilin Pan Wang Festival in the

modern urban cultural tourism space. The festival organizers introduced the purpose of the festival activities was arranged, and the government cultural management staff discussed from the perspective of cultural exchange, industrial development, etc. Thirdly, information is collected by issuing questionnaires (investigations are conducted after tourists participate in festival activities), with both open and closed questions and enter the results of the questionnaire into the analysis software.

Table 3 Sources and Purposes of Collecting Data

Methods	Process	Purpose
Field trip, document collection	Team members participate in activity experiences, literature readings, websites, museums	To feel the content of the festival activities and record them with video; to read relevant documents, video materials, etc. to understand the cultural content of the festival in depth.
Expert interviews	Semi-structured interview with sixteen experts, namely university lecturers, festival organizers, performers, museum staff, retailers, festival food manufacturers, government cultural administrators, designers, and entertainers.	To understand the ways in which traditional festival culture exists in urban cultural space by different professionals, as well as the strategies for inheritance and innovation of festival activities.
Questionnaire	Five hundred questionnaires were distributed to target sample, including foreign tourists, local tourists, exhibitors, manufacturers, retailers, artists, designers	To investigate tourists' participation, satisfaction, and transformation methods in the content and form of festivals in modern urban cultural spaces. To investigate the possibility of

exhibitors' business opportunities in the festival economy.

To investigate how manufacturers and retailers develop festival cultural heritage

The questionnaire is divided into two main parts, aiming to understand the tourists' perceived quality (PQ) of the Pan Wang Festival, willingness to share (IS), willingness to learn (WL) traditional skills, purchase purpose (CP) of tourist souvenirs and evaluation of souvenirs (SE). The first part sets seventeen questions with continuity options using a five-level Likert scale (Tab. 3.7), the five components are SE (S1-S3), CP (C1-C3), WL (W1-W3), PQ (P1-P4), and IS (L1-L4), and build the structural equation model (Fig. 40). The second part was set into 13 questions with discontinuity options for packaging and promotion of local specialties to get better information (Tab. 3.8).

In this study, a questionnaire survey was set up during the Guilin Pan Wang Festival (October 16, 2020). A total of 500 questionnaires were distributed, excluding invalid questionnaires such as incomplete and identical options, a total of 426 valid questionnaires were obtained.

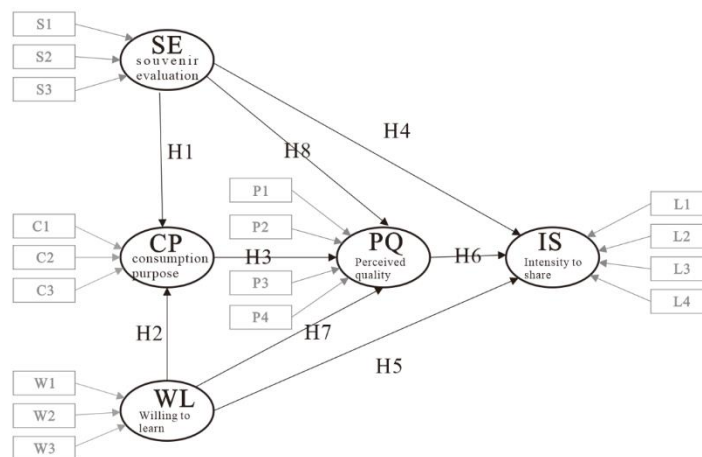


Figure 40 Structural equations and assumptions

The following hypotheses are proposed:

H1. SE (tourism souvenir evaluation) has a positive effect on CP (consumption purpose).

H2. WL (willingness to learn) has a positive effect on CP (consumption purpose).

H3. CP (consumption purpose) has a positive effect on PQ (perceived quality).

H4. SE (tourism souvenir evaluation) has a positive effect on IS (intensity to share).

H5. WL (willingness to learn) has a positive effect on IS (intensity to share).

H6. PQ (perceived quality) has a positive effect on IS (intensity to share).

H7. WL (willingness to learn) has a positive effect on PQ (perceived quality).

H8. SE (tourism souvenir evaluation) has a positive effect PQ (perceived quality).

Social-demographic analysis shows that among the 426 survey questionnaires, there are slightly more female tourists than male tourists, and the gender distribution is relatively even. Tourists from other cities accounted for a large proportion (84.9%), and due to the impact of the COVID-19 epidemic, there were fewer inbound tourists, there were only three foreign tourists, two of whom were teaching at the Guilin university and the last one was a hotel operator. From the perspective of age distribution, approximately 40% of retirees (female ≥ 55 , male ≥ 60), in terms of age distribution, the survey respondents have the characteristics of an aging group. In terms of tourist income, more than half of the tourists earned between 8,000 and 10,000 (65.9%). In terms of education level, the technical school (24.9%) and higher education (50.1%+16.6%+3.1%) are the major groups (Tab. 4).

Table 4 Social-demographic Variables of Respondents (N=426)

Variables	N (%)	Variables	N (%)	Variables	N (%)
Gender		Age		Monthly Income (MOP)	
Male	192 (45.1)	10-19	31 (7.3)	< 5000	37 (8.7)
Female	234 (54.9)	20-29	54 (12.7)	5000-8000	43 (10.1)
		30-39	67 (15.7)	8001-10000	39 (9.2)
		40-49	92 (21.6)	10001-15000	26 (6.1)
		50-59	103 (24.2)	> 15000	
		≥ 60	79 (18.5)		

Area of		Educational Level	
Residences	362 (84.9)	Under high school	19(4.5)
Tourists (OG)	61 (14.3)	Technical school	106(24.9)
	3 (0.8)	Bachelor	217(50.9)
Tourists (G)		Master	71(16.6)
		Doctor	13(3.1)
Foreigners (RG)			

Note : Tourists (OG) = tourists from outside of Guilin City, Tourists (G) = tourists from Guilin city, Foreigners (RG)= foreigners but residents in Guilin City; IMOP=0.14USD.

Reliability and validity analysis of the questionnaire ,Cronbach's $\alpha=0.801$ (≥ 0.8) , based on standardization Cronbach's $\alpha=0.822$ (≥ 0.8) , It shows that the questionnaire has high internal consistency , KMO=0.782 , $P < 0.05$, Bartlett's test of sphericity: $\chi^2 = 2181.358$ ($p < 0.001$). The data are suitable for exploratory factor analysis (Tab. 5).

Through the statistics of S1-S3 and P1-P3(Tab. 6), tourists focused on the interesting (78.2%), cultural transmission (76.4%), and multi-functional (71.9%) characteristics of tourism souvenirs, and most of the tourists purchased them for the purpose of giving them as gifts to their friends and family, and the types of goods with stronger purchase intention were toys, local specialties, handicrafts, and reading materials.

Table 5 Continuity Option Questionnaire (N=426)

No.		Descriptions	Min.	Max.	Mean	S.D.
S1	SE	I think souvenirs should be interesting and fun.	1	5	3.34	0.696
S2	(tourism souvenir evaluation)	I think souvenirs should demonstrate the characteristic symbols of the local culture.	1	5	3.41	0.685
S3		I think souvenirs should have technological functions, such as playing music, etc.	1	5	3.21	0.683
C1	CP	Buying travel souvenirs as gifts for friends and family.	1	5	3.18	0.798
C2	(consumpti	Buying tourist souvenirs for your visit.	1	5	2.97	0.815
C3	on purpose)	Buying travel souvenirs is helping to expand the knowledge of family and friends.	1	5	3.14	0.729

W1	WL (willingness to learn)	I really like local special food and want to learn cook skill.	1	5	3.19	0.772
W2		I really like local handicrafts and want to learn product skills.	1	5	3.00	0.846
W3		I really like and wear local clothes and take photos.	1	5	2.94	0.760
P1	PQ (perceived quality)	The experience let me feel living different space from daily life.	1	5	2.79	0.682
P2		The experience let me have deeper understanding of festival spirit.	1	5	3.06	0.733
P3		The experience seemed sacred.	1	5	3.38	0.677
P4		The experience let me feel Yao ethnic authenticity.	1	5	3.15	0.604
L1	IS (intensity to share)	I will share my photos and video on my social media.	1	5	2.96	0.827
L2		I would highly recommend this event to my friends and others.	1	5	3.04	0.700
L3		I'll share the application of learning about festivals in my daily life.	1	5	3.17	0.737
L4		I really want to share my feelings and thoughts on festival activities.	1	5	3.11	0.674

The results of the descriptive analysis show that tourists attach more importance to the fun, cultural and functional diversification of tourism souvenirs, and their mean values are higher than 3. The purpose of tourists buying tourism souvenirs is to give them as gifts to their friends and relatives, tourists pay more attention to the cultural information display of tourism souvenirs, and one of the purposes of tourists buying tourism souvenirs is to increase their knowledge, especially when they buy them for their younger generations, not for playing. Gaining knowledge through interaction is more attractive to tourists. Three-way data on visitors' willingness to learn (WL), perceived quality(PQ) and intensity to share(IS) are relatively average, with most averages greater than 3 or close to 3, indicating that there is still much room for improvement.

Correlation analysis(Fig. 41) shows that the fun, cultural and functional aspects

of tourism souvenirs (S1-S3) have positive correlations on tourists' willingness to purchase and willingness to learn, especially that tourism souvenirs should convey the local cultural characteristics (S2). The functionality of tourism products has an incentive effect on tourists' purchase and promotes tourists' willingness to learn. CP (consumption purpose) has a significant correlation effect on PQ (perceived quality) and IS (intensity to share).

		Correlations															
		S1	S2	S3	C1	C2	C3	W1	W2	W3	P1	P2	P3	P4	L1	L2	L3
S1	Pearson Correlation																
	Sig. (2-tailed)																
S2	Pearson Correlation	.209**															
	Sig. (2-tailed)	0.003															
S3	Pearson Correlation	.273**	.185**														
	Sig. (2-tailed)	0.000	0.008														
C1	Pearson Correlation	.150**	.211**	.184**													
	Sig. (2-tailed)	0.033	0.002	0.009													
C2	Pearson Correlation	0.110	-.152**	0.064	-.143*												
	Sig. (2-tailed)	0.117	0.029	0.266	0.042												
C3	Pearson Correlation	0.090	-0.056	0.041	0.115	-.174*											
	Sig. (2-tailed)	0.202	0.429	0.557	0.103	0.013											
W1	Pearson Correlation	0.063	0.089	0.044	0.029	0.104	.143*										
	Sig. (2-tailed)	0.453	0.204	0.538	0.681	0.140	0.042										
W2	Pearson Correlation	-.202**	-.199**	-.155*	-.141*	-.187**	0.068	0.129									
	Sig. (2-tailed)	0.004	0.004	0.027	0.044	0.008	0.334	0.066									
W3	Pearson Correlation	-.142**	-.152**	0.083	-.185**	0.063	-.208**	0.130	-.273**								
	Sig. (2-tailed)	0.043	0.031	0.238	0.008	0.371	0.003	0.065	0.000								
P1	Pearson Correlation	0.085	-.163**	0.030	0.130	0.093	.152**	-.273**	-.375**	-.449**							
	Sig. (2-tailed)	0.228	0.020	0.670	0.065	0.188	0.031	0.000	0.000	0.000							
P2	Pearson Correlation	0.114	-.163**	-0.017	-.318**	-.245**	-.311**	0.128	-.182**	-.396**	-.598**						
	Sig. (2-tailed)	0.104	0.020	0.813	0.000	0.000	0.000	0.068	0.007	0.000	0.000						
P3	Pearson Correlation	0.100	-.218**	-0.027	-.172**	-.149*	0.105	-.138*	-.217**	-.380**	-.485**	-.470**					
	Sig. (2-tailed)	0.155	0.002	0.702	0.014	0.034	0.137	0.049	0.002	0.000	0.000	0.000					
P4	Pearson Correlation	0.119	-.219**	0.103	0.098	-.154*	0.099	-.203**	-.323**	-.447**	-.495**	-.389**	-.567**				
	Sig. (2-tailed)	0.091	0.002	0.145	0.166	0.029	0.160	0.004	0.000	0.000	0.000	0.000	0.000				
L1	Pearson Correlation	-.323**	-.196**	-.212**	0.095	-.188**	0.013	0.096	-.264**	-.251**	-.185**	0.131	-.309**	-.322**			
	Sig. (2-tailed)	0.000	0.005	0.002	0.179	0.008	0.856	0.172	0.000	0.000	0.008	0.063	0.000	0.000			
L2	Pearson Correlation	-.340**	-.171*	0.131	0.093	-.173*	0.029	0.123	-.181**	-.261**	-.207**	-.163*	-.320**	-.324**	-.827**		
	Sig. (2-tailed)	0.000	0.015	0.063	0.189	0.014	0.679	0.079	0.010	0.000	0.003	0.020	0.000	0.000	0.000		
L3	Pearson Correlation	-.310**	-.179*	-.242**	0.129	-.161*	0.062	0.127	-.197**	-.216**	-.210**	-.138*	-.256**	-.312**	-.665**	-.766**	
	Sig. (2-tailed)	0.000	0.011	0.000	0.066	0.022	0.382	0.071	0.005	0.002	0.003	0.049	0.000	0.000	0.000	0.000	
L4	Pearson Correlation	-.345**	-.223**	-.238**	0.123	-.194**	0.007	-.179*	-.209**	-.269**	-.238**	0.120	-.340**	-.346**	-.753**	-.798**	-.818**
	Sig. (2-tailed)	0.000	0.001	0.001	0.080	0.006	0.920	0.010	0.003	0.000	0.001	0.088	0.000	0.000	0.000	0.000	0.000

** Correlation is significant at the 0.01 level (2-tailed). * Correlation is significant at the 0.05 level (2-tailed).

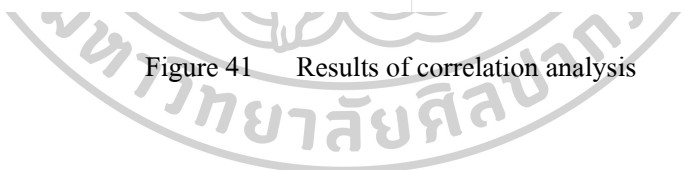


Figure 41 Results of correlation analysis

Table 6 Model Fitting

	χ^2/df	GFI	AGFI	CFI	TLI	RMSEA
Fitting Indicator	1.277	0.932	0.919	0.983	0.981	0.026
criteria	<5	>0.9	>0.9	>0.9	>0.9	<0.08

Table 7 Standardization Factor Loading CR, AVE

		Estimate	S.E.	C.R.	P	Standardized		
						Solutions	CR	AVE
Souvenir evaluation	S1	1				.721	0.875	0.539
	S2	.970	.071	13.694	***	.711		
	S3	.996	.071	14.080	***	.732		
Willing to learn	W1	1				.735	0.870	0.528
	W2	1.111	.076	14.554	***	.746		
	W3	.927	.069	13.514	***	.692		
Consumption purpose	C1	1				.727	0.851	0.534
	C2	1.424	.099	14.320	***	.756		
	C3	1.189	.084	14.140	***	.746		
Perceived quality	P1	1				.829	0.890	0.670
	P2	.973	.051	19.160	***	.812		
	P3	.984	.050	19.765	***	.831		
	P4	1.060	.057	18.737	***	.799		
Intensity to share	L1	1				.795	0.890	0.670
	L2	1.247	.066	18.785	***	.840		
	L3	.968	.055	17.576	***	.795		
	L4	1.008	.053	18.860	***	.843		

Structural equation model analysis

Considering IS (intensity to share) as dependent variable, SE (tourism souvenir evaluation), WL (willingness to learn), CP (consumption purpose), PQ (perceived quality) as the independent variables. The results show that the model constructed in this study fits well, indicating that the model is reasonably constructed. The specific path coefficient diagram and path coefficient hypothesis test are shown.

Table 8 Path Coefficient Hypothesis Test Result

Implicit Variable	Independent Variable	Estimate	S.E.	C.R.	P	Result
Souvenir evaluation	Consumption purpose	.318	.051	6.276	***	H1 Supported
Consumption purpose	Perceived quality	.288	.053	5.403	***	H3 Supported
Willingness to learn	Consumption purpose	.199	.057	3.526	***	H2 Supported
Souvenir evaluation	Intensity to share	.292	.051	5.702	***	H4 Supported
Perceived quality	Intensity to share	.505	.071	7.126	***	H6 Supported
Willingness to learn	Intensity to share	.388	.059	6.581	***	H5 Supported
Souvenir evaluation	Perceived quality	.338	.066	5.129	***	H8 Supported
Willingness to learn	Perceived quality	.417	.080	5.248	***	H7 Supported

The path coefficient significance test showed that each independent variable showed a positive correlation with the dependent variable and all hypotheses were verified.

The discontinuous option questions (Tab. 10) in the questionnaire are set to mainly count the purpose of tourists' visit, project participation, tourism development suggestions, information access methods, and evaluation of the packaging of local specialties. Through this questionnaire survey to collect tourists' strategies for festival culture development, areas that need to be strengthened as a reference, and to analyze the way tourists obtain information, special attention needs to be paid to the age and gender of the survey respondents, the majority of this research subjects are elderly, the way they receive information is different from young people, synthesize all the information to provide reference for professionals in related fields.

Table 9 Discontinuous Options Questionnaire (N=426)

No.	Descriptions	Result
D1	The purpose of your trip to Pan Wang Festival is (S) A Leisure and relaxation <input type="checkbox"/> B Accompany with family <input type="checkbox"/> C Research and investigation <input type="checkbox"/> D By business trip <input type="checkbox"/>	A51%, B37%, C9%, D3%
D2	Where did you get the information about the Pan Wang Festival event? (S) A Friends Recommend <input type="checkbox"/> B Internet Advertising <input type="checkbox"/> C TV commercials <input type="checkbox"/> D Outdoor advertising <input type="checkbox"/> E other	A31%, B47%, C15%, D4%, E:3%
D3	The most impressive activities in the Pan Wang Festival are (S) A Costume B Ethnic sports C Local food D Performance program E Herbal Health Care F other	A3%, B7%, C35%, D34%, E:16% , F5%
D4	What are the themed cultural spaces for rural festivals in the city where you live? (M) A Ethnic festival-themed restaurant <input type="checkbox"/> B Festival activities held in the Citizen's Square <input type="checkbox"/> C The application of festival elements in clothing and accessories <input type="checkbox"/> D Ethnic style hotels and residences <input type="checkbox"/> E decoration of modern vehicles <input type="checkbox"/> F digital games <input type="checkbox"/> G other	A : 331 , B79, C386, D108, E:8 , F26
D5	What aspects do you hope to strength about the festival cultural space? (M) A Ethnic festival-themed restaurant <input type="checkbox"/> B Festival activities held in the City's Square <input type="checkbox"/> C The application of festival elements in clothing and accessories <input type="checkbox"/> D Ethnic style hotels and residences <input type="checkbox"/> E Decoration of modern vehicles <input type="checkbox"/> F Digital application <input type="checkbox"/> G Others	A : 17 , B35, C66, D108, E:198 , F336
D6	What's your suggestion about the local products package (S): A National cultural characteristics <input type="checkbox"/> B Entertainment <input type="checkbox"/> C	A41%, B33%, C8%, D18%,

	Environmental protection <input type="checkbox"/> D Functional ductility <input type="checkbox"/>	
D7	What aspects do you think should be paid attention to in creating a traditional festival experience in urban space? (M)	A219 , B241,
	A Spatial division and organizational behavior <input type="checkbox"/> B Nationality preservation <input type="checkbox"/>	C336, D408,
	C Reuse of production landscapes and production tools <input type="checkbox"/> D Participation in intangible cultural heritage <input type="checkbox"/> E Other	
D8	What is the most impressive visual element of the event for you? (S)	A27%, B53%,
	A Performance program <input type="checkbox"/> B Hanging large-scale portraits <input type="checkbox"/> C National costumes <input type="checkbox"/> D Special food <input type="checkbox"/> E Others	C3%, D17%,
D9	Do you think ethnic minority festival culture needs: (S)	A49%, B32%,
	A Complete training system <input type="checkbox"/> B Regularly held <input type="checkbox"/> C Recreational enhancement <input type="checkbox"/> D It doesn't matter <input type="checkbox"/>	C18%, D1%,
D10	Do you think the content of the activity is easy to learn? (S)	A8%, B57%,
	A Easy <input type="checkbox"/> B will learn it after a while <input type="checkbox"/> C study hard to master it <input type="checkbox"/> D Hard <input type="checkbox"/>	C24%, D11%,
D11	What aspects do you hope to strength about the festival cultural space? (M)	A252 , B137,
	A Ethnic festival-themed restaurant <input type="checkbox"/> B Festival activities held in the City's Square <input type="checkbox"/> C The application of festival elements in clothing and accessories <input type="checkbox"/> D Ethnic style hotels and residences <input type="checkbox"/> E Decoration of modern vehicles <input type="checkbox"/> F Digital application <input type="checkbox"/> G Others	C201, D78, E264 , F343 ,
D12	What is your evaluation about the festive costumes? (S)	A37%, B19%,
	A Exquisite pattern and beautiful color <input type="checkbox"/> B Traditional, traditional style <input type="checkbox"/> C Try it on and take a photo <input type="checkbox"/> D Not interested <input type="checkbox"/>	C41%, D3%,
D13	In your opinion, the social significance of Pan Wang Festival activities is (M)	A339 , B346,
	A Provide employment opportunities and increase income <input type="checkbox"/> B Cultural protection and inheritance <input type="checkbox"/>	C38, D404,
	C Maintain social organization and collective consciousness <input type="checkbox"/> D Cultural tourism development <input type="checkbox"/>	

Note : S = single-select, M = multi-select M-result = the times was selected

Combined two results both questionnaire and expert interview to build the following model, propose core concept 'souvenir + X' (Fig. 42), focusing on the design of tourism souvenirs can meet the four criteria of cultural transmission, gift attributes, functional expansion, and message communication. Tourism souvenirs are not only in material form, but also include the development of non-material forms, such as interface theme icons, social software emoji packs, etc.

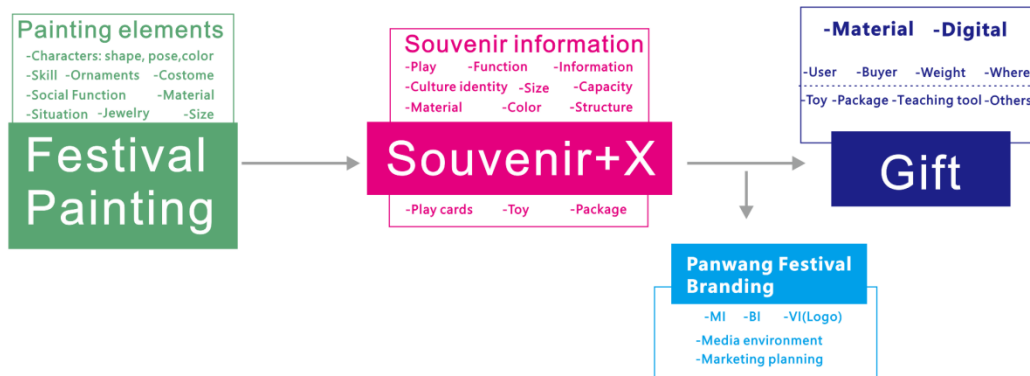


Figure 42 Synthesis & design plan

Conclusion: According to the questionnaire analysis and expert interview results, souvenir design needs to focus on the expansion of functional attributes, convey the spirit of local culture, build a cultural experience space through systematic thinking, and use souvenirs as a carrier to convey the characteristics of Yao Pan Wang Festival in both online and offline forms.

According to the brand communication theory, the design content is concentrated on logo design, toy design (playing cards, dolls), native product packaging and expression pack design, and the two important factors of cultural concept and entertainment behavior of Pan Wang Festival are incorporated in the design content.

Chapter 4 Design Practices

The design practices are divided into the following parts (Fig. 43) :

Design a logo for the Yao Pan Wang Festival and set graphics, fonts, and color to

provide a foundation for the festival's cultural image.

Fifty-four representative characters were selected from the Meishan scroll to redesign, and combine them as playing cards, placing one character in each piece of card.

Six characters were selected from fifty-four characters to transform from 2D to 3D, according to the concept of "souvenir + X", the functions of the six characters are diversified, not limited to a specific function, can be used as a toy, can also be used as a souvenir packaging, the role of three-dimensional model, color settings, assembly methods and 3D printing. Through continuous debugging, six models were finally completed and used as samples of tourist souvenirs.

The long drum shape is applied to the packaging design of oil tea, which is one kind of Yao specialty food, by decomposing the model, assembling, model and using the process, setting the container structure, material, color, and label design.

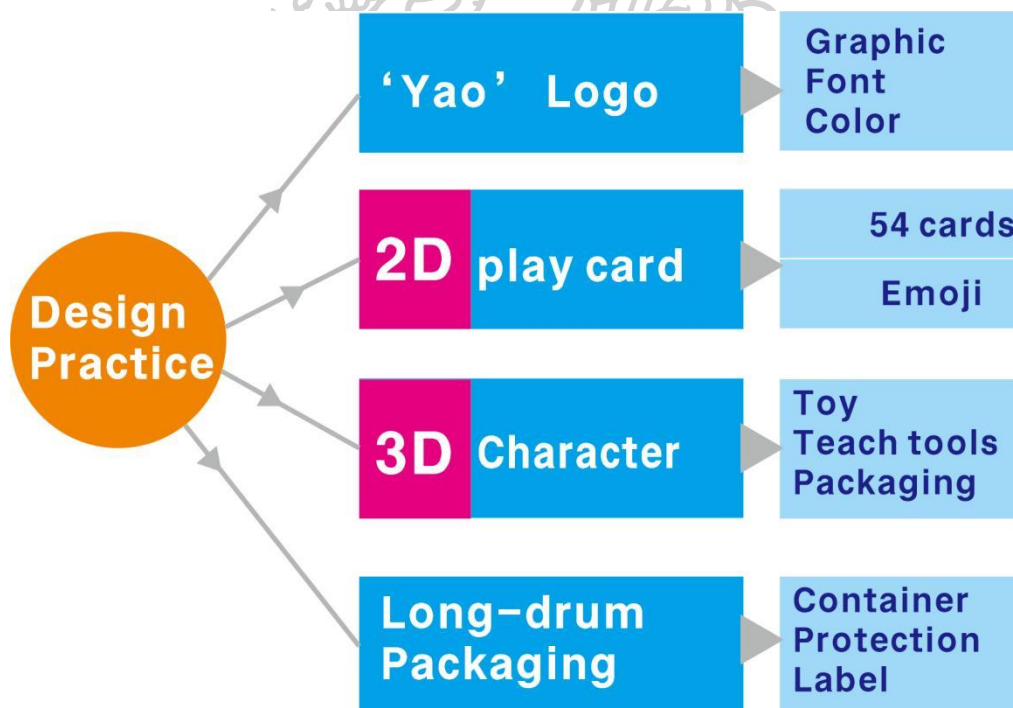


Figure 43 Design main content

4.1 Tourism Souvenir Design Key Points

Tourism souvenirs are an important carrier for spreading local cultural characteristics and an important part of building local tourism cultural brand image to summarize the design elements of tourism souvenirs are as follows:

Functional expansion

Traditional tourist souvenirs have a clear function, single and clear function, while contemporary tourist souvenirs need to be diversified and expanded, not limited to crafts, toys, etc., and are widely used in a variety of fields such as education, entertainment, and decoration. Clothing, flags, utensils, and other objects in traditional festivals reflect the productivity level, ideology, and technical artisanship at that time. With the globalization of modern science and technology, the original production methods of ethnic minorities have been eliminated due to low productivity, and their existence value has shifted from tool attributes to cultural attributes. So, the tool attributes are expanded and activated to enter the modern life system and redefine its functionality. For example, long drum is a representative musical instrument in the Pan Wang Festivals. The shape of the long drum is applied to the packaging design of the Yao ethnic specialty food camellia oil. The drum surface is used as the cup lid and the drum body is the cup, and two cup feet are combined with connectors with YAO ethnic patterns, the material are often food-grade glass, plastic, or metal. The functional attributes of the drum were is broadened, it can be lighter or toy, its benefit to promotes the local food culture brand, and at the same time enhances the recognition of ethnic food (Fig. 2). About the digital space, its functional transformation is more diversified, and it exists in various forms such as video game props, architectural modeling, animation scenes, and expression packs.

Social media context and situational space expansion

At present, the contextual space for cultural inheritance and innovation of ethnic

festivals has shifted from ethnic minority settlements to modern cities. Cities around the world have similar spatial appearances, and buildings, vehicles, roads, greening, and lifestyles are similar. Postmodern cultural diversity Conservation and development have become a new trend, and also provide a cultural driving force for the development of cultural tourism. Some urban areas such as themed restaurants, urban central squares, pocket parks, government buildings, national costumes, transportation decoration, lighting, schools, and hospitals, ethnic minority festival elements was be applied, it has been become an important role show the urban cultural brand image, as well as an important part of attracting inbound tourists and foreign tourists, Experience the unique local way of life is an important purpose of travel, the higher the participation of tourists, the greater the inspiration.

The urban production and living system are different from the background of the farming era of traditional festival culture. The urban siphon effect accelerates the flow of rural labor to the city. The knowledge reserve and self-capacity of the rural labor group do not have a competitive advantage in the needs of urban operation. The national handicrafts, textiles, farming, folk dances, and other skills are in a passive position because they are misplaced with the needs of the city. There are two ways to integrate traditional festival content into the urban life system: one is to integrate the cultural elements of ethnic minority festivals into clothing, food, housing, transportation, and music. For example, the ethnic dance is adapted into urban square dance, and square dance has become the current urban resident exercise. The second is to take festival cultural heritage as an important part of basic education, higher education, and skills training, reflect regional cultural characteristics in personnel training, teaching design, curriculum setting, etc., cultivate new inheritance subjects, and rural labor force with relevant skills to undertake training teachers, technical guidance, and other roles.

Language interaction

From the perspective of communication, symbolic interaction forms the meaning construction of social reality, through the interpersonal network constructed by information production, the language as a link, integrating core ideas into the behaviour of creation, and completing the endowment and operation of referential meaning through interactive behaviour. In this context, whether the inheritance and innovation of traditional festival cultural heritage can be integrated into the modern language interaction system is a crucial factor. The form of information in language interaction reflects the characteristics of the times. For example, the design cases is based on the shapes of the gods LINGGUAN in the festive paintings, which are transformed into digital social languages through cartoon character design, such as emoticons. Transform the interesting character image and expression design as dynamic social language into the public daily life system, the emoticons, pictures, and videos in the digital media era not only conveys information such as the thinking habits, but also implies the identity of the group, rapidly disseminated in digital information platforms, the inheritance and innovation are realized.

4.2 Logo Design



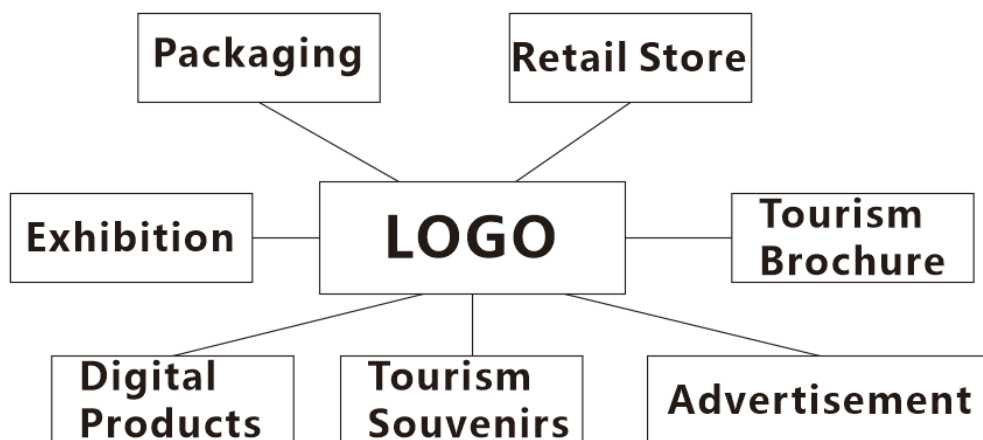


Figure 46 Logo applications

Using the Chinese character “Yao” as the basic structure, incorporating Yao life philosophy as the graphic element, 2 ball always moving along the circle express living , Add (+) or Subtraction (-) two symbols represent the generalization of the Yao nationality's survival philosophy. The concept of "balance and change" is used in daily life. Tea is an important economic crop of Yao people, and oil tea is a special food, its main ingredients include tea, ginger, garlic, peanuts and other raw materials, which are effective in eliminating food and stomach, driving away dampness and avoiding miasma. It is a health drink invented by Yao people who have lived in mountainous areas for generations according to the geographic environment of dampness and heavy miasma, in which tea is rich in theophylline, which plays the role of whole-body conditioning; ginger drives away cold and dampness; garlic disinfects; and peanut rice contains three essential micro elements, which can replenish energy (Fig. 44-46).

4.3 Characters Redesign and Playing Cards

There are 108 characters in the existing portraits of the Yao Pan Wang Festival ,

due to some characters are similar in shape and duties, a total of fifty-four characters with clear and well-preserved duties were selected for two-dimensional design, and the main purpose was to make 54-character cards into one complete deck of playing cards. As a popular entertainment prop, poker itself has a strong attribute of information dissemination.

The main task of this part was to redesign the characters in the Yao scroll. Since the scroll had lost some of its details when it was unearthed, the character redesign process could only be based on documentary records and residual images, and certain components of the characters' costumes, crowns, expressions, props, movements, and colors were recreated by members of the design team. The fifty-four characters make up the major and minor kings of playing cards and the four suits of clubs, hearts, spades and diamonds. In the process of character design, the focus is on the front view; the purpose is to show the character's image and props as completely as possible (Fig. 48-51).

The front view is more effective than the side view, perspective view, back view and top view in terms of displaying information on a two-dimensional plane. The front view shows the frontal image of the character and contains most of the information, so the design of the character is designed as a front view with graphics required for the character's characteristics, such as Zhang Tian Shi, with a majestic face, oblique eyebrows, a thick beard, a crown on his head, two figures of "Yin and Yang" engraved on the left and right shoulders of his clothes, an upright body, both arms holding jade kyu, and a body part with mainly rounded squares (Fig. 47).

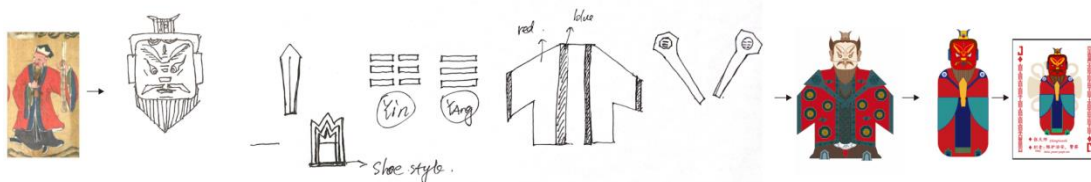


Figure 47 Character design sketches and process

Table 10 The fifty-four Characters

Name	Job	Picture	Reference Legend
<p>The northern black emperor</p>	<p>The Earth God of the North</p>		
<p>Landlords in the north about Huzhai</p>	<p>The God of the earth in the northern part of town</p>		
<p>Zhang Tianshi</p>	<p>Protect people, save police</p>		

The
oriental
Qing
emperor

The mountain
God of the East



The
western
white
emperor

The mountain
God of the West



Landlords
in the west
about
Zhenzhai

The land God of
the West



The southern red emperor

The mountain God of the South



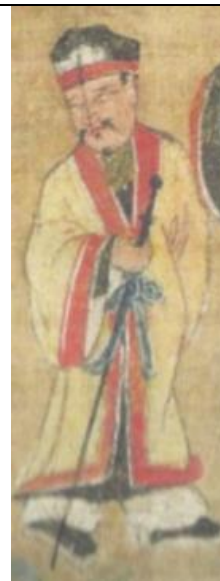
The land lords in the south about Sizhai

The land God of the South



The teacher was Chuixiang and Dulu

The senior teacher performing sacrificial rites



The teacher was Chuixiang and Duqi

The senior teacher performing sacrificial rites



Liu Shiwu
was
Duyajiaoz
hu

Master of the
army



Bowman
general

The general in
charge of
archers



Supervisin
g hall
general

The general in
charge of the
hall patrol





Shield
general

The general in
command of
shield and
armor



Gunslinger
general

The general in
charge of the
cavalry



Lock hall
general

The general in
charge of the
security of the
hall



Swordsma
n general

The general in
charge of the
infantry



Three
generals

Senior military
officer



Three
generals

Senior military
officer



Marshal

The head of an
army



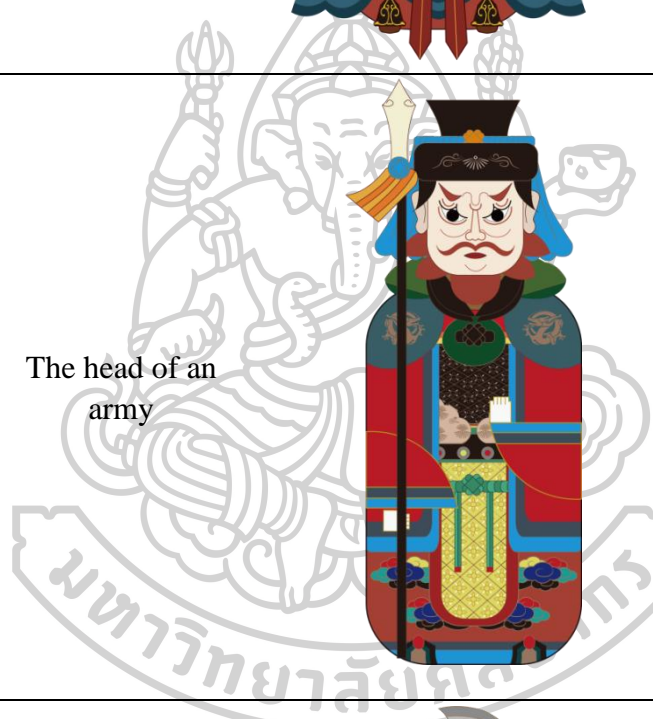
Marshal

The head of an army



Marshal

The head of an army



Marshal

The head of an army



Marshal

The head of an
army



Zhang Ye
Xianggon
g

The deity of the
kitchen God and
the army



Title given
to a
high-rank
officer

The highest
officer in charge
of the military



Mrs. Lee

The deity of the
kitchen God and
the army



The
celestial
Pangu

The gods who
divided heaven
and earth



Plough the field
Pangu

The gods who made the earth



Jade Emperor

The deity who rules the heavens



Primus

The ancestral god who presides over the heavens



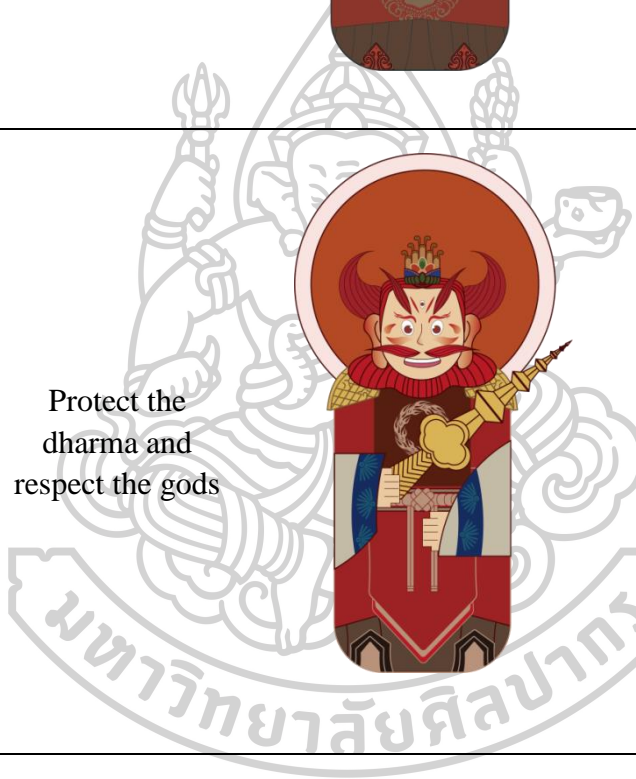
Heavenly
treasure

The powerful
gods create all
things



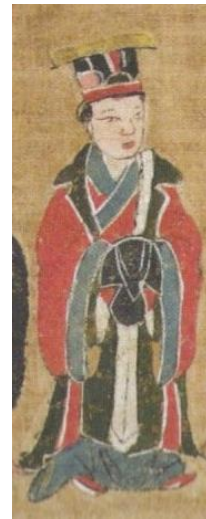
Spiritual
officer

Protect the
dharma and
respect the gods



The
Madonna
of Luotian

The Goddess of
heaven



Moral
heaven

Immortals with
boundless
power bring
dhamma into
the world to
save all beings



Holy Lord
The ruler of the world, namely the emperor



Holy father
The ancestor of the emperor



Large Haifan
The originator god of the Yao people is the originator of the Yao religion and the first master



Small
Haifan

The originator
god of the Yao
people is the
originator of the
Yao religion and
the first master



Gongcao

The messenger
of heavenly
messages



Send
treasure
boy

The child deity
who bestows
wealth upon
mortals



The
parents of
Zhitian
and Zhidi

The fairy who
grants land to
mortals



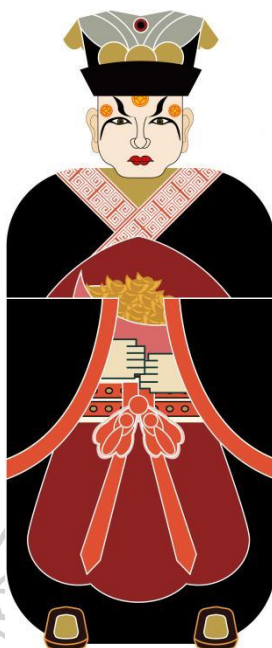
The
parents of
Zhizi and
Zhisun

The deity given
to the
descendants of
mortals



Money drawing man

The God of money



The Thunder King of the Five Grains

The God of thunder



Water god

The God of water



Human
god

The God of fire



The God
of sky

The celestial
being who rules
the earth



The God
of the
underworld

The God of the
underworld



Jiaxian

The deity who patronizes a family, usually a reincarnation of an elder in the family who died before him



Good and evil fairy -- evil

The deity who returns evil to the wicked



Good and
evil fairy
-- good

The deity who
returns good
deeds to good
people



Judge

The God of
discernment and
judgment



Jianzhai

One of the
deacons of the
Taoist temple
who oversees
celebrating
festivals



Figure 48 Playing cards



Figure 49 Playing cards





Figure 50 Playing cards





Figure 51 Playing cards

4.4 Character Selection Principles and 3D Transformation

4.4.1 Character selection principles - identity alignment

Based on the fifty-four characters, six characters were selected for conversion from 2D to 3D to propose the concept "identity alignment" as select character principle. This concept is mainly based on the modern urban system as the main reference, with the aim of making the cosmology of the Yao ancestors more accessible to modern city dwellers. For example, the choice of a Taiwei is associated with the military in modern society, and the Yao set the duty of the Taiwei role as overseeing the military and protecting the safety of the family. Following this principle, this design case selects a total of six characters: Zhang Tianshi, Tian fu God, Di fu God,

Lingguan, Taiwei, and Jiaxian (Fig. 52).

According to the role and responsibilities, it is aligned with the six systems of government agencies, the army, the police and courts, education, doctors, and families in modern society. The Tian fu is responsible for managing all things in the world, managing wind, rain, and other resources to serve agricultural production, just like government agencies in the real society, responsible for social operation and resource allocation. The duty of the Taiwei is to protect the family and the country, to be responsible for national security and to execute the orders of the gods of heaven. Just like the army in modern society, the general oversees the military and obeys the command. Zhang Tianshi's responsibilities are to punish evil and promote good and maintain public order, such as the police, court, public security, and other roles in modern society. Di fu is like the prison system in modern society. Through behaviour restraint and long-term reform, it educates those who have made mistakes to be kind. Lingguan is a spiritual officer is to taste all kinds of herbs, save the dying, and maintain public health, whether in ancient society or modern society, doctors are an indispensable role in the operation of society, especially in the context of the current global outbreak of the new crown epidemic. Public health pays a great price, demonstrating the sanctity of the profession. Jiaxian responsibilities are like a modern version of a teacher, responsible for exploring new production technologies and disseminating knowledge, answering tough questions, advocating ethics, and respecting the elderly and caring for the young (Tab. 11). Its contents are as follows:



Figure 52 Six characters in Meishan scroll

Table 11 Result of the Mean of Each Construct

No.	Name	Responsibility	Reality Mapping	Nickname
01	Tian fu	Daily management, production, and life	Government agencies	Mayor Yao
02	Taiwei	In charge of military, national security	Army	Yao soldier
03	Zhangtianshi	Punish evil and promote good, maintain law and order	Police	Officer Yao
04	Lingguan	Taste all herbs, public health	Doctor	Doctor Yao
05	Di fu	Education for good, behaviour restraint	Prison	warden
06	Jiaxian	Educating the nation, morality, and ethics.	Educator	Grandpa Yao

In terms of color, through expert interviews and literature reading, the dyeing process of Yao traditional clothing patterns uses natural dyes and selects the common plant dyes in the life of Yao people and names them. The design correlates the colors of the characters with local natural landscape and economic crops. For example, the green color of Tian fu adopts the green color of Yao specialty food, oil tea, and a total of thirty-nine colors are used for the six characters, which cover Yao economic crops, specialty foods, fruits, crop landscapes, Yao herbs, and landscape scenery, forming a whole set of color promotion system. This section will be described in the color scheme of each character.

4.4.2 Character making process

The first step is to design two-dimensional characters according to the text descriptions of the six characters in the literature, draw illustrations, determine the shapes, pose, costumes, and colors of the characters, and treat the six characters as a

series. The second step is to build three-dimensional modeling from the two-dimensional graphics, this step determines the shape and size of each part of the character model and determines the disassembly and assembly method of the model. the third step is to determine the color and material effect of each part in the software, and render the final effort works. The fourth step is to 3D print the model, the material is photosensitive resin, assemble the model parts, and record the problems of each model, such as unstable assembly of the parts, the lower cavity and the body are too loose or too tight, the facial features are too It is easy to lose and other problems. After thinking about the problem and trimming the model in the software, 3D printing is conducted again after modification, and then the model is assembled and disassembled, and adjusted many times until the model assembly and disassembly meet the requirements. The result of this link is: Prime model of six models. The fifth step is to repair the mould. Due to the error of the 3D printing model due to the influence of material, temperature, humidity, temperature, etc., the model needs to be trimmed, and the model should be polished, filled with ash, and sprayed with the background according to the actual situation, which is grey. The sixth step is to sort out the CMYK values of each character and perform color matching. After that, spray color on the character, place it in the oven, and dry the acrylic paint (Fig. 53-54).

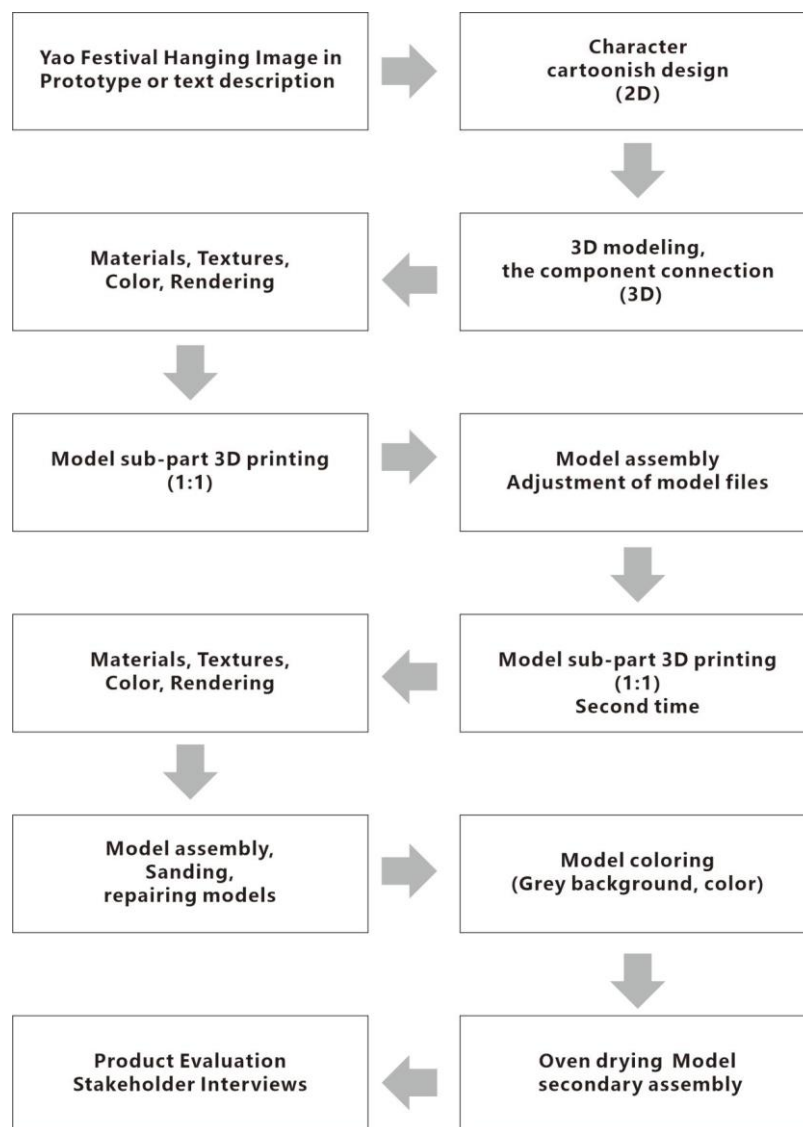


Figure 53 Process of model making

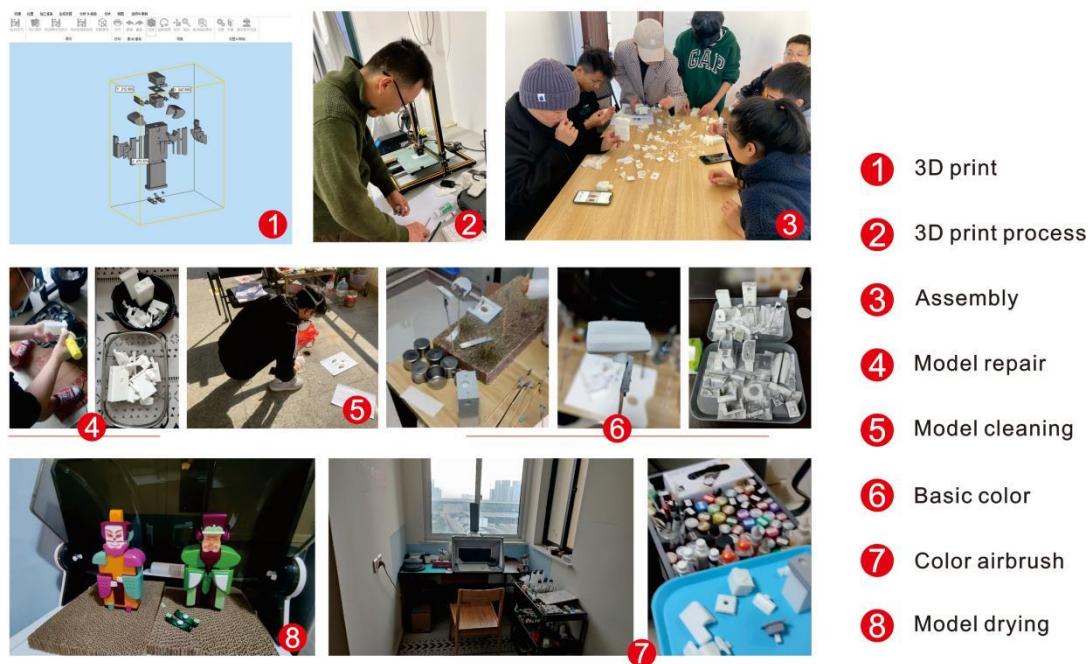


Figure 54 Character 3D printing, fitting, mold repairing, background coloring, coloring, and drying process

4.4.3 Six characters design and production process

Character 01 : Tian fu



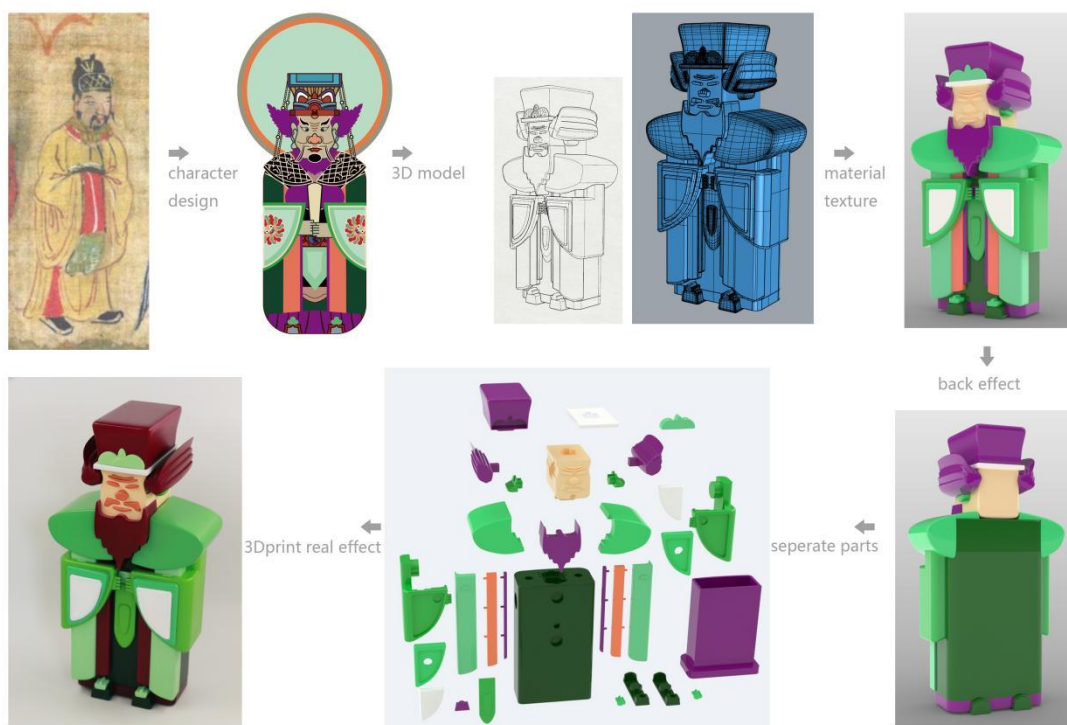


Figure 55 Process of Tian fu model

The color scheme of the Tian fu character is taken from the Yao's special economical crops (harvest fish, tea, chestnuts), natural scenery (water, waves), lotus flowers, osmanthus cake, pear blossoms, the oil tea, osmanthus cake and harvest fish are the Yao's local specialties, which are popular among foreign visitors.

	Sea king green C: 99 M: 23 Y: 70 K: 10	Tea leaf green C: 74 M: 14 Y: 51 K: 1	Pear Blossom white C: 0 M: 1 Y: 4 K: 0	Lotus leaf green C: 100 M: 31 Y: 91 K: 43
	Chestnut brown C: 34 M: 98 Y: 91 K: 53	Wave green C: 55 M: 16 Y: 40 K: 1	Osmanthus cake yellow C: 5 M: 19 Y: 50 K: 0	Carp fish red C: 0 M: 50 Y: 68 K: 0

Figure 56 Tian fu matching color choices with tourism resources

Character 02 : Taiwei

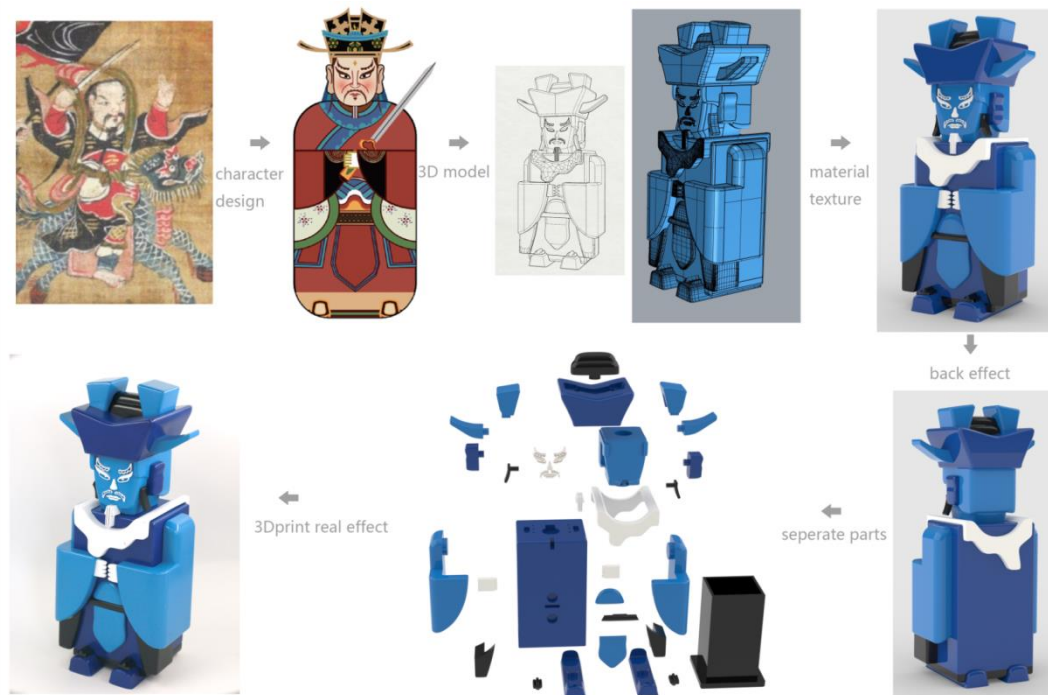


Figure 57 Process of Taiwei model

The color scheme of Taiwei is mainly white, blue and black, the blue from the dye made by the Yao people, taken from the juice of the blue grass, this dye is more effective, the fabric fades less and can keep the color brighter for a longer time. Meanwhile, blue grass, as one of the important ingredients of Yao medicine, has the effect of clearing heat and detoxifying, cooling blood and eliminating swelling, preventing flu and influenza, treating heat stroke, mumps, swelling, poisonous snake bite, bacillary dysentery, acute enteritis, pharyngitis, stomatitis, tonsillitis and hepatitis. The white is from Yao local jade, and the Lacquer black is from night sky, the symbolic meaning is to protect the clan from day to night. The white color mainly comes from rice patties, an important local food that soldiers carry with them when they are out on guard duty for easy consumption, and similarly, farmers doing farm work in the fields bring mochi for lunch and return home after they have finished their

work.

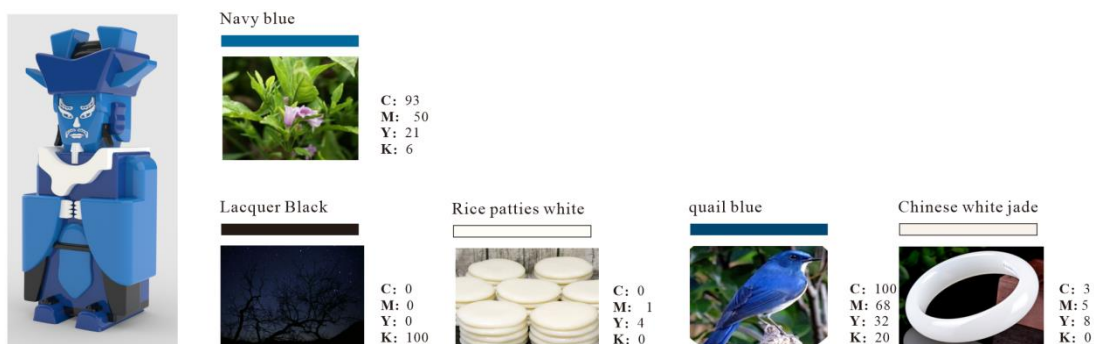


Figure 58 Taiwei matching color choices with tourism resources

Character 03 : Zhangtianshi

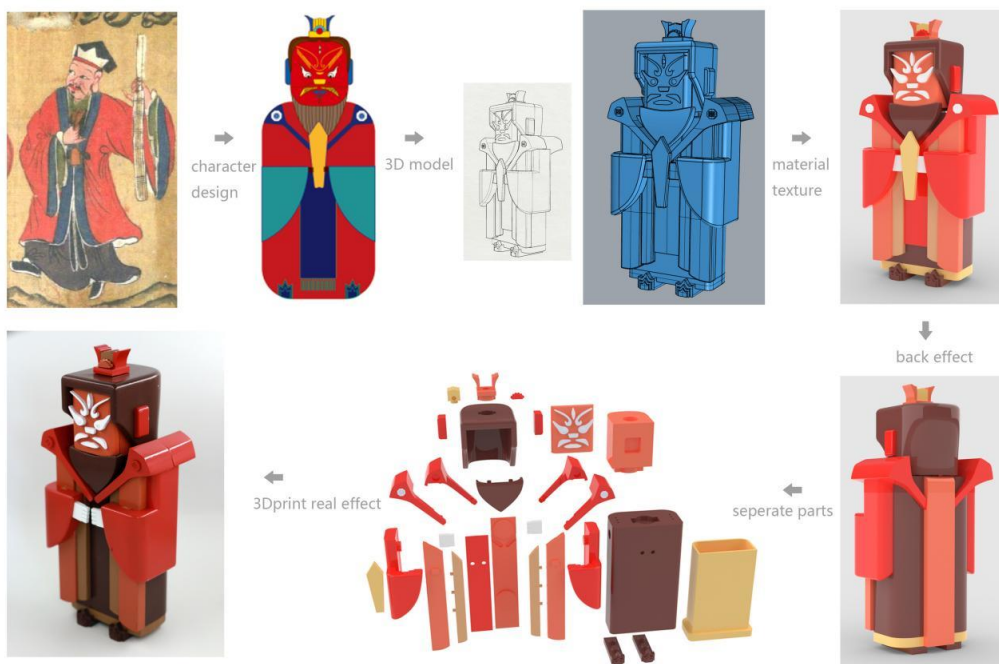


Figure 59 Process of Zhangtianshi model

The color scheme of Zhangtianshi is mainly red, yellow and orange, the red color from the local mineral chicken blood jade, whose bright red color was once offered to the ancient emperors as a royal tribute, orange mainly in the color of seaside shells, and buffalo horns, which are considered a symbol of strength as an important tool for

agricultural production.

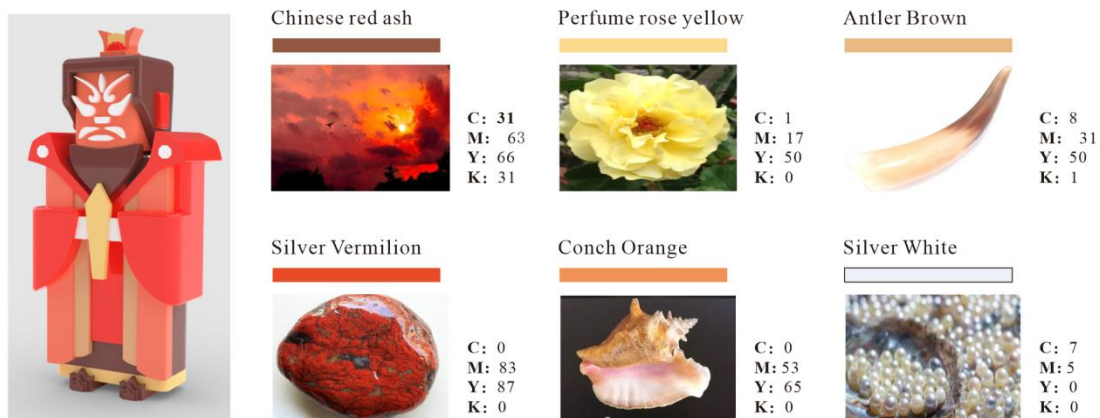


Figure 60 Zhangtianshi matching color choices with tourism resources

Character 04 : Linguan

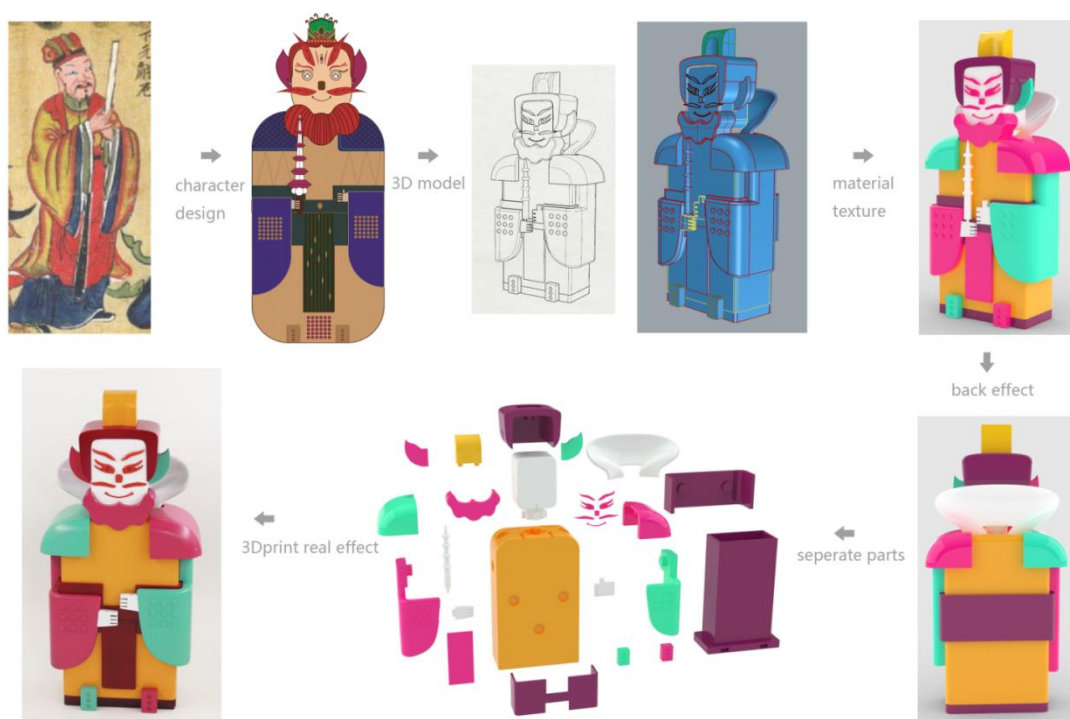


Figure 61 Process of Linguan model

The color scheme of Lingguan is mainly from local fruit (papaya, grape), cane sugar which give the main income resource. The pink egg is a manifestation of Yao hospitality and is part of an interesting ritual by dyeing the egg red and securing it with a netting made of red string, which is worn around the neck for important guests during the reception of the banquet.

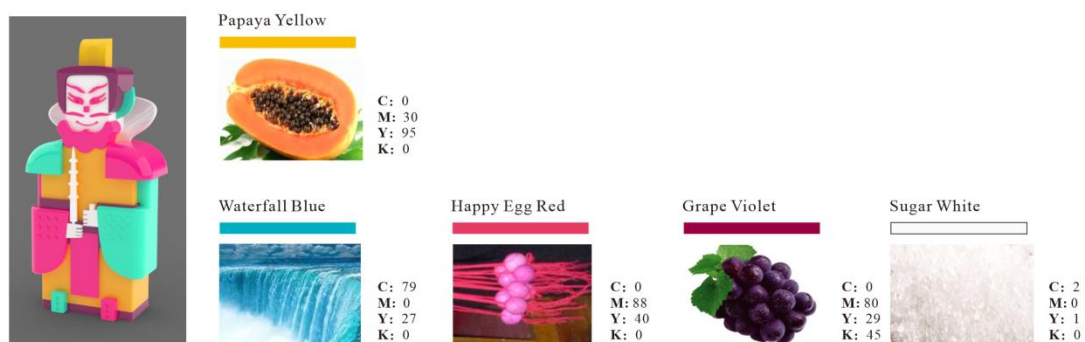
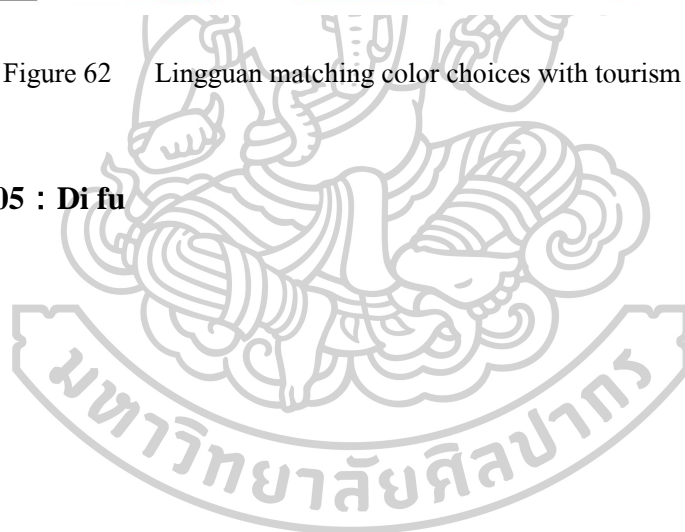


Figure 62 Lingguan matching color choices with tourism resources

Character 05 : Di fu



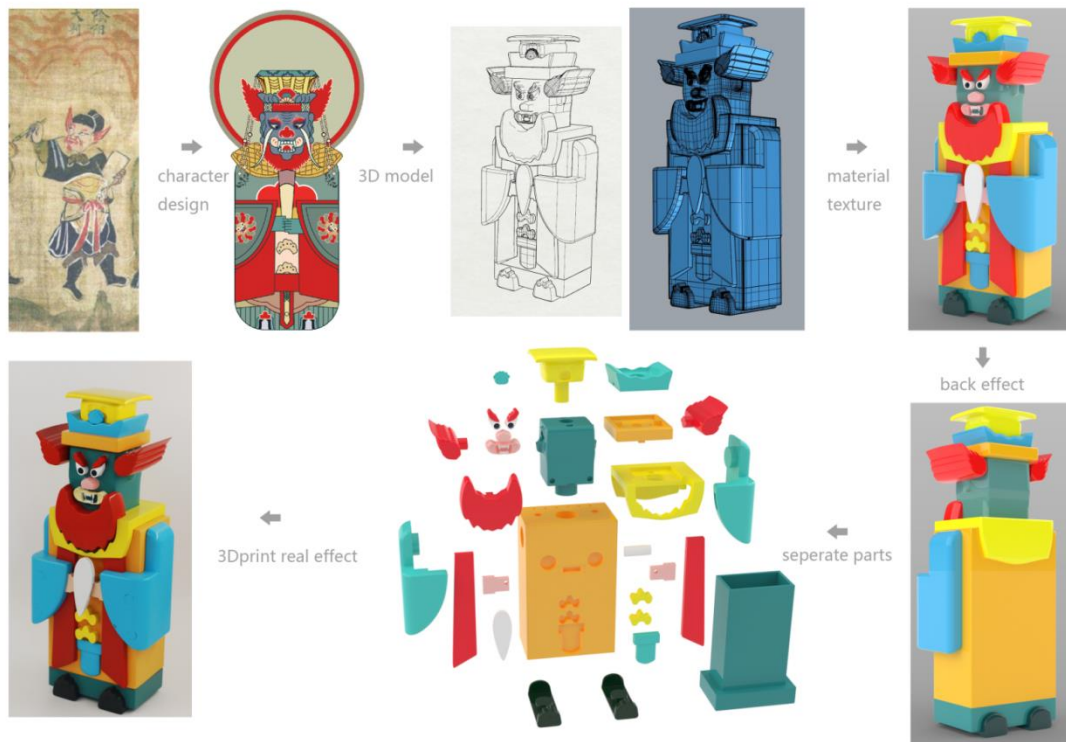


Figure 63 Process of Di fu model

The color of Di fu mainly comes from local fruits (duck pear, fig, Buddha's hand), grass carp, geese, water, herbs, etc. The herb name is Yu Scutellaria, the original meaning of the herb is to stop bleeding means that the healer uses the herb to stop the bleeding of the injured person.

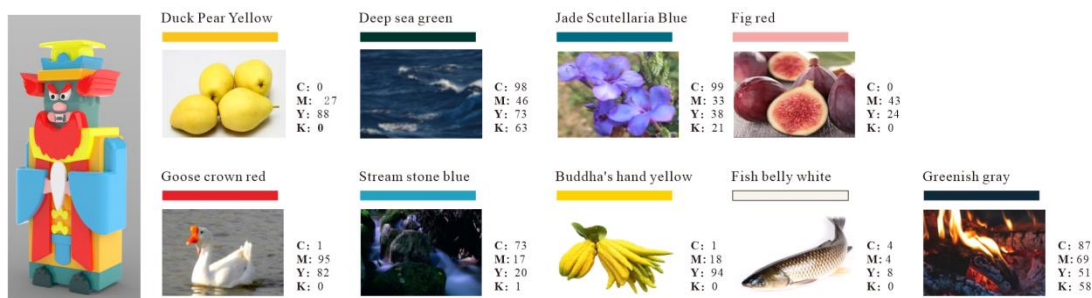


Figure 64 Di fu matching color choices with tourism resources

Character 06 : Jiaxian



Figure 65 Process of Jiaxian model

The color of Jiaxian is mainly from corn husk and carrots, peach and cherry, Yao herbs (dark gentian violet), and water. The dark gentian violet color for gentian flower extract, gentian flower, is the flower of plants such as gentian (*Gentianascabra*Bge.), or triflora gentian (*Gentianatriflora*Pall.). It is effective in treating poisonous diseases and various feverish conditions, and is commonly used to treat bronchitis, cough, and smallpox. In Chinese medicine, corn husk has the effect of clearing heat, relieving summer heat, relieving dampness, removing stones, and stopping bleeding. Because of the high calcium carbonate content in Guilin's water, residents are more likely to get stones.

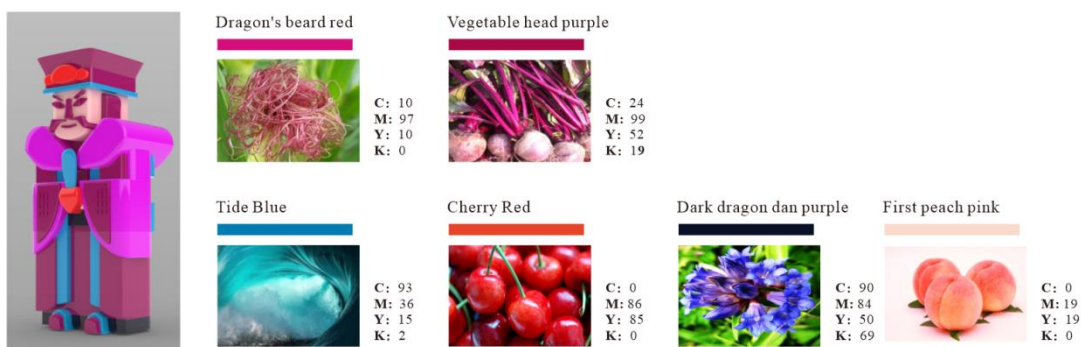


Figure 66 Jiaxian matching color choices with tourism resources

The colors of the six characters are associated with the local cash crops, traditional health care, special food and natural scenery of the Yao people, forming a color ring of colors and local tourism resources to promote Yao tourism information with visualized information.



Figure 67 Character color and tourism resource association chart

4.5 Character Application

4.5.1 Character as toy

First, the character is positioned as a toy designed for children aged 3-7, with the main purpose of exercising first-hand skills, the way disassembly and assembly. At the same time, children can recognize the role's responsibilities in alignment with their roles in the real world and continuously improve their ability to take care of themselves in life. The role represented by the role duties will provide behavioural references for children, such as the duties of the role of the Lingguan, saving lives and guarding health for the public, whose professional characteristics and dedication are worth learning for children.

First, assembled toys allow children to better understand the connection between the whole and the parts. Children play with assembled toys through the combination of parts to form the final overall structure, and then repeatedly assembled in the process of disassembly and from the whole to the parts. This allows the child's understanding more comprehensive and in-depth.

Secondly, assembled toys can exercise the baby's first-hand skills. A particularly important aspect of playing assembled toys is to operate through both hands, which can increase the sensitivity of the child's fingers, no doubt on the development of children's hands is extremely beneficial.

Again, the brain and hand coordination are exercised. The children in the process of assembling will think about which part to choose to operate, so, in the use of the brain to think with the hands to better cooperate and link up.

The entertainment process will trigger children's curiosity and will take the initiative to understand the shape, costumes, props, and expressions of the characters,

expanding their knowledge.

Finally, assembling toys can increase the child's patience. First-hand toys are required to children step by step to put together, so children need to have enough patience in order to even better make the toy to complete better.

Therefore, assembly toys are very suitable for children to try the educational toys, parents can prepare these types of baby toys for children.



Figure 68 Toys decomposition and assembly effect

4.5.2 Character as local food packaging

Globalization has accelerated the convergence of lifestyles. The festival culture which has local characteristic is a significant resource to meet the requirements of mass tourism in postmodern society. People's life can be divided into five aspects: food, clothing, housing, transportation, and entertainment. Integrate festival elements such as ancient portraits and musical instruments into the modern consumption

system. This study Follow the principles:

Concept level: Inheritance and Innovation of Excellent Cultural Spirit, for example, the continuation and regeneration of traditional cultural spirit in the modern context, respecting for nature advocated by modern society, sustainable design, community with a shared future for humankind.

Behavioural level: participatory, entertaining, enlightening cognition. With tourists' participation in festivals, they can gain a pleasant cultural experience and gain philosophical inspiration.

Material level: A Modern Expression of Traditional Elements. The traditional elements are redesigned and applied to the fields of packaging, toys, clothing, interior decoration and so on, with modern materials and production technology.

The representative elements of the Yao nationality's Pan Wang Festival were established through the “Analysis Table of Packaging Design” (Tab. 12). The content of this analysis table is composed of eight types, including modeling, information transmission, production technology inheritance, materials, function expansibility, transportation, use process, and cultural regeneration. This can be a brainstorm and test tool on the stage of beginning or the evaluation.

Table 12 Packaging Design Elements

Index	Main Indicator	Secondary Indicators	Note
01	Shape and sound	Pattern, color, building, clothing, food. instrument	Drum
02	Information	Function, fair story, folksong	Health care,
03	Technology	Weave, sculpture, embroidery, ceramic, farm tool, building, painting	Rattan, dyeing
04	Material	Regional, reproducible, process	Bamboo, crop plant
05	Function extension	Reuse, recycle, playability	Toy, lighter, etc.
06	Transport protection	Normal, special, fragile	
07	Using process	Easy, simple, interesting, humanize	
08	Re-thinking	Inspire, insight	Philosophy

Under the concept of green design, traditional packaging is turned into waste after completing its mission. Most of the packaging currently reserved by consumers is used as a practical tool such as a storage container due to its better material, which is insufficient in cultural display and brand communication. With the design concept of “toy + packaging”, the interaction between the packaging itself and consumers is better improved, so that the packaging can extend the life cycle of the packaging and promote the functional attributes of the packaging on the basis of protecting the goods and conveying the brand value. Converting to teaching aids, lamps, and etc., consumers will also be broadened into multiple identities such as learners and cultural communicators. The “narrative theme and narrative behaviour” jointly constructed by the packaging structure and visual information attracts consumers to actively interact with the packaging, and subtly guides consumers to think about the cultural spirit conveyed by the packaging. Information reception validity.

Taking the character ‘Ling Guan’ as an example (Fig. 69), the main part of the character is designed into two parts: the body part and the base part. The base part can be used for local products, this design is for cane sugar which is the important local economic product of the Yao people, size is instant Condiment sachet, the same applies to local agricultural products such as oil-tea powder, persimmon fruit powder, etc. After completing the basic function of product packaging, its function will be extended to toys, containers, and other functions such like toothpick boxes, condiments, lamps, and other daily necessities.

In terms of marketing strategy, the ‘blind box’ model is worth considering. There are fifty-four characters designs on the theme of Yao ethnic festivals, which completely present the world view of the Yao ethnic. The fifty-four characters are distributed randomly to attract consumers' interest in the complete set of characters.

The packaging label pattern adopts the representative pattern of the Yao people, for example, the pattern used in the label of Lingguan packaging comes from the Yao costume displayed from the Yao Museum, called Pan Wang seal, the female people

embroider the pattern on their clothes with different color threads to pray for blessings, the color is consistent with the role as part of the color identification system of the cultural brand system. The packaging overall effect, size& volume, mask and basic, fixing panel, and label.

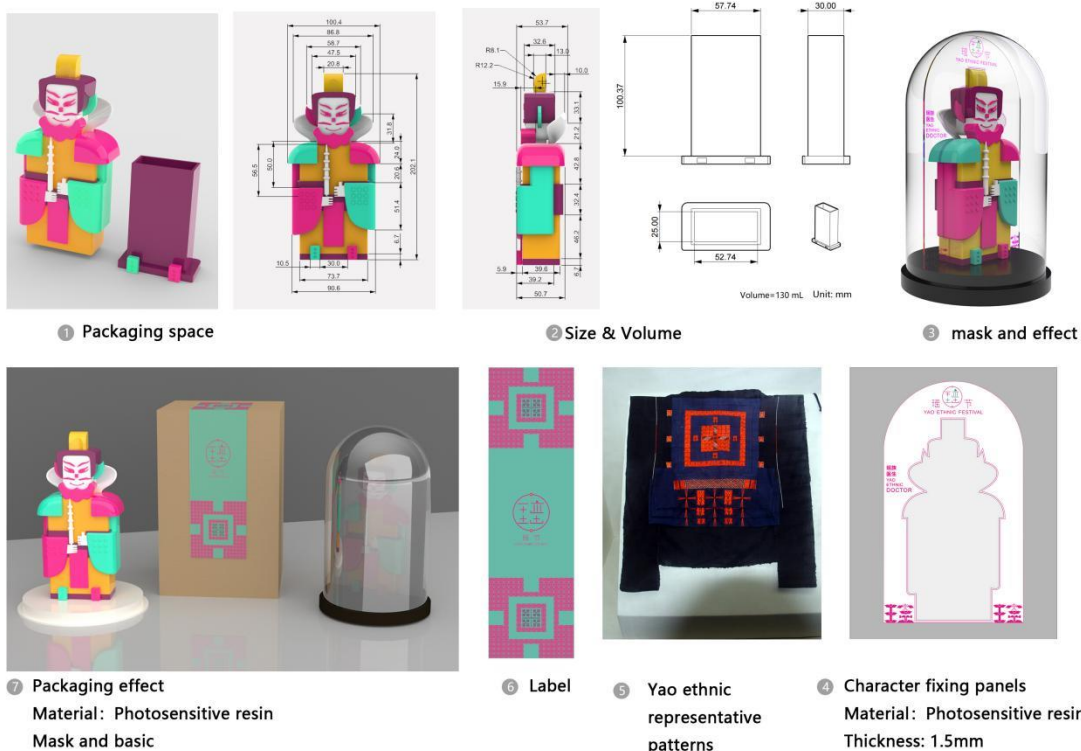


Figure 69 Lingguan packaging design

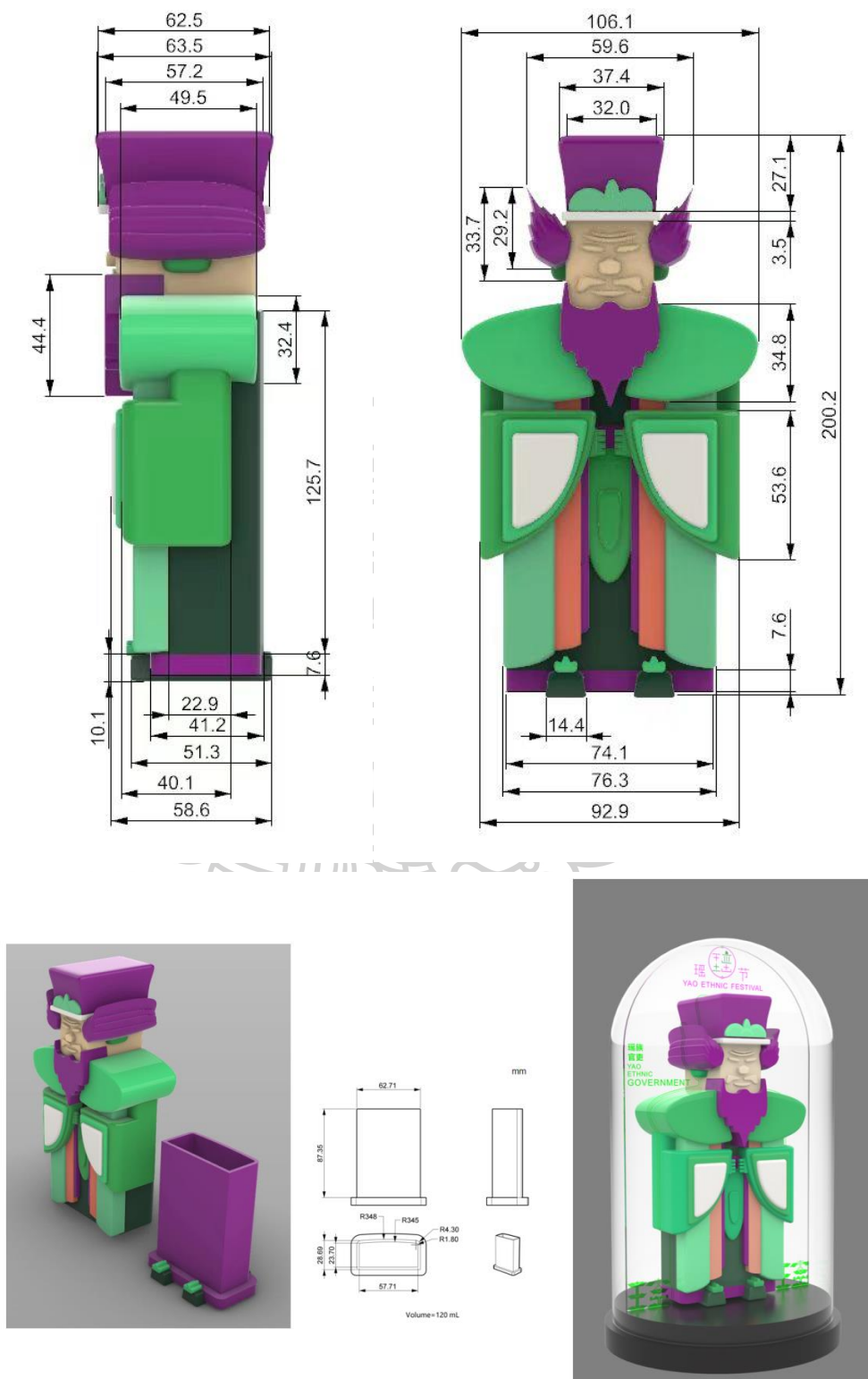
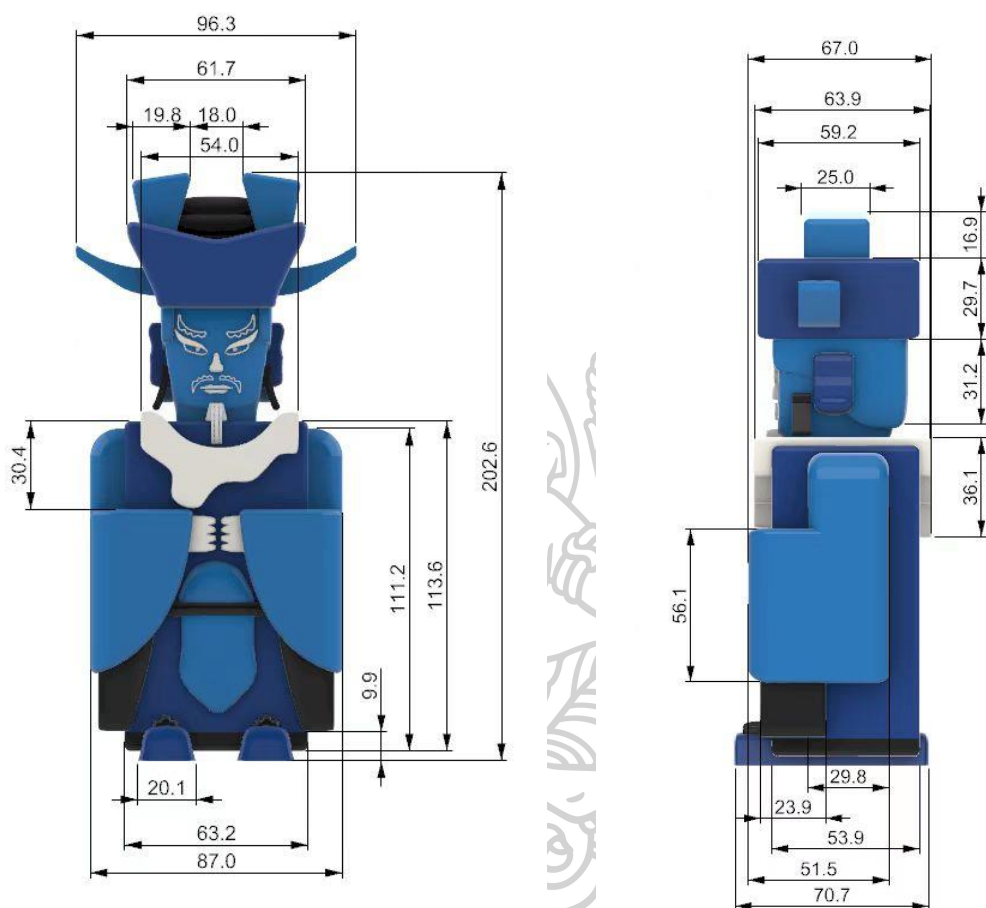


Figure 70 Tian fu packaging design



มหาวิทยาลัยศิลปากร

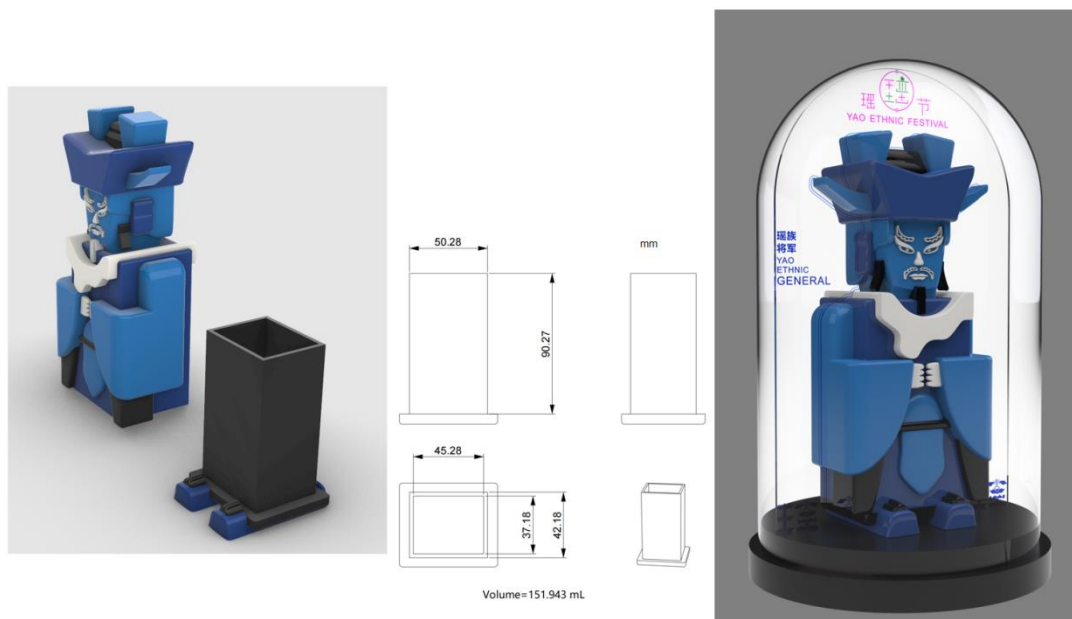
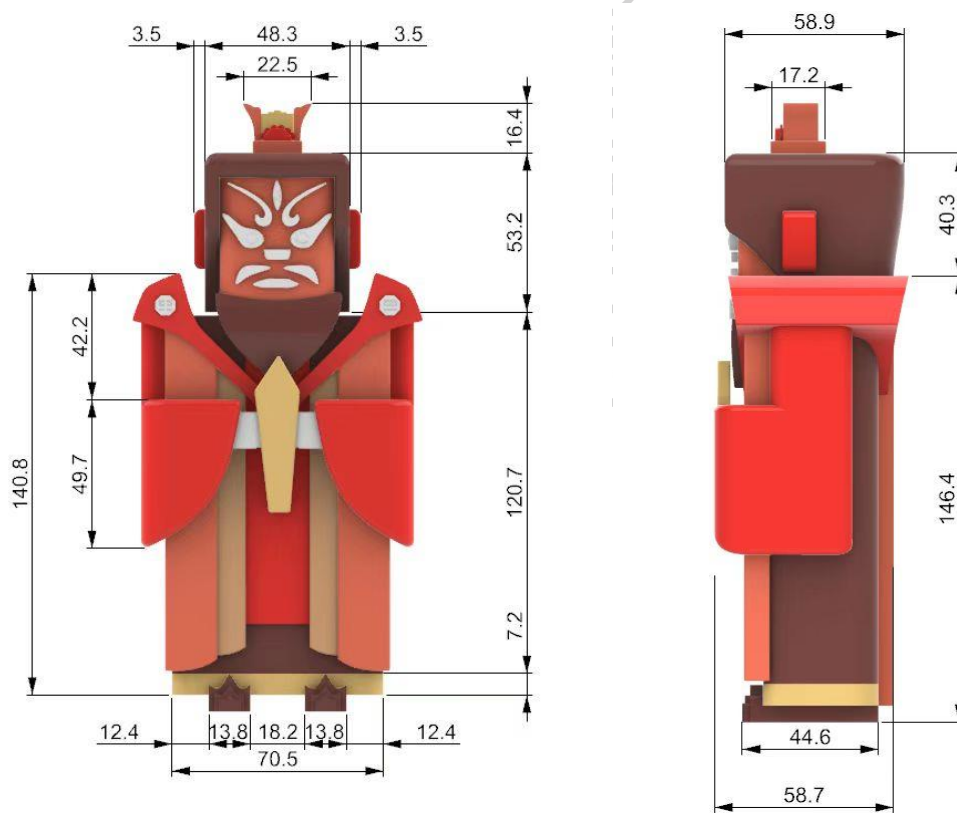


Figure 71 Taiwei packaging design



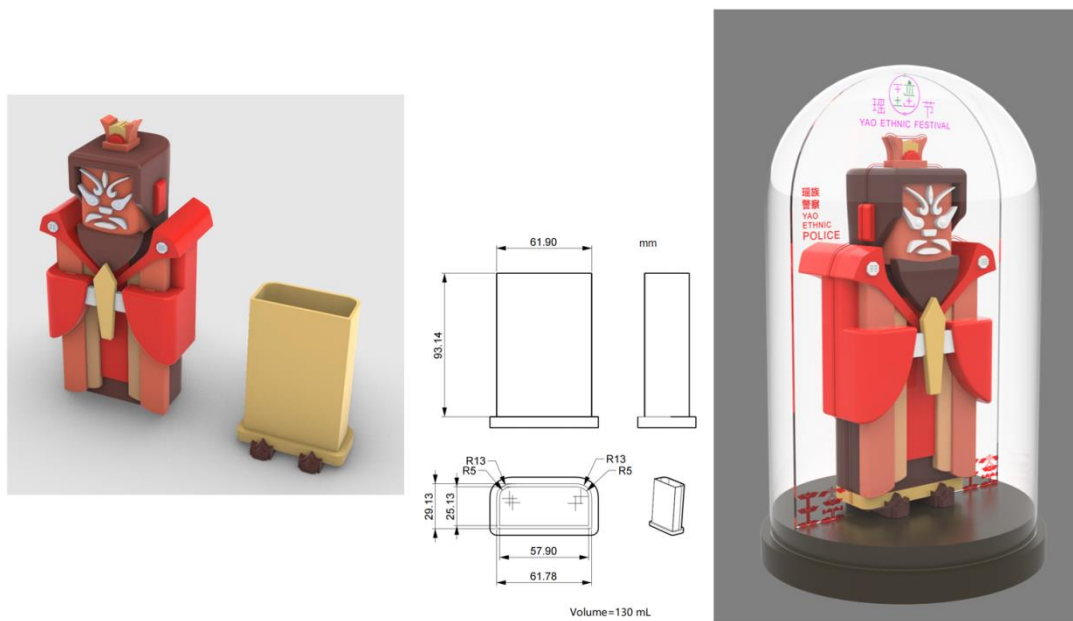
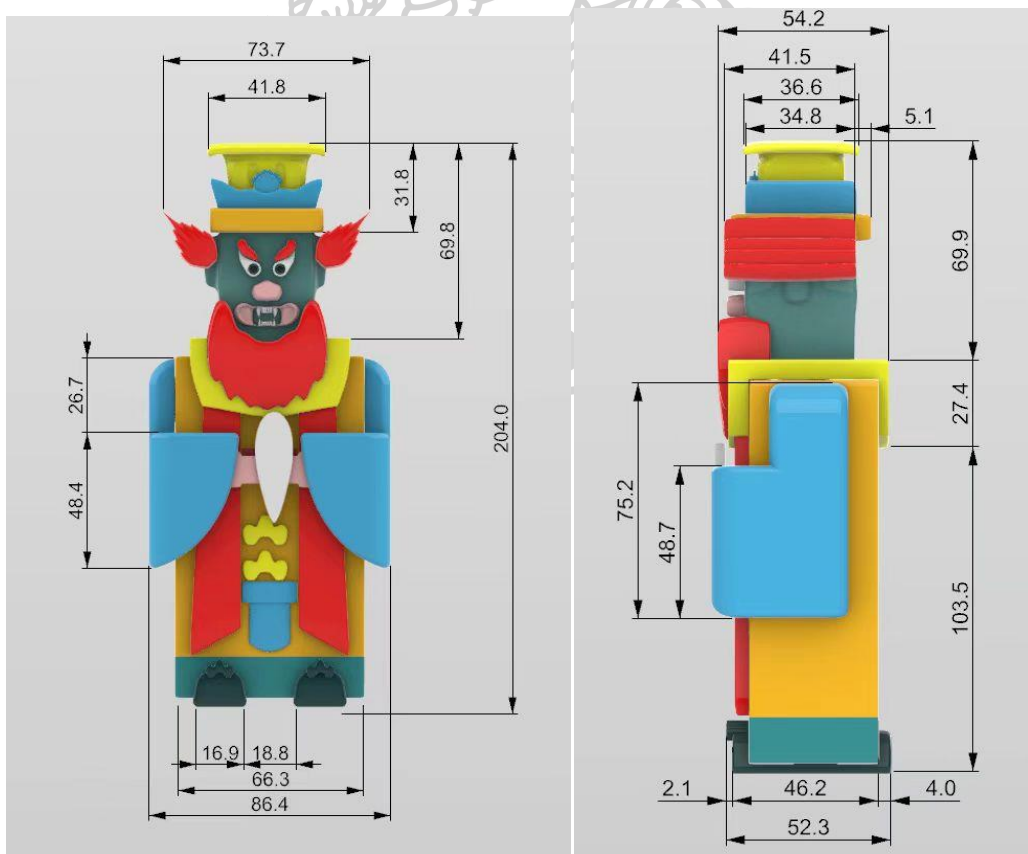


Figure 72 Zhangtianshi packaging design



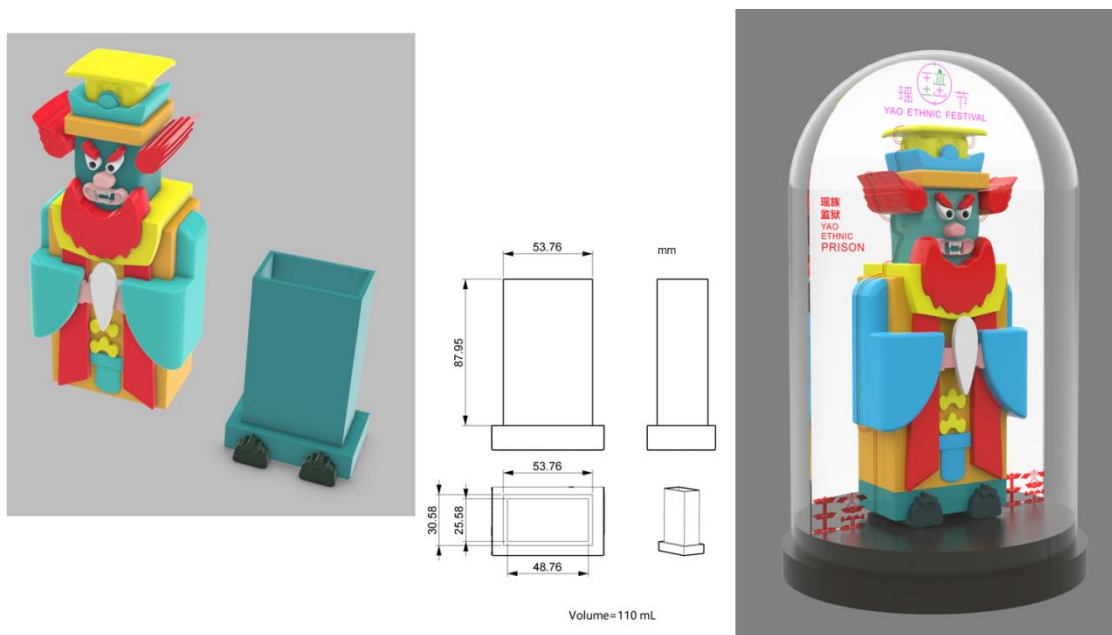
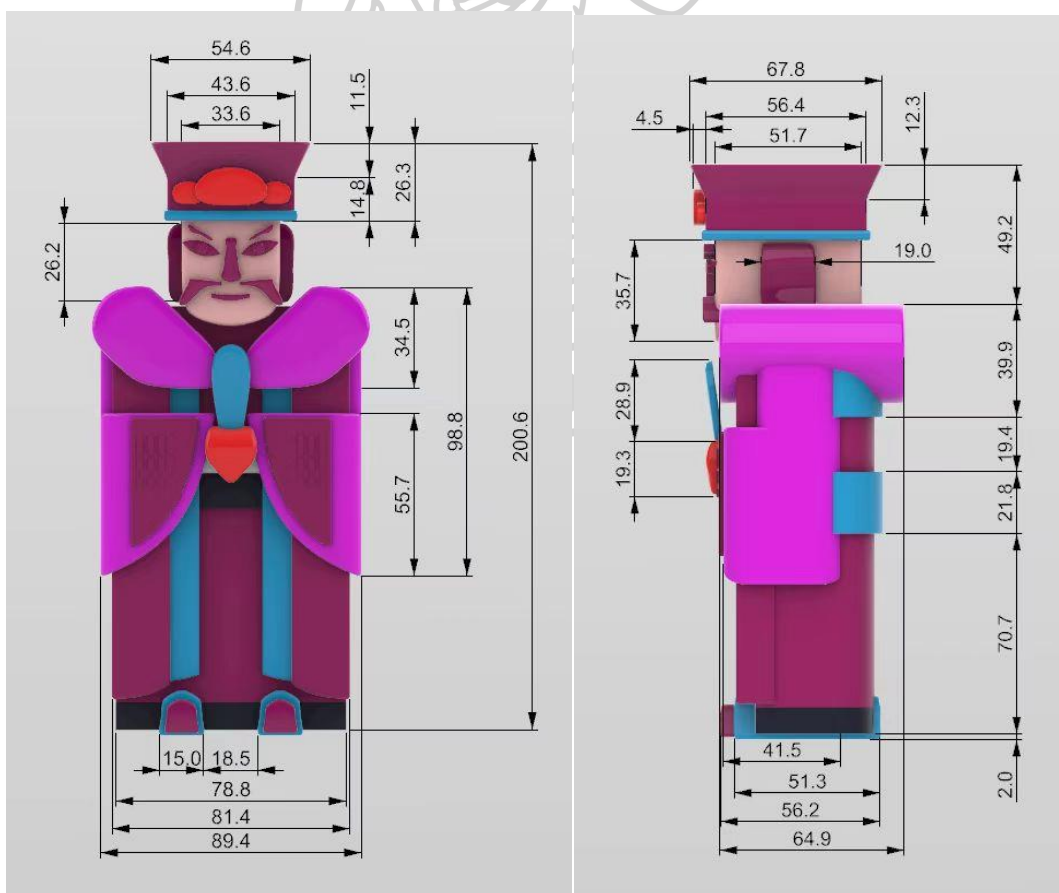


Figure 73 Di fu packaging design



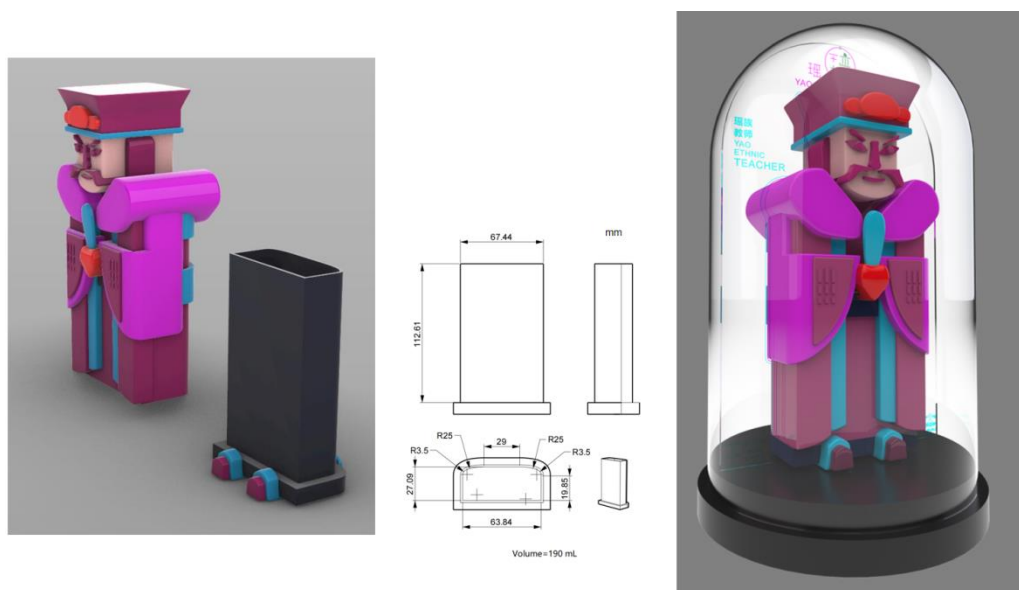


Figure 74 Jiaxina packaging design

The patterns obtained from the analysis of representative Yao patterns and elements redrawn with AI are applied to the design of commodity labels. The colors are used as reference for each character, and a total of six labels are designed to use the sun pattern, human pattern, bird pattern and other elements of Yao patterns in two-dimensional planarization, and the printing carriers can be Yao special paper, plastic, Yao textiles, Yao coarse silver and many other options.



Figure 75 Label design

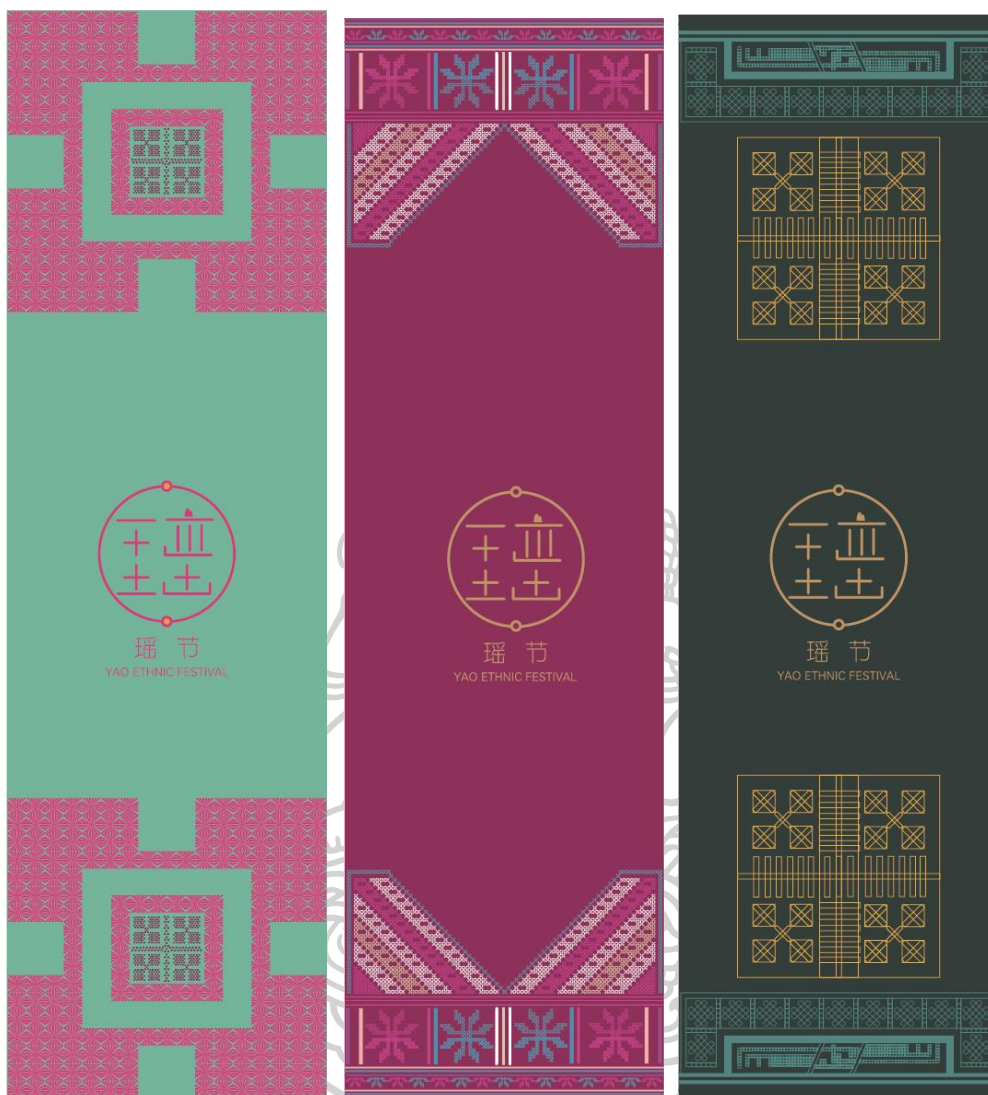
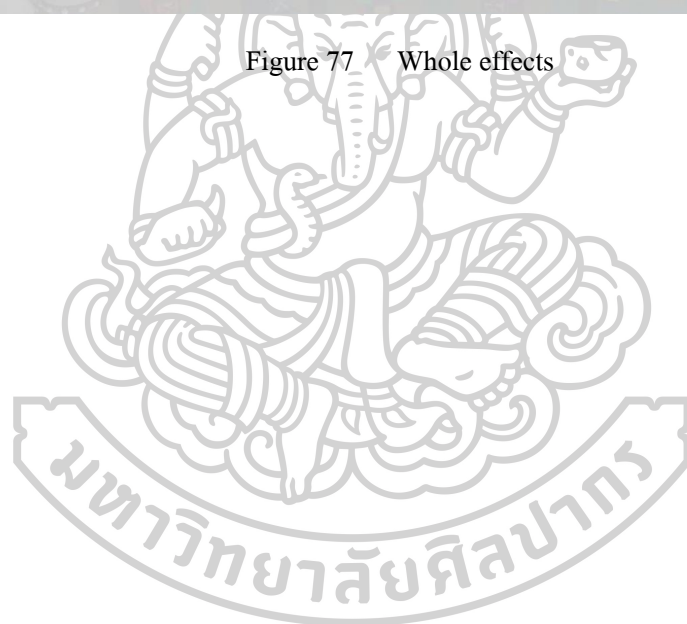


Figure 76 Label design



Figure 77 Whole effects





瑶节
YAO ETHNIC FESTIVAL

灵官
LING GUAN
YAO
ETHNIC
DOCTOR
瑶族医生



瑶节
YAO ETHNIC FESTIVAL

天府
TIAN FU
YAO
ETHNIC
GOVERNMENT
瑶族官吏



瑶节
YAO ETHNIC FESTIVAL

太尉
TAI WEI
YAO
ETHNIC
GENERAL
瑶族将军



Figure 78 The integration of six roles and labels

4.5.3 Character as emoji

Visual emotional symbols (emoji), commonly known as expression packs, have

become a graphic language for the public to communicate daily in social software. Its advantages are that it is more vivid and humorous than written language, and more importantly, its dynamic narrative space conveys rich information. The French scholar Jacques Rancière called this ideographic strategy of weakening language symbols to establish a common scale and exchange time for space as “image sentences”. The emoticon package conveys the “body presence” of the user, and it has become a part of the daily life of the public. An important part of the consumption system is even so important that it shapes individual characters and affects collective attributes. Positive emojis can help shape a positive social mentality and value orientation. The concept of “toy + digital language” is to conduct three-dimensional modeling and action setting of toys, set the emotional characteristics of characters, and apply the characteristic content of Yao festival culture to social software emoticons and mobile terminal interface themes in the form of animation. Design and other fields to cater to the current digital media context.

The reproduction of rural culture presents a state of Integration and interaction between the real world and the digital world, organically regenerates the art of traditional techniques, builds interesting visual landscapes, and becomes a latest content and new form of mass consumption culture, producing new images for post-modern social image consumption. Visual order and objects of experience.

Taking the emoji design of the two characters “Ling Guan” (Fig. 80) and “Marshal” as an example (Fig. 79), the main design contents are daily expressions such as Gong Xi Fa Cai, Happy New Year, and good night, and the Yao nationality festival culture is displayed in a humorous, dynamic, and intuitive way. Mobile phone interface themes, social software emoticon package platforms, digital greeting cards and other festive visual materials.

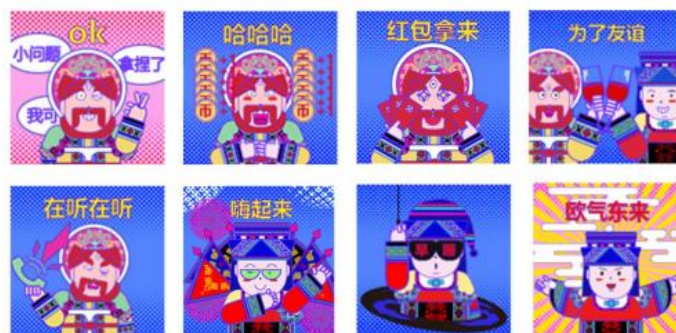


Figure 79 Emoji design



Figure 80 Linguan character design and emoticons

4.5.4 Packaging container design: long drum

This case takes the traditional Yao nationality musical instrument, the long drum as the design object. The long drum is a representative musical instrument in the festivals of the Yao nationality. The image of the long drum has repeatedly appeared in the flower scrolls of the Yao nationality' hanging statues. In terms of packaging structure, the representative of the Yao nationality, Pan Wang Festival is taken as the design object. The long drum of the musical instrument is functionally transformed

and integrated into the interactive design thinking of toy. The whole container is composed of two cups, cup lids, and five parts, which are divided into two parts as the cup holder. The lid (drum surface) and the mouth of the cup are fixed by threads, and the lid can also be used as a cup holder.

In terms of packaging materials, the model is 3D printed with photosensitive resin. The real material can be selected from food-grade plastic, food-grade steel, and food-grade glass according to comprehensive factors such as cost, transportation, and weight.

In terms of cup volume, the total volume of the full cup is about 312ml, and the volume of the cup body is 215ml. Each cup contains dry camellia powder and ingredients, which are individually vacuum-packed, and can be boiled and brewed immediately after opening.



Figure 81 Drum in the Meishan scroll paint

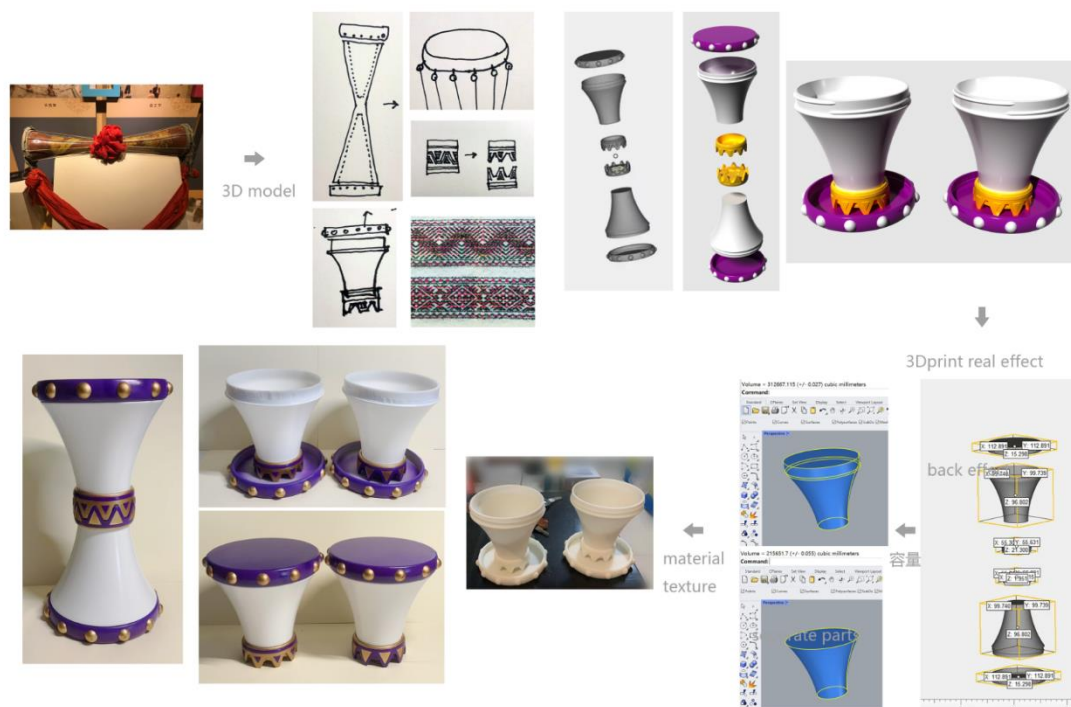


Figure 82 Drum container design process

4.5.5 Character as teaching tools

In the process of character design, based on the research foundation of content analysis and relationship construction, the concept of CIS brand recognition system is integrated, and the cultural concept (MI) is conveyed through the character responsibility of the character, and the behaviour recognition (BI), the character clothing and props are conveyed through the character actions and postures. Colors, expressions and other visual presentations are VI (this part includes the voice of the characters, based on the local traditional festival celebration blessing language, music, etc. to construct voice recognition), build the local culture “shape, environment, meaning” system, together constitute the local culture The identification system is (local Cultural Identity), the role becomes the interpreter of the local culture, and the shared cultural cognitive meaning is generated in the mass entertainment

consumption.

Taking the “Four Sages”, “Taiwei”, “Zhang Tianshi”, “Ling Guan” and “Jia Xian” in the Yao nationality festival portraits as examples, the characters are designed as toys, and the plane thinking is turned to the three-dimensional thinking. Through 3D modelling and component assembly design, each part of the character is 3D printed and then painted and colored. The role enters the fields of children toys and basic education with toys, teaching aids and other items. In the process of dismantling and assembling models by students or consumers, knowledge of the role responsibilities and the special name of ancient clothing structures is integrated, so that students or consumers can enjoy entertainment. At the same time understand the cultural connotation, let the traditional cultural genes enter the students’ individual cognitive sequence, become a part of their growth process, and gradually build the individual identity to the traditional culture. There are about twenty-eight common characters in the festival portraits of the Yao nationality, which together form the mythological system of the Yao nationality. During the process of ethnic integration, the Yao nationality mythological system draws on the Taoist theology, while retaining its own characteristics. Domestic tourists have the same cultural language. It can become an auxiliary prop to exercise children first-hand ability and cognitive ability.

4.6 Stakeholder Feedback

The main purpose of the stakeholder information feedback is to collect experts' evaluation of the six toys, including cultural expression, functionality, service target, and marketing strategies etc. Expert information feedback included 1 art lesson from the elementary school affiliated to Guilin University of Technology, 1 model lesson from Xicheng Road Kindergarten, 2 exhibitors of tourism souvenirs at the China-ASEAN Tourism Expo, 1 manager of Guilin Jinshunchang tourism souvenir chain store, 2 staff members of Guilin Culture and Tourism Administration, and a roundtable of Guilin tourism practitioners (designers, professor, tourism company,

tourism activity planning).

Art teacher at the primary school (affiliated to Guilin University of Technology) : This design is remarkably interesting. It can well apply traditional cultural elements to teaching. As a unique teaching tool, it can enhance the interest and memory of primary school students in traditional culture. When explaining the roles to primary school students, six children quickly memorized the names and responsibilities of the five roles, and actively participated in the trial play process. During the assembly process, primary school students are extremely interested in the character' costumes, hats, and props, and associate with the characters in TV dramas and cartoons they have seen, and actively express their understanding of the characters, indicating that this model helps to mobilize Elementary school initiative.



Figure 83 Art class in GLUT Affiliated Primary School, Guilin, July 2022

Xicheng Road Kindergarten art class School : Children were extremely interested in the model shape and the way it was assembled, they like to separate the model and assemble it. Children were not interested in the name and duties of the model, which is different from elementary school students, indicating that the attention of the children's stage is more focused on the model parts, colors, and the effect after assembly. Four children paid attention to the container on the abdomen of

the character, and the party was incredibly happy when they were told that it could hold candy.



Figure 84 Art class at Xicheng Road Kindergarten School, Guilin, September 2022

Guilin City Culture and Tourism Bureau official: It is exceptional good to cut in from the perspective of toys. I have never seen similar forms before, currently more tourist souvenirs on the market mainly from film and television productions. It is a good attempt to integrate traditional cultural elements into the mass culture system. A little worried is that the price needs to be considered. At present, the sales of tourist souvenirs in Guilin are not good. First, the price of tourist souvenirs is high, second, the products cannot express the cultural characteristics of Guilin and even Guangxi.

Exhibitors and visitors of China-ASEAN Cultural Tourism Expo: It is an innovative idea to combine traditional culture with children' toys and highlight the interaction between toys and consumers. The function of packaging is limited. It is recommended to focus on tourist souvenirs. way to develop. In terms of packaging, it can hold local camellia powder or concentrated juice, like instant coffee, and of course it can also be used as a toothpick, pen holder and other functions to expand. The Bluetooth function is in line with modern needs. It should be liked by many elderly tourists when connected to mobile phones to play music or stories. It is more suitable as a small gift for juniors or friends after each trip. Of course, this needs to be within a reasonable price range. Inside.



Figure 85 China-ASEAN Tourism Expo visitors, Guilin, September 2022

Salesperson of Jinshunchang Guilin Local Specialty Chain Store: This situation is good and remarkably interesting. Currently, it is suitable for the packaging of small size products such as our concentrated juice, sweet-scented osmanthus tea, and camellia powder. What I am more worried about is that it will weaken the food, and highlight the toys and use the attractiveness of the toys to assist the sales of food, but it should be an excellent choice to combine the toys and the local specialty food for sale.



Figure 86 Souvenir and local-food retailer Jinshunchang company, Guilin, June 2022

Roundtable feedback (Guilin University of Technology Building 3, meeting room 324, June 2022): the staff of the travel company thought the model was interesting, incorporating packaging features with strong ethnic characteristics, and suggested that the service target was not limited to children aged 3-8, but that many adults would also like it. The university tourism development professor thought the model could be applied to outdoor landscapes, such as plant sculptures placed in rape

fields to attract tourists, while this research method could be used as a case study for tourism souvenir development into the classroom. The designer considers this a successful attempt and hopes that different sizes can be designed to suit different needs, for example, it can be put into a Bluetooth module, or shrunk as a toy, etc. The manager of the brand promotion department of the tourism company suggested systematically building the Yao tourism image, correlating playing cards, logos, content creation and tourism resources. He strongly agreed with the model color taken from Yao cash crops, and he suggested closely combining Yao special accommodation and Yao health care projects.



Figure 87 Experts feedback meeting (designer, professor, government cultural manager, travel company owner, tour guide), Guilin, June 2022

Director of Hezhou Yao Museum: Considering the exploratory significance of this topic, transforming static image elements into entertainment tools loved by the public, such as playing cards and toys, is an effective supplement to the static display

of the museum and, at the same time, an effective promotion of Yao festivals. It is recommended that this method be applied to the transformation of ceramics and other cultural relics in the museum, such as incorporating the shape of Yao daily life artifacts into the tableware design of urban oil tea restaurants.

Table 13 Feedback from Stakeholders

Experts	P/N	Comments
Souvenir retailers	P	Interesting, effective, it is recommended to serialize the content, price factor, combined sales strategies.
Designers	P	The database provides a very good basis for souvenir design, promotion, material, color, function extension
Government managers	P	Encourage the public to continue to add data, develop, and apply the database into multiple fields
Inheritors	P	It is recommended to include festival musical instruments, mask making process, and music theory knowledge into the database
Museum managers	P	Digital museum, digital exhibits
Festival performers	P	Computer graphics technology is very helpful for program innovation and presentation
University researchers	P	Improving transformation in education, continuous content production promotes urban tourism brand

Note: P=Positive N=Negative

Chapter 5 Conclusion and Contribution

5.1 From a Methodological Perspective

First, the revitalization of minority festival visual elements transforms cultural resources such as scrolls and costume patterns stored in museums for static display into cultural tourism products, integrating 2D and 3D, reality and virtual, static and dynamic forms, setting up interactive ways with consumers to convey the spirit of Yao festival culture, drive sales of local agricultural products, and promote cultural preservation and sustainable development.

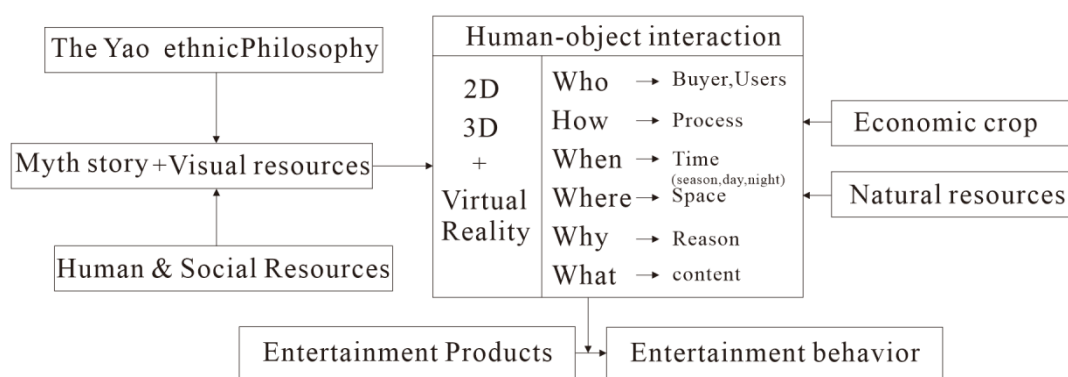


Figure 88 Thinking process of Yao portrait theme souvenir design

Second, this case adopts the eight-dimensional relationship analysis method to analyze the content of the Yao Pan Wang Festival, centering on human beings and analyzing the content in a total of eight dimensions: human and human, human and time, human and self, human and nature, human and history, human and objects, human and things, and human and gods, classifying and aligning the lexical aspects in the mythological story texts with the image resources, which helps to understand the cultural spirit conveyed in the Yao mythological stories.

Third, based on the principle of "identity mapping", the six characters in the

Meishan diagram are selected to correspond to the six professions of managers, doctors, teachers, police, prisons, and soldiers in modern society, in order to facilitate the understanding and acceptance of the service audience and to cater to the consumer motivation, as many parents buy toys for their children to gain corresponding cognitive experience. Through children's interaction with the characters, they have some exposure to the names of the characters, the names of each part of the structure, and the duties of the characters, which helps to visually convey the philosophical thinking of the Yao people. The six characters are transformed into 3D, focusing on the cultural uniqueness of the content, and the fifty-four characters and six models are combined with local life scenes.

5.2 Strategies for creating local festival IP

GI (geographical indication) is an important part of the IP theory, Cultural IP (intelligent property) refers to the connection and integration of cultural products. It is a cultural symbol with high recognition, self-contained traffic, strong realization and penetration ability, and long realization cycle. It has regional cultural, commercial, and social characteristics. Ethnic festival culture has rich narrative content and visual performance, and more importantly, festival cultural heritage has three contents: text, visual performance, and dynamic display, which is very in line with the development characteristics of cultural IP.

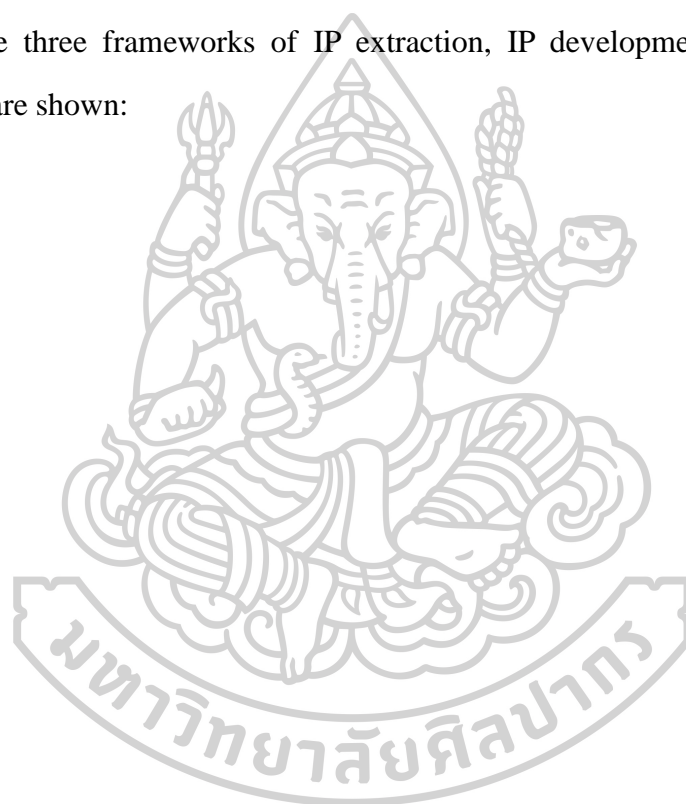
IP extraction stage: this stage purpose is to establish IP core keywords, through the content analysis of festival cultural materials, from three parts: concept layer, behavior layer, and creation layer. The national world outlook, values, and outlook on life contained in the culture, and good qualities such as bravery and wisdom are reserved for IP character design and character shaping; the behavior layer mainly analyzes the reason of the activities arranged in the ceremony and the content of the game , How festival activities and production and other behaviors express national

concepts; the creation layer is to analyze how the shapes, materials, colors, techniques and other elements of production and living objects reflect the guiding significance of the concept layer. With the systematic perspective thinking to combine the concept layer, behavior layer, and creation layer, to deeply understands its internal relationship.

IP development stage: the important purpose of this stage is to explore the path of digital content production, focusing on how to develop sustainable products for festival cultural content under the context of mass consumption. The main methods are user demand research, user experience, creative design, model method, cultural translation is the main thing. IP development content is divided into two categories: digital products and material products. The former is in the form of video games, emoji language, user interface design, animation films, etc; the latter is in the form of film and television cultural derivatives, daily necessities, holiday gifts, teaching Supplies, special product packaging design, etc. For example, the characters in the Pan Wang Festival portraits were character design and integrated into playing cards, each playing card has distinct roles and role-specific functions. the two are integrated with each other.

IP generation stage: this stage has two aspects: one is to build an IP cultural identification system, establish the genetic code of festival cultural heritage, and introduce the concept of CIS, a corporate image identification system, which is divided into four parts: continuing the context through the identification of IP cultural concepts With the innovation of the times, IP behavior recognition reflects the modern interpretation of national consciousness and behavior, IP visual recognition shows the specific application of festival cultural elements in people's daily life, and IP digital media recognition reflects the festival culture of digital space as a language, these four parts are commonly constitute the “concept-behavior-visual-media” system. The second aspect is to discuss the economics, sociology, cultural inheritance, and other meanings of cultural IP generation. For example, the IP-based development of YAO

ethnic festival cultural heritage is conducive to the regeneration of rural resources, such as the knowledge and skills of the rural surplus labor force. Activation, reuse, and transformation of rural space, which is conducive to the construction of a new type of urban-rural relationship, rural space has become an important space for urban residents to experience life, approach nature, and parent-child activities. In this process, the excellent content of festival culture cultivates new inheritors through education, games, entertainment, etc., and realizes the sustainable development of culture. The three frameworks of IP extraction, IP development, and IP meaning generation are shown:



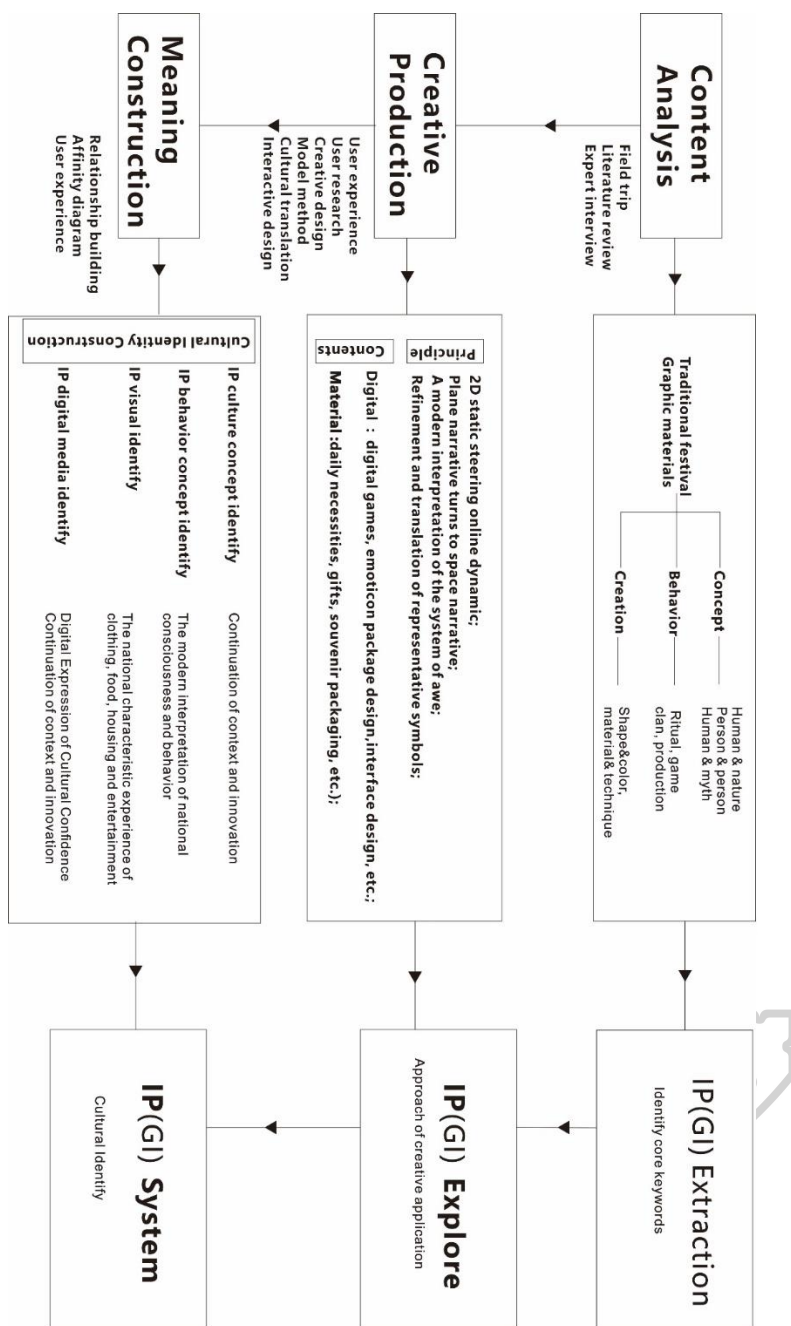


Figure 89 IP (GI) construct framework

5.3 "Souvenir+X" Concept and Practice

The concept of "Souvenir + X" is proposed, focusing on the possible extension

of tourism souvenirs, such as teaching tools, toys, digital product forms, etc., to achieve functional superimposed forms and enhance the attractiveness of souvenirs.

Packaging design for local special agricultural products is an effective way to improve the income of local farmers and an important way to "design for poverty alleviation". This study proposes the concept of "Souvenir+X", which integrates the elements of Yao Pan Wang Festival images into the packaging design of Yao native oil-tea products, broadens the functional attributes of product packaging and strengthens the interactive attributes of product packaging and consumers, such as "Souvenir+toy", or "Souvenir+teaching-tool" which strengthens the knowledge transfer function of packaging, and finds that many middle-aged and elderly people buy toys or souvenirs for children in order to broaden children's knowledge, not just for food, expanding the product's packaging capabilities can help cater to consumer purchase motivations to increase visitor satisfaction and boost sales.

This study is concerned about the fact that the content of traditional culture of ethnic minorities in the current basic education curriculum system in Guilin is relatively small, and the curriculum is mostly based on exam-oriented courses such as language, mathematics and English, and the loss of excellent traditional ethnic culture is serious. This case study tries to integrate Yao festival culture into kindergarten and elementary school art classes, follow the concept "Souvenir+teaching-tool", and through the interaction between elementary school students and Yao-themed toys, they learn about the structure and materials of traditional costumes, the origin of colors, traditional food and other related traditional knowledge, and strengthen cultural identity.

In the digital media context, online and offline integration is strengthening, and the digital form of Yao festival cultural resources development is very important. In this study, Yao festival themes are designed into expression packs and uploaded to WeChat expression pack system, with daily life phrases such as thank you, good morning, good night, and all the best, etc. The 2D animation is the main form to

promote through Yao government and villagers to strengthen the digital image of Yao nation.

5.4 Contribution

This study provides methodological references for traditional culture preservation, cultural tourism management, cultural industry development, tourism souvenir designers, design teachers and students, and cultural tourism companies, such as festival event content analysis method, festival experience space analysis from tourists' perspective, and redesign of image-based resources.

This study provides systematic thinking on how to establish local tourism IP, from data collection, analysis, product development to systematic identification system building, for those involved in cultural tourism development.

Design practice content such as logo design, playing cards, toys, local specialties packaging as reference for similar topic research, for example, China has fifty-six ethnic groups, each of which has representative festivals with rich tourism resources. Similarly, Thailand has many important festivals with rich traditional cultural contents, and tourism souvenirs are an important part of Thailand's tourism development, and this study can provide a reference for those involved.

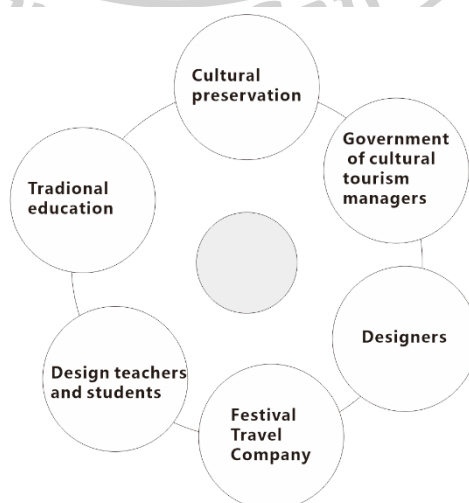


Figure 90 Interest groups for the research

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