

# Research on the Design of Intangible Cultural Heritage Tourist Souvenirs Based on Dayu Culture: A Case Study of Bengbu City

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**Abstract:** Based on the perspective of Dayu culture, this project aligns the intangible cultural heritage items of Bengbu with the urban tourism industry, and can realize the inheritance and dissemination of the intangible cultural heritage of Bengbu City. Based on the field research, this project analyzes and summarizes the design positioning and development strategy of intangible cultural heritage tourist souvenirs in Bengbu City according to the current situation of the tourist souvenir market in Bengbu City and the consumption of tourists. It is suggested to create tourism creative products with the characteristics of Bengbu City with the help of new media publicity, transmission of cultural feelings, capture of consumer psychology, and integration of "borderless" design concepts, so as to provide reference for the utilization and development of regional intangible cultural heritage resources in the field of tourism cultural and creative industries.

**Keywords:** Intangible cultural heritage, Tourist souvenirs, Devise, Positioning.

## 1. Analysis of the Correlation Between Intangible Cultural Heritage Resources and Tourist Souvenirs in Bengbu City

Bengbu City is rich in intangible cultural heritage resources. Bengbu's intangible cultural heritage has a profound foundation and potential, and many items have come from the countryside and returned to the embrace of the common people. In recent years, the city has attached great importance to the protection of intangible cultural heritage, continuously improved the level of systematic protection, and further consolidated and developed the living inheritance of intangible cultural heritage. Up to now, Bengbu City has three national intangible cultural heritage items, namely Flower Drum Lantern, Wuhe Folk Song and Sizhou Opera. Bengbu has 20 provincial intangible cultural heritage items and 54 municipal intangible cultural heritage items, all of which are the regional cultural characteristics of Bengbu and the local cultural treasures. Bengbu is a flower drum lantern, a folk song of Wuhe, and a Sizhou opera The birthplace of . Flower drum lamps, with the reputation of oriental ballet, spread in Huaiyuan, Fengtai, Fengyang, Yingshang and other places. Wuhe folk song is a traditional folk song form spread in Wuhe County and surrounding areas. There are three major categories: labor trumpet, yingge (tian song) and minor key, among which the folk songs in the minor key are the most numerous and the most distinctive. The performance is mainly singing and white mouth, and there are also solo singing, duet singing, rap, small singing and other performance methods, with various forms and rich content. It is one of the typical representatives of traditional folk music culture in the Huaihe River Basin. Sizhou opera, also known as the soul cavity, has the same origin as the Liuqin opera in Shandong, Jiangsu and Henan. They are not only intangible cultural heritage resources in themselves, but also folk art that already has a certain audience in the tourism market. Compared with other tourism resources, it has more regional characteristics and cultural characteristics. At the same time,

Bengbu is located in the western part of the Yangtze River Delta and the middle reaches of the Huaihe River, which belongs to the transition zone between the Huanghuaihai Plain and the Jianghuai Hills, and is at the end of the Jianghuai watershed. It is one of the outstanding tourist cities in China. By the end of 2017, Bengbu City had 28 A-level tourist attractions, 5 4A-level tourist attractions, 10 3A-level tourist attractions, and 13 2A-level tourist attractions. In recent years, Bengbu City has deeply explored and expanded its local characteristics, launched a series of intangible cultural heritage tourism projects and activities, and the tourism industry has developed rapidly. In order to meet the spiritual needs of tourists for cultural tourism, some scenic spots rely on local unique intangible cultural heritage resources to create tourism products, such as the Bengbu "Intangible Cultural Heritage" Exhibition Hall through pictures, text, multimedia, physical props, miniature scenes and other forms, vividly displaying the existing "intangible cultural heritage" resources in Bengbu, comprehensively and vividly. There are 53 intangible cultural heritage items at or above the municipal level in Bengbu. It is understood that there are not only static texts, pictures, and intangible cultural heritage exhibits in the museum, but also dynamic and interactive visiting experiences, forming a benign interaction with visitors. On the whole, from the perspective of regional culture and traditional culture, with the strategy of innovative design, different cultural connotations are given to tourist souvenirs, and new products with local characteristics are created. From the perspective of the promotion of tourism resources and the promotion of tourist souvenirs, the integration of intangible cultural heritage culture and tourist souvenirs can make the inheritance and protection of intangible cultural heritage more feasible. Therefore, the design and research of intangible cultural heritage tourist souvenirs based on Dayu culture is an effective way to promote the two-way development of intangible cultural heritage culture in Bengbu City and the tourism industry in Bengbu City.

## **2. Bengbu Tourist Souvenir Market Research and Analysis**

Field research and online questionnaires on intangible cultural heritage resources in Bengbu City were collected, and 234 valid questionnaires were obtained, and after data statistics and analysis, the design and positioning of intangible cultural heritage tourist souvenirs were carried out in the following aspects Expound.

### **2.1. Analysis of tourist souvenir consumers in Bengbu City**

Because this questionnaire survey was selected in Bengbu city and some scenic spots, the survey targets mainly involved ordinary citizens of Bengbu City, tourists who came to Bengbu City, and scenic spot management staff. In terms of gender: 156 males in 234 samples, accounting for 67%; There were 78 women, accounting for 33%. Age: Children are not included in the survey because the questionnaire involves understanding some cultural elements, so there are not many respondents under the age of 18; There are 127 respondents aged 18-30, most of whom are college students, who have relatively strong cultural perception and understanding ability, and their personalities are more flamboyant, and they have their own unique choices for tourist souvenirs. In this survey, there are 60 respondents aged 31-45, most of them are parents with children, on the one hand, they hope that their children will be relaxed, on the other hand, they expect their children to gain and understand in travel, most of them love cultural and creative tourism products, have a certain purchase strength and desire to buy, and look forward to the creative design of local traditional culture. In addition, respondents aged 46-60 and over 61 years old have fond memories of traditional culture and are more receptive to authentic intangible cultural heritage souvenirs.

### **2.2. Price Positioning Analysis of Tourist Souvenirs in Bengbu City**

On the issue of price positioning of intangible cultural heritage tourist souvenirs, 59% of the respondents mostly accepted tourist souvenirs within 100 yuan, followed by products within 100-300, and finally souvenirs in the price range of more than 300 yuan. There are very few people over 300 yuan. It can be seen that the price range of products should be controlled to improve the consumption power of consumers.

### **2.3. Analysis of the purchase tendency of tourist souvenirs in Bengbu City**

When answering "the most likely purchase of intangible cultural heritage souvenirs from Bengbu", 78% of the respondents chose local specialties, and "people take food as the sky" makes food the highest proportion option; 42% chose practical small objects, ranking second. It can be seen that practicality and portability are the priority factors for tourists. It is worth noting that 40% of tourists chose interactive products, which shows that modern people are full of expectations for products with high experiential properties. Another 33% chose special handicrafts, indicating that modern people are interested in handmade products with characteristics and highlights. The low number of tourists who choose to buy high-end collectibles is mainly due to uncertainty about price and practicality, as well as the tendency of personal preferences. The development of

practical products in the form of small objects, while injecting interactive elements to make tourists of different ages and genders feel involved, should be strengthened in the development of tourist souvenirs.

### **2.4. Analysis of existing defects of tourist souvenirs in Bengbu City**

The last question of the questionnaire is to write about what you currently think is the flaw of the Bengbu Intangible Cultural Heritage Tourism Souvenir Design Institute. After sorting and analysis, it was learned that the high-priced products themselves could not reflect the regional culture, in addition, the packaging design and modeling of some products were inferior, many of them did not meet the standard, and the portability was poor. On the one hand, Bengbu tourist souvenirs do not fit well with tourists' consumer psychology; On the other hand, the government's publicity is not enough, resulting in low recognition of some special souvenirs by tourists. For these problems, we believe that further research is needed to comprehensively examine various factors such as the selection of materials, modeling design, production technology, sales methods, policy support, and publicity methods of intangible cultural heritage products, so as to arrive at corresponding solutions.

## **3. Design Strategy of Intangible Cultural Heritage Tourist Souvenirs in Bengbu City**

Relying on the natural connection between Bengbu intangible cultural heritage culture and tourist souvenirs, seeking multi-party support from the government and non-governmental organizations, excavating the "intangible cultural heritage" cultural symbols of Bengbu City, and using certain design methods, developing tourist souvenirs that can be accepted and welcomed by modern tourists is not only a new path for the inheritance and dissemination of intangible cultural heritage in Bengbu City, but also a new path New requirements for tourism and cultural creativity in Bengbu City.

### **3.1. Use new media to increase awareness**

In the mass publicity of new media, the participation of the audience is on the rise, and the new media publicity has advantages in terms of communication speed and scope. The government can cooperate with scenic spot management departments, cultural communication companies and animation enterprises to carry out special research and development and operation, rely on intangible cultural heritage elements to develop corresponding images, emojis, micro-movies, WeChat public accounts, micro-documentaries, etc., and even create exclusive APP and experience stores for practical intangible cultural heritage tourist souvenirs. For example, for the national intangible cultural heritage "Flower Drum Lantern", micro-film shooting can be carried out, closely following the themes of love, war, fantasy and other themes loved by modern young people to develop the story, and integrating Bengbu intangible cultural heritage elements for micro-film creation The use of sound, light, electricity and other multimedia expressions in tourist attractions to display, through a variety of new media channels for dissemination. On animation derivative products, corresponding dolls, animation packaging, etc. can be developed, relying on cute character shapes to spread Bengbu

intangible cultural heritage elements.

### **3.2. Pay attention to the transmission of cultural feelings**

Tourist souvenirs mainly serve tourists and their tourism activities, so we must fully consider the aesthetic standards and spiritual pursuit of tourists. Tourism souvenirs are the carrier of culture, and humanistic care should be reflected in the design, and attention should be paid to the transmission of cultural feelings, so as to narrow the aesthetic psychological distance of tourists to the tourist place. Intangible cultural heritage tourist souvenirs can combine folk customs under Dayu culture, local celebrities, Jiangnan scenery, urban spirit, local architectural landscape and life scenes, etc., comprehensively consider the aesthetic awareness and aesthetic trend of modern tourists, excavate and highlight the cultural symbols of "Bengbu Intangible Cultural Heritage", and transmit Bengbu local culture from the aspects of theme, craftsmanship, color matching, function, packaging, pattern modeling, etc. At the same time, it is also necessary to enhance the quality experience, It expresses the craftsman spirit contained in the intangible cultural heritage, pays attention to the molding of product details, establish a craft brand image, and increase the added value of tourist souvenirs. In addition, efforts can be made on specific Dayu culture, in line with the needs of enterprise team building, summer camps, festivals and holiday tourism, and folk activities, traditional performing arts, folk music and art, traditional handicrafts, etc., through the participation and display of non-genetic inheritors and characteristic town residents, to bring tourists a special historical and cultural experience.

### **3.3. In line with the consumer psychology of mass tourism**

In the era of mass tourism, tourists of all genders and ages may become consumers of tourist souvenirs. The preliminary market research provides a reference and basis for the development of souvenirs, and the development of intangible cultural heritage tourist souvenirs should be in line with the psychology of public consumption: In terms of pricing, it should be controlled within 300 yuan, especially the development should not exceed 100 RMB intangible cultural heritage tourist souvenirs to meet the affordability of most tourists; In terms of purchasing tendency, it should actively adapt to the needs of sports, outdoor, culture, study tours, etc. in the field of mass tourism behavior, and develop intangible cultural heritage tourism products with cultural connotation, strong practicality, strong interest and exquisite craftsmanship through the superposition or transfer of practical functions, decorative functions, entertainment functions, collection functions, etc.; In terms of product categories, it is advisable to introduce innovative and creative design thinking, and develop practical daily necessities, small crafts and products with strong experience interaction.

### **3.4. Focus on the design and development of ornamental, functional and interactive experience intangible cultural heritage tourism souvenirs**

Tourist souvenirs are mainly handicrafts that highlight historical characteristics and regional culture. Folk resources silently promote local cultural information. For these resources, we can directly produce, package and sell; It is also

possible to explore the unique "cultural symbols", based on the perspective of Dayu culture, through modern artistic means for redesign, innovative carriers, especially combined with emerging multimedia technology, can promote the development of unique regional cultural heritage.

### **3.5. Introduce the concept of "borderless" design**

The core of "borderless" is "boundless cooperation and resource sharing", bringing together the wisdom and strength of multiple departments and groups, and integrating multi-channel and multi-level resources. In the process of excavating the intangible cultural heritage resources of Bengbu City and developing tourist souvenirs, the design concept of "borderless" is introduced, and its purpose is to bring together government departments, intangible cultural heritage inheritors, scenic spot management personnel, related industry enterprises and other forces to cooperate without boundaries and share cultural resources, and fully enhance the economic and cultural value of intangible cultural heritage tourist souvenirs from the aspects of product function, sensory experience, process innovation and production cost. Taking the national intangible cultural heritage Bengbu City Flower Drum Lantern as an example, the products derived from the Huagu Lantern in the current tourist souvenir market are mainly niche consumers, and the process is complicated and time-consuming. Therefore, the price is generally higher and the practicality is low, which is difficult for ordinary consumers to accept. It should cooperate with local governments, non-genetic inheritors, arts and crafts artists, local universities, high-tech enterprises, etc., to optimize design drawings, improve production processes, and integrate some machine processing, which will inevitably make the price more affordable to the people and the products can better meet the consumption needs of ordinary consumers. If the design of intangible cultural heritage tourist souvenirs is carried out by introducing the "borderless" design concept, various cultural and creative products can be combined with the intangible cultural heritage resources of Bengbu from the perspective of Dayu culture, which not only retains the practicality of the product but also has a cultural atmosphere, which can meet the aesthetic needs and consumer psychology of most tourists.

### **3.6. Policy Support**

The Bengbu municipal government should provide policy and guidance support in the development of intangible cultural heritage tourist souvenirs. For enterprises, we should increase financial and policy support, and introduce some corresponding preferential policies and measures to encourage powerful enterprises to engage in the design and production of intangible cultural heritage tourist souvenirs, so as to improve product quality. The government should also support the establishment of Bengbu Intangible Cultural Heritage Tourism Development and Research Center in schools or enterprises with relatively mature conditions in terms of policies and funds, on the one hand, it is responsible for studying the long-term development strategy of tourist souvenirs, regularly participating in academic seminars, strengthening exchanges and cooperative research, strengthening scientific research in the tourism craft industry, and carrying out in-depth and sustained popularization and enlightenment of traditional tourism crafts with local characteristics; On the other hand, we organize a tourist

souvenir design competition, set up relevant design themes every year, to discover excellent designs, and transform the works of designers and creators into products into the market as soon as possible, so as to ensure that the blood of the market is fresh and ensure the continuous development of the tourist souvenir market.

#### **4. Conclusion**

Protecting intangible cultural heritage, innovating the design of tourist souvenirs, and combining intangible cultural heritage with tourist souvenirs are the problems facing us. We should not simply adopt the doctrine of "take it". We should pay attention to regional characteristics and historical culture in the design and research of intangible cultural heritage tourist souvenirs. The basic laws of tourism product design and development should be followed, the connotation of intangible cultural heritage should be deeply explored, combined with the modern mass tourism consumer psychology, the resources of all parties should be gathered, and the wisdom of multiple parties should be integrated, so that the development and design, production and production, publicity and marketing, after-sales service and other aspects should present distinctive local characteristics. Broaden the channels and methods of dissemination, improve the artistic quality of tourist souvenirs through high technology, new technology and improved production technology, and promote the development of tourist souvenir industry in

Bengbu City.

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