

Research on the Innovative Development of Mud Genie- Mud Goo Goo and its IP Creation

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Abstract: Xun County Mud Goo is one of the first national non-foreign heritage items and is a representative of traditional clay sculpture in Henan. The village of Yang Qi Tun in Xun County, located along the old Yellow River Road, is known as "the first clay sculpture village in China". Throughout the years, the development of local clay goo heritage has suffered from a weak awareness of folk culture preservation and a lack of innovation and practicality in its products. The aim is to promote the sustainable development of Mud Goo by exploring the innovative development path of mud gu and its IP creation.

Keywords: Mud sculpture, Non-heritage, Visualization and communication, Cultural tourism products, Brand IP.

1. Introduction

Mud Gu Gu is the generic name for the clay toys of Jun County, Henan Province. The mud gugu is rich in regional culture and is steeped in historical and artistic value. From agrarian society to industrial society, mud gugu has become a precious historical living fossil. However, due to its remote and impoverished location, lack of brand promotion and lack of innovation, Mud Goo has never been able to get out of Henan province. Based on this, how to achieve digital empowerment, design empowerment and product innovation has become a prominent issue in the innovative development of Mud Gu Gu.

2. A Study of The Historical Origins and Development and Heritage of Mud Cuckoo

(1) History

Unlike the clay sculptures of Fengxiang in Shanxi province and Huangpo in Hubei province, Xunxian mud gugu is hollow inside, with a small hole at the lower end, and makes a "goo" sound when blown with the mouth, resembling the call of a goo bird (turtledove), hence the name "mud gugu". Mud Gu Gu began in ancient times and flourished in the Sui and Tang dynasties. According to the Records of the Five Emperors, Zhuan Xu Gao Yang, the grandson of the Yellow Emperor, had his capital at Di Qiu (now Puyang, Henan Province), where he taught people the rituals, created crops and made pottery, so the skills of agriculture and pottery making were greatly developed. During the Sui and Tang dynasties, the development of mud gugu reached its peak. In the ninth year of the Sui dynasty (AD 613), the peasant rebels and the Sui army fought a battle for the Liyang Warehouse in Liyang (now Xun County). The Sui general, Yang Qi, used a clay toy, the mud goo, to blow out a 'goo', a high-pitched sound that had the effect of raising morale, and the imposing army defeated the other side. After the battle, the surviving soldiers used local yellow clay to make mud horses and mud men to pay tribute to the fallen soldiers, and the mud goo was given a living meaning. Passed down from generation to generation, the mud goo, as a spiritual carrier, has a cultural connotation of praying for good fortune and peace.

Today, the story of Zhuan Xu, who dug up clay on the banks of the Yellow River and taught the people how to make birds and animals, is still told in the village of Yang Qi Tun in Xun County, the "first clay sculpture village in China", of which the turtledove is the most famous. The most famous of these is the image of the turtledove, which is the most famous of all. The local people compete to make clay cuckoos and place them on their tables to pray for good luck and peace.

(2) Research on the development of heritage

Mud gugu has not been able to adapt to the development of the times in order to innovate the types of cultural and creative products, especially the types, functions and uses of Mud gu's cultural and creative products for young children and adolescents are relatively homogeneous. In this way, the entertainment function of Mud Gu Gu is limited in the high-tech toy mobilization generation, which makes Mud Gu Gu generally serve as a tourist souvenir in the cultural tourism market positioning. Because it does not find the right market positioning to show its folk craft characteristics, and subsequently fails to enhance the consumer's desire to buy.

The production and output of mud goo is mainly in the village of Yang Qi Tun, on the banks of the Yellow River. Although rural cooperatives have been set up in the area, most of them are family-based, hand-made production workshops, which have not formed a professional, industrialized and systematic integrated promotion and publicity platform for cultural discovery, product design and marketing. Even local people do not understand the profound historical background of Mud Gu Gu because of the lack of publicity for the non-heritage resources. Therefore, the design, production and marketing of mud goo lack systematization.

Because of the backwardness of the county economy, it is difficult for Mud Goo to reach the consumer market of the surrounding counties and cities. As one of the first batch of National Heritage, Mud Goo needs to be adapted to the development of modern society by making corresponding adjustments in the innovative development path and IP creation.

3. The Artistic Characteristics of Xun County Mud Goo

Xun County Mud Goo has distinctive artistic characteristics, mainly in the form of its bird cultural patterns,

colour texture and floral elements, all of which are of research significance. The unique geographical and natural environment of the village of West Yang Qi Tun, located on the banks of the Yellow River, makes the Yellow River mud the best choice of material for making mud goo. After a shovelful of yellow clay has been taken, dried, mixed with water, pounded, kneaded, dried, kiln-fired, colored and painted, the clay gu gu is given a sacred connotation of emotion and spirituality.

(1) The bird totem beliefs of Mud cuckoo

Humans have been associated with birds since ancient times, and both eastern and western cultures have a tradition of bird worship. According to folklore expert Ni Baocheng, "the title Mud Gu Gu originates from the prehistoric human belief in bird totems and has original cultural significance." (The mud goo of Xun County / by Ma Jinzhang and Zhu Zhongyue. Zhengzhou: Zhongzhou Ancient Books Publishing House, 2010.6 (Xun County, China's Famous Historical and Cultural City - Cultural Collection)) For generations, the ancestors were accompanied by birds and formed an inseparable bond with them, which gave rise to the phenomenon of bird totem culture and the formation of a culture of bird totem beliefs throughout China. To this day, people still refer to the marriage of a man and a woman as "dragon and phoenix", and to the growth of their children as "hoping for a son to become a dragon" and "hoping for a daughter to become a phoenix". Therefore, the 'phoenix' is an artistic expression of the 'bird' that the world worships as a sacred bird.

Rooted in Chinese farming traditions, the bird is a folk symbol of yin and yang, and is therefore made into a variety of clay sculptures by the dexterous farmers of Xunxian, Henan Province. As an object of folk belief in bird worship, the clay gugu is a deeply structured folkloristic expression of people's admiration and attachment to the yellow earth and birds.

(2) The black culture of mud goo

The traditional mud goo of Joon County is usually painted with black as the bone (the main tone) and then using visually striking colors such as yellow, green, white and red on the base colour. As shown in Figure 1, with black as the base colour, the other colors can be set off distinctly and the overall colour composition is bright and eye-catching without any sense of incongruity. "The Joon County dialect emphasizes the importance of black in the colouring of mud goo. The question is, why is black used as the base colour for mudgugu, rather than other colors?"



Figure 1. Representative black mud goo

Firstly, when painting on black-based clay gouache, the contrast between light and dark colors becomes more intense, creating a strong visual impact and enhancing the aesthetic value of the clay gouache. Secondly, black has great inclusiveness. Black is a neutral colour in the colour system, with strong adaptability and compatibility, and generally does not produce a sense of incompatibility with any other colors in combination with it, but on the contrary helps to show the style of matching colors. Once again, vernacular China has a long-standing tradition of revering black. In the I Ching - Wen Yan, there is a saying that "the sky is dark and the earth is yellow", in which "xuan" is a dark blue colour close to black, which means all-inclusive. Secondly, in the ancient Pao Gong opera, the face of Pao Gong was black, and the people also called the person who administered justice "the black face". Thus, in the national cultural memory, black is often regarded as the "faithful colour" and the "right colour".

In fact, black is often used as the dominant colour in Chinese costume, painting and lacquerware. According to the Costume Volume of the Complete Collection of Chinese Folk Art (The Complete Collection of Chinese Folk Art is part of the Complete Collection of Chinese Art Classification, and this volume is the costume volume of the Complete Collection of Chinese Folk Art. The editorial committee of the complete collection of Chinese architectural art [M]. The Complete Collection of Chinese Fine Arts [M]. Beijing: China Construction Industry Press, 1997), It is recorded that more than thirty ethnic groups in China prefer to use black, accounting for about 63% of all ethnic groups combined. In Chinese and Western painting, the use of black is also very different. In the West, black has long held a secondary position in the service of objective objects; in China, black occupies a primary and important position. As a traditional form of Chinese painting, ink is the main material used in painting, whether it is used for figures, landscapes or flowers and birds, most of which are painted with ink, showing the beauty of the mood of Chinese painting. For this reason, the use of black as a base colour in Mud Gu Gu Gu's drawings is a reflection of the traditional art practice of promoting black.

(3) The floral elements of mud gourd - floral and grass patterns

Xun County Mud Gu Gu has a wide variety of patterns, mainly floral and grass patterns, showing distinct symbolic characteristics. The decorations of the mud gu are almost always made of floral and grass patterns, except for the heads of animals or figures, the backs, limbs and other parts, which are abstracted and exaggerated by extracting images of flowers and plants from the natural world. Flowers and plants are naturally occurring green plants with different textures and sizes, each with its own form. The floral and grass motifs in Mud gugu inherit the characteristics of the traditional floral and grass motifs of the Tang dynasty, with vivid colors and smooth lines, and are highly distinctive. According to statistics, there are more than twenty types of flower and grass patterns alone, mainly peony, chrysanthemum, orchid, peacock, sunflower, trefoil and lotus. Among them, the lotus symbolizes steadfastness and purity; the sunflower symbolizes positivity and light; the orchid symbolizes dignity and elegance. In all these ways, they imply people's pursuit and aspiration for a better life.



Figure 2. Peony pattern



Figure 3. Cereal grain pattern



Figure 4. Chrysanthemum pattern Figure



Figure 5. Sunburst pattern

4. The Development Path and IP Construction of Mud-Gu in Xunxian County

(1) Path of development

Product Visualization. The demonstration process of the ancient law technique and the pronunciation process in the production process is displayed on the client side of the rich media era by using the visual transmission, and the animal

and bird sounds emitted by the mud coo are recorded in the form of spirit, form, spirit and sound, particularly in the form of documentary films and short videos. To this end, the first is to combine mud coo with Chinese landscape painting and figure painting by means of three-dimensional animation, and fully use the three-dimensional animation technology to show the ecological beauty, picture beauty and artistic beauty of mud coo. Secondly, various shapes of mud cooing are carried out visual transmission. At present, in addition to the traditional bird as the text, mud coo also appears in the three kingdoms, Sui and Tang dynasties as the prototype and monkeys, chickens, tigers and other animals as prototype, so it can be combined with this series of images to carry out the product visual transmission. Third, using the Internet platform to expand publicity channels. Shoot short videos and spread them on the new media platform to form a professional live broadcast team. On the one hand, spread the history of mud coo, enhance the interest of live broadcast; On the other hand, with the help of local TV stations to shoot documentaries for wider publicity, radiating to the surrounding cities and counties, and improving the popularity of the province.

Data Visualization. Data visualization refers to the visualization of production and sales of different types of products, main sales channels and modes, and sales volume of customers in a single day. The aim is to help to more visually and truly identify the underlying problems, capture public preferences, and make improvements.

Visualization of manufacturing process. That is to say, the production process is recorded in a short video format. On the one hand, it can be used as a document storage record. On the other hand, it can enhance the publicity through the Internet, so that more people can understand the intangible cultural heritage product. At the same time, a handicraft workshop experience shop is opened. so that every adult and child interested in mud cooing can participate in the manual production, so as to arouse their interest, Let more people understand the culture of mud coo.

(2) Application of Xunxian Clay Gugu Art Elements in Cultural and Creative Product Design

Mud Goo and Blind Box Economy

The core of cultural and creative products is culture and creativity. As a new marketing method, blind box promotes consumption by stimulating the mystery and excitement of customers. In recent years, the economic trend of the popular blind box has been broken, attracting a large group of consumers. Therefore, it is possible to combine the blind box with mud goo, such as Sanxingdui blind box and museum blind box. Because the traditional kneaded mud goo can not better satisfy the aesthetic trend of teenagers and even the masses, in order to enhance the appreciation and collection of the mud goo, the blind box can be combined with the mud goo to bring freshness to consumers and stimulate the consumption desire of the masses.



Figure 6. Mud gugu Blind Box Series IP

The art elements extracted from the mud coo are combined with the daily necessities

As a product of thousand-year historical and cultural accumulation, mud goo has profound and far-reaching cultural deposits. However, due to being too strict with tradition and lacking of innovative thinking, it is difficult to meet the aesthetic needs of the masses. Therefore, mud goo, its colors, stripes, "bird culture" and other elements can be combined with clothing, jewelry, stationery, toys, daily necessities and the like. Therefore, the mud goo can be made into a product mode of "appreciate" and "play", and the practicability of the mud coo can be increased while the entertainment and the appreciation are kept. "As its name implies, "play" not only has the meaning of traditional play and game, but also has the meaning of "use". Therefore, we should keep the collection and appreciation function of mud goo itself on the one hand, on the other hand, we should strengthen its applicability and practical function, so that mud goo integrates appreciation, play and use.



Figure 7. Creative series of mud goo culture – Fan



Figure 8. Creative series of mud goo culture-Package and Red Bag



Figure 9. Creative series of mud goo culture-Environmental Protection Paper Bag



Figure 10. Creative series of mud goo culture-Milk tea box

(3) Mud goo IP Image Creation

Mud goo to create the IP image can establish the IP image, tell the IP brand story well, marketing other auxiliary products with IP image as the center.

Establishing a good brand IP image is an important prerequisite for developing other products safely. Gugu bird (dove) as one of the main representative images is the classic image of mud goo, red, yellow, black as a classic color collocation can be combined with stationery, ornaments, articles for daily use, so that its practicability is greatly increased; The decorative elements can be combined with ornaments and packaging design, so that the colors and patterns can be fully collided, and the artistic elements of clay goo are no longer confined to the toy itself. A series of cultural and creative products created by mud goo as an IP image can be sold online and offline at the same time. Open online shops, live broadcast sales of clay culture around; The offline clay sculpture experience stores are set up in a combined way, so that the masses are immersed to experience activities such as mud cooing and colored painting, so that the culture and tourism are closely combined, the propaganda and development path of mud goo is enriched, a standardized and unified tourism county town is formed, and clay sculpture is made into a resounding business card of Xunxian County.

Telling the story of IP brand is an important embodiment of giving IP image profound connotation. As for the design of intangible cultural creative products, cultural creativity should be put in the first place, and then, with the help of modern scientific and technological means and modern design, the sustainable inheritance of the combination of the culture, innovation and science and technology of Xunxian County should be realized. The establishment and marketing of the brand will not only contribute to the creative development of the industrialization of mud goo art, but also contribute to the inheritance and cultivation of mud goo art. The unique IP concept is formed by combining the historical and cultural background contained in the mud and the brand. The creation of mud goo brand story can be combined with the related ancient stories and legends, such as "xuan-bird born merchant", The "mud goo" was defeated by Yu Wen Hua Ji and so on.

Marketing other accessory products based on IP image is an important means to ensure sustainable development. There is no business without IP. Propaganda and promotion of the intangible cultural heritage and related subsidiary products shall be carried out through the Internet platform or government platform, and the business mode and thinking shall be consciously injected into the cultural industry field. The artistic elements in "mud goo" have certain application value and artistic value. Therefore, any one of the artistic

elements can be extracted and applied to other products to endow the product with brand-new artistic value, and the variety of cultural creative products is enriched, Diversify the types. the modeling or the color and the like are applied to clothes, ornaments and stationery, and other practical products, such as toys, articles for daily use and cultural and creative products, are derived by utilizing the color collocation, totem meaning and line application of the mud goo, so that the diversity of the products is enriched, and the sustainable production of a series of mud goo products is ensured, Create a diversified cultural and creative shop.

5. Conclusion

Starting from two aspects of visual communication and IP image building, the paper organically combines the extraction of clay gu art elements with modern cultural creative products, and boldly extracts the artistic symbols of mud goo to develop and apply to other product fields, so as to promote the sustainable development of regional cultural creative products in Jun County. At the same time, the study of mud coo plays a profound and important theoretical and practical role in modern art, digitalization of intangible cultural heritage and IP culture. Therefore, the traditional folk handicraft products can be truly integrated into the flood of the new era only when the inheritance and innovation go hand in hand.

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