

## Research on the Design of Festival Cultural and Creative Products under the Background of Cultural and Tourism Integration

Yiman Feng<sup>a</sup>, Yilin Wang<sup>b</sup>, Wei Cai<sup>c,\*</sup>

School of Fashion, Dalian Polytechnic University, Dalian, Liaoning Province, China

<sup>a</sup>1448035356@qq.com, <sup>b</sup>934246702@qq.com, <sup>c</sup>sign8@163.com

\*Corresponding author

**Keywords:** Integration of Culture and Tourism, Cultural and Creative Events, Cultural Consumption

**Abstract:** Cultural and creative products, as a carrier of cultural interpretation, have attracted much attention in current cultural and tourism integration events. This study aims to deeply analyze its current situation, problems, and relationships, explore design principles, and promote its development. By using methods such as literature research, case analysis, questionnaire surveys, and regression analysis, it was found that product types are gradually becoming more diverse and design innovations are emerging. However, there are still problems such as shallow exploration of cultural connotations, inconsistent quality, weak brand building, and narrow sales channels. Regression data analysis shows that cultural connotations, consumer culture, and other factors significantly affect consumer satisfaction and purchase intention. The conclusion points out that design principles such as inheritance, innovation, and balance should be followed to solve existing problems, in order to promote the deep coordinated development of cultural and tourism industries in the integration of cultural and tourism industries for festival cultural and creative products.

### 1. Introduction

In today's era, the integration of culture and tourism is a process of deep integration between culture and tourism industry, aiming to achieve a win-win development of culture and tourism industry through the mutual promotion of cultural resources and tourism resources.<sup>[1]</sup> Culture is the soul of tourism, and tourism is the carrier of culture. The organic combination of the two can not only enhance the cultural connotation of tourism cultural and creative products, but also promote the inheritance and innovation of cultural resources. As an important carrier for shaping and spreading urban image, festival events not only enrich the cultural life of the city, but also provide an important platform for promoting the city's image. By hosting various festival celebrations, cultural and artistic activities, sports events, etc., cities can showcase their unique historical culture, modern vitality, and social atmosphere, thereby building a positive urban image in the public's mind.<sup>[2]</sup> These activities not only attract the participation of local residents, but also attract the attention of tourists from other places, becoming a window to showcase the city's characteristics and culture. The integration of culture and tourism promotes economic and cultural progress, while festival activities and their cultural and creative products drive the development of the tourism industry and stimulate local consumption. Consumers have a strong demand for cultural experience, and festival cultural and creative products have emerged, but they face many problems. This article is based on relevant theories, analyzing the current situation and problems, exploring design principles and strategies, and helping its development.

## **2. Main body**

### **2.1. The current situation of festival cultural and creative products under the background of cultural and tourism integration**

#### **2.1.1. The current situation of festival cultural and creative products in the context of cultural and tourism integration**

1) The variety of products is becoming increasingly diverse: Festival cultural and creative products are no longer limited to traditional souvenirs, and the categories are constantly expanding. For example, some festivals and events will introduce unique foods, household items, accessories, clothing, and accessories. The Dalian Sophora Appreciation Conference has been held for 33 sessions. In recent years, friends from China, South Korea, Japan, Malaysia and other countries have participated in the Huai Hua Festival, and products such as Huai Hua tea, handmade flower cakes, and nine gifts from tile shops have been well received by everyone.

2) Design innovation continues to emerge: designers are increasingly focusing on combining the cultural connotations of events with modern design concepts, making their products more creative and attractive. The integration of culture and tourism promotes economic and cultural progress, and festival activities and their cultural and creative products are of great significance. Consumers have a strong demand for cultural experience, and festival cultural and creative products have emerged, but they face many problems. In terms of design innovation, there is a lack of proactive response mechanisms, or due to a lack of timely marketing strategies or a lack of timeliness and innovation in the product itself, it is ignored.<sup>[3]</sup>

3) As a special type of cultural and creative product, its design is closely related to cultural consumption theory. In today's society, more and more consumers are paying attention to their spiritual consumption needs. Culture, like objective matter, can be seen as a commodity for consumption, thus giving rise to cultural consumption. Baudrillard's cultural consumption theory emphasizes that in a consumer society, goods not only have use value and exchange value, but also have symbolic value.<sup>[4]</sup> Consuming cultural and creative products is consuming a feeling, a culture. "For the understanding of cultural and creative products, this seems to have become a consensus. Some designers even regard it as the basic concept of cultural and creative product development and design." Endless pursuit of uniqueness "has become the basic creed of many cultural and creative product development enterprises and designers' design and creation."<sup>[5]</sup>

#### **2.1.2. Analysis of Problems in Festival Cultural and Creative Products under the Background of Cultural and Tourism Integration**

Analysis of the Integration of Culture and Tourism, Festival Activities, and Cultural and Creative Products

The integration of culture and tourism refers to the integration of tourism and cultural resources. The government and enterprises actively explore characteristic cultures to hold festivals and events, and the funds brought by the integration. Support focusing on small incisions in the integration of culture and tourism, closely focusing on the outstanding achievements of cultural and tourism integration in enhancing industrial vitality, establishing civilized trends, optimizing living environment, and laying a solid foundation for common prosperity.<sup>[6]</sup>

The term 'festival' originates from the English word 'Event', which encompasses various meanings such as 'event', 'festival', and 'activity'. In the international context, festivals, special events, and mega events are often classified as a whole, namely "Festival&Special Events" (FSE), which is usually translated as "festivals and special events" in Chinese, abbreviated as "festivals". This concept broadly includes various forms of traditional festival celebrations, festive events, business exhibitions, and sports events. As an important carrier for shaping and spreading urban image, festival events not only enrich the cultural life of the city, but also provide an important platform for promoting the city's image.<sup>[7]</sup>

Cultural and creative products refer to cultural and creative products, which mainly include two parts: the cultural and creative part and the product part that carries cultural and creative content.

Summary of the relationship between cultural and tourism integration, festival activities, and cultural and creative products. Cultural and tourism integration provides funding, technology, talent, and other support for festival activities, promoting local exploration of characteristic culture and organizing festival activities. Festival activities can also visually display culture, attract tourists, and deepen cultural and tourism integration.<sup>[8]</sup> Featured cultural and creative tourism products are the most direct medium connecting consumers with local culture. Festival events bring creative sources and huge market demand to cultural and creative products, and their unique elements can be used in cultural and creative design, attracting a large number of potential consumers.<sup>[8]</sup> The integration of culture and tourism provides a vast material library and sales market for cultural and creative products. Cultural and creative products can deepen tourists' impressions of tourist destinations, spread culture, and in turn promote the further development of cultural and tourism integration. The three together promote the deep integration and development of culture and tourism industry.

According to the "three theories", especially the perspective of cybernetics, as an important carrier of cultural tourism integration, cultural and creative products can be regarded as key information transmission channels to promote their vigorous development. In this way, it can transform the development of cultural and creative products into a controllable system that operates in a cyclical manner.<sup>[9]</sup>

Cybernetics emphasizes that control systems need to have clear goals, and the same applies to the development of cultural and creative products. It is necessary to clarify the degree of deviation from the goals and obtain sufficient and reliable information to control their development. Under the integration of culture and tourism, the transformation goal is adaptive reuse, exploring cultural value, creating urban tourism highlights, and allowing tourists to experience the charm of history and culture.

To achieve this, public feedback information is needed, and feedback control methods are used to "correct" and enhance cultural value to match market demand. When the public has higher demands, designers and producers adjust their strategies based on feedback and provide high-quality products. Cultural and creative products are system information media that serve as bridges and links.

## **2.2. Research methods and data analysis of festival cultural and creative products under the background of cultural and tourism integration**

### **2.2.1. Overview of Research Methods**

This study uses quantitative analysis research methods to conduct a questionnaire survey of consumers of festival cultural and creative products, combined with systematic sampling and regression analysis techniques, with the aim of obtaining accurate and deeply analytical data, laying a solid data foundation for the research of festival cultural and creative products, providing scientific analysis results, and assisting relevant decision-making and development planning.<sup>[10]</sup> By improving the measurement problems, user satisfaction indicators, and setting multi-dimensional indicators in the NPS measurement system, the measurement of user experience and loyalty of cultural and creative products can be achieved, so that the production, dissemination, and evolution of cultural and creative products can hear the real voice from the market, providing a multi-faceted basis for product development and design.

#### **1) Determination of Sampling Method**

To ensure the representativeness and randomness of the sample, a systematic sampling method is adopted. Then, based on the overall size and required sample size, calculate the sampling interval. For example, if the total number of consumers is  $N$  and the planned sample size is  $n$ , then the sampling interval  $k=N/n$ .

#### **2) Sample quantity selection**

Taking into account the precision requirements of the research, resource constraints, and the diversity and complexity of the festival cultural and creative product market, the sample size is determined to be 500.

In the process of sample selection, full consideration was given to the distribution of consumers in different regions, age groups, genders, occupations, and consumption habits. Ensure that it covers consumers who frequently participate in large-scale well-known festivals and events, as well as

groups interested in small-scale local characteristic festivals and events.

### 3) Steps of data regression analysis

#### a) Variable Setting and Data Collection

The dependent variable is set as the satisfaction or purchase intention of consumers towards festival cultural and creative products. Obtain dependent variable data through relevant questions in the questionnaire survey, such as "What is your overall satisfaction with the festival cultural and creative products you purchased?" (using a 1-5 point rating scale, with 1 indicating very dissatisfied and 5 indicating very satisfied) or "Are you willing to purchase the festival cultural and creative products again?" (answer yes or no).

Conduct preliminary sorting and coding of the collected questionnaire data to ensure accuracy and consistency, and prepare for subsequent regression analysis.

#### b) Regression model establishment

Choosing an appropriate regression model, this study adopts a multiple linear regression model. Assuming that there is a linear relationship between consumer satisfaction (or purchase intention)  $Y$  with festival cultural and creative products and cultural connotations  $X_1$ , design innovation  $X_2$ , product quality  $X_3$ , brand building  $X_4$ , and sales channels  $X_5$ , the regression model can be expressed as:

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_4 X_4 + \beta_5 X_5 + \epsilon$$

Among them,  $\beta_0$  is the intercept term, which represents the baseline level of consumer satisfaction or purchase intention when all independent variables are 0;  $\beta_1$  -  $\beta_5$  is the regression coefficient, which represents the basic level of consumer satisfaction or purchase intention when each independent variable is 0;  $\beta_1$  -  $\beta_5$  is the regression coefficient, which represents the degree of influence of each independent variable on the dependent variable;  $\epsilon$  As a random error term, it represents the unexplained part of the model.

#### c) Model estimation and validation

Use statistical software (such as SPSS or R) to estimate the parameters of the established regression model and obtain estimated values of regression coefficients  $\beta_1, \beta_2, \dots, \beta_5$ , as well as relevant statistical indicators.

Perform significance tests on the regression model, including F-test for the overall model and t-test for each regression coefficient. F-test is used to determine whether the entire model is significant, that is, whether the independent variables have a joint significant impact on the dependent variable. If the significance level of the F-test is less than the set threshold (usually 0.05), it indicates that the overall model is significant. The t-test is used to test whether the regression coefficient of each independent variable is significantly non-zero. If the t-test significance level of an independent variable is less than 0.05, it indicates that the independent variable has a significant impact on the dependent variable.

At the same time, it is necessary to evaluate the goodness of fit of the model, and the commonly used indicator is the coefficient of determination  $R^2$ . The value range of  $R^2$  is between 0 and 1. The closer  $R^2$  is to 1, the better the model fits the data, that is, the higher the independent variable can explain the degree of variation of the dependent variable.

## 2.2.2. Result Analysis and Discussion

The regression analysis results show that the regression coefficients of independent variables such as cultural connotation are significantly positive, which has a positive impact on satisfaction or purchase intention. The determination coefficient indicates that the model fits well.

## 2.3. Design principles of festival cultural and creative products under the background of cultural and tourism integration

Festival cultural and creative products should be designed with the culture contained in festival activities as the core. Designers need to conduct in-depth research on the origin, development process, related customs, symbolic elements, etc. of festivals, and extract the most representative and

infectious cultural symbols from them. Festivals are often closely linked to specific regions, and cultural and creative products should highlight regional cultural characteristics. By utilizing unique natural landscapes, historical buildings, traditional handicrafts, and other regional cultural elements, cultural and creative products can become carriers of regional culture.

List of Design Types of Festival Cultural and Creative Products under the Background of Cultural and Tourism Integration - Dalian International Sophora Appreciation Festival

The design of festival cultural and creative products should not only inherit the historical value and cultural essence contained in festivals, but also actively explore new formats and presentation forms, cleverly integrate traditional skills and modern design, and thereby enhance the cultural added value of products. The design of festival cultural and creative products needs to respect the history of festivals, highlight the characteristics of the times, meet the diverse needs of modern consumers, and effectively promote the deep integration and coordinated development of culture and tourism.

By conducting research on the current development status of festival cultural and creative products, analyzing existing problems, and sorting out product characteristics and categories, and referring to the control theory based model of the relationship between festival cultural and creative products and the integration of festival cultural and tourism, we believe that the design principles of festival cultural and creative products include the following two aspects.

### 2.3.1. Striving for a balance between inheritance and innovation, and vigorously strengthening the linkage effect of cultural and creative products

In the context of cultural and tourism integration, the design of cultural and creative products should maintain a balance between inheritance and innovation. The innovative design of cultural and tourism products needs to consider various factors such as novelty, fun, interactivity, hierarchy (cost level, audience level, venue level, density level), satisfaction, etc., so that the experience of cultural and tourism products can realize the desired imagination, meet people's many needs for personalized expression, thirst for knowledge, relaxation, and so on. <sup>[11]</sup>Inheritance respects the historical and cultural values it carries.

Designers need to delve into the historical context, while innovation requires the use of modern concepts and technologies to showcase historical and cultural elements. This requires designers to possess interdisciplinary knowledge, cultural insight, and market trend control.

To balance the two, daily necessities such as tea cups and clothing can be selected for design. Designers need to deeply explore cultural connotations, extract elements, clarify forms and materials, make product functions practical and easy to operate, and enhance affinity with user aesthetics and life.

Taking the derivative cultural and creative products of Sophora tea as an example, it shapes the culture of Sophora tea based on the cultural connotations of festival and event cultural and creative products, and uses Sophora flower elements to launch a series of cultural and creative products that integrate Sophora flower patterns and fragrances with clothing, cosmetics, and food, which are widely favored, is shown in Figure 1. It not only preserves historical and cultural value, but also integrates into modern life, making it a model for the development of cultural and creative products, is shown in Figure 2.



Figure 1 Tea costume design diagram    Figure 2 Tea costume

### 2.3.2. Pay attention to the symbolic design of festivals and events, stimulate empathy and attention from the masses

Festivals are rich in profound cultural heritage, and their symbolic design is to explore and showcase the beauty of traditional culture. Design unique festival symbolism based on local cultural characteristics. Different regions have their unique historical, geographical, and cultural

environments, which can serve as rich sources of symbolism for festivals and events. For example, in some places, folk festivals are related to local natural landscapes, specialties, or traditional handicrafts. Integrating these characteristics into the festival's meaning can not only showcase the charm of regional culture, but also create stronger empathy among the masses due to their familiarity and love for local culture.

Taking the International Huai Festival in Dalian as an example, they have launched their own unique cultural and creative products based on the unique Huai Flower Fairy in Dalian, such as Huai Flower Pancake, Huai Flower IP Little People, is shown in Figure 3 and Figure 4. Huai Flower Tea Robe with Dalian ethnic characteristics, Huai Flower Cotton Dolls, Emojis, etc, is shown in Figure 5, which are deeply loved by young people.



Figure 3 Huaihua IP Little People Emoji Pack



Figure 4 Q-version Huaihua Fairy 3D modeling



Figure 5 Huaihua tea Russian style street refrigerator sticker

Design various interactive experience segments in festival activities to allow the public to personally participate in the expression and transmission of festival meanings. For example, organizing themed creative competitions to encourage the public to interpret the meaning of the festival in their own way; Set up an interactive exhibition area where visitors can gain a deeper understanding of cultural knowledge and symbolism related to the festival through touch, operation, and other means. Through interactive experiences, the public can deeply feel the charm and significance of the festival, while also enhancing their sense of participation and belonging to the festival.

In the process of designing festival symbolism and event planning, fully listen to the opinions and suggestions of the masses. We can understand the expectations and needs of the public towards festivals, as well as their understanding and feelings towards the symbolism of festivals, through methods such as questionnaire surveys, symposiums, and social media interactions. Based on feedback from the public, adjust and optimize the symbolic design and activity plan of festivals and events in a timely manner, making them more closely related to people's lives and in line with their interests and hobbies, thereby increasing their attention and participation.

### 3. Conclusion

In summary, in the context of the integration of culture and tourism, festival cultural and creative products have important development significance and broad development prospects. At present, the development of festival cultural and creative products presents a rich variety of products and a good trend of design innovation. However, there are also problems such as insufficient exploration of cultural connotations, uneven product quality, weak brand building awareness, and limited sales channels. Through the analysis of the relationship between the integration of culture and tourism, festival activities, and cultural and creative products, it can be seen that they promote each other and are closely connected. Based on cybernetics, festival cultural and creative products can be regarded as information transmission channels, which achieve effective control and transformation by

obtaining public feedback information to better match market demand. In terms of design principles, cultural and creative products should balance inheritance and innovation, and strengthen the effectiveness of the link; Pay attention to symbolic design, resonate with the masses and keep up with the times; To meet the needs of contemporary society, create a festive atmosphere, highlight product features, thereby influencing consumers' purchasing decisions, creating new consumption demands, and guiding consumption trends. Only by fully adhering to these principles and solving existing problems can festival cultural and creative products shine in the wave of cultural and tourism integration, achieving deep synergistic development between culture and tourism industries.

## Acknowledgements

Dalian Polytechnic University of Technology 2024 Undergraduate Innovation and Entrepreneurship Training Program Project (202410152014).

## References

- [1] Zhao Shuai. Exploration of Plastic Cultural and Creative Product Design under the Background of Cultural and Tourism Integration [J] Plastic Industry, 2024, 52 (09): 187-188.
- [2] Gao Huinan. Research on the Influence and Shaping of Urban Image by Festival Events from the Perspective of CIS Theory: A Case Study of Dalian Lantern Festival [J]. Business Exhibition Economy, 2024, (19):38-41.DOI:10.19995/j.cnki.CN10-1617/F7.2024.19.038.
- [3] Zhang Chenyang. Research on the Deep Development of Henan Tourism Cultural and Creative Products under the Background of Cultural Tourism Cultural and Creative Integration [J] Toy World, 2024, (07): 123-125.
- [4] Wu Liushu. The Enlightenment of Baudrillard's Consumption Theory on Cultural Consumption of College Students [J] Learning Theory, 2018, (02): 253-254.
- [5] Qian Fengde, Yin Zehe, Ding Na. Research on the Relationship between Comprehensive Evaluation of Cultural and Creative Products and Purchasing Behavior [J] Packaging Engineering, 2018, (24): 183-188. DOI: 10.19554/j.cnki.1001-3563.2018.24.033.
- [6] Julie Jiao. Deep integration of culture and tourism helps build livable, business friendly, and beautiful rural areas Hebei Agriculture, 2024, (10): 51-52.
- [7] Zhu Lijiao. Deep integration of culture and tourism promotes the construction of livable, business friendly, and beautiful rural areas [J]. Hebei Agriculture, 2024, (10): 51-52.
- [8] Ding Manyun, Wang Nan. Research on the Practice and Development Strategy of Creative Product Design Based on the "Breakthrough Cocoon House" Thinking Mode [J] Footwear Technology and Design, 2024, 4 (08): 72-74.
- [9] Chen Tao. Research on the Design of Industrial Heritage Cultural and Creative Products under the Background of Cultural and Tourism Integration [J] Packaging Engineering, 2024, 45 (18): 388-394.DOI: 10.19554/j.cnki.1001-3563.2024.18.041.
- [10] Jiang Miao. Quantitative analysis method and comparative study of commercial formats in historical and cultural blocks [D] Beijing Jianzhu University, 2019Ji, 2024, (19): 38-41. DOI: 10.19995/j.cnki CN10-1617/F7.2024.19.038.
- [11] Xu Jian. Research on the Design of Cultural and Tourism Products Based on Narrative Scenarios [J] Packaging Engineering, 2022, (22): 327-332.DOI: 10.19554/j.cnki.1001-3563.2022.22.037.