

Research Article

Creative application of Yao ethnic festival portraits in Souvenir design

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Abstract

The purpose of this article is to explore the method and practice of designing cultural tourism souvenirs based on Yao festival elements, taking Yao festival-themed tourism souvenir design as a design case to summarize the application method of festival image resources in tourism souvenir design. The main framework follows ‘collecting and analyzing, data- summarizing, and synthesizing- designing practice’. Conclusion: (a) The principles of traditional festival-themed tourism product design. (b) The core design concept of ‘souvenir + X’ was proposed to strengthen the comprehensive functional attributes of tourism souvenirs and is demonstrated by design cases. The significance of this paper is to promote the development of traditional festival tourism and cultural inheritance and innovation.

Keywords: Creative Application, Festival elements, Design method, Souvenir +X

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Introduction

The Yao ethnic is one of the most populous ethnic groups in South China. 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 one million, which are transnational countries distributed in Asia, America, Europe and Oceania.

Yao festivals cultural resources is very abundant, such as dances, costumes, images, and music with great local characteristics. Local festivals are public events which offer a blend of entertainment, commerce, socialization, togetherness, education, celebrating a variety of themes (Choo et al., 2022). Tourism souvenir sales are an important part of local tourism industry revenue (Vajirakachorn & Chongwatpol, 2017), tourism souvenirs convey local cultural characteristics and are widely disseminated through express services, and tourism souvenir design is being paid more attention from tour operators, managers, designer, professors etc. Sales of tourist souvenirs also reflect the satisfaction and loyalty of visitors to the festival, and tourist souvenirs are often given as gifts to friends and relatives.

Objectives and hypothesis

(a) Summarize the method of creative application of traditional visual elements on tourism souvenirs design to convey cultural characteristics, enrich the cultural tourism industry, promote the development of local tourism.

(b) In the context of online and offline integration, the concept of ‘Souvenir + X’ is proposed to explore the content production and application of both physical and virtual forms of tourism souvenirs, making them become part of modern society and realizing the innovative application of traditional elements.

Based on the objectives of the study, the following hypotheses were formulated:

Taking the portrait scrolls hung during the Yao ethnic traditional Panwang Festival as the main object, the design points of tourist souvenirs are sorted out through questionnaires and expert interviews, and the main characters in the portrait scrolls are redesigned in two and three dimensions. The concept of ‘Souvenir + X’ combines souvenirs with multiple functions such as toys, characteristic agricultural product packaging, and teaching tools etc. On-site interviews were conducted with stakeholders to obtain feedback and evaluate the effectiveness of this design methodology and practice.

Method

The data collection stage is mainly divided into three parts (Tab1), some pictures of the data collection process (Fig 1).

Table 1 Sources and Purposes of Collecting Data

Methods	Process	Purpose
Field trip, Literature review	Participate activity, literature readings, websites, museums.	Understand the cultural content of the festival in depth;
Expert Interviews	semi-structured interview with 16 experts.	Understand the evaluation criteria of tourism souvenirs by different professions.
Questionnaire	500 questionnaires	Survey of tourists' evaluation criteria for tourist souvenirs.

The analysis stage mainly uses classification method, content analysis and data analysis, the purpose of this stage is to summarize the evaluation criteria of tourism souvenirs from two aspects of expert interview records and survey questionnaire knots. On design stage uses the correlation method to design practice in the dimensions of functional correlation, temporal correlation, and contextual correlation. The feedback phase used stakeholder interviews to summarize positive and negative evaluation, through semi- structured interviews to inform the souvenir design solution.

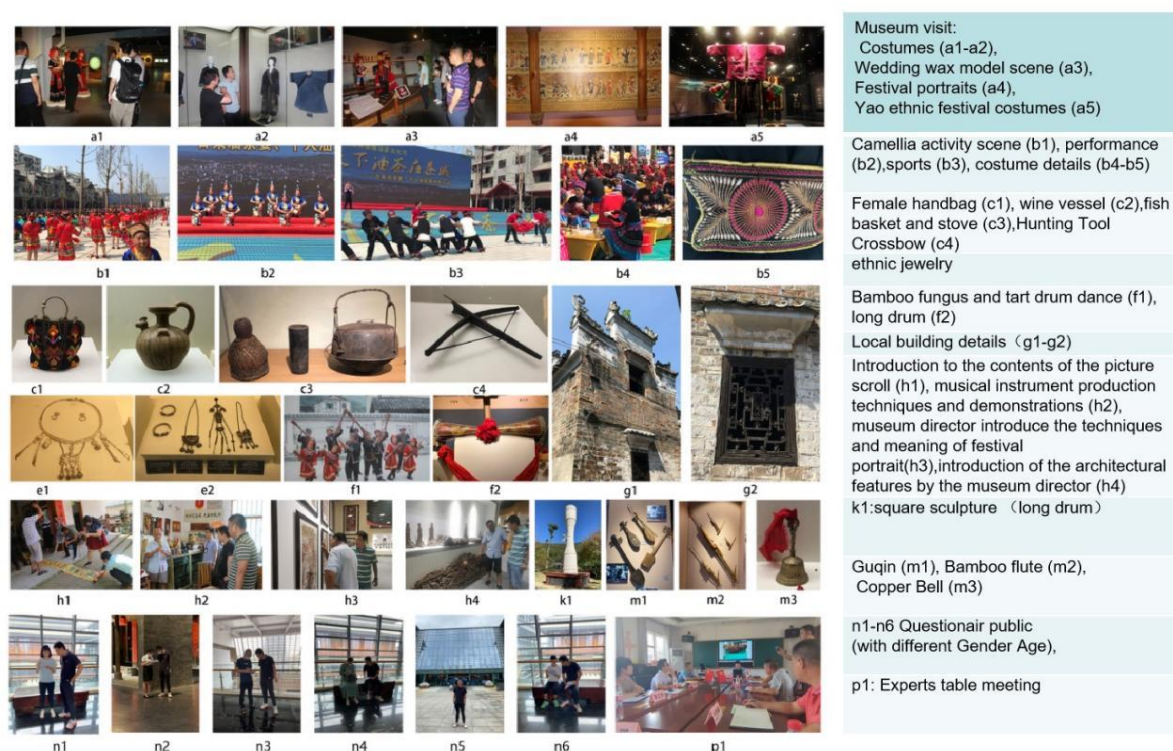


Figure 1 Data collection
source: author team, 2022

Research process

1. Data collection

The Panwang Festival of the Yao Ethnic is a traditional festival popular in Guangxi, Hunan, Yunnan, Guangdong, Guizhou, Jiangxi and other provinces (regions) where the Yao people live. It is one of the national intangible cultural heritages. The Panwang Festival originated from the Panwang Festival singing party on the 16th day of the lunar calendar. On this day, the Yao people gathered together to sing and dance to commemorate Panwang, and gradually developed into the Panwang Festival. The modern Panwang Festival has developed into a sorority party to celebrate the harvest. The young male and women took this opportunity to sing love and find a good mate.

This research mainly focuses on the portraits hung in the Panwang Festival. The portrait data mainly come from three sources:

The first source is the copy of the Meishan scroll existing in the Gongcheng Yao Ethnic Museum (Fig2), which was organized and published by Yao Study Association expert Jide Mo. The scroll is 108 meters long and has 136 characters. The quality of the image is lacking in detail due to its age-old, the portrait scroll was redrawn by Yao drawing inheritance Shouming Yang, an old artist. The research group visited and photographed the scroll, and interviewed an expert to lay the foundation for the research.



Figure 2 'Notes on Meishan' Jide Mo
source: Guangxi Normal University Press, 2016



Figure 3 Restoration of 'Notes on Meishan'
source: Shouming Yang, 2022

The second source is some portraits existing in the Folklore Museum of Hezhou University (Fig1 h3-h4) and the Nandan Museum (Fig 4). The curator of the Folklore Museum of Hezhou University explained the age of the hanging paintings, the content of the portraits, painting techniques, pigments, paper, preservation methods, etc.



Figure 4 Paintings
source: Nandan Yao Ethnic Museum 2022

The third source is the relevant documents of Panwang Festival, such as 'Yao Ethnic History' (Yongzhang Wu, Sichuan Ethnic Publishing House), 'Selected Yao Ethnic Folk Tales' (Wenxiang Lu, Guangxi People's Publishing House) 'Yao Ethnic Water and Land Painting' (Shan Chen, edited by Sichuan University Press), etc. Through the interpretation of the myths and images in the Panwang Festival, to understand the origin of Panwang and the meaning behind the arrangement of activities.

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' (Zhiming Feng, 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 and provide reference for the economic development strategy of ethnic areas.

2. Data analysis

2.1 Iconographic Research on Yao Festival paintings

First of all, we conducted an iconographic study of the portraits scrolls, follow the rule of describing, analyzing and interpreting, taking the representative characters of the Yao scroll 'the Four Saints' as an example.

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 and 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, synthetic 'four Saints' (Fig 5).

Yangjian Saint and Shui Saint are dressed as male emperors, with a jade or fabric crown, holding Yugui, dressed in an official robe, dignified and noble face. Yangjian Saint manage many gods who are like house god, land god, stove god. The Shui Saint manages the living water area, and thus, appear different on clothing decoration themes. Yangjian Saint's clothes are decorated with sun pattern, flower pattern, cloud pattern, while the Shui Saint's dress are decorated 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's important to note that the Di Saint has been drawn as a monster who has a 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 Difu magistrate to punish the badman has been drawn in the space below the picture.



Figure 5 'Four Saints' Jide Mo

source: Guangxi Normal University Press, 2016

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 (Fig 6), 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.

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 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.

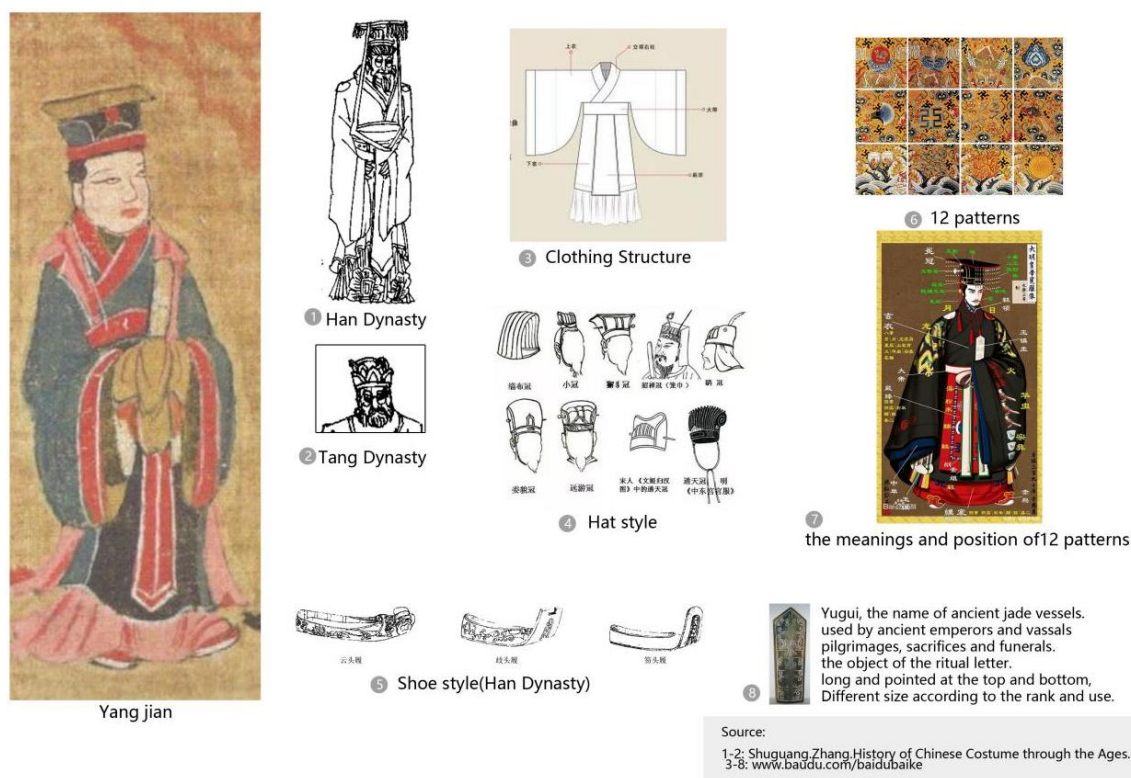


Figure 6 Character analysis (Yangjian)

source: author team, 2022

The 'Four saints' maps the view of the social class. 'Four saints' were drawn similar to China ancient emperors. The 'Saint' was defined as a super-natural person. The 'Four Saints' adopt the Ming dynasty yongle 'crown' specification including head crown, Corona suit decorated with dragon pattern, fire pattern, and holding Yugui in hands (Tab 1). According to ancient Chinese emperor clothing history records, the coronation clothing was founded by the Xia dynasty, the emperor held Yuzhengui to attend worship ceremony. The YuGui 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 Tianfu Saint and Difu Saint on same paper, 'upper half is heaven, lower half is hell', which corresponds to the ultimate direction of life at the philosophical level, that is to say, the person will rise to heaven or fall to hell. Eventually, human's behavior in a real society becomes an important influencing factor, doing good rises to Tianfu 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.

Interpretation: the power operation mechanism of the 'Four Saints' paintings

The 'Four Saints' and their responsibilities in the Panwang 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 final destination

of life, the role in the image is given power. The power of image was established by wizard's explanation every time. The wizard becomes the Saint's speaker in the real society, undertakes the ceremony, interpretation of image meaning, singing, dancing, and 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 7).

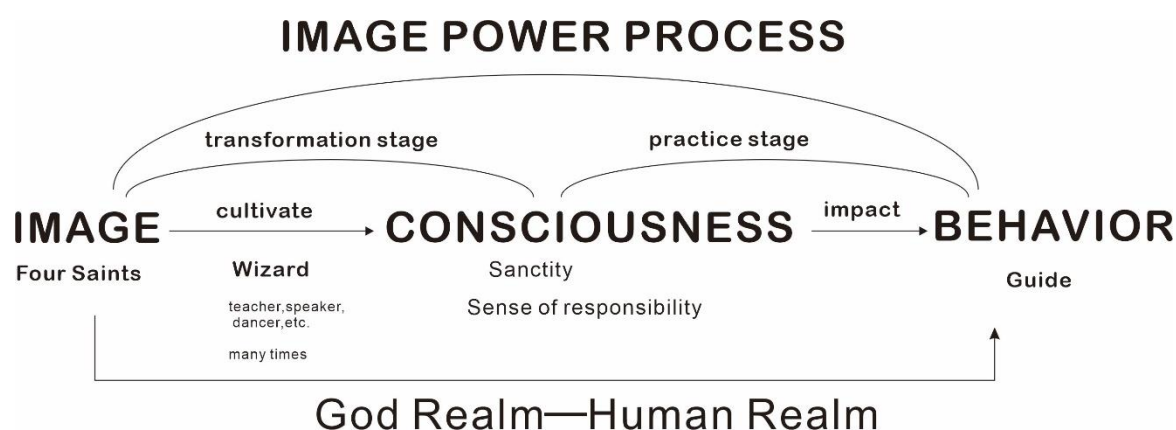


Figure 7 the frame of 'image-consciousness-behavior'
source: author team, 2022

2.2 Analysis of questionnaire results

In this paper, a questionnaire survey was set up during the Guilin Panwang Festival (October 16, 2020). A total of 500 questionnaires were distributed (Likert scale 5-point ranging from 5 'agree strongly' to 1 'disagree strongly'). Excluding invalid questionnaires, such as incomplete and identical options, a total of 426 valid questionnaires were obtained. 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% were 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 per month (65.9%). In terms of education level, the technical school (24.9%) and higher education (50.1%+16.6%+3.1%) are the major group (Tab 2).

Table 2 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	281(65.9)
		30-39	67(15.7)	8001-10000	43(10.1)
		40-49	92(21.6)	10001-15000	39(9.2)

	50-59	103(24.2)	>15000	26(6.1)
Area of Residences	≥60	79(18.5)	Educational level	
	362(84.9)		Under high school	19(4.5)
Tourists (OG)	61(14.3)		Technical school	106(24.9)
Tourists (G)	3(0.8)		Bachelor	217(50.9)
Foreigners(RG)			Master	71(16.6)
			Doctor	13(3.1)

Note : Tourists (OG) = tourists from outside of Guilin city, Tourists (G) = tourists from Guilin city, Foreigners(RG)= foreigners but residents in Guilin city; 1MOP=0.14USD.

Through the statistics of S1-S3 and P1-P3(Tab 3), 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 (Fig 8).

Table 3 Descriptive statistics (N=426)

No.	Descriptions	Min.	Max.	Mean	S.D.
S1	I think souvenirs should be interesting and fun.	1	5	3.34	0.696
S2	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
P1	Buying travel souvenirs as gifts for friends and family.	1	5	3.18	0.798
P2	Buying tourist souvenirs for your visit.	1	5	2.97	0.815
P3	Buying travel souvenirs helps to expand the knowledge of family and friends.	1	5	3.14	0.729
W1	I really like local special food and want to learn cooking skills.	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 liked and wear local clothes and take photos.	1	5	2.94	0.760
E1	The experience let me feel living different space from daily-life.	1	5	2.79	0.682
E2	The experience let me have deeper understanding of festival spirit.	1	5	3.06	0.733
E3	The experience seemed sacred.	1	5	3.38	0.677
E4	The experience let me feel Yao ethnic authenticity.	1	5	3.15	0.604
L1	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

Note : Tourist souvenirs (S), Purpose of purchase (P), Willingness to learn (W), Perceived quality (E), Tourist Loyalty (L).

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 taken into account in the design of the festival-themed tourist souvenirs.

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

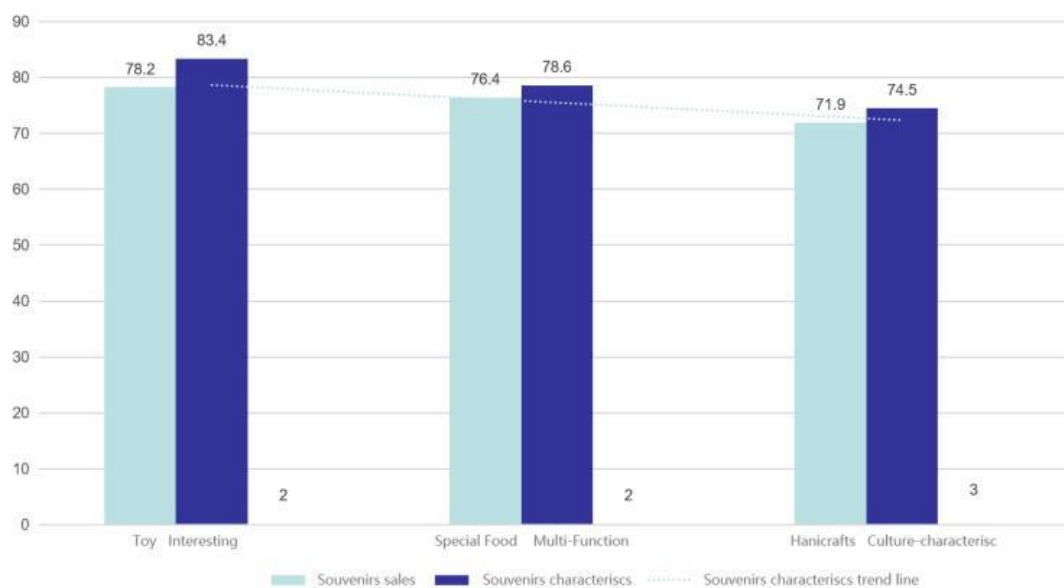


Figure 8 Result of Souvenirs sale and souvenirs characteristics
source: author team, 2022

2.3 Analysis of the experts interview records

The purpose of the expert interviews was to have the information from the experts related to the tourism industry about what suggestions they have for the design of tourism souvenirs (Fig 1 h1-h4, p1), the information about the experts' occupation and age is shown in (Tab 4).

Table 4 Information of the experts interview

No.	Occupation	Age	Major
Interv.#1	University Teacher	40s	Festival cultural heritage and tourism industry.
Interv.#2	Vocational Teacher	30s	Festival Planning, Performance, Teaching,
Interv.#3	Activity Organizer	50s	Festival activities, organize
Interv.#4	University Teacher	20s	Visual communication design
Interv.#5	University Teacher	20s	Tourism production design
Interv.#6	Director of Museum	40s	Artifacts Display
Interv.#7	Local Food manufacturer	40s	Production of specialty foods and handicrafts.
Interv.#8	Designer	30s	Creative application, Souvenir design,
Interv.#9	Government Manager	40s	Development of cultural tourism industry.
Interv.#10	Government Manager	40s	City culture branding.
Interv.#11	Headmaster	50s	Children's performances, children's stories,

No.	Occupation	Age	Major
Interv.#12	Chairman of Travel Company	40s	Tourism resource planning, service quality,
Interv.#13	Retailer	40s	Sale of specialty food and local handicrafts.
Interv.#14	Inheritor (Musical instruments)	60s	The production process of long drum.
Interv.#15	Inheritor (Dance)	60s	Blowing bamboo fungus and tart drum dance.
Interv.#16	Inheritor (Portrait)	60s	Portrait drawing, colors, skill, materials.

Through the analysis of the interview records, the high-frequency words are as follows: festival cultural characteristics, platform, participation, education, popularization, transformation (Fig 9). Souvenirs have a strong appeal to tourists. Design field professors (Interv. #1, #3, #4) and designers (Interv. #8) pay much attention to the refinement and transformation of cultural symbols of tourist souvenirs, the design of souvenirs should not simply imitate, but adapt to the needs of modern social life, expand the traditional concept of understanding about tourist souvenirs, and adopt a more inclusive approach to make them more interactive and flexible. Experts suggest that tourism souvenirs can be applied as a vehicle for knowledge dissemination in the field of basic education, such as art classes in elementary schools, where the cultural spirit contained in traditional festivals is highly inspirational (Interv. #11, #9), which broadens the range of uses for tourism souvenirs to the field of teaching tools. Inheritors are detailed explanations of some of the musical instruments, paintings, and dances, which are helpful for a deeper understanding of the Yao ancestors' ideas of creation (Interv. #14, #15, #16).

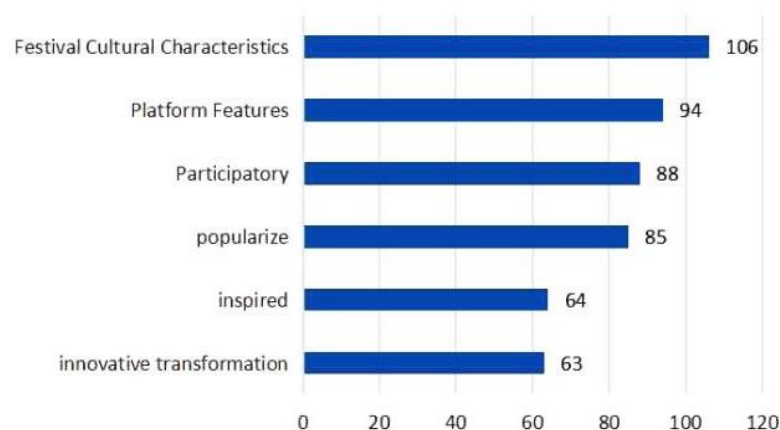


Figure 9 Results of high-frequency words
source: author team, 2022

Combining two results, both questionnaire and expert interview, to build the following model (Fig 10), propose core concept 'souvenir + X', 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.

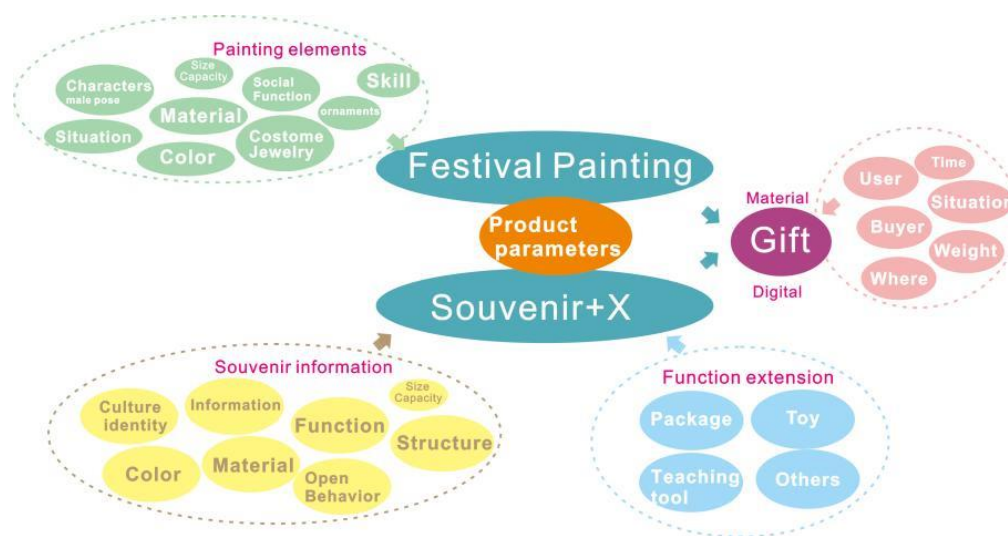


Figure 10 The 'souvenir + X' conceptual model
source: author team, 2022

3. Design practice

There are a total of 136 characters in the Yao festival scroll. This design case selects six characters as sample, they are Tianfu, Zhang Tianshi, Difu, Lingguan, Taiwei and Jiaxian.

In terms of selecting role standards, the principle of 'reality mapping' is adopted, and 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 Tianfu 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 is in charge of 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. Difu is like the prison system in modern society. Through the 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, 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 difficult questions, advocating ethics, and respecting the elderly and caring for the young. Its contents are as follows (Tab 5):

Table 5 The meanings of each character

No.	Name	Responsibility	Reality mapping	Nickname
01	Tianfu	Daily management, production and life.	Government	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	Difu	Education for good, behavior restraint	Prison	warden
06	Jiaxian	Educating the nation, morality and ethics.	Education	Grandpa Yao

3.1 'souvenir + X' : As toy

First, the souvenir is positioned as a toy designed for children aged 3-7, with the main purpose of exercising hands-on skills, mainly 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 behavioral 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.

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 the colours of the characters, and treat the six characters as a series. The second step is to build three-dimensional models 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 carried out 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 models. Due to the influence of material, temperature, humidity, temperature, etc., the models need to be trimmed, and the model should be polished, filled with ash, and sprayed with the background colour according to the actual situation which is generally use gray. The sixth step is to sort out the CMYK values of each character and perform color matching. After color matching, spray color on the character, place it in the oven, and dry the acrylic paints (Fig11), take Tianfu model design and production process as an example (Fig12).

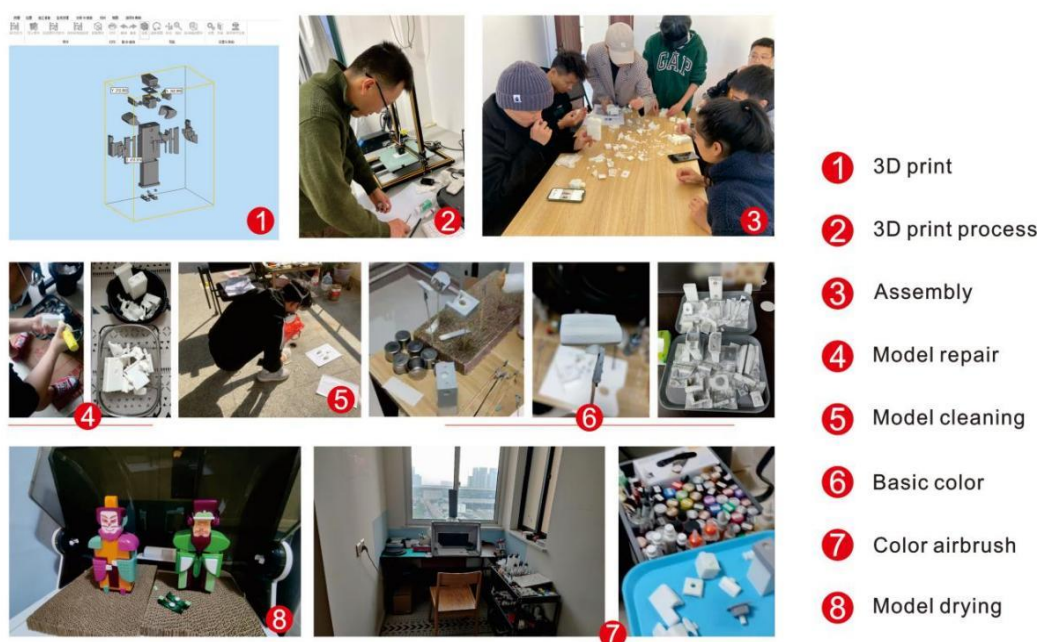


Figure 11 The process of 3D printing and model
source: author team, 2022

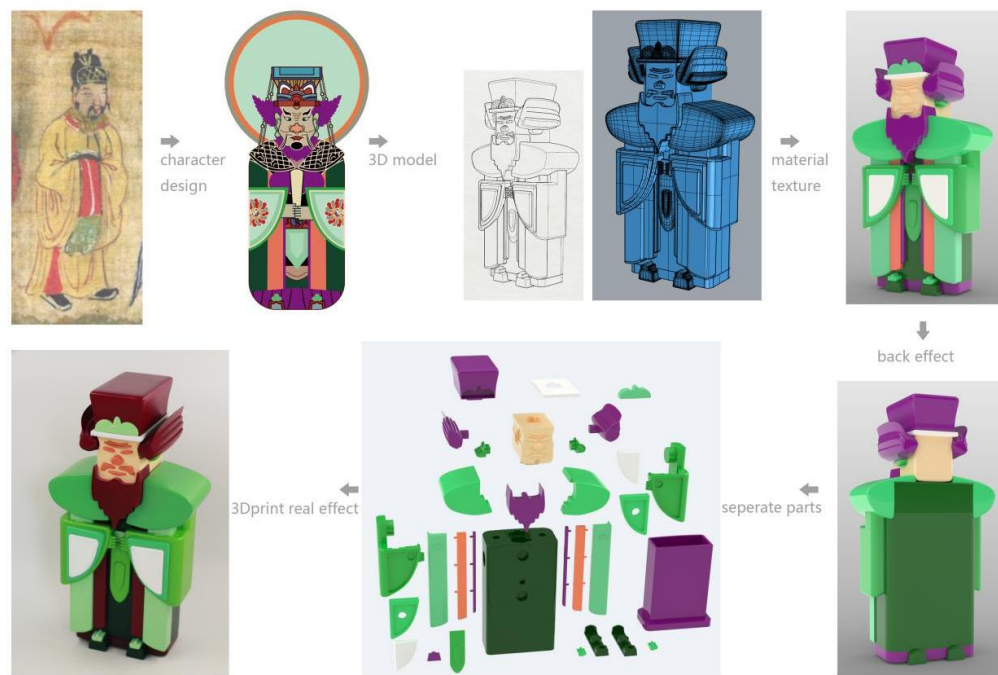










Figure 12 The design process of Tianfu
source: author team, 2022

It is important to highlight that the colors of the characters are taken from the Yao living environment and also appear many times in Yao mythology, because these species play important roles to be used by local residents, such as plant fruits for hunger, lotus leaf efficacy for treating diarrhea, stopping bleeding, and also one of the raw materials in Yao herbal health care projects, chestnut palm is an important cash crop, wuzhi green is the leaf color of Sycamore tree, and Sea King green is the color of lake water. The color of souvenirs is associated with rural tourism landscape, Yao herbal health care project, natural landscape and other special projects, and tourism souvenirs are used as part of the cultural tourism brand promotion system (Tab 4).

Table 4 Tianfu color information

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

3.2 Souvenir + X': as packaging of local production

Taking the character 'Ling Guan' as an example, 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 54 characters designed on the theme of Yao ethnic festivals, which relatively completely present the world view of the Yao ethnic. The 54 characters are distributed randomly to attract consumers' interest in the whole 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 and volume, mask and basic, fixing panel, and label are show Fig.13.

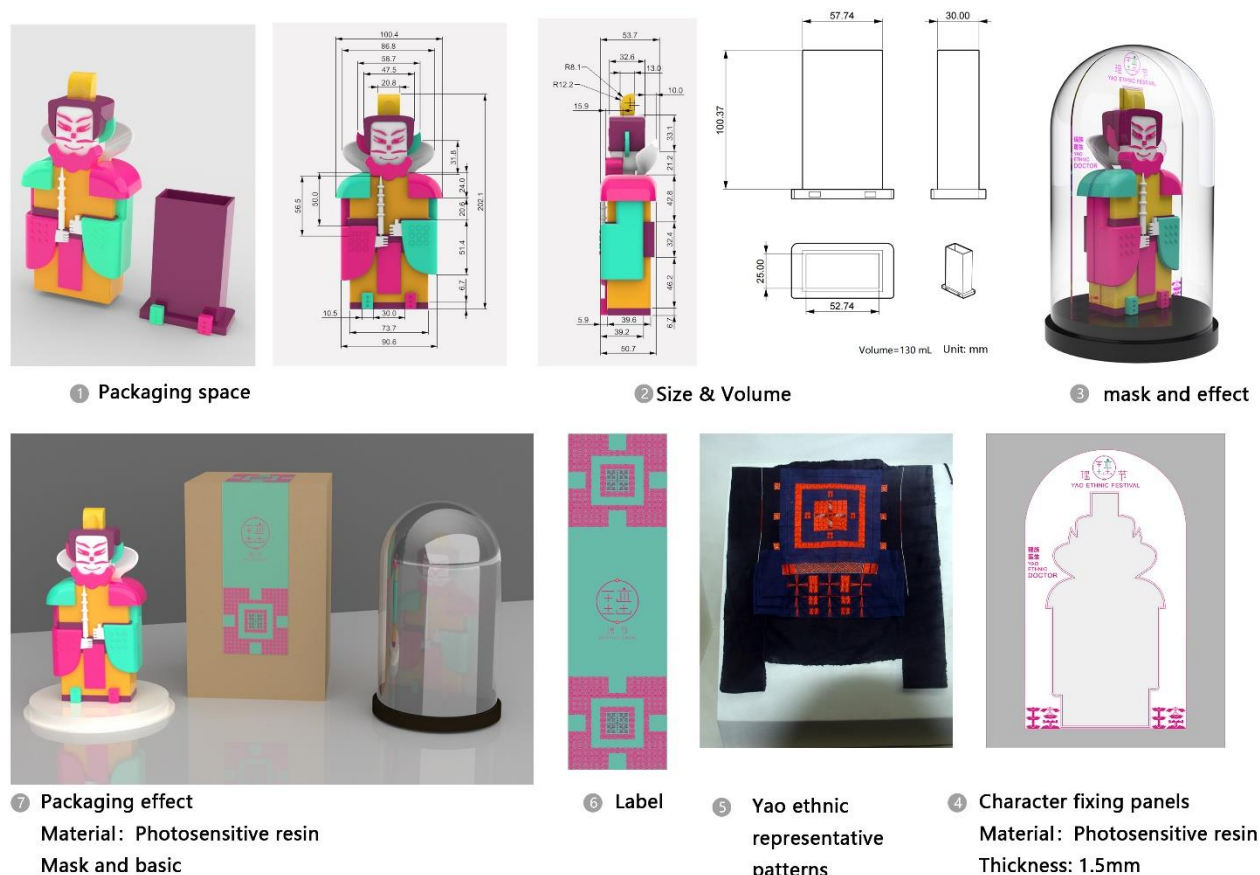


Figure 13 The packaging design of Lingguan
source: author team, 2022

3.3 Souvenir + X': as teaching tool

In the expert interview, the elementary school principal (Interv. #11), who has been working on the ‘Traditional Culture in the Classroom’ project, was very concerned about the proportion and effects of traditional elements in urban primary school. At present, the main teaching method is to watch cartoons or documentaries, but few teaching props. He believes that the function of travel souvenirs can be used as an auxiliary teaching tool, not only in elementary school art classes, but many parents also pay much attention to the cultural meaning conveyed by souvenirs when they buy it, as a way to increase parent-child communication.

Taking the ‘Tanfu’, ‘Difu’, ‘Taiwei’, ‘Zhang Tianshi’, ‘Ling Guan’ and ‘Jia Xian’ six models as the teaching tool, to finish an art class for the 2nd grade for elementary school (Fig14), the teaching objectives is make students have a preliminary understanding of the Yao Panwang Festival, introduce the duties of the six

characters and their occupational counterparts in modern society, the names of the characters' hats, costumes and other parts and their historical evolution, the reasons for setting the colors of the characters, and finally to group students and disassemble and assemble them. At the end of the class, round-table interviews were conducted with elementary school principal and art teachers, etc. The specific results of the interviews are briefly described in the next section.



Figure 14 Art class
source: author team, 2022

3.4 Souvenir + X': as immaterial social language

In the digital media era, the immaterial form of souvenirs also plays an important role, with the advantages of rapid dissemination, wide range and not occupying physical space, especially cell phones and other mobile terminals are popular and become an important tool for people's life and work, thus, like emoji or human-machine interface design, are also important design content. This stage applies the characteristic content of Yao festival culture to social software emoticons and mobile terminal interface themes with the form of animation.

In this part, suitable characters are selected according to the content to be expressed, and the unique blessings of the Yao people and everyday phrases in modern life are presented in the form of animation. This content needs to be continuously updated, such as created and released according to festival themes or social hot phenomena. Taking the emoji design of the two characters 'Ling Guan' and 'Marshal' as an example, the main design contents are daily expressions such as Gong Xi Fa Cai, Happy New Year, and good night, and the Yao ethnic festival culture is displayed in a humorous, dynamic and intuitive way (Fig 15).



Figure 15 Emoji design
source: author team, 2022

4. Stakeholder feedback

After completing the mock-up and emoji design, stakeholders were selected and interviewed to get feedback, adjust, and put into production. The survey stakeholder group consisted of five experts in the data collection phase, primary and kindergarten art teachers, souvenir retailers, travel Agency, organizers of China-ASEAN Tourism Expo (2022.9 Nanning, China), design studio (Fig 16).

Art teacher fat the primary school (affiliated to Guilin University of Technology) : This design is very 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, many 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 very interested in the characters' 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.

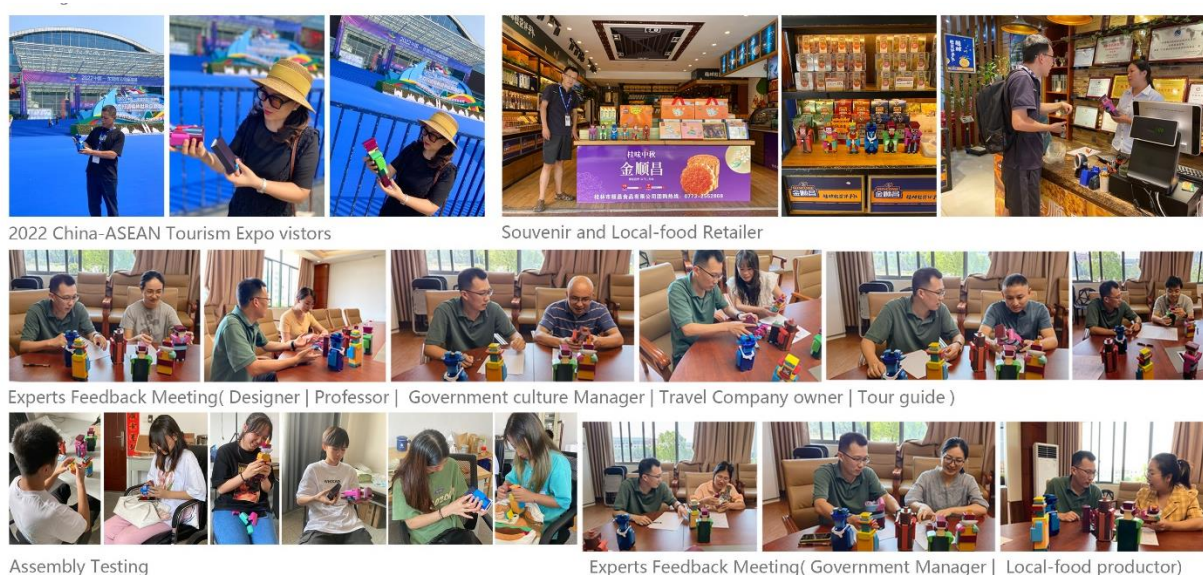


Figure 16 Stakeholder feedback
source: author team, 2022

Guilin City Culture and Tourism Bureau official: It is very good to cut in from the perspective of toys. I have never seen similar forms before, and most of them are derivatives of film and television culture. 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, and some seriously lack the cultural characteristics of Guilin and even Guangxi; second, the price of tourist souvenirs that are popular with tourists is high.

Exhibitors and visitors of China-ASEAN Cultural Tourism Expo: It is a good idea to combine traditional culture with children's toys and highlight the interaction between toys and consumers. The function of packaging is relatively 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, similar to 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.

Salesperson of Jinshunchang Guilin Local Specialty Chain Store: This design is relatively good and very interesting. Currently, it is suitable for the packaging of a small number of 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 a good choice to combine the toys and the local specialty food for sale.

Table 5 Packaging design elements

No.	P/N	Description
Souvenir retailers	P	Interesting, effective, it is recommended to serialize the content, price factor, Combined Sales Strategy,
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 to promote Urban Tourism Brand.

Note: P=Positive N=Negative

Discussion

The protection and innovation of festival cultural heritage is an important way to shape the cultural tourism brand. This paper discusses the use of festival images in tourism souvenir design, proposes the concept of ‘souvenir + X’, and carries out design practice in four aspects: toys, souvenir packaging, teaching tools, and dematerialized social language, which are summarized as follows.

(a) Tourism souvenir design should reflect local cultural characteristics, which is the basis for shaping tourism brand image, refining local cultural knowledge, redesign, and vividly display local life wisdom, world view, values, and other philosophical ideas.

(b) Tourism souvenir design focus on modern consumption characteristics, material, and non-material form into the public life, broaden the function and form of tourism souvenirs, and actively use new technology to create vivid and interesting souvenirs.

(c) Expand the use scenario of souvenirs and pay special attention to the implantation of traditional culture in the field of basic education in the location, where the target of basic education is the identifier and consumer of culture, but also the executor of cultural continuity.

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