Research on the Improvement of Creative Design Methods for Souvenirs in Tourists Attractions

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Abstract
With the contemporary economic development, the business of tourist souvenirs has become a high source of income for the tourism industry. The creative design of tourist attraction souvenirs takes advantage of the unique traditional culture and historical precipitation of the Chinese nation to fully display the characteristics of today's cultural products by means of modern media and advanced technology, etc. However, looking at the development of tourist attraction souvenirs today, there is still much room for improvement. Therefore, this paper will discuss how to improve the creative design of souvenirs based on tourist attractions.

Keywords
Souvenirs of tourist attractions; Creative design; Method improvement

Introduction

With the promotion of secondary consumption, the development of cultural and creative industries has also become an important part of the tourist attractions, and the types of tourist goods have become a reference for the rating of scenic spots. Therefore it is very necessary to improve the quality of the cultural and creative products market.

The Current Situation of the Cultural and Creative Market in Tourist Attractions

In 2016, inspired by the cultural and creative sales of the Palace Museum in Beijing exceeding $1

billion, many museums and tourist attractions in China have started to create cultural and creative products, hoping to get a share of the cultural and creative market. Unfortunately, the general environment of the cultural and creative industry is still not optimistic. The training course of "Cultural Industry Entrepreneurship and Creative Talents Support Program of the Ministry of Culture" visited the professional exhibition area with "Museum Cultural and Creative" as the core at the Yiwu Cultural Fair, but found that many museum cultural derivatives in remote areas still remained at the stage of rough creative design. However, the quality of cultural creations is far from the quality standard of museum "handicrafts" envisioned in the initial training course (Qingdao Intangible Cultural Heritage Expo Park, 2017).

However, since the government work report in 2018, it has been clearly pointed out that it is necessary to "reduce the entrance fees of key state-owned scenic spots". Many tourist attractions (including museums) have responded to the government's call by reducing admission fees and even opening the attractions for free. The original stable ticket revenue shrinkage, forcing the transformation and upgrading of scenic services. Only the development of scenic spots and tourism closely related peripheral service industry, to provide tourists with more humane services, in order to enhance the willingness of tourists to spend in the scenic spots, so as to achieve tourism from the controllable and predictable "tourism economy" to the market mobility of the higher "vacation economy " of the transformation. At this time, the cultural and creative industry, which already has successful cases, has been put on the agenda of the cultural and tourism industry again.

Opportunities and Challenges of Creating Cultural and Creative Products in Tourist Attractions

Greater Potential for Cultural and Creative Industries

At present, the secondary consumption of most domestic scenic spots only accounts for less than 10% of the revenue of scenic spots, while the main revenue of many foreign scenic spots is composed of secondary consumption. The huge difference illustrates the huge potential of domestic scenic spots to tap secondary consumption.

Together with the fact that young groups have become the main consumer of tourism, the potential audience base of cultural derivatives in scenic spots is huge. According to the "2017 National Day Mid-Autumn Festival Long Vacation Travel Trend Report and Popularity Ranking", young and middle-aged people account for 60% of the tourists. This group usually has strong spending power, focuses on cultural experience when traveling, and has a high willingness to make interest consumption. The consumer psychology of young people in pursuing the added value of products is highly consistent with the characteristics of cultural creative products to realize the unity of "unique

cultural value, practical value after development and social value in circulation" of the inspiration itself. Young people focus on the integrity of the experience, so they like to buy souvenirs as tangible markers of intangible experiences and psychological feelings (Dong, 2019). Part of the reason why the Palace Museum's cultural creations have been a hit is that the shelves of the Palace's cultural creations have enriched the otherwise barren traditional culture market and provided a physical anchor for young consumers' love of traditional culture. This also means that as long as the creative products meet the needs of consumers, there are still consumers willing to pay for the interest even if the products are priced high.

Good Business Environment in the Cultural and Creative Product Market, Policies and Investments Help the Development of Cultural and Creative industries

In recent years, the cultural and creative market has continued to issue policy dividends. According to incomplete statistics, at least nine policy documents supporting the development of museums' cultural and creative industries were released one after another during 2014~2018 (Cultural and Creative China Weekly, 2020). In 2018, the central ministries and commissions directly or indirectly issued more than 180 policies related to the field of culture and tourism. The series of comprehensive policies issued by the state cover and benefit many aspects of cultural system reform, innovation and development of cultural enterprises, construction of modern cultural market system, cultural precision poverty alleviation, construction of industry organizations in the field of culture, construction of cultural projects, pilot cultural consumption, cultural and financial cooperation , and foreign cultural trade (Zerotech Research Center, 2019).

By promulgating various policies to encourage scenic spots to raise funds through multiple channels to promote their own development, many scenic spots have been actively incubating cultural and creative projects, and "cultural and creative exploration" has become one of the top ten keywords of cultural industry in 2019. The small positive spring of cultural and creative business has attracted more investment enterprises: the investment scale of cultural and creative field basically accounts for more than 30% of the whole industry. Even during the special period when the fundraising of Chinese private equity market shrinks and investment slows down, the cultural and creative market still receives undiminished attention from investors. Policy dividends drive the development of cultural and creative industries, and a good cultural and creative market attracts capital to form a virtuous cycle. According to the professional data of TianYanCha, there are more than 115,000 enterprises with the business scope of "cultural and creative, cultural and creative research and development", and the status of enterprises in operation, in existence, moving in or moving out, and nearly 90% of the relevant enterprises are established within 5 years (Tourism Circle, 2017). The grafting and cross-border integration of cultural and creative industries and finance has generated great value, so the investment fever of cultural and creative products will exist for a long time.

The "Internet+" is the Double-edged Sword of the Cultural and Creative Product Market

In the context of the increasingly developed Internet, the development of cultural and creative derivatives has both opportunities and challenges. The popularity of the internet has broken the information barrier in a sense, so that the dissemination of information is no longer restricted by geography. Some scenic spots also use new technologies such as VR and 3D to realize the transformation of scenic landmarks and cultural and creative products from two-dimensional to three-dimensional, supplemented by interactive services provided by H5 and other media, so that audiences can get a real-world or even more than real-world experience. This allows many potential audiences who have not yet traveled to the scenic spots to enjoy the culture of the scenic spots in advance, breaking the previous consumer weather of buying souvenirs only when traveling in the field, and instantly expanding the consumer base of scenic cultural and creative products.

The Internet has given scenic spots and cultural and creative products unprecedented social attention and market space, but it has also created the "horse-trading effect" of the stronger the stronger and the weaker the weaker. The scenic spots with perfect digital construction and advanced technology can get a share of the internet publicity, but the scenic spots that ignore online construction are like isolated islands unknown to consumers. At the same time, according to the project team's field research, most of the scenic spots neglecting online construction also need to improve the sale of online creations. In this highly mobile "Internet+" era, scenic spots can only improve the construction of scenic goods by understanding the character of the times and actively catering to the needs of the audience.

The Current Problems of Cultural and Creative Souvenirs

The Confusion of Competition in the Original Market and the Lack of Brand Awareness Among Customers.Although the development of the cultural and creative market is good, we still can't ignore the problems that exist in cultural and creative souvenirs now. Since the development and edition of cultural and creative products require a large investment, the price of the final product is not cheap. But at present, many consumers are so obsessed with cheap products that they do not take into account the copyright and quality of the products. This allows counterfeit products to take advantage of the situation and steal the rights to use the products of many creative studios. This phenomenon takes away some consumers, and the poor quality products mislead them and give them a bad impression of creative products, thus leading to the phenomenon of "bad money driving out good money". This makes it more difficult for small creative companies or museums to complete brand building and form large-scale commercial development.

Homogenization of Cultural and Creative Souvenirs and the Lack of Attractiveness.A piece of

identical silk handkerchief, in Hangzhou called "Hang embroidery", to Suzhou called "Su embroidery", to Sichuan and became "Shu embroidery", in Jiangxi also called In Jiangxi, it is called "Gan embroidery", and so on. I don't know if it's real or not, but it's computerized embroidery. This is a widely circulated online joke, but to some extent it also fully illustrates the embarrassing situation of the lack of innovation in China's tourism creative industry. At present, many cultural and creative souvenirs are only a forced patchwork of cultural elements, and do not fully explore the heritage of tourist attractions. There is a lack of products that can reflect the characteristics of scenic spots, such as "Mr. Wen Hengshan's hand-planted vine seeds" from Suzhou Museum.

The Current Domestic Curriculum is Difficult to Train Professional Cultural and Creative DesignersLiterature creation is a newly developed market in recent years, and is still in the exploratory stage. The supply side and the market side have not yet formed a good economic closed loop, and the supply side, which is not clear about the market demand, does not know how to train designers. This directly leads to the lack of systematic learning channels in the field of cultural and creative industries, which leads to the lack of professional training institutions, industry associations and other professional further training for many designers. This means that domestic colleges and universities are temporarily unable to train "scientific" creative designers. Designers trained by ordinary design majors often only study design courses without systematic study of traditional Chinese culture, which easily leads to the inability of designers to complete the transformation of cultural symbols, thus making the cultural value of cultural creation-inspired objects float on the surface.

Innovative Breakthroughs in Cultural and Creative Product Design Solutions

Responding to the Call of "New Culture and Creativity" and Take the Initiative to Build Cultural IP

The concept of "new cultural creation" was first proposed by Cheng Wu, Vice President of Tencent Group and CEO of Tencent Pictures, and refers to the cultural production method with IP construction as the core in the new era, with the goal of creating more Chinese cultural symbols with wide influence. With the advent of globalization, the interests of countries are getting closer and closer, and the focus of international competition is gradually shifting from "hard power" such as economy, technology and military to "soft power" like culture, system and ideology. Cultural creation is a good way to export our cultural symbols, which is why the cultural creation market can continuously release policy dividends. The cultural symbols that are popular all over the world, apart from the positive values shared by human beings, are actually rooted in their respective national cultural traditions. China's long history has left behind many traditional cultural heritages, and these excellent traditional cultures are the origin of design and a rich and valuable resource for cultural and creative

product design. Various scenic spots and related departments can grasp the cultural resources and take the initiative to create cultural IP.

Focus on Online Construction to Enhance Brand Influence

As society develops into the network era, cultural communication cannot leave digital and network means. The International Museum Day series of activities on May 17 and the "Cloud Tour of Non-Foreign Heritage" activities held by the Ministry of Culture and Tourism for the Cultural and Natural Heritage Day in June this year were both hosted on online platforms. The Internet, with its high degree of popularity, has brought traditional culture and internet users infinitely closer together. The real-time nature and freedom of the Internet has the opportunity to transform traditional culture from unilateral popularization to spontaneous participation of netizens, which gives traditional culture a new vitality. The scenic spots and departments concerned should pay attention to online construction and increase exposure through cooperative linkages and special events. This will enhance the visibility and influence of the brand while carrying out publicity.

Create a Research and Training Platform to Promote the Standardization of the Cultural and Creative Product Market

To address the current situation of lack of systematic training for cultural and creative designers, relevant departments and institutions can create a formal research and training platform to provide systematic training for cultural and creative designers. The platform can also discover cultural and creative design talents by holding tournaments, setting up targeted training courses in colleges and universities, and improving the recommendation system for mentors, etc., and incorporate them into the research and training system to enrich the talent pool. During the start-up period of designers, the research and training platform can provide financial support and internship opportunities to encourage designers to carry out cultural and creative design. After the designers become industry indicators, they can feed the platform construction. Thus, a virtuous circle is formed, and the supply side and the market side form an economic closed loop to promote the standardization of the cultural and creative market.

Conclusion

Under the policy background of cultural and tourism integration, cultural and creative products are becoming more and more abundant and diversified, and have now become one of the ways to decode the soul of the city. The cultural and creative products with local elements can use the scenic spots as the basis to complete their own promotion and trafficking, and realize their own commercial value. Culture and economy are paired together like beads and jade, echoing in a concerto.

How to better explore and protect the local cultural resources and combine culture with the trend of the times for secondary creation is something worthy of speculation. However, the role of such attempts in promoting the cultural and creative industries is indisputable. The country has a rich cultural heritage, and only by matching the humanistic connotations bred in the city with the development of the times can visitors continue to enjoy new experiences.

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