

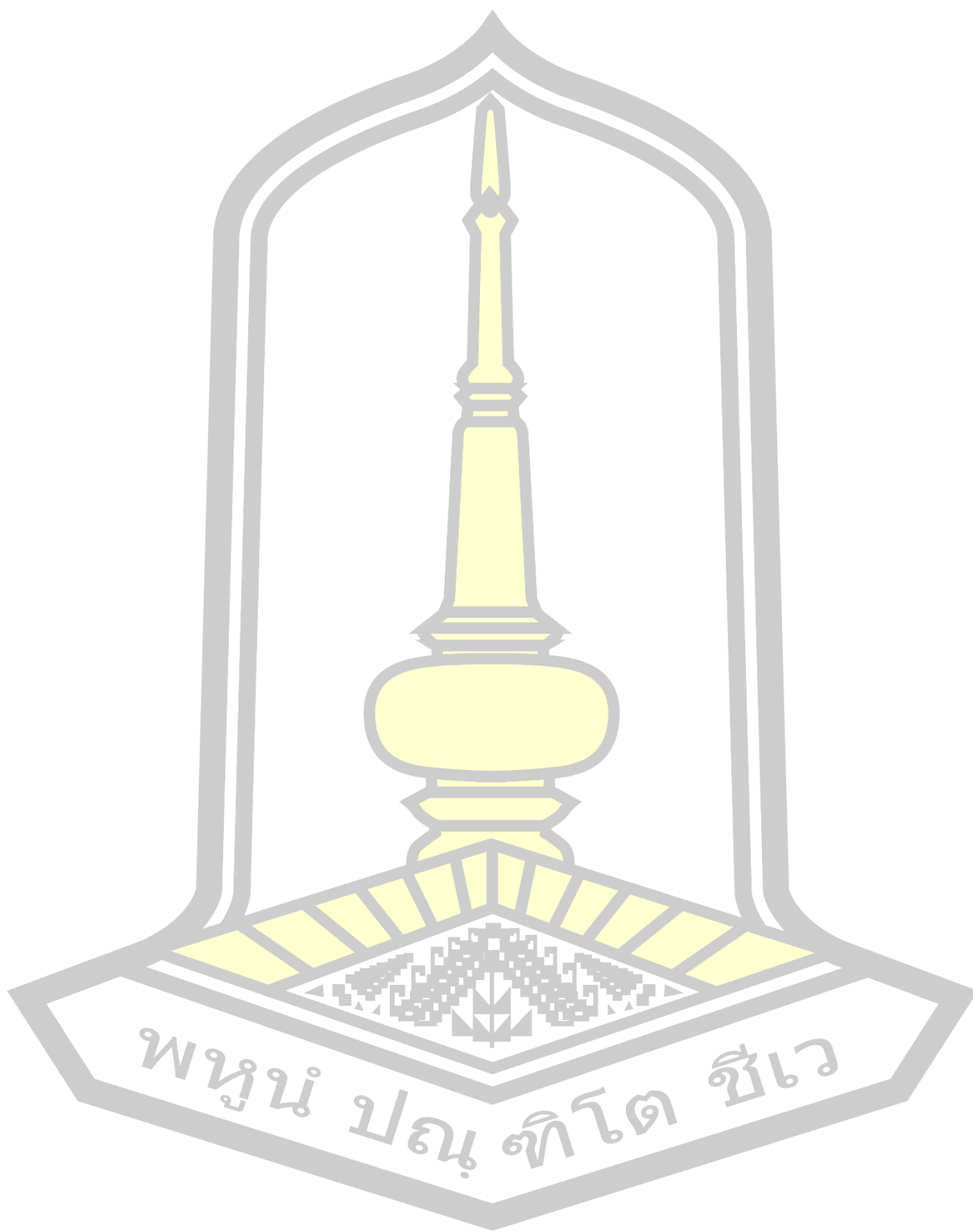


Souvenir sale Design Strategy of Luoyang Museum in Luoyang City

Ze Shi

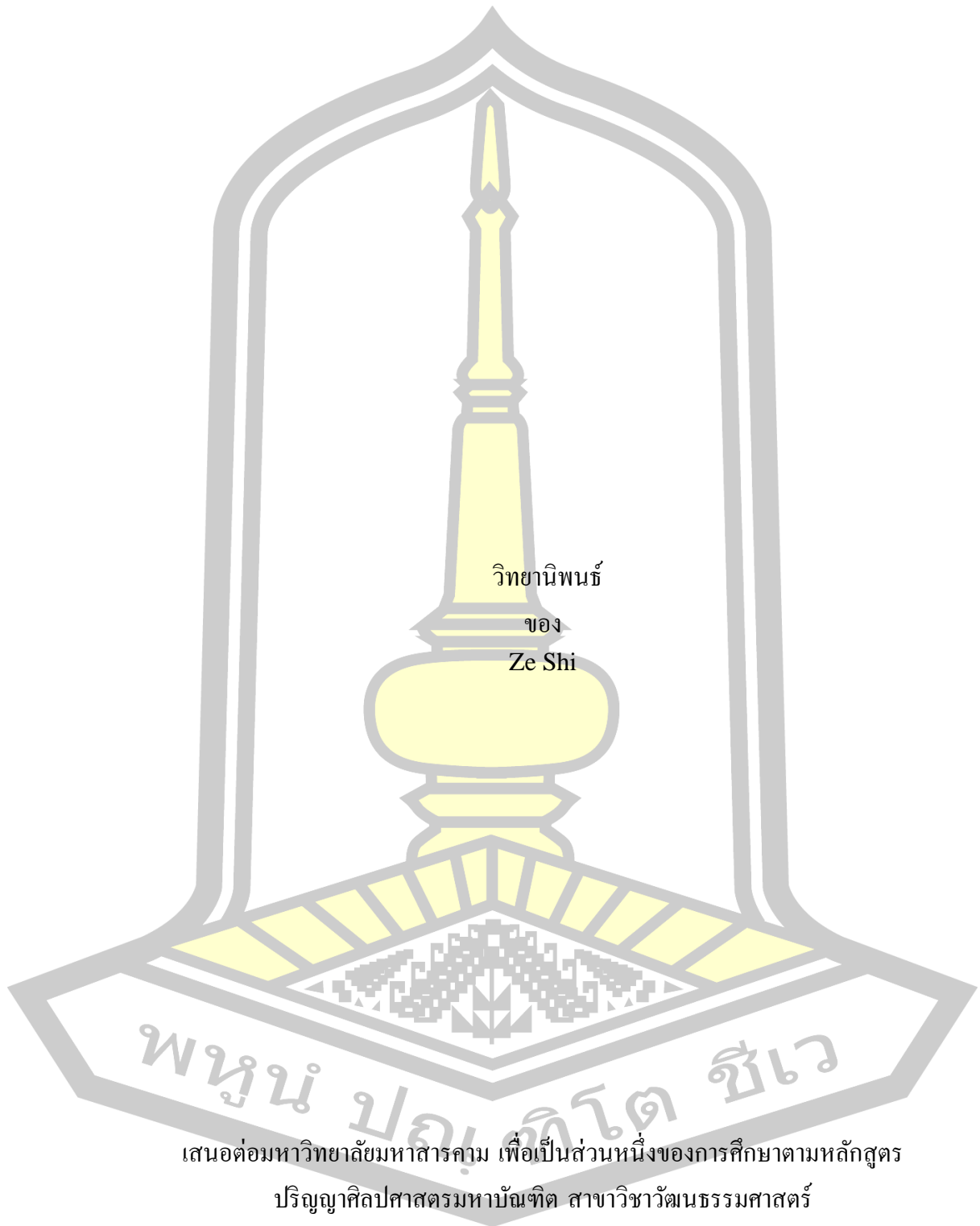
A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science
December 2023

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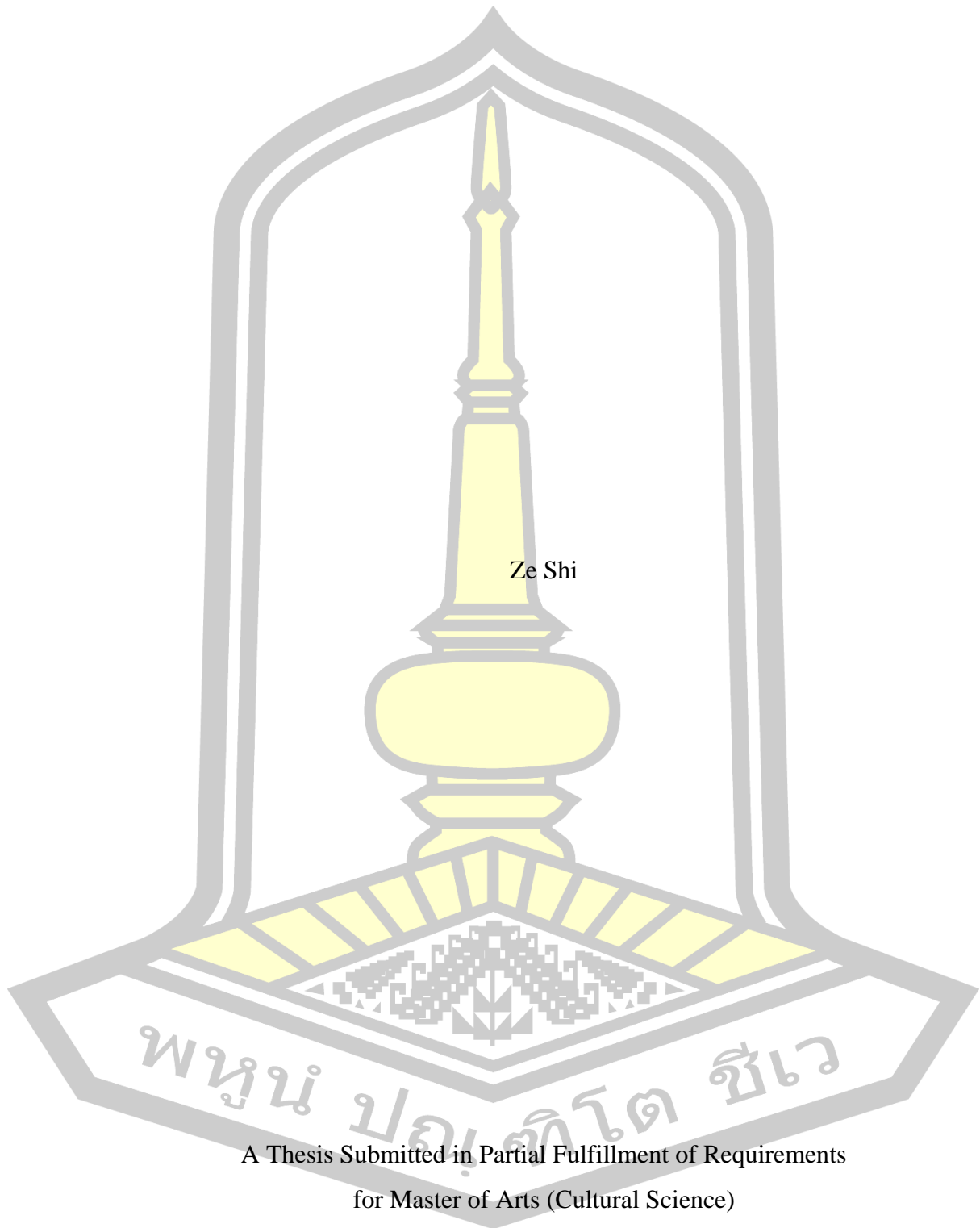
กลยุทธ์การขายของที่ระลึกสู่การออกแบบพิพิธภัณฑ์ลั่วหยางในเมืองลั่วหยาง



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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Souvenir sale Design Strategy of Luoyang Museum in Luoyang City



Ze Shi

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Cultural Science)

December 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Ze Shi , as a partial fulfillment of the requirements for the Master of Arts Cultural Science at Maharakham University

Examining Committee

Chairman

(Assoc. Prof. Sithisak Jupadaeng ,
Ph.D.)

Advisor

(Assoc. Prof. Sastra Laoakka ,
Ph.D.)

Committee

(Thitisak Wechkama , Ph.D.)

Committee

(Assoc. Prof. Theerapong
Meethaisong , Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Arts Cultural Science

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

พหุบัณฑิต ชีเว

TITLE Souvenir sale Design Strategy of Luoyang Museum in Luoyang City

AUTHOR Ze Shi

ADVISORS Associate Professor Sastra Laoakka , Ph.D.

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ABSTRACT

There are a large number of historical and cultural heritage in China. Because tourists demand more rich play experience and improvement of knowledge literacy, in order to spread the unique culture of all parts of China, cultural and creative industries have been bred. The Luoyang Museum is the historical and cultural representative of Luoyang City, Henan Province. The Luoyang Museum attracting countless tourists from all over China. Although Luoyang Museum has extremely rich cultural resources, the management personnel haven't utilized them, so that the development of cultural and creative souvenirs has stagnated. This paper has three goals: (1) to study the historical background of Luoyang Museum souvenir sales; (2) to study the current situation and problems of Luoyang Museum souvenir sales; (3) to provide guidance for the development and sales of Luoyang Museum souvenirs. This thesis mainly adopts qualitative research method, through: observation, interview, group discussion literature to obtain information and data. The population and samples are divided into: (1) Key Informants-Museum managers; (2) Casual Informants-Souvenir designers; (3) General Informants-Consumers. Documentation and data collection will start from August 2022 to April 2023.

After analyzing the data I collected over the past few months, I came to the following conclusion: Luoyang Museum has a rich collection history, which can provide rich cultural connotations for Luoyang Museum souvenir design, but there still are many problems of design and marketing in souvenirs. Therefore, Luoyang Museum souvenir design should highlight regional culture, strengthen design presentation, etc. In terms of marketing, it should implement brand strategy and create diversified sales methods. This paper designs a conceptual framework for the development and marketing of Luoyang Museum souvenirs, taking the development of Luoyang Museum souvenirs as an example, and providing suggestions for other museums of the same type.

Keyword : Souvenir, Design Strategy, Luoyang Museum

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First of all, I would like to express my heartfelt thanks to my supervisor, Assoc. Prof. Dr. Sastra Laoakka. Sastra tutor is always able to give me valuable advice in a very timely manner. During the period when I was completing the thesis, he always supported and encouraged me, allowing me to make continuous progress.

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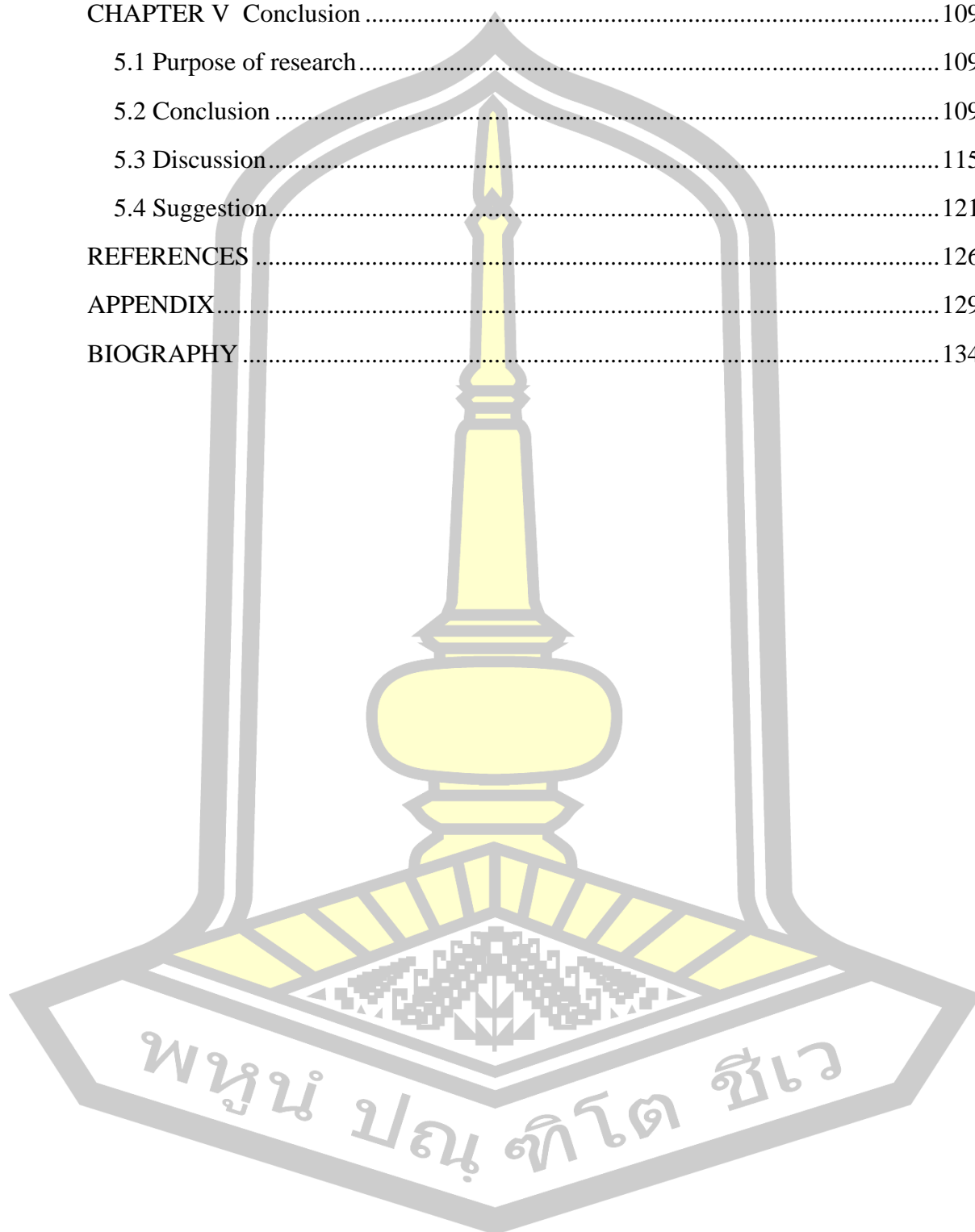
Here I would like to thank all the professors and teachers of the Cultural Science major for giving me the motivation to study and the help in my life. Thanks to all my friends and classmates who are willing to help me when I am in trouble.

Ze Shi

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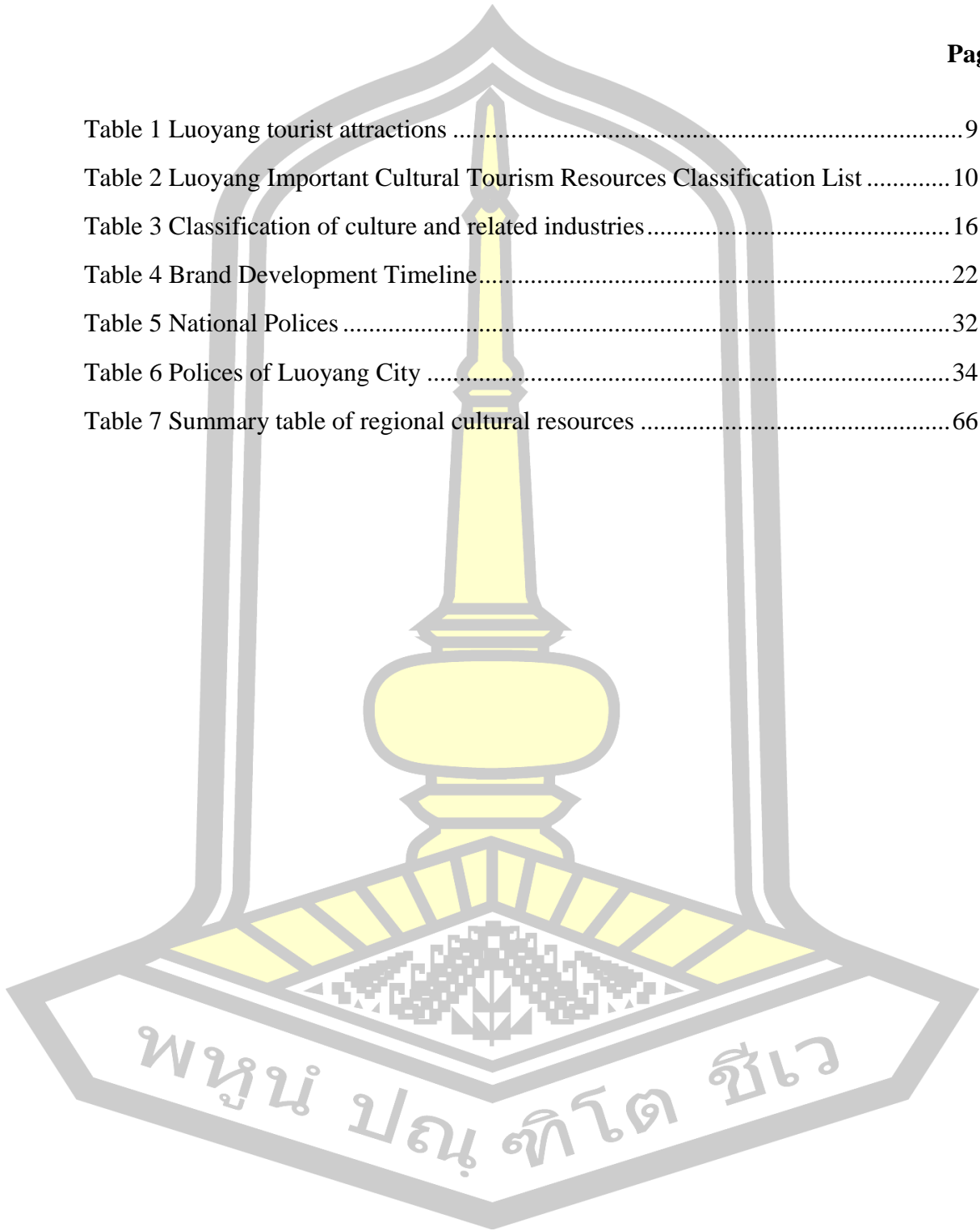
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CHAPTER I

Introduction

1.1 Background of the Study

General Secretary Xi Jinping of China once pointed out that the cultural industry is a sunrise industry. Cultural products have both ideological attributes and market attributes. We must firmly grasp the correct orientation, adhere to integrity and innovation, and ensure the sustainable and healthy development of the cultural industry. (Qiao 2018) Cultural and creative products are typical representatives of the cultural industry. In recent years, cultural and creative products have continued to develop, showing users' enthusiasm for cultural consumption, and also reflecting the broad development space of cultural and creative products. Cultural and creative products pay attention to form, but they need to pay more attention to "connotation". Excellent cultural and creative products should tell good stories and spread culture. For example, the Rosetta Stone (Rosetta Stone) in the souvenir shop of the British Museum—designed into more than 200 kinds of tourist souvenirs; "Thirty-six Views of Mt. Fuji" was designed as clothing and integrated into various modern designs.

In 2015, the Chinese Prime Minister officially proposed the concept of "Internet plus", which provided a new idea for the development of e-commerce for cultural and creative products, so that cultural and creative products are no longer limited to commemorative purchases after tourist travel, and broaden the sales channels, increased the sales diversity of products, and promoted the development of e-commerce of cultural and creative products from the national policy level. With a huge market prospect, it is one of the few unsaturated fields in China's e-commerce industry. At present, tourist souvenirs, tourist traffic, tourist services, and tourist adsorbents together constitute the four pillars of the tourism economy and become an important part of the tourism industry. At the same time, because tourist souvenirs have rich added value to be developed, they have a broader development prospect than tourist transportation and tourist services. (Su 2021)

In recent years, relevant departments in China have introduced many policies that are conducive to the development of museum commemorative products. As early as 2015, the State Council of China reviewed and passed the regulations and officially implemented them in the same year, pointing out that museums can display commercial activities while maintaining their essence. , To a certain extent, clear away the conceptual and institutional obstacles for the development of museum souvenirs. In 2016, it was emphasized that it is necessary to further mobilize the enthusiasm of museums to use collection resources to develop commemorative products, expand and guide cultural consumption, and cultivate new cultural formats. one of the important tasks. In 2018, the State Administration of Cultural Heritage proposed that in order to encourage units of cultural relics museums to develop commemorative products, their income should be included in the unit's budget management according to regulations. In addition to being used for museum public services, collection and other work expenses, it can also be used for museums that meet the regulations. Performance rewards for personnel increase the enthusiasm of museums in the development of souvenirs. In 2019, the State Council of China

proposed to encourage the renovation and upgrading of traditional performance venues and museums in accordance with laws and regulations. Museums can reasonably set up corresponding dining areas, rest areas, product sales areas and book sales areas to create a better consumption environment. Museums are encouraged to carry out commemorative product development and management, and expand commemorative product display and sales channels. In 2021, the joint notice of various ministries and commissions in China clearly pointed out that it is necessary to promote the market-oriented reform of museum public services, introduce an active market competition mechanism into the museum industry, encourage the participation of social forces, encourage museums to develop souvenirs, implement the "museum+" strategy, and promote Museums collaborate across borders.

At the same time, with the rapid development of China's economy and the general improvement of the quality of mass culture, consumers have an increasing demand for spiritual culture in addition to material culture, resulting in more and more visitors coming to museums and a large number of tourists. When visiting a museum, one hopes to "bring the culture of the museum home", which puts forward new requirements for the social services of the museum. In addition to the functions of collecting, researching and displaying cultural relics, museums should focus more on social education and even leisure and entertainment services, so that public welfare cultural services and commercial cultural industries can coexist.

Since entering the 21st century, the development of the entertainment industry has had an increasing impact on traditional cultural undertakings. The entertainment industry continues to cater to the consumption interests of contemporary young people and develops rapidly. At the same time, the development of traditional cultural industries such as museums has been hindered, mainly manifested in the fact that the lack of attractiveness to the public leads to a continuous decrease in the number of visitors to museums. In addition, museums, as public welfare cultural institutions, enjoy state financial subsidies. However, in recent years, most museums have experienced insufficient state financial support, which has caused difficulty in upgrading and normal operation of museums. In this context, the museum's development of souvenirs is the key to solving the current predicament. Memorial products are an extension of museum culture. The income makes up for the vacancy of national financial support and is an important measure for the sustainable development of the museum.

There are also many countries with a long history and culture overseas. In the large museums of these countries, there are many successful examples of souvenir sales. For example: the British Museum in the United Kingdom recorded an average annual souvenir business income of 200 million US dollars in 2015; The Louvre Museum in France has a memorabilia revenue of US\$5 million in 2020; the Palace Museum in China also recorded US\$200 million in souvenir sales in 2017. Luoyang, China is a city with a long history and culture. It was also the capital of 13 dynasties in Chinese history. Luoyang is rich in cultural resources and has a large number of museums of various types. Luoyang Museum, Luoyang Folklore Museum, and Erlitou Xiadu Ruins Museum among Luoyang state-owned museums have original cultural and creative products on sale; Luoyang City Planning Exhibition Hall, Luoyang City Reception Hall, Paradise, Mingtang, Shangyang Palace and other famous scenic spots have opened up the special area sells cultural and creative

products, and the cultural and creative industry of museums has become an important part of building a "museum capital".

Although Luoyang Museum has a rich collection of cultural relics and a large number of souvenirs, there are still deficiencies in the design, development and sales of museum souvenirs. One is the homogeneity of cultural and creative products and the lack of obvious regional characteristics; the other is that the product design is not creative enough, and the design concept needs to be updated; the third is that the product has limited use value and cannot be integrated into the daily life of consumers; the fourth is the lack of sales channels, can't bring economic income to the museum.

Luoyang City has natural conditions and advantages in the development of cultural industries. It is also an important part of the development of cultural industries in Henan Province. The current development trend of Luoyang Museum's souvenirs is relatively poor and basically stagnant. (Shen 2016) To make Luoyang Museum's souvenirs develop with high quality, it is necessary to reflect the history of local culture and the cultural value of the collection in the design of souvenirs. It is also necessary to keep up with the pace of the times, realize the importance of brand communication, pay attention to the role of e-commerce platforms and network media in marketing strategies, and spread culture, making it a business card for cultural exchanges.

1.2 Objectives of the Research

- 1.2.1 To study the historical background of souvenir sale in Luoyang Museum.
- 1.2.2 To study current situations and problems of souvenir sale.
- 1.2.3 To present guidelines for Souvenir sale Design strategy of Luoyang Museum.

1.3 Research Questions

- 1.3.1 What's the historical background of souvenir sale in Luoyang Museum?
- 1.3.2 What's the current situations and problems of souvenir sale?
- 1.3.3 What's the guidelines for Souvenir sale Design strategy of Luoyang Museum?

1.4 Significance of Research

- 1.4.1 Provide a theoretical basis for the development of museum souvenir brands.

Based on the analysis of museum souvenir brands and the development models of various souvenir shops in China, this paper conducts an in-depth study on the spread of museum souvenir brands from the two latitudes of design and sales. Through the design strategy and communication strategy, analyze the influence of brand visual design on souvenirs and the necessity of multi-angle marketing communication, and at the same time summarize the development of visual design, fill in the lack of research in the field, and make up for the current sales gap based on the background framework of "Internet +". Insufficient and the limitations of the

museum souvenir brand model in China's famous tourism and cultural cities, it has reference and promotion value for future research in related fields.

1.4.2 Contribute to the protection and dissemination of local traditional culture.

Souvenir research and development and souvenir brand design based on multi-platform sales channels can not only effectively protect local characteristic culture, but also help promote the development of urban tourism and improve the influence and social economy of Chinese local cities. Conducive to the construction of the city's overall brand image. At the same time, it provides design strategy cases and systematic research and analysis for the brand communication of today's museum souvenir brands on the Internet platform, improves brand competitiveness, and provides beneficial benefits, practical methods and approaches for future corporate brands.

1.5 Definition of Terms

1.5.1 Souvenir

In this article, souvenirs refer to cultural and creative commemorative products, which are a special tourist commodity. Cultural and creative commemorative products generally refer to products purchased by consumers in the browsing place, with unique local cultural characteristics, excellent design level and commemorative significance, and products with appreciation value, use value and collection value.

In this paper, the design is mainly based on the collection culture of Luoyang Museum. The souvenirs include: (1) canvas bags; (2) cans; (3) pillows; (4) totems which can represent and highlight the cultural connotation of Luoyang Museum.

1.5.2 Luoyang Museum

Luoyang Museum is the main research area of this study. The new site of Luoyang Museum is located in Luoyang City, Henan Province. This research mainly focuses on the souvenir development and marketing strategy of Luoyang Museum. Luoyang Museum is the cultural carrier of Luoyang's dynasties from ancient times to the present, with rich cultural resources. Due to the incomplete and unreasonable development of souvenirs, they cannot be fully promoted and developed, resulting in the inability of the museum to obtain more income and falling into an infinite loop.

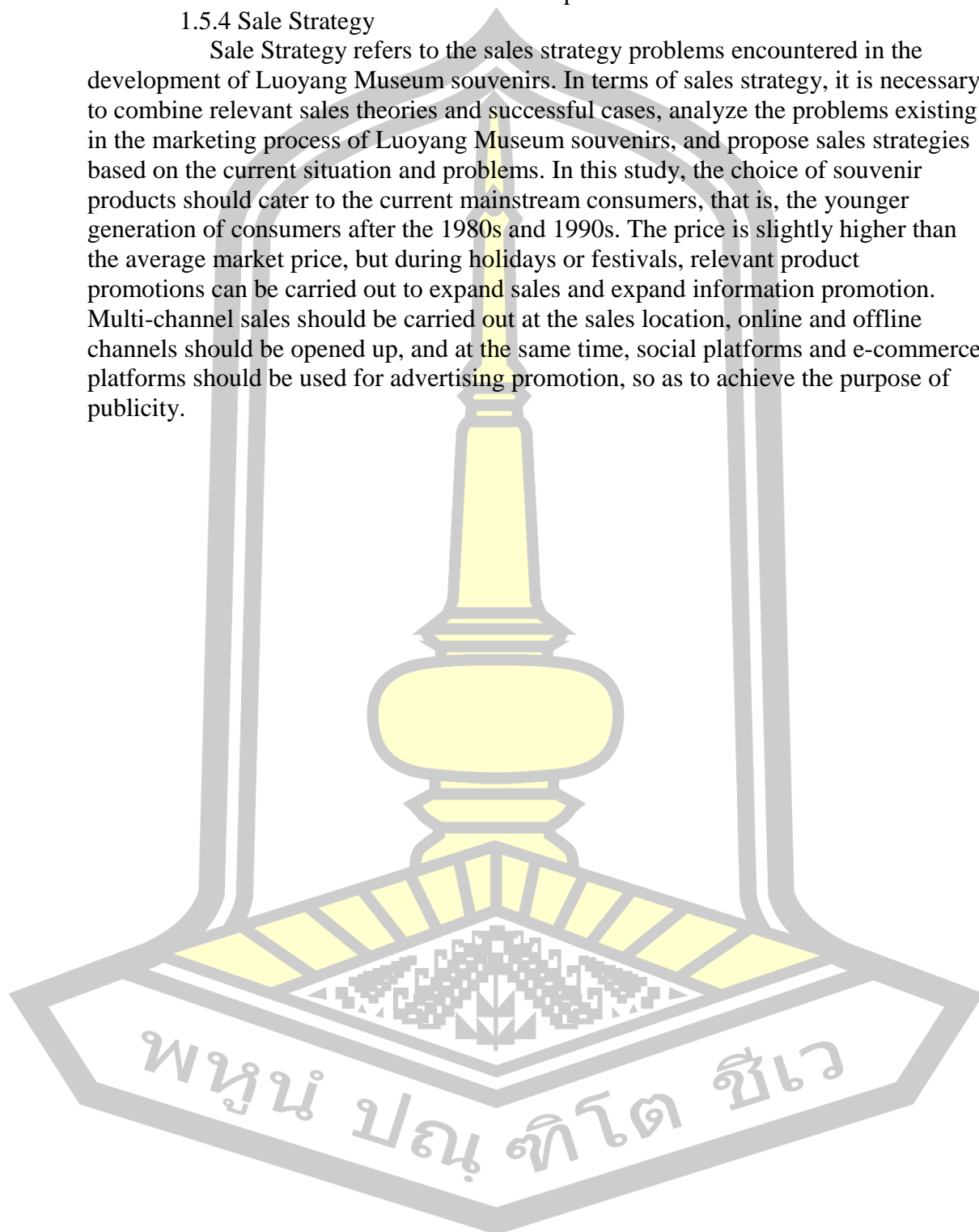
1.5.3 Design Strategy

The Design Strategy in this article refers to the design-related problems encountered in the development of Luoyang Museum souvenirs. In this article, we will select the most representative animal-faced tiles and animal-faced tiles and animal-faced cultural relics in Luoyang Museum according to the interview results. Wen Fang Ding and other cultural relics, as well as representative figures and symbols of Luoyang, took photos, drew and extracted the patterns, and then split the pattern texture and elements, combined with modern aesthetic requirements, recombined the design of the symbols, and passed the design. The final graphic symbols are used to select souvenirs of different types and functions, so as to meet the needs of young people today. As well as the comprehensive production cost, the selection of souvenir materials is the mainstream materials in the market, such as packaging cartons, canvas bags, cans and other renewable and recycled resources. At

the same time, in order to control the labor cost of souvenir production, the souvenirs in this article can be used for batch automatic production.

1.5.4 Sale Strategy

Sale Strategy refers to the sales strategy problems encountered in the development of Luoyang Museum souvenirs. In terms of sales strategy, it is necessary to combine relevant sales theories and successful cases, analyze the problems existing in the marketing process of Luoyang Museum souvenirs, and propose sales strategies based on the current situation and problems. In this study, the choice of souvenir products should cater to the current mainstream consumers, that is, the younger generation of consumers after the 1980s and 1990s. The price is slightly higher than the average market price, but during holidays or festivals, relevant product promotions can be carried out to expand sales and expand information promotion. Multi-channel sales should be carried out at the sales location, online and offline channels should be opened up, and at the same time, social platforms and e-commerce platforms should be used for advertising promotion, so as to achieve the purpose of publicity.



1.6 Conceptual Framework

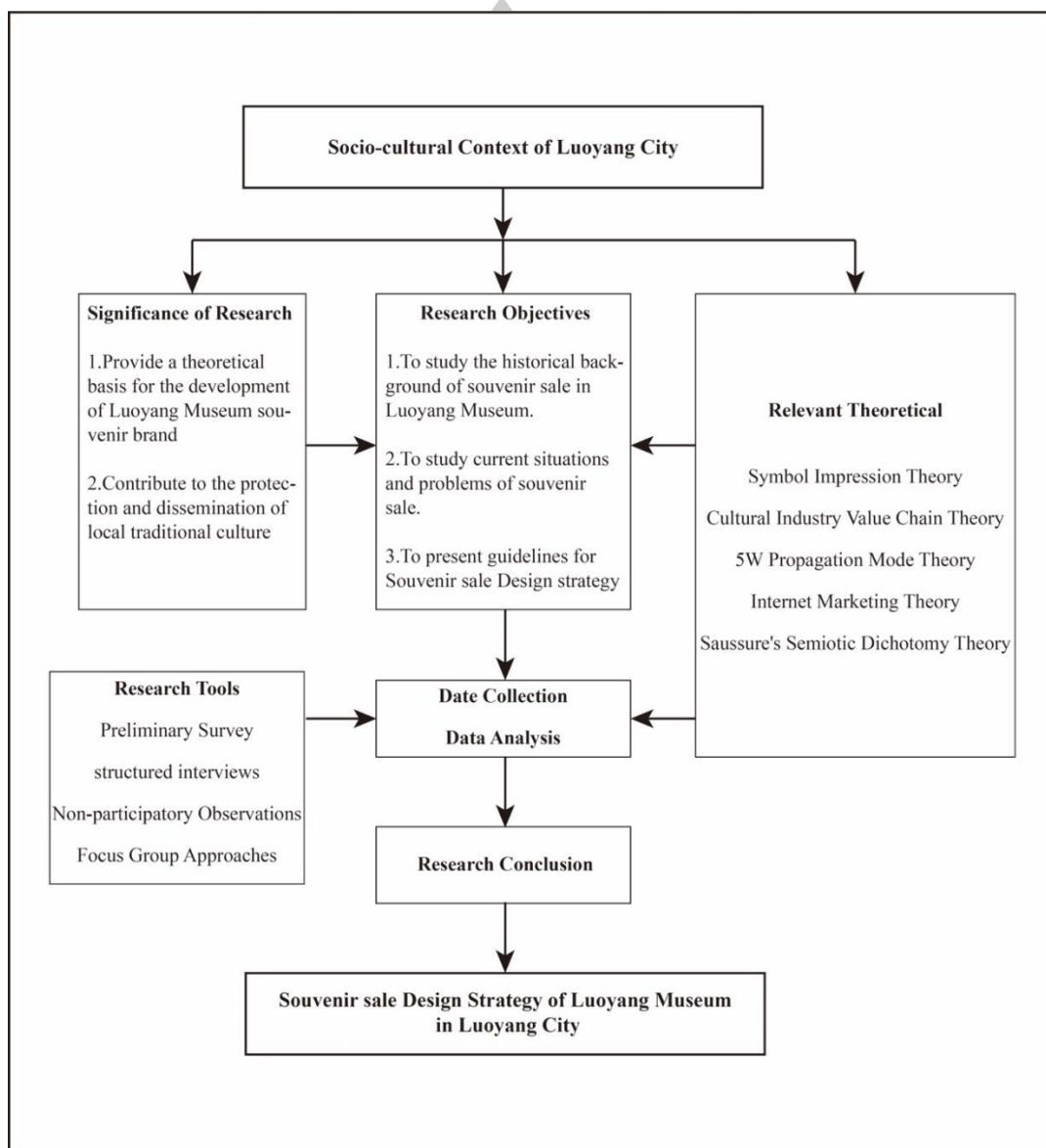


Figure 1 Conceptual Framework

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CHAPTER II

Literature Reviews

- 2.1 Related cultural background of Luoyang
 - 2.1.1 Overview of Luoyang City
 - 2.1.2 Overview of Tourism Development in Luoyang City
 - 2.1.3 Introduction to Luoyang Cultural Tourism Resources Classification
 - 2.1.4 Tourism Commodities
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- 2.6 Related Research
 - 2.6.1 Related Chinese Literature
 - 2.6.2 Related Oversea Literature
 - 2.6.3 Related Case Research

2.1 Related cultural background of Luoyang

2.1.1 Overview of Luoyang City

Luoyang City is located in the west of Henan Province, at 112° east longitude and 34° north latitude. It is named after the urban area was built on the Yang River of Luoshui. It has jurisdiction over 6 districts, 1 city, and 8 counties. It has a permanent population of more than 7 million and a total area of about 15,000 square kilometers. Luoyang City is adjacent to Zhengzhou in the east, Sanmenxia in the west, Jiaozuo across the Yellow River in the north, and Pingdingshan and Nanyang in the south. Because it is located in the center of the Central Plains, it has long been called "the hinterland of Kyushu". The mountains, rivers and hills in the territory are vertical and horizontal, the rivers are criss-crossing, and the scenery is beautiful. Luoyang is located in the temperate continental monsoon climate zone, with a mild climate and suitable for living.

Due to the superior climate and geographical environment of Luoyang, which is surrounded by mountains and rivers, ancestors have lived here since the

Paleolithic Age. After that, it experienced a long period of urban development and evolution, forming today's Luoyang City, which is one of the oldest cities in Chinese history. The status of the ancient capital of 13 dynasties is unparalleled in the history of Chinese civilization. There are 43 national-level cultural relics protection units in Luoyang, with more than 400,000 pieces of cultural relics in the collection, as well as the ruins of the five capital cities. (Cheng 2018) These cultural relics all silently tell the historical accumulation of Luoyang City for thousands of years. In the history of ancient China, Luoyang has long been the center of Chinese civilization and the hometown of Chinese culture. Zhou Gong made rituals and music, and Confucius entered Zhou to ask about rituals, which laid the moral foundation of Luoyang as "the source of rituals and music" and "a state of etiquette". It has continuously influenced the moral outlook of the Chinese nation for thousands of years. The "Wei-Jin style of character" originated in Luoyang and has nourished the spiritual character of generations of Chinese literati. The embryonic form of China's taxation system originated in Luoyang - the "public land tax" with a history of more than 4,000 years, and has since been continuously improved to become a template for ancient Chinese taxation. The "imperial examination" system originated in Luoyang and became the standard system for selecting and employing people in ancient times for thousands of years. The "Silk Road" in the Eastern Han Dynasty became an important bridge connecting the ancient Eastern and Western civilizations. There was an endless stream of business travelers, starting from Luoyang. One of the most famous Grand Canals in ancient China, the Grand Canal of the Sui and Tang Dynasties, also centered on Luoyang, formed a magnificent canal network running thousands of kilometers from north to south.

Luoyang is usually known as an ancient capital with a long history and a well-known tourist city, but in modern times, Luoyang is also one of the earliest established industrial centers in China and plays an important role in the central region. After the founding of New China, the country's first five-year plan aimed to build Luoyang into a leading industrialized city in the central region, with Luoyang as the center to drive the industrialization of other cities in the Central Plains. Seven of the 156 key projects aided by the former Soviet Union to China were located in Luoyang, laying the foundation for Luoyang's industrial development. Luoyang has lived up to expectations. After years of development, it has gradually formed a number of advantageous industries, and has developed into one of the best industrial cities in the central part of the country with a complete chain of production, education and research. Luoyang is the source of radiation of Chinese civilization and the spiritual home of traditional Chinese culture. After experiencing the rise and fall of Chinese civilization and cultural changes for thousands of years, it exudes charming vitality in modern times.

2.1.2 Overview of Tourism Development in Luoyang City

Luoyang is a famous tourist city in the world. Over the years, its ancient capital charm, modern style, and beautiful mountains and rivers have formed a tourism development system that goes hand in hand with ecological tourism, culture, religion, and leisure and vacation. Relying on excellent natural and cultural tourism resources, the city's tourism brand image has been built around "a millennium imperial capital, a peony flower city, the starting point of the Silk Road, and Luoyang with mountains and rivers", and the tourism industry has developed rapidly. By the

end of 2017, there were 45 A-level tourist attractions in the city, including 26 scenic spots above 4A level and 44 scenic spots above 3A level, ranking first in the country (see Table 1).

Table 1 Luoyang tourist attractions
Source: Table by Researcher: 2022

Level	Scenic Spot
5A	Longmen Grottoes, Longtan Grand Canyon, Baiyun Mountain, Laojun Mountain, Luanchuan Jiguandong Tourist Area
4A	Guanlin, Baima Temple, Chongdugou, Longyuwan National Forest Park, Baodu Village in Luanchuan, Yangzigou, Funiu Mountain Ski Resort, Tianchi Mountain National Forest Park, Muzhaling Primitive Ecotourism Area, Shenlingzhai National Forest Park, Yellow River Xiaolangdi Scenic Area, Chinese National Garden, Sui and Tang City Ruins Botanical Garden, Luoyang Lavender Manor, Ruyang Dinosaur Valley Rafting Scenic Area, Ruyang West Taishan Scenic Area, Daimei Mountain, Qiantang Zhizhai, Tianhe Grand Canyon, Ercheng Cultural Park, Qingyao Mountain
3A	Office of the Eighth Route Army in Luo, City Museum, Tianzijialiu Museum, Folklore Museum, Luoyang International Peony Garden, Lingshan Temple, Mausoleum of Emperor Guangwu of Han Dynasty, Former Residence of Wang Duo, Pingle Peony Painting Creative Park, Xin'an Yousheng Mine Scenic Area, Longyin Scenic Area, Luoyang Ancient Art Museum, Quanshun Central Park, Xin'an Hangu Pass, Dongfanghong Industrial Tour, Yichuan Heming Gorge, Songxian Stone Tribe, Songxian Baiyun Town

In recent years, Luoyang's tourism development is changing with each passing day, and remarkable achievements have been made. In 2017, Luoyang City's tourism revenue exceeded 100 billion yuan, which is more than twice that of five years ago. The total number of tourists received was 124 million, the number of inbound tourists was 1.33 million, and the foreign exchange income was 400 million U.S. dollars. , has won the titles of China's Excellent Tourism City, China's Top 20 Tourism Cities with International Influence, and National Tourism Standardization Demonstration City. (Bian 2020)

Such achievements are largely due to the rich cultural traditions of Luoyang. Culture is the unique imprint left by human civilization, and with the emergence of culture, cultural tourism also has the possibility of development. Luoyang has a long history. Various emperors, generals, literati, and skilled craftsmen have left countless unique cultural heritages in Luoyang. Walking in the streets and alleys of Luoyang, you can see cultural products with unique Luoyang characteristics everywhere, such as Tang Sancai, Luoyang Water Mat, Luo Embroidery, Heluo Drum, Luoyang Peony Stone, Ruyang Plum Blossom Jade Carving, etc. culture atmosphere. There are many types of cultural tourism, all-encompassing, classifying them is the first step in the study of cultural tourism. This paper adopts the classification standard in "Classification, Investigation and Evaluation of Tourism Resources of the People's Republic of China (GB/T 18972-2017)", and divides cultural tourism resources into four categories: ruins, architectural facilities, tourism

commodities, and cultural activities. Due to the large number of cultural tourism resources in Luoyang, the study only focuses on introducing the more important parts.

Table 2 Luoyang Important Cultural Tourism Resources Classification List

Source: Table by Researcher: 2022

Ruins and Remain	Erlitou Ruins, Yanshi Shang City Ruins, Eastern Zhou King City Ruins, Handu Yiyang Old City, Han Wei Luoyang Old City, Sui and Tang Luoyang City Ruins, Mangshan Mausoleum Group, Sui and Tang Grand Canal Ruins, Stone Age Ruins, etc.
Buildings and Facilities	Guanlin, Baima Temple, Longmen Grottoes, Luoyang Museum, Ercheng Cultural Park, Qiantang Zhizhai, etc.
Travel Goods	Dukang Wine, Luoyang Water Feast, Bufan Soup, Beef and Mutton Soup, Hu Spicy Soup, Tang Sancai, Peony Porcelain, Luoyang Palace Lantern, etc.
Cultural activities	Luoyang Peony Cultural Festival, Heluo Cultural Tourism Festival, "Ma Temple Bell", Xiaolangdi Tide Watching Festival, Funiu Mountain Ski Festival, and many historical celebrities and historical events

2.1.3 Introduction to Luoyang Cultural Tourism Resources Classification

2.1.3.1 Ruins and relics

Luoyang has a long history of urban construction. From the Xia Dynasty to the Later Jin Dynasty, a total of 13 dynasties took Luoyang as their capital. The long history of thousands of years has left us countless sites and relics. Among them, since the country launched the large site protection plan in 2005, a total of 7 large sites in Luoyang have been selected, which has also injected new vitality into the protection and development of a large number of site relic resources in Luoyang.

(1) Erlitou site

The Erlitou site was the capital of the Xia Dynasty. In 1959, Mr. Xu Xusheng, an archaeologist, discovered this area when he was investigating the "Xiayu" in the west of Henan Province. For more than 50 years, three generations of archaeologists in New China have worked hard and carried out more than 40 excavations here. The appearance of the Erlitou site was gradually revealed. There are majestic palace complexes and Miyagi ruins, as well as a well-preserved urban road network, which has inestimable archaeological and tourism value. The Erlitou Ruins Museum built on top of the ruins has been capped in October 2018 and is expected to start trial operation in mid-2019. At that time, various exquisite cultural relics unearthed from the Erlitou Ruins will be displayed. Visitors can also observe them on the spot through the glass wall Experts excavate the process of restoring cultural relics.

(2) Yanshi Shangcheng Ruins

The Yanshi Shangcheng site has a history of more than 3,000 years. It was the earliest capital of the Shang Dynasty. It is large in scale and well preserved. After years of hard work, the cultural relics department has carried out fine restoration and display of the Miyagi site, trying to show part of the site of the mall as it is. The

relevant tourism development work is under preparation, and a small cultural relics museum is also under construction.

(3) Eastern Zhou King City Ruins

The site of the Eastern Zhou City was discovered more than 60 years ago. After decades of excavation work, it was found that the area of the Eastern Zhou City is about 15 square kilometers. The main body is located in the west of the Xigong District of Luoyang City. It is of great artistic and scientific value. The discovery of this site plays a vital role in the study of the history of the Eastern Zhou Dynasty and the development history of the ancient royal city. At the end of the last century, the Luoyang Municipal Government established Wangcheng Park on the ruins. In 2004, the Tianzijialiu Museum and the Eastern Zhou Wangcheng Square were built on the chariot and horse pit of the "Tianzijialiu", which has attracted worldwide attention in the ruins. Excellent choice.

(4) Old City of Yiyang, the capital of Korea

The ancient city of Yiyang, the capital of Korea, was the capital of Korea during the Warring States Period. The site is huge, magnificent, well preserved, and rich in unearthed cultural relics, which are of great significance to the study of the architectural level, political system, cultural customs, funeral etiquette, and capital development history of the Warring States Period. In the late 1980s, the Luoyang Cultural Relics Task Force began to excavate the site. As the ancient city of Yiyang, the capital of Han, has been selected into the list of national major site protection projects, the corresponding site protection and excavation work is gradually improving, and the cultural relic restoration display plan and tourist route planning are also being studied.

(5) The Old City of Luoyang in the Han and Wei Dynasties

The ancient city of Luoyang in the Han and Wei Dynasties was first built in the Zhou Dynasty. After many renovations and repairs, it was still in use until the early Tang Dynasty. It lasted nearly 16 centuries and served as the capital of five dynasties successively. In the ruins, the earliest main gate of Miyagi discovered by domestic archaeologists—the Changhe Gate in the Northern Wei Dynasty, the Lingtai built by the famous Eastern Han Taixue and astronomer Zhang Heng, and the ruins of the royal temple Yongning Temple were successively discovered. The Ruins Park in the core area of the Han Wei Luoyang Old City and the Han Wei Old City Museum are also under construction, and the cultural splendor of this old city will also reappear in the world.

(6) Luoyang City in the Sui and Tang Dynasties

Sui and Tang Luoyang City was first built in the Sui Dynasty and continued to be used in the Song Dynasty after many reconstructions. It can be said that it has fully witnessed the peak of ancient Chinese feudal society for more than 500 years. According to historical records and archaeological discoveries, the city of Luoyang in the Sui and Tang Dynasties covers an area of about 47 square kilometers and has a population of one million. It is the starting point of the Silk Road and the center of the Grand Canal. Envoys from various countries come and go here. , The culture is highly developed. After decades of investigation and excavation by archaeologists, its location, scale, and structure have been basically ascertained, and more than ten important sites have been discovered, some of which have been opened to tourists as tourist areas. Mingtang Paradise Scenic Area is one of the earlier and

more successful developments. Mingtang is the main hall of Ziwei Palace in Luoyang during the Wu Zetian period, and it is the embodiment of the royal etiquette and political significance during the Wu Zhou period. Later, Empress Wu Zetian built a five-storey Buddhist Taoist Paradise in the northwest of Mingtang. There are giant Buddha statues enshrined in the paradise, with a height of more than 120 meters. It was built with extreme luxury and almost exhausted the treasury. Yu fire. According to archaeological discoveries and historical records, Mingtang Paradise has been reconstructed on the original foundation site, and Xinmingtang Paradise has been opened to tourists since 2014. It integrates modern design on the basis of restoring history. There is a 3D exhibition hall inside, where visitors can have a glimpse of the scene of Luoyang City in the prosperous Tang Dynasty. There are also close-up performances of different styles of ancient costumes in the Ming Hall every day. The themes include "All Kingdoms Come to Dynasty", "Singapore Music and Dance", "The Power of the Emperor Wu", etc. Visitors can learn about the history of the Tang Dynasty at a close distance and feel the charm of the gods. In addition, Xiyuan was a famous royal forbidden garden in the Sui and Tang Dynasties. Now Luoyang Botanical Garden (later renamed Xiyuan Park) was built on its former site, which has become an excellent choice for citizens and tourists to enjoy gardens. The famous palace built by Emperor Gaozong of Tang Dynasty Restoration and reconstruction of many sites such as Yuanshangyang Palace, Jiuzhou Pond, the most representative royal garden in Luoyang City in Sui and Tang Dynasties, Yingtian Gate, the south gate of Ziwei Palace in Luoyang City, Sui and Tang Dynasties, Sifang Pavilion for foreign envoys in Sui Dynasty, etc. The project will be completed in the next few years. One of the advantages of the Sui and Tang Dynasties Luoyang city site tourism development is that it is located in the city. Tourists can feel the profound historical and cultural charm of Luoyang as they walk through Luoyang city.

(7) Mangshan Tombs

The Mangshan Mausoleum Group covers a vast area, spanning seven counties and districts in Luoyang City, covering an area of more than 700 square kilometers. Walking on Mang Mountain, you can see tombs standing in the wilderness every short distance. This is also due to the fact that there are many ancient tombs in Mang Mountain. Due to soil erosion and other reasons, the mausoleum was seriously damaged. However, since it was identified as a large site protection project, the protection and excavation work has been done in an orderly manner. In recent years, some of the underground palaces of Jingling in the Northern Wei Dynasty have been opened to the public. In 2011, Luoyang City promulgated the "Luoyang City Mangshan Mausoleum Group Protection Regulations" to further protect these precious mausoleum sites. At present, relevant archaeological work is still in progress, and more tombs and cultural relics will be open to tourists in the future.

(8) Sui and Tang Grand Canal Sites

The Grand Canal of the Sui and Tang Dynasties was excavated by Emperor Yang of the Sui Dynasty with all the power of the whole country. The Grand Canal, centered on Luoyang, the capital, spanned eight provinces and more than a dozen latitudes. It was the pinnacle of ancient Chinese water transportation projects. With the rise and fall of dynasties, historical changes, and the influence of natural factors such as the diversion of the Luoshui River, the grand occasions of the Sui and Tang Dynasties have ceased to exist, and tourists can only imagine it from the

existing sites such as Tianjin Bridge and Hanjiacang. At that time, the scene of thousands of sails passing by the city of Luoyang. In 2014, Luoyang City built the Sui and Tang Dynasty Grand Canal Museum, showing tourists the function of the Grand Canal, the excavation process, the existing cultural relics and the application process in various ways. In the same year, the Grand Canal of the Sui and Tang Dynasties was listed as a world cultural heritage. In October 2018, the Urban and Rural Planning Committee of Luoyang City passed the "Landscape Planning Plan for Luoyang Sui and Tang Grand Canal Cultural Parks", planning to simulate the direction of the Sui and Tang Grand Canal on both sides of the Canal, and design scenic spots according to the main cities along the Grand Canal and their historical culture, and build 40 The hectare cultural park allows visitors to personally experience the culture of the Grand Canal, ancient water transport culture, and the history and culture of the Sui and Tang Dynasties.

(9) Stone Age Sites

Due to the geographical advantages of mild climate, abundant water sources, and convenient transportation in Luoyang area since ancient times, the ancestors have taken root in the area around Luoyang since the Paleolithic Age and raised their offspring. The Wangwan site and the Qiliping site are all representative sites of the Neolithic and Paleolithic ages discovered in Luoyang. They have great archaeological significance and have been selected into the list of national key cultural relics protection units.

2.1.4 Tourism Commodities

2.1.4.1 Dishes and Diet

People depend on food, and Luoyang's long history of development has also created a splendid food culture. A variety of unique dishes and food have become Luoyang's proud tourism resources. Dukang Liquor is a famous wine with the longest history in my country. It is produced in Dukang Village, Ruyang County, Luoyang. Its unique quality has fascinated countless wine lovers throughout the ages; The favorite of Luoyang people, the most famous one is Luoyang water mat. Its production skills have a history of thousands of years, and it has been selected as a national intangible cultural heritage. A variety of soup foods such as Hu spicy soup are very popular among citizens and tourists; there are also long-established noodles, Luoyang pot stickers, and Xin'an hot noodle dumplings, etc., which are well-known traditional Luoyang delicacies with local characteristics.

2.1.4.2 Handmade products and crafts

Tang Sancai is one of the representatives of ancient Chinese handicrafts. Because of its exquisite production, exquisite shape, great artistic and collection value, it is famous at home and abroad, and it is one of the most distinctive tourist commodities in Luoyang. Peony porcelain is an art product that combines the long-standing Luoyang peony culture with traditional ceramic culture. It not only inherits the traditional handicraft technology, but also carries forward the connotation of peony culture. According to records, Luoyang palace lanterns have a history of nearly 2,000 years. Every Lantern Festival, citizens gather together to play with lanterns, and the city is full of lanterns and festoons. It has developed into a handicraft with Luoyang characteristics.

2.1.5 Humanities Activities

2.1.5.1 People and Events

Since ancient times, countless heroes and talents have emerged in Luoyang, and the stars are shining. Their achievements and deeds have left a splendid cultural corridor for future generations. Fuxi is the ancestor of humanities. He lived about seven or eight thousand years ago. He discovered the "Hetu" and "Luoshu", and was inspired to draw the Eight Diagrams. The simple strokes of the Eight Diagrams can summarize the world. Everything is the embodiment of the labor and wisdom of Heluo ancestors. Dukang is the originator of wine making. The invented Dukang wine has been passed down to this day. There are still a large number of relics of Dukang wine making in Yichuan County and Ruyang County. The wine making industry in the two counties is still developing vigorously. Yi Yin can be said to be the earliest famous official who governed the country in the history of our country, and he made outstanding contributions in helping merchants destroy the Xia Dynasty. Duke Zhou was a famous thinker and statesman in the Western Zhou Dynasty. He presided over the construction of Luoyang City, which became the embryonic form of Luoyang City; Lao Tzu is the founder of Taoism and wrote the famous "Tao Te Ching" through the ages. Su Qin devoted his whole life to uniting the six kingdoms to fight against Qin with joint forces. He was the leader of the vertical contract and cooperated with the prime minister of the six kingdoms. The story of his "head hanging from the beam, awl piercing the buttocks" in his youth is also widely eulogized. Jia Yi was an important politician and writer in the Western Han Dynasty. He served as a doctor in the court when he was in his twenties, and wrote the famous "On Passing Qin". Xuanzang is a master of ancient Buddhism and a famous translator of Buddhist scriptures. He went to India to learn Buddhist scriptures and made great contributions to the development of ancient Buddhism in my country. His influence spreads all over East Asia and Southeast Asia.

2.1.5.2 Cultural Festival and Tourism Festival

Cultural festivals and tourism festivals in Luoyang have developed rapidly in recent years, and a variety of tourism festivals represented by Luoyang Peony Cultural Festival and Heluo Cultural Tourism Festival have begun to take shape. The Luoyang Peony Cultural Festival is the most influential tourism festival in Luoyang. It has been held for more than 30 years. It has become the most important window for Luoyang to show the charm of Luoyang to the world and the most powerful bridge for economic and trade cooperation and cultural exchanges. Every April, it attracts countless merchants and tourists to Los Angeles. The Heluo Cultural Tourism Festival is a large-scale comprehensive cultural tourism event focusing on the display of Heluo culture. It has different themes and exchange activities every year. It is an important platform for displaying and inheriting Heluo culture. "The Bell of Horse Temple" is one of the "Eight Great Views of Luoyang". Melodious and floating, can be heard for miles, this activity has a history of thousands of years. In addition, Luoyang Funiu Mountain Ski Festival and Xiaolangdi Tide Watching Festival are all influential tourism festivals in Luoyang. (Wen and Liu 2011)

2.2 Knowledge of cultural product and Product Design Marketing

2.2.1 Cultural and creative industries

2.2.1.1 Definition of the concept of cultural and creative industries

"Cultural industry" and "creative industry" are often used interchangeably and replace each other, or together they are called "cultural and creative industry".

Cultural and creative industries have different definitions and components in different countries. The cultural and creative industries in the United Kingdom, the United States, Japan and South Korea started earlier, developed faster, and developed at a higher level, and their theoretical research is relatively in-depth. Relevant government documents and reports of various countries involve the definition of the concept of cultural and creative industries. In 1997, British Prime Minister Anthony Charles Lynton Blair set up the creative industry working group in order to reverse the economic downturn, change the impression of its old industrial country, and enhance the country's image and soft power. According to the "Creative Industries Special Report" issued by the group, creative industries refer to: "Industries that originate from individual creativity, skills and talents, and have the potential to create wealth and increase employment through the development and use of intellectual property rights." (Foord 2009) The United States refers to cultural and creative industries as "copyright industries", and divides them into four categories: core copyright industries, cross copyright industries, partial copyright industries, and marginal support industries. Japan refers to the cultural and creative industry as the content industry, and its industry scope includes not only the cultural information industry in Japan's traditional sense, but also the information industry and communication industry in the modern sense, mainly including publishing newspapers, games, music and video, and then specifically can be divided into six aspects: games, media industry, music, printing and publishing. In South Korea, the cultural and creative industry refers to the industry that uses industrial means to manufacture, perform, display, and sell cultural arts and supplies, and use this as a means of operation.

With the continuous promotion of creative practice, Europe and the United States and other countries have extensive and in-depth research on cultural and creative industries, and new viewpoints on creative industries are increasingly abundant. In the field of theoretical research, some economists have defined the cultural and creative industries. British economist John Howkins is known as the "Father of the Creative Industry". He defined the creative industry in his book "Creative Economy: How People Create Wealth from Ideas": its products and services are listed in the Intellectual Property Law. Economic sectors covered by protection. For the first time, this definition puts forward a more practical definition and classification of cultural and creative industries. At the same time, this definition expands the connotation of creative industries, focusing on the combination of culture, creativity and innovation in creative industries. At the same time, the definition the definition also expands the extension of the creative industry, that is, from the industrial level to the entire economic system, emphasizing the transformative significance of cultural creativity to economic development. (Hawkins 2011)

Chris Bilton defined it from the perspective of the industrialization of creative industries and the value realization of creative industries: creative industries produce "symbolic products" - ideas, experiences and images. (Bilton and Leary 2002) Richard Caves, a cultural economic theorist, defines cultural and creative industries from the perspective of cultural economics, and believes that cultural and creative industries refer to industries that provide products and services with generalized cultural, artistic or entertainment value. (Caves 2000) John Hartley believes that the creative industry is a historical concept, and its most important is to

encourage the growth of knowledge and creative participation among the general public, making it part of a complex open innovation system, and emphasizing the combination of art and science, Emphasizes the new concept of interacting with consumers. (Hartley, Wen et al. 2015)

China's cultural and creative industries developed relatively late, but after continuous development, China's cultural and creative industries have gradually expanded, and the classification of cultural and creative industries varies among provinces and cities. For example, in the classification issued by Shanghai in 2013, the Beauty services and cosmetics manufacturing are included in the category of cultural and creative industries. In 2017, Beijing included tourism services, and in 2019, Chengdu added the production and sales of alcoholic beverages, and the production and sales of traditional Chinese medicine. The "cultural and creative industries" referred to in this research specifically refers to cultural and creative services, which is subject to the "Cultural and Related Industries Classification (2018)" issued by the National Bureau of Statistics of China in 2018. (Xu and Schirato 2015)

Table 3 Classification of culture and related industries

Source: Table by Researcher: 2023

Field	Classification Name
Cultural core areas	News information service
	Content creation and production
	Cultural and creative design services
	Cultural communication channels
	Cultural investment operation
	Cultural entertainment and leisure services
Culture-related fields	Cultural auxiliary production and intermediary services
	Production of cultural equipment
	Cultural consumption terminal production

For the term cultural industry, the Frankfurt School represented by Max Horkheimer and Theodor Wiesengrund Adorno first proposed the concept of cultural industry, but they held a critical attitude towards cultural industry. They believe that the cultural works created by people should be unique, and the cultural industry mass-produces cultural products in a programmed manner, losing the core value of culture. (Adorno and Horkheimer 1972) When "culture" is mass-produced, cultural products become profit-seeking consumer goods, rather than a cultural spirit. Moreover, the cultural industry is in the hands of the ruling class and will become an ideological tool to exercise spiritual control over the people. When the ruling class uses the monopoly

resources in its hands to guide public opinion, and the public opinion tends to be one-sided in its value judgments on culture and cultural products, Culture also loses its critical function and becomes a tool for safeguarding the interests of the ruling class.

The opportunity for the cultural industry is not to imitate and follow suit, but to return to local regional cultural creativity. Only by exploring local characteristics can real cultural value be produced. To develop a city's cultural and creative industries, it is necessary to inherit and develop local art forms. It is necessary to use design talents with broad vision and active thinking to dig deep into local cultural resources and create a unique cultural and creative product economy.

In China's local cultural and creative industries, the design inspiration often comes from China's rich traditional culture. By digging out cultural elements and combining and processing various elements under the support of diversified design concepts, industrialization development is realized. On the basis of pursuing economic benefits Realize cultural protection and inheritance. Cultural and creative design, as the name suggests, is a cultural design with "creativity" as its core, and it is the result of cultural innovation. Specifically, cultural creative design mainly refers to the integration and arrangement of different multiculturalisms with culture as the basic element, and then the design of creative cultural phenomena.

The cultural and creative industry derived from cultural and creative design has high added value, and it has a certain role in promoting the development of the national economy. Cultural creativity, pioneered by the UK, mainly includes three major contents, namely cultural services, cultural products, and intellectual property rights. Since then, many countries and regions have also proposed related concepts, mainly including the concepts of cultural industry, copyright industry, experience economy, and leisure industry. Cultural and creative design is not simply a superposition of "new technology and heavy investment". It needs to be rooted in the fertile soil of society, and let technology serve as nourishment to promote its growth. China has defined the format and form of the cultural and creative industries, and put forward clear tasks for the development of the cultural and creative industries, which indicates that China has placed the cultural and creative industries at a certain height for its overall layout.

2.2.1.2 Basic content of cultural and creative industries

Regarding the content of cultural and creative industries, scholars initially emphasized the importance of creativity and used creativity to increase the added value of the industry. Joseph Alois Schumpeter, as a leader in the field of innovation research in Germany, has great achievements in economic thought. He believes that the two basic factors of production are not the root cause of modern economic development, and innovation is the most critical driving force. Innovation can be said to be the most important advantage of cultural and creative industries. The paper published by Li Xinyue believes that in the current era of "Internet +", the cultural and creative industry occupies a dominant position in the social cultural industry system and is a new driving force for cultural development. It should give full play to the advantages of the Internet and pursue cross-border Integration, leading the rapid development of cultural and creative industries with innovative thinking.

In terms of its characteristics, Zheng Jiezhong analyzed its characteristics from three aspects, namely (1) originality: it is an important foundation and main value-added part of the entire cultural and creative industry. If there is no originality,

then the cultural and creative industry (2) Cross-border: The cultural and creative industry is a highly correlated industry, which promotes the transformation of traditional production chains into value chains and promotes the upgrading and development of traditional industries. It is mainly reflected in the aspect of industrial integration, which is the main trend of globalization development. (3) Incremental: The cultural and creative industry takes non-material culture as the theme of investment. Because culture itself is reusable, this prompts the cultural and creative industry to present The trend of increasing marginal income realizes increasing benefits.

2.2.2 Tourist souvenirs

2.2.2.1 Characteristics of Tourist Souvenirs

A. Cultural

The types of tourist souvenirs are very rich, including local handicrafts, daily necessities, books, clothing, jewelry, and local specialties, etc., reflecting the characteristics of tourist attractions and tourist destinations, expressing the natural and cultural landscape of tourist attractions, and having commemorative, collection, and gift values. Not all tourist souvenirs can be used as tourist souvenirs, such as some daily consumer goods or electronic digital souvenirs purchased in tourist destinations. Therefore, to become a tourist souvenir, it must have distinctive local characteristics and regional cultural connotations. Generally, it must meet the above characteristics to become a tourist souvenir. Tourism has become one of the largest industries in the world. The development of tourism has made it a Chinese national It is a pillar industry of economic strategy with broad prospects for development, and its position in the development of the national economy is gradually increasing. Tourism means consumption. With the improvement of living standards, tourism has become a normal consumption demand. As a special commodity carrying regional culture, tourist souvenirs have become an inevitable consumption choice for tourists. In some developed countries, tourism the sales of souvenirs account for 40%-60% of the total tourism revenue, not only the income from tickets and catering, but tourist souvenirs account for a large share, and the consumption of Chinese tourist souvenirs accounts for about 20% of the total tourism revenue. See It is concluded that there is a gap between China and some other developed countries, so we should improve and innovate tourist souvenirs to change the current situation that tickets are the main tourist income. (Li and Li 2018)

With the continuous improvement of people's quality of life, when they buy tourist souvenirs, they no longer only pay attention to the practicability of souvenirs as before, but pay more attention to the cultural and artistic quality of tourist souvenirs. The short-term lifestyle characteristics of tourism also promote tourists. The pursuit of cultural enjoyment and good memories, as a tourist souvenir of regional culture, can reflect different regional cultural connotations. If tourist souvenirs cannot reflect local cultural characteristics, it will lose its vitality. Therefore, when designing tourist souvenirs the local cultural characteristics should be deeply excavated and modified by means of art. The richer the cultural connotation of tourist souvenirs, the greater their commemorative significance and attract more tourists. In addition, the cultural elements of tourist destinations are not simply copied and borrowed from cultural phenomena, but must be deeply excavated and refined, and improved, so as to convert the most iconic cultural symbols with local

characteristics into the development of souvenirs. In the design, the characteristics of local culture can be better reflected through excavation of materials, shapes, colors, crafts, decorations and other aspects.

B. Artistry

Artistry means that tourist souvenirs have the characteristics of artistic appreciation. Tourism itself is an aesthetic activity. Therefore, the tourist souvenirs we design must have the value of artistic appreciation, pursue artistic beauty, and give people a pleasant sense of artistic beauty through the design of tourist souvenirs. , the artistic expression of tourist souvenirs should be combined with local cultural characteristics, research and innovation should be carried out around practicality and function, and finally obtain souvenirs through modeling design language, combined with the psychological and aesthetic needs of tourists, to produce tourist souvenirs that are popular among tourists.

C. Regionality

Changes in the entire social, political, economic and cultural environment have also led to changes in aesthetics and art. For example, the modeling style of the Tang Dynasty is rich, plump, and luxurious; the modeling style of the Song Dynasty is elegant and simple; There is a saying in China: One side of the water and soil nourishes the other side, and tourist souvenirs should also reflect the natural characteristics and local customs of the region, and reflect different regional characteristics through the local culture. Therefore, when designing tourist souvenirs, souvenirs are closely related to regional culture, and the relationship between regional culture and design can be effectively grasped. At present, various tourist souvenirs in Luoyang City have serious similarities and insufficient innovation. Therefore, the development and design of Luoyang tourist souvenirs, Research requires more investment and innovation.

D. Economy

Economy is also one of the factors that tourists consider when buying tourist souvenirs. Compared with general souvenirs, economical tourist souvenirs have the same use and economic commonality as general souvenirs, but are different from the particularity of general souvenirs. Designers in When designing souvenirs, the economic principles and characteristics of souvenirs should also be considered. Souvenirs should be graded and divided into different grades. Like many tourist destinations in the past, they were closed for three years and opened for three years. Such pricing is unreasonable. , In the Luoyang tourism market, this phenomenon is very serious, so blind pricing should be prevented under the premise of production and sales, so as not to damage the consumption enthusiasm of tourists. economy.

2.2.2.2 Related Research on Tourist Souvenirs

The development of the tourism industry is closely related to the development of the country's economy, so the research on tourist souvenirs in developed countries in foreign countries started earlier than in China. The design and research of foreign tourist souvenirs are mainly developed according to local characteristics and used to spread local culture. For example, in France, which has outstanding historical and cultural characteristics, its tourist souvenirs include highly portable miniatures of world famous paintings, and models of the iconic Eiffel Tower. The United Kingdom, where the museum industry is developed, under the policy of reducing and exempting tickets, can operate in full swing only on the income of

museum tourist souvenirs. Collections with academic value are the main source of tourism income. An official store has been opened on China's Tmall Mall to attract more domestic consumers. In Japan, special attention is paid to the dissemination of local culture. Different regions or different scenic spots closely grasp the local image in design, so there are few similar phenomena, such as the air with high oxygen content on Mount Fuji, Nara sika deer-themed tourist souvenirs, Kumamoto Prefecture "Kumamon" IP image-related souvenirs, Uji Matcha, etc. These tourism products can make people have an emotional connection with the local culture and create memories of the local culture.

For the research on tourist souvenirs, Peters K, in "Negotiating the 'Place' and 'Placement' of Banal Tourist Souvenirs in the Home", believes that tourist souvenirs are consumers who can evoke memories of past experiences at home, and Items purchased in the market. (Peters 2011) In "The Souvenir: Messenger of the extraordinary", Beverly Gordon divides tourist souvenirs into five categories for analysis and believes that tourist souvenirs are special items that convey information. (Gordon 1986) Yu H, Littrell, M A in "Product and process orientations to tourism shopping", analyzed that the product characteristics of handicrafts in tourist souvenirs have a positive impact on tourists' experience. In other words, the more prominent the production characteristics of souvenirs, the stronger the regional cultural characteristics, and the stronger the desire of tourists to buy. (Yu and Littrell 2003) In "Shopping satisfaction for domestic tourists", Turner L W and Reisinger Y believe that tourist souvenirs are of high quality and low price, products with appropriate specifications and well-designed packaging, and product uniqueness are the three most important attributes. (Turner and Reisinger 2001)

In related research in China, Zhong Zhiping pointed out in "Tourism Commodity Science" that "the general principle of tourism commodity development and innovation is to organically combine regional cultural characteristics, national style, traditional craftsmanship and modern technology to fully meet the market demand of tourism commodities." (Zhong 2005) Tang Liuxiong's "Modern Tourism Industry Economics" mentioned that "the rich tourism resources in the western region are the basis for the development of the tourism industry, attracting tourists from outside the region to promote the further development of the tourism industry. The focus of development should be on special products and historical and cultural tourism products." (Tang 2001) Hou Renzhi's "Yellow River Culture" believes that "every period of the development of the Yellow River culture, its cultural characteristics and connotations are concentrated in the city." (Hou 2018) Yao Jianping, Song Jianfeng in "Analysis of the Current Situation of Tourist Souvenirs from the Perspective of National Culture" (2007) It is believed that "suggestions for improving the status quo of China's tourist souvenirs need to be from the central government to the localities, from the localities to the common people. Everyone must learn to play the 'ethnic card', speak the 'ethnic language', and adhere to ethnic characteristics." (Yao and Song 2007) Li Xiaoyan, Northwest Normal University, "Based on the Yellow River "Research on the Development of Cultural Tourist Souvenirs" starts from the perspective of tourism management and analyzes the necessity of adding design elements to Lanzhou tourist souvenirs based on the Yellow River culture. On the basis of the research of scholars, it provides the basis of relevant theoretical research for the author's thesis, and brings new ideas to the development of

follow-up research. (Li 2017) In recent years, colleges and universities have paid more and more attention to art design, such as Hao Yuewen's paper "Research on the Design of Tourist Souvenirs Based on Shanxi's Regional Culture" and Zhuang Qing's paper "Research on the Design of Tourist Souvenirs Carrying Regional Culture——Taking Nanjing as an Example ", Wang Lisen's thesis "Research on the Design of Tourist Souvenirs Based on Regional Cultural Symbols", etc., all explored the relevant design practices for the development of tourist souvenirs based on the concept of regional cultural characteristics.

2.2.3 Brand and brand design

Brand, which has rich meanings, can be understood from different angles. Brand is the consumer's cognition of the enterprise, and it is the value recognition obtained through the long-term provision of products and services to consumers by the enterprise. Brands play an important role in building the relationship between enterprises and users, so brands are the most valuable intangible assets of enterprises and the core of enterprises.

Some researchers believe: "Brand is the most lasting asset of an enterprise, which is longer than the life of specific products or production facilities of an enterprise." The CEO of McDonald's once said: "If every asset, every building, and every piece of equipment we use were destroyed in a terrible natural disaster, as long as there was a brand, we could restore it all... ..the brand is worth more than all that"

Florin Baeriswyl believes: "A considerable number of business operators do not have a clear understanding of the brand, and often confuse the brand with the logo or even the concept of marketing, thinking that branding is only the creativity of advertising slogans or activities to promote the brand. In fact, the brand More than just a logo and a name." A brand is a complete system, and so is the way it is constructed. It includes a series of factors such as brand positioning, development, design, marketing, etc., rather than a single element.

Design is the creative activity of human beings in order to realize the intention. Among them, "realizing the intention" needs to go through people's "conception" and "planning", which reflects the rational side of design. And "creative activities" require people to express ideas through various sensory forms such as "patterns" and "patterns", which embodies the emotional side of design. Design is the result of the interaction of reason and sensibility. According to Jamshid Gharajedaghi: "All careers that design creation, problem solving, choice making, and synthesis analysis are related to design thinking. From physical environments and artifacts to music (creation), philosophy (design of systems of inquiry) and political and economic landscapes, there are very beautiful designs in all walks of life. Some great thinkers will also look at the whole society as a system that can be redesigned." (Gharajedaghi 2007) So design is not limited to the exploration of beauty, but also the expectation of business prosperity, to meet the mission of meeting human needs and shouldering the responsibility of social development can both be the pursuit of design.

Brand is the bridge between design and business. Xu Ping, a professor at the Central Academy of Fine Arts, believes: "Brand image design is actually the result of the successful extension of graphic design strategies such as graphic design and advertising design, but this seemingly partial design development is related to the leap from design to management. Design a more direct access to the management platform and industry platform." In the process of business operation, the theories and methods

of design management help design play a greater role in the process of brand building. At this time, design becomes a power of integration and innovation, integrates multidisciplinary knowledge, defines and constructs the relationship between enterprises and users. In the past, design, as an emerging discipline, was often coerced by infinitely magnified factors such as users, markets and sales, and became a vassal of business during the development process, so that it could not make design play its true value, just like "decoration on the cake"—— Make the product look good. Coordinating and managing the brand through the method of design management can make the brand system more complete on the one hand; It plays a role in operation, thus helping enterprises to create greater market value and user value.

2.2.4 The evolution of brand and brand design

Through the context of brand development, it was found that in the Middle Ages, European craftsmen had already used branding to form trademarks, and people at that time already had a simple awareness of brands. The real development and prosperity of the brand came after the 19th century.

Table 4 Brand Development Timeline

Source: Table by Researcher: 2022

Years	Event
1950s	Ogilvy proposed the brand concept
1950s	The paper "Products and Brands", co-authored by Gardner and Levy, marks the independent beginning of brand research
1960s	David MacKenzie Ogilvy proposes "Brand Image" theory
1960s	Manfred Brunn put forward the brand "Life Cycle" theory
1970s	AL Ries and Jack Trout propose "brand positioning" theory
1990s	AL Ries and Laura Ries refine the theory of "brand positioning"

2.2.5 Design Strategy

The design strategy is to determine the relationship between the design and development of the company and the market environment under the conditions of meeting and ensuring the realization of the company's mission, to determine the design and development direction of the company and the design competition countermeasures, to determine the principles of corporate culture embodied in the design, and to determine the overall operation of the company Strategic objectives, formulating and selecting development plans and action plans to achieve the objectives.

The design strategy is one of the components of the enterprise's business strategy, and it is the overall plan for the enterprise to improve product development capabilities, enhance market competitiveness, and enhance corporate image. The design strategy is the long-term planning and method strategy for the design work made by the enterprise according to its own situation, it is the planning for the development of the design department, and it is the criterion and directional requirement of the design. Design strategies generally include product design strategies, corporate image strategies, and gradually penetrate into marketing design, business design, organizational design, business design, etc., and are more closely related to business strategies. The purpose of management is to unify and coordinate the design and planning at all levels.

According to the five connotations of Henry Mintzberg's strategy theory, design strategies can be summarized into several main features.

2.2.5.1 Competitiveness

Competitiveness is the most important essential characteristic of design strategy. Strategy is "the science and art of generals defeating the enemy". The concept term "design strategy" is chosen by the academic circles and business circles to explore how to give full play to the powerful power of design, improve product development capabilities, enhance market competitiveness, and enhance corporate image, and finally form the core competitiveness that is difficult for other enterprises to imitate, so that enterprises can survive and grow stronger in the fierce market competition.

2.2.5.2 Uniqueness

The uniqueness of the design strategy comes from the uniqueness of the enterprise's DNA, and the design strategy should be formulated based on the corporate culture and the unique DNA of the enterprise. The culture and values of each enterprise are unique. The aesthetic orientation, design orientation, and values formed by the enterprise in the long-term development process will show a certain continuity and stability, forming the unique DNA of the enterprise. Inimitable. The uniqueness of the design strategy is mainly manifested in the uniqueness of the strategic concept, that is to say, the uniqueness of the design concept or design thought.

2.2.5.3 Innovation

To maintain the core competitiveness of design, an enterprise must establish a flexible and effective product design strategy to make full use of various design resources to cope with changes in various internal and external factors. The design strategy needs to control the overall design of the company, grasp the design progress and the changing trend of external conditions, and constantly emphasize the

opening of new businesses or new markets. Therefore, only when "creative destruction" runs through the entire process of design strategy management can an enterprise survive the fierce competition. In the market competition, we constantly reshape our future. Therefore, the design strategy itself requires continuous optimization and innovation.

Enterprise design strategy management is a continuous loop, endless, but open innovation process. In the process of design management, enterprises must spend a lot of energy to adjust strategies and continuously improve the implementation and execution of an excellent design strategy. .

2.2.5.4 Relative Stability

The design strategy stipulates the design development direction, goal, design strategy and work focus of the enterprise in a relatively long period of time in the future. Generally speaking, the design strategy should at least plan for the design development of the company in the next three to five years or even longer. The design strategy must be stable within a certain period of time before it can be of guiding significance in design practice. If it is changed too quickly, it will cause confusion in the enterprise design. Of course, due to the variability of the natural environment, social environment and customer needs, the design strategy is innovative, and the design strategy is only relatively stable.

2.3 Relevant of museum development

China has a long history and profound cultural heritage. The royal family and aristocratic cultural relics collection institutions appeared earlier. After the mid-19th century, the word "museum" spread to China along with Western countries. Foreign forces also established museums in China and plundered Chinese cultural relics. Slowly awakened Chinese people of insight realized the importance of learning from the West. Following the gradual rise of culture, education, and industry, China also began the process of modernization amidst changes. Museums have gradually adapted to themselves during this process. However, as an independent cultural institution, the museum in the modern sense was gradually formed and developed in the early 20th century. It has experienced more than 100 years from scratch, from budding to prosperous. Along with the changes in China's social environment, the construction of Chinese museums also clearly presents a six-stage development history. The history of museum construction before and after the founding of the People's Republic of China can be divided into three periods. Before the founding of the People's Republic of China, it is the germination period, initial development period and decline period of museum construction. After the founding of the People's Republic of China, it is mainly the revival period, trough period and prosperity period of museum construction. This chapter mainly discusses the three phases of the history of museum construction after the founding of the People's Republic of China.

2.3.1 History of Chinese Museum development

2.3.1.1 The "Renaissance Period" of Museum

The "renaissance period" of museum construction was from October 1949, when the People's Republic of China was established, to 1966, when the "Cultural Revolution" broke out. The founding of China made China enter the socialist new China from the semi-colonial and semi-feudal society of the old China. The unification of the country, the stability of the political situation, the recovery of

the national economy, and the country's emphasis on culture and education have made the museum business step into a new era. It is a brand-new development period. The construction of topographical museums is the construction characteristic of this period. Memorial museums and specialized museums have also developed. The construction of the three major museums in Beijing is the highlight of this period. The progress of museum construction gradually accelerated, and the number of museums increased from 21 in 1949 to 193 in 1966, an increase of 172 in 17 years.

In the early days of the founding of New China, most of the 21 museums preserved in the old China were in a state of paralysis, and the national economy was still in the recovery stage, and large-scale construction of museums was unlikely. Faced with this situation, the country, provinces and cities established museums of cultural relics Leading organization to take over, transform and rectify the museums preserved in old China. On October 27, 1951, the Ministry of Culture of China announced the "Opinions on the Policy, Tasks, Nature, and Development Direction of Local Museums" (hereinafter referred to as "Opinions") mentioned that new museums could be built in some qualified areas, but the original museums were still mainly renovated. In 1952, the renovation of the original museums was basically completed, but there were few new museums.

With the recovery and development of the national economy and the implementation of economic plans, the construction of new museums has been put on the agenda.

The "Opinions" advocated the construction of topographical or comprehensive museums. Coupled with the influence of the Soviet Union on China, all parts of the country began to prepare for the construction of topographical museums. Specialized and commemorative museums were also the focus of museum construction during this period. The state proposed that "if conditions permit, major administrative regions or provinces and cities can also set up local revolutionary museums, or set up revolutionary cultural relics exhibition rooms in the original museums." Among them, the largest number of revolutionary memorial halls. The National Museum Work Conference held in 1956 and the National Memorial Museum Work Conference held in 1957 respectively clarified the social status and role of museums and the development direction of memorial museums, summed up the experience of museum construction at this stage, and promoted the development of museums. Construction and development, as of 1957, the number of Chinese museums reached 73, more than three times the number in the early days of the founding of the People's Republic of China, which changed the unreasonable layout of museums in the early days of the founding of the People's Republic of China.

In 1958, when Chinese leader Mao Zedong inspected the Anhui Provincial Museum, he proposed that "all major cities in a province should have such a museum." Since then, there has been an upsurge of establishing museums all over China. Later, due to the influence of "Leftist" thinking on museums, In terms of development and construction, eager to seek success and blindly advance, there has been a "flashy style" in the pursuit of quantity in museum construction. "Museums in counties and counties, and exhibition rooms in communes" have become the construction goals. Various museums and exhibition rooms have sprung up. In fact, most of them are in name only. In 1961, in accordance with the policy of "adjustment, consolidation, enrichment and improvement", the work of museums was adjusted

nationwide, and unqualified museums and exhibition rooms were cancelled, and the museum industry embarked on a steady development path. the way.

2.3.1.2 The "trough period" of museum

The decade of the "Cultural Revolution" from 1966 to 1976 was the "low period" of Chinese museum career. During the "ten years of turmoil", various construction projects in China fell into a catastrophe, and the museum industry was inevitable. Especially in the early days of the "Cultural Revolution", the museum industry was the first to be damaged. The socialist museum industry built in the 17th year of the founding of the People's Republic of China was affected. However, under the protection of the general public and cultural workers and the efforts of some state leaders such as Zhou Enlai, the museum industry gradually recovered and developed in the late period of the "Cultural Revolution".

On May 4, 1966, the release of the "May 16 Notice" marked the beginning of the "Cultural Revolution", and work in the cultural field became the object of struggle. The cultural relics were smashed, the cultural relics were damaged, and theft was serious. More often, the exhibitions were forced to close because they were designated as "the poisonous weed against Mao Zedong Thought". "Exhibits cannot continue. In the ongoing criticism, museums across the country are basically closed except for the Revolutionary Holy Land Memorial Hall. Some museum institutions have even been revoked, museum staff have been transferred and diverted, and the museum business is in trouble. , the work is at a complete standstill. However, it is worth noting that due to the admiration of the proletarian revolution and heroes in the "Cultural Revolution", some provinces and cities have established some memorial halls, but the number is limited, which cannot change the cause of museums. The current state of the downhill state.

In 1971, Zhou Enlai presided over the daily work of the central government and adjusted all aspects of the work. The museum business was restored and gradually stepped out of the "low period". On May 30, 1971, at the Foreign Affairs Work Conference, Zhou Enlai asked the Revolutionary Memorial Hall to cancel the practice of "salute booth" and reading quotations to foreign guests, and criticized the gorgeous buildings, cultural relics and exhibition rooms of the former revolutionary site. On July 5, 1972, the National Palace Museum was approved to reopen. Immediately afterwards, the National Leading Group organized the National Exhibition of Unearthed Cultural Relics and the Exhibition of Cultural Relics Abroad during the "Cultural Revolution" in Beijing. These two exhibitions injected vitality into the recovery of the national museum industry. In November, the second cultural relics work conference in Shaanxi Province was held, which played an important role in promoting the recovery and development of national cultural relics work. Subsequently, Henan, Hebei, Shandong and other provinces successively issued notices to give instructions on museum work, and the museum's various businesses began to resume. In 1975, Deng Xiaoping presided over the work of the Central Committee of the Communist Party of China, and the museum industry developed again. Museums in many provinces and cities in China held exhibitions, which were well received. Under the dull political environment, museums walked out of the "trough" Period", began to usher in new development.

2.3.1.3 The "prosperity period" of museum

From the end of the "Cultural Revolution" to the present is the "prosperous period" of Chinese museum construction. After the reform and opening up and the development of the socialist market economy, China's economic, political and cultural levels have been greatly improved. With the care, support and attention of the state, the construction of museums has accelerated. After more than 30 years of development, The construction of Chinese museums has formed a certain scale, forming a Chinese museum development system with national museums as the core, provincial museums and industry system museums as the two wings, and city and county small and medium-sized museums, memorial halls, relic protection exhibition halls and folk museums as supplements The number of museums in China has increased from 300 in 1977 to 2,843 in 2012, an increase of nearly 10 times in 35 years.

Compared with the previous two development periods, the social status of museums in the "prosperous period" of museum construction gradually improved. Many meetings about museums were held, and many legal documents, regulations, notices, etc. were formulated to standardize museum management and promote museum development. As far as the current situation is concerned, relevant norms related to museums all come from this period, providing policy support for the development of museums.

The "Cultural Revolution" ended in October 1976, and the dull political atmosphere that suppressed the development of museums ended. After the Third Plenary Session of the Eleventh Central Committee was held in 1978, China began to shift the focus of work to socialist modernization, and museums in various places were gradually restored. In the 1980s, with the pace of reform and opening up, the economy gradually recovered, culture continued to be liberated, tourism began to rise, the country attached great importance to the cause of museums, and investment in museum construction gradually increased. Chinese museums entered a period of rapid development, and museum construction ushered in the second peak period after the founding of the People's Republic of China, there was a great development in quantity. In 1989, there were 967 museums in the country, an increase of nearly 2.8 times compared with 1979. These new museums were mainly small museums of various types. Among them, the construction of small special museums is the fastest, such as the Sanmenxia Guo State Cemetery Museum, the Zigong Dinosaur Museum in Sichuan, and the China Science and Technology Museum.

After the goal of economic system reform was established in 1992, the economy has a more relaxed development environment, the pace of modernization has gradually accelerated, the construction of socialist spiritual civilization has been further emphasized, and the spiritual and cultural needs of the people have increased. Museums have become a measure of social development and civilization. As a sign of progress, governments around the world have turned their attention to the construction of museums. The 1990s became the "golden age" of museum construction in China. Within ten years, the number of museums increased from 967 to 1,356, an increase of 40%. The construction of museums in this period can be described as large-scale and diversified. Large-scale refers to the construction and development of modern large museums. The completion of the Shaanxi History Museum in 1991 was the beginning of this upsurge. Shanghai, Hunan, Henan, Shenzhen, Tibet, Shanxi Other provinces and cities have also invested hundreds of millions of yuan to build large-scale

museums, and built or expanded a large number of important museums, such as: Shanghai Museum, Nanjing Museum, Jiangxi Provincial Museum, Henan Museum, Tibet Museum, China Science and Technology Museum, etc. Diversification refers to the construction of various thematic museums and private museums. The China Tea Museum and the Suzhou Silk Museum are the first, followed by the establishment of the China Numismatics and Printing Museum, the China Red Sandalwood Museum, and the Guanfu Classical Art Museum.

In the 21st century, China has entered a period of strategic opportunities for building a harmonious society and building a well-off society in an all-round way. The economy is developing well, the material foundation for the development of museums is solid, the urbanization process is accelerating, science and technology are developing rapidly, cultural needs are increasing, and urban infrastructure and cultural services are being built. With the improvement of the level, museums are regarded as the mainstay of socialist advanced cultural construction, and a new round of museum development has emerged. From 2002 to 2011, the national public financial cultural relics expenses increased from 2.699 billion to 19.77 billion. As of 2008, national and local Invested 483 million and 1.42 billion respectively to build 1,086 libraries and museums for each county. Various provinces and cities across the country have formulated corresponding policies to increase investment in museums. According to incomplete statistics, more than half of China's provinces have built new or The Provincial Museum has been rebuilt and expanded, and local museums have been built in various cities and counties. At present, the construction of museums in China is fast. Especially after 2007, the number of museums has grown by more than 100 per year. In 2009, it entered the peak period of construction, and more than 200 new museums were added every year. Museums have achieved ultra-high-speed development.

Looking back on the development history of Chinese museums for more than fifty years, the development of museums is inseparable from the support and attention of the state and the public. It needs a stable social environment, a rich economic foundation, increasing social needs, and urbanization that keeps pace with the times. Promotion of cultural services and infrastructure construction. With the support of the state, laws related to museums have been continuously improved, policies have been continuously updated, capital investment has been continuously increased, and social attention has been increasing. It has played a significant role in urban development, cultural construction, and economic construction, forming a complete museum. The museum system is getting closer and closer to the lives of the people.

2.3.2 History of Luoyang Museum development

2.3.1.3 The "Renaissance Period" of Luoyang Museum

After the founding of New China, with the development of Luoyang's basic construction, cultural relics census, archaeological excavation, collection of cultural relics and handover of old cultural relics, there is an urgent need for a special agency to manage these tasks, display and protect cultural relics, According to the "Opinions", the new museum should be topographical. In May 1958, with the approval of the relevant provincial and municipal departments, the Luoyang Museum was officially established in the Guanlin Temple in Luonan. It is a comprehensive

museum at the municipal level. Born during the revival period, it belongs to the museum that lives in the "government temple".

After the founding of the People's Republic of China, the government attached great importance to the work of cultural relics. Luoyang responded to the national policy and established the Luoyang Cultural Relics Management Committee to be responsible for the archaeological drilling and excavation work in Luoyang. In 1953, Luoyang was designated by China as one of the 18 key industrial cities in the country. Ten heavy industry factories were established in Luoyang, seven of which were China's 156 key projects. The establishment of the "Top Ten Factories" also drove with the development of small and medium-sized enterprises and local industries, some enterprises moved to Luoyang. At the same time, municipal enterprises were developed, large and medium-sized enterprises developed together, and Luoyang began large-scale economic construction. In order to cooperate with the basic construction work, in April 1953, the Institute of Archeology of the Chinese Academy of Social Sciences, the Cultural Relics Administration Bureau of the Ministry of Culture of China and the Luoyang Cultural Relics Department formed a central excavation team. In 1954, hundreds of thousands of cultural relics were unearthed in Luoyang. A large-scale cultural relic protection publicity exhibition was held, and the audience reached more than 36,000 within nine days, with good social effects. Subsequently, the Luoyang Municipal Party Committee decided to hold an "exhibition of cultural relics unearthed in conjunction with infrastructure construction" in the main courtyard of Zhougong Temple. According to the development of the situation, Li Li, secretary of the Luoyang Municipal Party Committee, proposed in 1955 to establish a Luoyang Museum in Guanlin Temple. In 1956, cultural relics were transported to Guanlin Temple. In 1958, Luoyang Museum was formally established, integrating temples and museums, and the collection of cultural relics reached more than 150,000.

Based on the main hall, second hall, third hall, auxiliary hall and east and west corridors in the temple, the museum has opened 11 exhibition rooms with an exhibition area of about 2,000 square meters, displaying 1,200 cultural relics from the primitive society to the Song Dynasty. It received more than 130,000 audiences in one year.

2.3.2.2 The "trough Period" of Luoyang Museum

With the gradual development of China, Luoyang has formed an industrial system supporting the development of large and medium-sized enterprises. The city's economic and cultural levels have improved, urbanization has been smooth, the urban population has increased, the education level of residents has improved, and archaeological work has been carried out smoothly. There is a need for a medium to mediate cultural differences between the urban area and the new urban area. The museum built in the Guanlin Temple in the 1950s could not meet the needs of tourists. ", a museum built out of the temple.

After the "Cultural Revolution" broke out in 1966, the Luoyang Museum was targeted like most museums in the country because it was located in Guanlin Temple. open.

After Zhou Enlai presided over the work of the central government in 1971, the museum business began to recover. The State Administration of Cultural Heritage held the "Exhibition of Unearthed Cultural Relics from the Cultural

Revolution" in the Forbidden City. Luoyang's Tang Sancai, Western Zhou bronzes and other fine cultural relics participated in the exhibition, which aroused strong reactions at home and abroad. Luoyang Museum refers to the idea of holding an exhibition in the Forbidden City is to hold an "exhibition of unearthed cultural relics" in Wangcheng Park, with more than 800 pieces of cultural relics on display. The simple display environment makes visitors propose a new museum. In order to meet the needs of external publicity and expand Luoyang's external influence, in early 1973, after discussions with the Luoyang Municipal Government, it was decided to build a new Luoyang Museum. As early as the early 1960s, the Luoyang municipal government planned the location of the museum in the urban area in the first phase of urban planning. The new museum site is located opposite the Luoyang Museum on Zhongzhou Road, south of Zhongzhou Road, north of Kaixuan Road, Wangcheng To the east of the road and to the west of Fanglin Road, the construction plan was shelved due to lack of funds. However, when it was decided to build a new museum in 1973, the original planned land had been occupied, so a new site was opened to build the museum. The first phase of the museum project started, and the construction cost increased from 250,000 to 380,000, completed in May 1974.

2.3.2.3 The "prosperity Period" of Luoyang Museum

After the reform and opening up, the development of various undertakings in China has promoted the development of museums. In order to seek its own development, Luoyang Museum has continuously improved itself, and the position of museums in the city has become more and more important. During the "prosperous period" of Chinese museum construction, Luoyang Museum has achieved sufficient development, and the site of Zhongzhou Road has been continuously improved and improved. For its own modernization, a new building was built in the south of Luoyang.

In the 1980s, the municipal government attached great importance to the museum expansion project. In 1984, according to the documents of the Henan Provincial Planning Commission, the Luoyang Municipal Government approved the second phase of the museum project. In 1986, a new cultural relic warehouse of more than 4,000 square meters was built in order to improve the museum's functions. The preservation environment and security of cultural relics have been greatly improved. In 1991, funds were raised to build a 1,048-square-meter cultural relics boutique exhibition building and a 1,500-square-meter cultural relic protection and restoration complex. Later, a 1,550-square-meter Office building and staff dormitory building, the museum area has expanded to 33,000 square meters, and the functions and infrastructure of the museum area have been gradually improved. In 1998, the reading room and library reference room were expanded and renovated. After decades of construction and development, the internal organization of Luoyang Museum has become more and more perfect, and various tasks have been carried out in an orderly manner. The soft environment and hard environment have been improved. The management and influence have reached a new level. As of 2008, more than 1,000 large-scale and temporary exhibitions have been launched successively. The annual number of visitors is more than 200,000. The social service function has been continuously improved, and the role of the social education base has been fully played. On May 18, 2008, Luoyang Museum was rated as a national first-class

museum. Its main tasks are the display, publicity, collection and preservation of cultural relics.

After entering the 21st century, the government pays more and more attention to the construction of spiritual civilization and socialist culture, and regards the construction of cultural soft power as an important development strategy. Various provinces, cities, and counties have built, renovated and expanded museums. After decades of development in Luoyang City, the economy has developed rapidly, the income of residents has increased, the level of education and culture has been greatly improved, and the tourism industry has flourished. The original museum can no longer meet the actual needs, and the expansion cannot be realized due to the site relationship. The Luoyang Municipal Government has put forward the strategy of "strengthening the city through culture". The new urban planning shifts the focus of urban development to the new area in the south of Luoyang, which requires the construction of supporting cultural facilities. The construction of the new museum conforms to the trend of reality. In 2005, the management of Luoyang Museum once again put on the agenda the reconstruction and expansion project of the museum. In March 2006, 11 people including Dong Gonggong jointly proposed the "Proposal on the Construction of a New Luoyang Museum". On July 20, 2006, the municipal government decided to start the construction of the new Luoyang Museum. The construction began on November 29, 2007 and was completed in early 2009. The new museum is located in the northwest corner of Lifang District in the Sui and Tang Dynasties, covering an area of 300 mu, with a total investment of 350 million yuan and a construction area of 43,654 square meters, which is nearly 20 times that of the Zhongzhou Road Museum. The venue, the new museum is designed to have a service life of 100 years, integrating high efficiency, energy saving, ecology, humanity, and intelligence. It is a public welfare cultural construction project with the largest investment and construction area in Luoyang since the founding of New China.

2.4 Related laws and polices

During the development of museums in China, the state and various provinces and cities have promulgated many policies and laws to promote the development of museums and museum souvenirs. This section will sort out some representative policies for understanding and reference.

National related policies:

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Table 5 National Policies

Source: Table by Researcher: 2023

	Issue Policy	Policy Points
2014.3	Several Opinions on Promoting the Integration and Development of Cultural Creativity and Design Services and Related Industries	Promote the integrated development of cultural creativity, design services and related industries to the height of national strategy.
2015.3	Museum Regulations	Museums should explore the connotation of collections and integrate them with cultural and tourism industries. Non-profit museums can engage in commercial activities and encourage museums to generate income through multiple channels to promote their own development.
2016.3	Guiding Opinions on Further Strengthening Cultural Relics Work	Advocate vigorous development of cultural and creative industries in museums, and encourage social capital to participate in the R&D and management of cultural and creative products in museums.
2016.5	Several Opinions on Promoting the Development of Cultural and Creative Products of Cultural Relics Units	It is clearly pointed out that museums should realize the unity of social benefits and economic benefits on the premise of ensuring the nature of public welfare.
2016.10	Several Opinions on Promoting the Rational Utilization of Cultural Relics	Advocate and support museums to seek cooperation with social-related enterprises, companies and individuals to form a mutually beneficial and win-win mechanism. It also clearly stated that the development of cultural and creative products by museums based on cultural relics can receive financial and financial support from the state.
2016.11	Internet + Chinese Civilization" Three-Year Action Plan	Establish an authorization mechanism for museum cultural relic information and brand resources, and encourage domestic museums to transform their cultural resource advantages into market advantages through authorization.

2016.11	Cultural Heritage Unit Cultural Creativity Product Development Pilot	92 museums have been identified as pilot units for the development of cultural and creative products, and museums are encouraged to develop and manage cultural and creative products by establishing cultural and creative enterprises.
2016.12	National "13th Five-Year Plan" Cultural Heritage Protection and Public Cultural Service Science and Technology Innovation Plan	Cultivate modern compound talents who understand museum creative research and development, management and marketing.
2017.2	The Thirteenth Five-Year Plan for the Development of National Cultural Relics	The policy proposes to create a batch of cultural and creative product projects and excellent enterprises, so as to play a demonstration and leading role in the development of cultural and creative development.
2018.10	Several Opinions on Strengthening the Protection and Utilization of Cultural Relics	It is proposed to encourage units of cultural relics museums to develop cultural and creative products, and the income derived from them will be included in the unit's budget management according to regulations, and can be used for public services, collection and performance rewards for those who meet the regulations.
2019.08	Opinions of the General Office of the State Council on Further Stimulating the Potential of Cultural and Tourism Consumption	It is proposed to encourage the transformation and upgrading of traditional performance venues and museums in accordance with laws and regulations, and reasonably support dining areas, audience rest areas, cultural and creative product display and sales areas, bookstores, etc., to create a better consumer environment; encourage the development and operation of cultural and creative products, Broaden the display and sales channels of cultural and creative products.
2021.08	Measures to further promote the development of cultural and creative products of cultural relics units	Specific implementation opinions were put forward to encourage the pilot units to take active actions, improve the management level of intellectual property evaluation, and enhance the vitality of the main body of cultural and creative product development.

Related policies of Luoyang City:

Table 6 Polices of Luoyang City

Source: Table by Researcher: 2023

Year	Issue Policy	policy points
2018.2	Luoyang Cultural Industry Transformation Action Plan (2018-2020)	Encourage and support cultural enterprises to develop serialized and high-quality characteristic cultural tourism products, and create the brand of "Luoyang gift"
2018.12	Implementation Opinions on Building a Museum Capital	It is proposed to create a museum gathering area and promote the creation of cultural industry products
2020.3	Several Opinions on Supporting Luoyang to Accelerate the Construction of the Central Plains Urban Agglomeration Sub-Central City Guided by Openness	Propose cultural protection and build a museum capital
2020.6	Implementation Plan for Strengthening the Reform of Cultural Relics Protection and Utilization in Luoyang City	Encourage cultural relics museum units to strengthen the development of cultural and creative products, form an industrial chain integrating R&D, production, and sales, and create a cultural and creative brand of "Oriental Museum Capital". Give performance rewards, etc.
2022.7	Luoyang City 14th Five-Year Cultural Tourism Integration Development Plan	Create a batch of living utensils and cultural and creative products that reflect Chinese aesthetics around Tang and Song costumes, Tang and Song delicacies, Tang Sancai, historical buildings, paintings, and cultural relics.

2.5 Relevant theoretical knowledge

2.5.1 Symbol Impression Theory

The American Marketing Association defines a brand as a name, term, logo, symbol, or design, or a combination thereof, designed to identify the products or services of a seller or group of sellers as distinct from those of their competitors or service distinction. However, some advertising companies in China claim that brands are talismans and mantras, and making brands is like making super symbols, which can be regarded as the theory of symbol impression.

The starting point of the brand does include symbols and concepts, and the concept itself is also expressed by symbols. Vision is the most important feeling for us to perceive the world. But in addition to vision, there are also senses of smell, taste, touch, and hearing. On a larger scale, in addition to feeling, there is also cognition. Therefore, some Chinese advocates of super symbols have extended super words and super words. The theory of symbol impression tells the starting point of brand and the main point of brand communication, that is, to use common symbols and common words. But this is only from the perspective of communication. Brand is like a kind of information witchcraft, which makes people hard to guard against and make some involuntary or unexpected decisions. However, in addition to affecting basic perception, brand also needs to experience and interact with behavior.

2.5.2 Value Chain Theory of Cultural Industry

The value chain analysis method was first defined by Michael Porter in "Competitive Advantage" in 1985. He divided the activities of increasing value inside and outside the enterprise into basic activities and supporting activities. The basic activities involve enterprise production, sales, and incoming logistics, destination logistics, after-sales service. Supporting activities involve personnel, finance, planning, research and development, procurement, etc. Basic activities and supporting activities constitute the value chain of the enterprise. Charles Landry, an applied theorist in the field of culture, first introduced the value chain theory in economics into the field of cultural industries in 1990. In "Making The Most Of Glasgow's Cultural Assets: The Creative City and Cultural Economy", he put Treating a city as a company, it is the first attempt to define the basic activities of the value chain of cultural and creative industries, namely five basic value-added links - Beginnings, Production, Circulation, Delivery Mechanism, and Audience's Acceptance.

Based on the value and influence generated by these five value links, he built a set of models to evaluate the development level of the cultural industry, applied to different art district departments in different cultural industries, and divided them into 10 levels:

1-3 is the embryonic stage of the development of the cultural industry, which is characterized by: the spontaneous development of the industry, in order to actively realize the creativity and the needs of the public to produce cultural products, there is only very little cultural infrastructure to support the operation of the cultural industry, and there is no development Strategy, a small amount of media attention and reports, no division of labor and cooperation, and an extreme shortage of talents.

4-6 is the growth and establishment stage of the cultural industry. The market demand for cultural consumption has increased. First, the infrastructure has been raised to a higher level, with more cultural activity venues and infrastructure, such as theaters, concert halls, and rehearsal venues, recording studios, galleries, and

more. Secondly, in the value-added link of the value chain, there are corresponding companies in production, marketing, channels, etc. to serve the market, provide a platform for artistic talents to realize their ideals, and promote the return and growth of talents. Furthermore, the relationship with the world's top cultural centers has been established, and the cultural industries of the two cities have frequent exchanges.

7-9 is the stage when the cultural industry is gradually becoming mature, and both the government and the public in this region are beginning to realize the importance of the cultural industry. First of all, the cultural infrastructure at this stage has become more and more sufficient, and the five values links of the cultural industry chain have related companies operating, and the industry has consciously related creative talents. Secondly, from the perspective of market feedback, the cultural products provided by the current cultural industry gradually bring more benefits. Furthermore, it has maintained close communication with global cultural centers, and the region has become well-known in the country, which can attract more and more talents to the city.

10 is the global cultural center, and only the cultural industries like London and New York have the top level. First of all, the city has a world-class cultural infrastructure, and the industry can support talents to unleash their creativity. Therefore, it is a place that cultural talents yearn for. All value links of the cultural industry chain are fully developed, and its industrial chain operation mode has been used for reference by other regions. It has a high degree of discourse power in the global cultural market, and provides first-class cultural products and services. He believes that paying attention to the pros and cons of the value link will help improve the overall level of the cultural industry. Taking the development of the cultural industry in Glasgow, the largest city in Scotland, as an example, he analyzed the development level of various cultural departments in Glasgow. Since the definition of a region is no matter how big or small, a city can be regarded as a larger area, which belongs to the scope of regional brand research. Therefore, although Charles Landry applied his theoretical model to the analysis of Glasgow's urban cultural industry, he also applied the cultural industry regional brands to be studied in this article have reference significance and value. The cultural industry development of Luoyang Museum is the first to drive the development of cultural industry brands in the surrounding areas of Luoyang City, radiating the whole city. At the same time, the city's cultural industry also plays a role in Luoyang during the development process. Further development of the museum cultural industry.

2.5.3 5W Propagation Mode Theory

In 1948, the founder of communication, Harold Lasswell, put forward the classic theory of communication in the book "The Structure and Function of Social Communication" - 5W communication mode theory, and believed that the five basic elements of communication are: Who, Says what, In which channel, To whom, What effects. Who is the subject of communication and the initiator of communication activities. The subject of communication can be an individual or an organization; Says what is the content of communication, such as the reproduction of symbols such as culture, drama series, music, programs, etc.; Media; To Whom refers to the audience and the object of receiving the content; with which effect refers to the effect of communication, which refers to the changes in the audience's emotions, attitudes, and actions. Promotion content is the core part of the 5W promotion model. The

promotion effect is jointly affected by the four dimensions of promotion subject, promotion content, promotion channel and promotion audience, and can finally be verified from the market.

Explore the promotion of Luoyang Museum souvenirs from the perspective of the 5W communication model theory. Cultural promotion organizations and people or objects participating in the promotion process are the main body of promotion; promotion content refers to symbols such as videos, images, music, and culture, and different cultural souvenirs. The positioning, function and content of the website are different; based on the Internet age, in the face of a wide variety of cultures, it is necessary to show the unique charm of different cultures through more media platforms and other channels; the audience is the recipient of the promotion content and the promotion process. In promotion, we can optimize the content of promotion by analyzing the feedback information of audiences participating in cultural promotion to seek the composition and preferences of different audiences; the effect of promotion is to let the audience's cognition, emotion and behavior in the promotion of cultural souvenirs wait for a series of changes. The main body of the promotion will continue to optimize the promotion content and promote it to the audience according to the promotion effect. In this way, each link is connected and repeated, forming a 5W cultural souvenir promotion model.

2.5.4 Internet Marketing Theory

Network marketing emerged in the 1990s, and with the popularity of the Internet, network marketing developed rapidly at the end of the 20th century. In 2001, Professor Philip Kotler put forward: "In the 21st century, Internet marketing will be one of the very important marketing methods".

The emergence and development of network marketing is the result of the development of information and communication technology, consumer demand and fierce market competition. Internet marketing has created a new business environment in which everything is interconnected, using big data and the interaction of online media to assist in the realization of marketing goals. Consumers can purchase the products they need on the online platform, contact sellers for consultation and purchase during the purchase process, and then change from potential customers to actual customers. For enterprises, the development of network marketing needs the help of Internet technology, network promotion and big data information tracking to achieve their marketing goals and achieve higher profit growth. Online marketing includes many methods, such as short video marketing, e-commerce platform marketing, online advertising, and bidding promotion.

2.5.5 Saussure's Semiotic Dichotomy

This theory was pioneered by Swiss linguist Saussure. He divided symbols into two parts to study cultural symbols. The characteristic of this theory is that a single symbol is divided into two parts: the signifier and the signified. Refers to the external image of things, and refers to the meaning and concept of things.

Using the theory of dichotomy, we can more directly extract the required design elements and ideas when designing cultural and creative commemorative products. For example, the "signifier" symbol of Tang Tri-Color Glazed Ceramics is its color, pattern, material, etc. "A symbol is its functionality, historical background,

etc. This theory can bring design closer to real life, and make cultural and creative commemorative products more unique artistic value.

2.6 Related Research

In January 2006, China introduced the concept of cultural and creative industries for the first time, and at the same time issued relevant policies on cultural and creative industries. Since then, the concept has been introduced to China for 17 years, and many related research documents on cultural and creative have been born. The earliest articles on museum souvenirs can be traced back to As of 2011, there are only 6 articles on Luoyang Museum souvenirs.

After browsing most of the relevant papers, the literature can be roughly divided into two aspects: most of the research is based on the cultural relics in the museum as the creative elements and design basis, and it is designed and re-created to make cultural connotations and certain cultural relics. Functional keepsake. The other part of the research is to discuss the marketing development of museum souvenirs. They conduct research on channels, public demand, and national policies.

2.6.1 Related Chinese Literature

A. Yue Zhang (2022)

Research on the Design of Tourist Souvenirs of the Hanging Temple in Datong

This study mainly points out that the popularity of the Xuankong Temple in Datong is increasing day by day, but the design of the souvenirs of the Xuankong Temple is relatively weak, the artistic expression is single, and the regional characteristics are weak, which cannot fully reflect the local cultural charm. Therefore, how to strengthen the cultural and regional characteristics of the Datong Xuankong Temple souvenir design, making it full of local characteristics and commemorative significance has become the key to the problem. Through the research and design practice of this article, it is concluded that the design of souvenirs for this scenic spot should follow the principles of dynamic visual form, comprehensive application of visual elements, prominent design connotation, and distinctive and original design style. The animal-mask-style tiles and decorative mythical animals are the main research objects, and the tourist souvenirs of Xuankong Temple are redesigned from three aspects: pattern reconstruction, color refinement, and shape innovation. This study explores the visual representation of the tourist souvenirs of the scenic spot, and makes efforts to enrich the visual effects of the souvenirs. play a positive role.

B. Di Yu (2023)

Application and Research on the Design of Cultural and Creative Products in Museums-Taking Owl-shaped Vessel of Fuhao in Henan Museum as an Example

This research studies the theory and practice of excellent commemorative products of domestic and foreign museums, summarizes the advantages of successful cases, and absorbs advanced theories. Analyze the cultural and creative commemorative products of Henan Museum, analyze the design strategies, design principles and design deficiencies of Henan Museum souvenirs, and lay the foundation for the subsequent design practice of "Fu Hao Ou Zun" souvenirs. In order to solve the above problems in this research, in his later design practice, he deeply excavated the cultural stories behind the Owl Zun, and designed a series of

illustrations that conformed to the background of the Shang Dynasty, contained the connotation of the Owl Zun, and fit the culture of Fuhao based on historical facts. This promotes women's good stories. Further select the form of souvenirs, increase product categories, and make the entire series of products have the characteristics of practicality, series, and cultural communication. Summarizes the design theory of cultural and creative commemorative products, and achieves the purpose of enhancing the popularity of Henan Museum and promoting Henan culture.

C. Yanran Chang (2023)

Research on Product Design of Shaanxi History Museum——Take the Glass Ware of Sui and Tang Dynasties as an Example

This study takes the souvenirs of Shaanxi History Museum as the research object. First, it analyzes souvenirs and related concepts, summarizes the collection resources of Shaanxi History Museum and the design and development process of souvenirs, and analyzes the historical and artistic value of Sui and Tang glassware; Shaanxi History Museum conducts an in-depth understanding of product development, design methods, marketing promotion, etc., compares and summarizes the design elements of cultural and creative products of Shaanxi History Museum by using case analysis method for typical museum souvenirs; Analysis, cognitive statistical analysis and user preference analysis to summarize the development status of Shaanxi Calendar Expo souvenirs. On the basis of problem induction and design element extraction, gradually build design strategies for Shaanxi Calendar Expo cultural and creative products; finally through the design of Sui and Tang glassware The analysis and refinement of elements, the establishment of the Shaanxi History Museum Sui and Tang Dynasty glassware souvenir series brand, through the display of practical cases, improve the development and design of existing souvenirs, and promote the development of Shaanxi History Museum souvenirs better.

D. Chao Wang (2021)

Research and Planning of Cultural and Creative Product Design of Xixia Museum in the Context of Cultural Confidence

Through on-the-spot investigation and multi-angle analysis, this research extracts the content expressed in the targeted development and design process of museum souvenirs. At the same time, combined with actual cases, the problems encountered in the development of souvenirs of Xixia Museum are summarized. In view of the cultural value and educational value of souvenir design and development, the design concept and style of souvenir development of Xixia Museum are put forward. On the basis of theoretical discussion, this research takes "cultural self-confidence" as the design and planning guidance, and takes the second anniversary of the Xixia Museum as the planning opportunity. Evaluate the souvenir market advantages and consumer groups, and carry out souvenir design and promotion planning. While enhancing the popularity of the Xixia Museum, it will promote the design and development of souvenirs to form a scale.

E. Menglu Sun (2018)

The Development and Marketing of Museum Cultural and Creative Products Based on the Collection of Cultural Relics-Taking the Six Dynasties Museum as an Example

Taking the Six Dynasties Museum as an example, this research analyzes the souvenir development type, product positioning, development mode, sales mode

and pricing of the museum, obtains some advantages and disadvantages, and proposes a series of solutions. Improve the brand effect of souvenirs of the Six Dynasties Museum; carry out series development to trigger secondary consumption; and expand sales channels to create experiential marketing suggestions.

2.6.2 Related Oversea Literature

A. Yiming Yu (2023)

Creative Strategies of Cultural Creative Products in Foreign Natural History Museum

This study takes the cultural and creative products of 11 natural history museum online stores abroad as the research object, including 1 in the UK, 1 in Germany, 1 in Japan, 1 in Austria, and 7 in the United States. From the perspective of creative planning, study their venue resources to the transformation path of souvenirs, investigation and analysis of product element characteristics. The research results show that there are 37 cultural and creative themes, which can be classified into 6 creative sources according to the types of venue resources, and analyze the typical resource forms and typical product creativity and design ideas, and provide some guarantees and references for the research and development of souvenirs of similar natural museums in China.

B. Mingwen Li (2020)

Comparative Study on the Creativity of Cultural and Creative Products between the "Palace Museum" and the "British Museum" under Internet Thinking

This study points out that Internet thinking is an important thinking in this era. When it comes to product creativity, its characteristics can be classified as "openness", "collaboration", "rapid iteration" and "sadism". On the one hand, Internet thinking provides a framework and direction for the development of creativity; on the other hand, Internet thinking and creativity itself have a certain internal consistency. Through the comparison of the "Forbidden City" and "British Museum" souvenirs, it is found that the Internet thinking reflected in the Forbidden City souvenirs is superior to the cultural and creative products of the British Museum in all aspects. Regarding the development of future cultural and creative products, on the one hand, we should pay attention to the use of network technology and equipment to bring new experiences to consumers of cultural and creative products; on the other hand, we should pay attention to the analysis and application of data to satisfy the consumption of cultural and creative products as much as possible. preferences.

C. Chunhui Wang (2018)

Analysis on the Development Idea of Museum Cultural Derivatives: Illustrated by the Case of the British Museum

This study points out that the development of museum cultural memorial products is an important part of the public cultural service system. The development of cultural memorial products is not only related to the service ability of museums, but also an important part of museum influence. It is the development and innovation of museum work. This study analyzes the development cases of cultural derivative products of the British Museum, interprets its cultural element extraction perspective, and puts forward the characteristics of cultural derivative products and artistic design principles based on actual cases. It believes that a successful museum cultural derivative product should be based on the collection of cultural relics, through various angles to refine the cultural connotation of the collection, so that the product has the

characteristics of history, education, creativity, practicality, appreciation, etc., and then through the processing of artistic plane or three-dimensional or connotation, it finally forms a cultural memorial favored by the audience product.

D. Yipan Zhang (2022)

Research on Cultural and Creative Product Design of the Metropolitan Museum of Art

This research analyzes the visual style and design language of the cultural commemorative products of the Metropolitan Museum of Art in the United States, and divides them into several categories after the study: the reconstruction and structure of patterns and colors, the restoration and inheritance of materials, and the secondary output of cultural values. He believes that souvenir design should start from basic aesthetic improvement, seek self-cultural concepts in cultural connotation, and create cultural IP attributes that suit itself.

E. Xiaoyun Zhu (2017)

The Evolution of the French Museum Derivatives Market Seen from the Louvre

This study analyzes the development of cultural and creative souvenirs from the predecessor of the Louvre Museum in France to the present. From 1793 to 2013, 220 years, the development of French museum souvenirs has been neglected at the beginning until 2013 The annual turnover exceeds 7 million euros, letting the world understand the importance of the development of cultural and creative souvenirs, not only for the economy, but also for culture.

2.6.3 Related Case Research

In September 2009, China first proposed the concept of the integration of culture and tourism. The integration of culture and tourism can drive the continuous development of the cultural industry and promote the development and design of cultural products. The sale of tourist souvenirs is an indispensable part of driving the economy. So far, many problems have been encountered in the development process of all parts of the country. Therefore, it is necessary to learn from some excellent cases and learn its theories and practices in order to achieve better development.

In China, the Forbidden City refers to the imperial palace of the Ming and Qing Dynasties in China - the Forbidden City. The Beijing Palace Museum established in Beijing is the largest comprehensive museum of ancient culture and art in China.

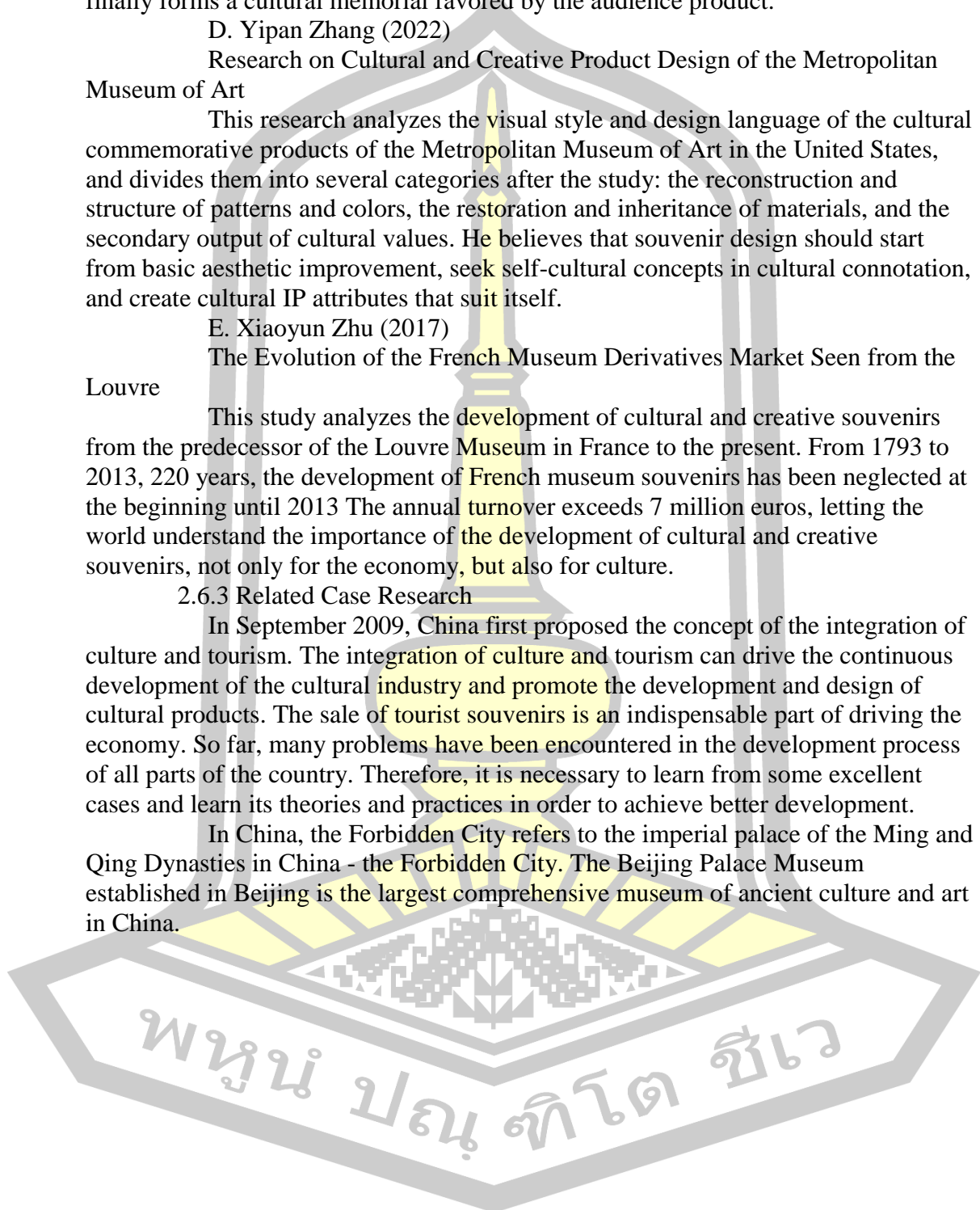




Figure 2 The Palace Museum in Beijing, China
Source: <https://www.baidu.com>: 2023

In recent years, the Palace Museum has kept up with the trend of the times, kept upright and innovative, and has been good at using new media platforms to develop a series of cultural and creative products that are popular in the market. They have won both traffic and sales, reproducing the vigorous vitality of traditional culture in the new media era, becoming a phenomenon-level example of cultural promotion. The main body of the promotion is the souvenir creation team of the Palace Museum and relevant cooperative promotion companies including Alibaba, Tencent and other Internet giants. The promotion content is very rich, including books, folding fans, bookmarks, and key chains developed based on the profound cultural heritage of the Palace Museum, lipstick, refreshments, dolls and other daily necessities, as well as media products such as the official website of the Palace Museum, mobile phone applications, input method skins, customized games in the Forbidden City, and the TV show "I am repairing cultural relics in the Forbidden City".





Figure 3 Souvenirs from the Palace Museum - lipstick, folding fan
Source: <https://www.baidu.com>: 2023



Figure 4 The mobile game co-branded by the Palace Museum
Source: <https://www.baidu.com>: 2023

These media products are not only promotional content, but also can be regarded as promotional channels. The promotion channels of the Forbidden City souvenirs adopt the combination of Internet and offline. There is a physical souvenir store of the Palace Museum offline. It attaches great importance to the promotion of new media platforms such as Wechat, Weibo, micro video and mobile client app. With the improvement of Chinese cultural confidence, the development and design of the Forbidden City commemorative products can combine traditional culture and fashion elements, combine profound cultural heritage with product practicability, and be good at using new media promotion channels. The actual audience of the Forbidden City promotion the market is very wide, suitable for all ages and all walks of life. Its promotion effect is obviously very successful.

successful.



Figure 5 The homepage of the e-commerce platform of the Palace Museum
Source: <https://www.baidu.com>: 2023



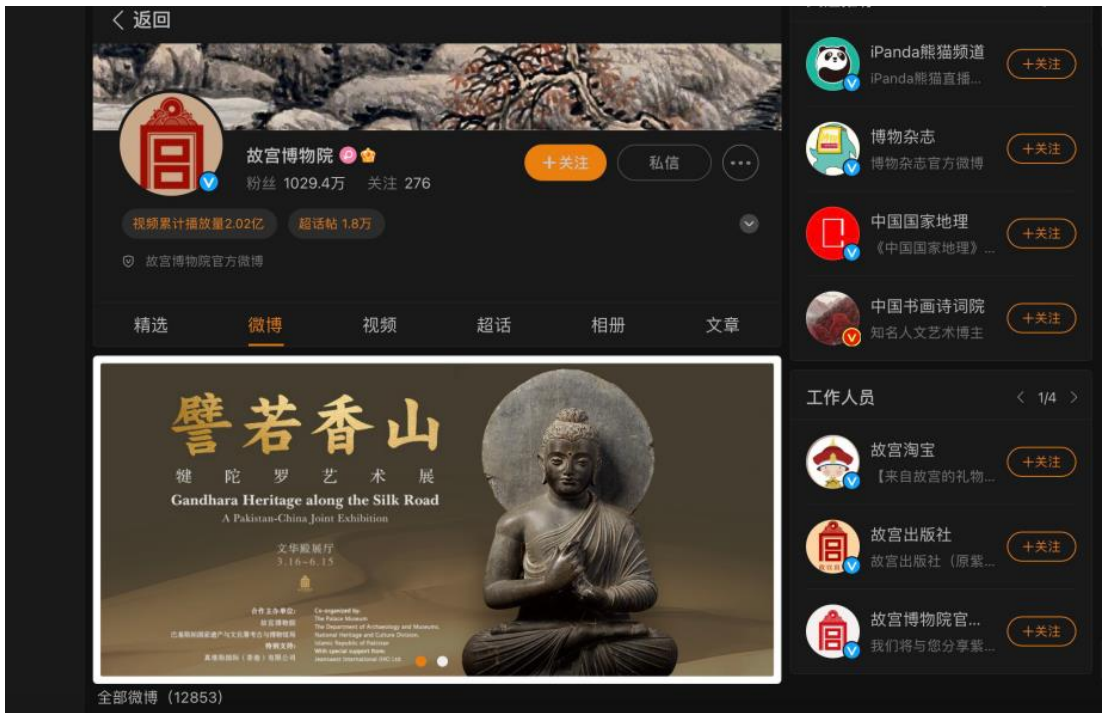


Figure 6 The Weibo homepage of the Palace Museum
Source: <https://www.baidu.com>: 2023

CHAPTER III

Research Methodology

3.1 Scope of Research

3.1.1 Research Content

3.1.1.1 Contents about the historical background of souvenir sale in Luoyang Museum

3.1.1.2 Contents about the current situations and problems of souvenir sale

3.1.1.3 Contents about the guidelines for souvenir sale design strategy of Luoyang Museum

3.1.2 Research Period

August 2022—April 2023

Research timetable

No	Cycle	Time
1	Gathering General Information for This Study	1 month
2	Field Research and Data Collection	2 months
3	Data Analysis	2 months
4	Draw Conclusions and Present Findings	2 months

3.1.3 Research Methods

Based on qualitative research, this study aims to study the historical and cultural background and souvenir sales methods of Luoyang Museum, propose a method to develop the design strategy of Luoyang Museum souvenir sales, and use the characteristic cultural content of Luoyang City for regional economic development and development. This paper will collect data from relevant policy documents and research papers. Field research collects data and information through basic surveys, interviews, observations, etc., and also takes photos and videos. The data will be analyzed using concepts, theories, literature and relevant research, summarized and categorized.

3.1.3.1 Literature Survey

This method is one of the most commonly used methods in cultural research. It mainly consults related literature on commemorative travel sales, design strategies, and e-commerce platform development to understand the current status of souvenir sales in Luoyang City and provide literature and text basis for this study.

3.1.3.2 Interview Method

The main purpose of the interview is to obtain relevant research materials through dialogue with the respondents. The talkers this time are engaged in: designers in the field of souvenir design industry, museum managers, and staff in the e-commerce industry. At the same time, make a record of the interview and dialogue, and arrange the interview topics and key questions in advance.

3.1.3.3 Observation

The observation method is to observe and record the research object purposefully in the natural situation, so as to obtain the research data. In this article, I will deeply study the history and culture of Luoyang Museum, personally inspect the cultural relics and existing commemorative design products, and fully understand the culture, souvenir sales methods and marketing strategies of Luoyang Museum.

3.1.4 Research Area

Luoyang Museum souvenir sales design strategy aims to promote the economic development and cultural dissemination of Luoyang Museum and drive the surrounding cultural industry brands through research and design strategies, on the basis of China's cultural and tourism integration policy, through the design and development of souvenir design and marketing methods develop.

3.1.5 Population and Sample

Population: Study the main consumer groups of Luoyang Museum souvenirs, and classify the consumer groups according to age, consumption ability, consumption preference, etc. Research the preference of purchasing channels of souvenir consumers, such as offline or Internet purchases.

A sample refers to a subset of members of the desired study who represent a group. They can be roughly divided into three groups: museum managers, souvenir designers, and consumers.

3.1.5.1 Key Informants, about 5 persons

Key Informants refer to museum managers. Through interviews with such personnel, we can get the latest developments of Luoyang Museum's current souvenir development policy and marketing policy.

3.1.5.2 Casual Informants, about 10 persons

Casual Informants refer to souvenir designers. Through interviews with such personnel, we can understand the main concepts and cores of museum souvenir design and collect souvenir design defects.

3.1.5.3 General Informants, about 15 persons

General Informants refer to consumers. Through interviews with such personnel, current consumers' needs and opinions on Luoyang Museum souvenirs can be collected, and the trend of souvenirs that consumers currently need can be learned.

3.2 Methods of Conducting Research

3.2.1 Research Tools

3.2.1.1 Preliminary Survey

Preliminary survey refers to the literature survey method in this article. It is one of the most commonly used methods in sociology, philosophy and other research. Through literature research, you can get new arguments, find new perspectives, discover new problems, and put forward new viewpoints. Research literature can gain inspiration from previous research and reduce research blindness. It can also use previous opinions as evidence to enhance the persuasiveness of the research. Therefore, literature survey can be used to complete a research project independently, and can also be used as an auxiliary research method for some projects.

Literature research transcends the limitation of time and space, and the content of this paper can be studied through its research and analysis of ancient and modern Chinese history. The literature survey method can study the survey objects

that cannot be reproduced or contacted, which is an advantage that other research methods do not have. There was no interaction between the researcher and the subjects, so there were no special circumstances affecting the findings. The literature survey method is to conduct research on the basis of predecessors, which is a faster way to acquire knowledge.

The literature for this article is mainly drawn from the following sources

(1) CNKI

China Knowledge Infrastructure Project (CNKI) was initiated by Tsinghua University in China and established in June 1999. It is an information construction project aimed at realizing the sharing and value-added utilization of knowledge resources in the whole society.

(2) Luoyang Municipal People's Government Website

The Luoyang Municipal People's Government is a first-level state administrative agency in Luoyang City, Henan Province, the People's Republic of China. It is elected by the Luoyang Municipal People's Congress and is responsible for and reports to the Luoyang Municipal People's Congress. The Standing Committee of the Luoyang Municipal People's Congress is responsible for and reports on its work. This website will publish the latest news in various aspects such as current politics, economy, culture and society.

(3) Google Scholar

Google Scholar is a literature retrieval service website, its function is similar to CNKI, it mainly provides retrieval services of various academic literature resource databases. Google Scholar can help users understand the most important academic literature in a certain field, and help researchers easily grasp research trends.

(4) Official website of Luoyang Museum

The official website of Luoyang Museum is a non-profit organization website established by the official Luoyang Museum. On this website, you can learn about the latest news of Luoyang Museum's policies, activities, opening and closing, training, etc. At the same time, you can also learn about the representative collection of cultural relics in Luoyang Museum.

3.2.1.2 Structured Interviews

The main purpose of the interview is to obtain research material through formal or informal dialogue with the research subject. Respondents for this study include managers of Luoyang Museum, souvenir designers of Luoyang Museum, and tourists of different age groups.

This article adopts the method of Structured Interviews, proceeds in accordance with the orientation standard procedure, and uses questionnaires and questions to answer questions.

The general implementation process is: designing the question outline, asking questions, collecting relevant information, and responding.

The characteristic of structured interviews is that the whole research has a high degree of standardization in the process of design, implementation and data analysis. Structured interviews have requirements for the criteria and methods for selecting interviewees, the questions raised in the interview, the way and sequence of questions, etc. In interviews, the researcher cannot predict the responses of the interviewees, so the interview must be conducted in a careful and rational manner.

3.2.1.3 Non-participatory Observations

Non-participant observation is a method of observing research objects in a natural state, and it is also an important part of research cases and an important method of social investigation. Researchers delve into specific environments to investigate activity. Non-participant observation can better maintain the independent judgment of the researcher, is not affected by environmental factors, and is easier to evaluate accurately.

Specific observation methods can be observed through the following methods:

- (1) Representative collections of cultural relics in Luoyang Museum
- (2) Decoration of cultural relics in Luoyang Museum
- (3) Types of Souvenirs Existing in Luoyang Museum

3.2.2 Data Collection

3.2.2.1 Preliminary Survey

3.2.2.1 Preliminary investigation

The preliminary survey of this study mostly adopts the method of literature research, through online retrieval and offline retrieval to find domestic and foreign literature related to Luoyang Museum or other museum souvenirs, and to find and analyze relevant research results in it, so as to provide reference for the study. Useful reference data and underlying theory are provided.

Types of Documentary Materials Collected:

- (1) Historical documents, historical biographies, natural resources, human resources, etc. of Luoyang City
- (2) The establishment and development history of Luoyang Museum, information on cultural relics in the collection, souvenirs on sale, peak visits, annual capital budget, age group of tourists, etc.
- (3) Regulations and policies promulgated by the national government related to the development of museums and souvenirs, relevant laws and policies promulgated by Henan Province, and relevant laws and policies promulgated by Luoyang City, etc.
- (4) Relevant articles and tweets from mass media and news, etc.

3.2.2.2 Observation records

According to Non-participatory Observations, the observed data mainly include cultural relics in the collection of Luoyang Museum, existing souvenirs on sale, the shape of the museum building, the distribution of museum exhibition halls, the proportion of tourists entering and leaving souvenir shops, and the proportion of tourists of all ages.

The method of observation and recording is basically taking pictures or taking notes. By recording the cultural relics in the museum, it is convenient to extract the required patterns and graphics from various cultural relics. Recording the age ratio of tourists can clearly understand the main people who currently visit the museum. In this way, more and richer data can be recorded.

3.2.2.3 The interview data will be collected in the form of recording and writing.

The interview method is one of the most direct methods of data collection. In this method, the interview time and interview links should be set in

advance, and after the end, the interview records of different personnel should be summarized and recorded.

This study obtains valuable information and research materials through dialogues with the researched personnel. The main interviewees of this study mainly include: relevant management personnel of Luoyang Museum; designers and producers engaged in the design and development of souvenirs of Luoyang Museum; tourists of different age groups who visit Luoyang Museum and consumers who buy souvenirs.

Main interview questions: date, location, interviewees (including name, nationality, gender, age, occupation, position, income), and then raise research-related questions such as: What is your opinion on the souvenirs currently sold in Luoyang Museum?

(1) After the interview, it should be sorted out and classified according to the content of the interview in Luoyang Museum.

(2) For the interview data, text records are needed to facilitate integration and management, and provide a basis for the demonstration of this research. After collecting the data, it is necessary to review the data in combination with other relevant research, so as to conduct data selection and analysis research from an objective perspective.

(3) In interviews, the thoughts of managers are very useful. After the interview, it is necessary to analyze and integrate the views to ensure that the interview records are valid. Collect opinions from management staff and conduct research on the development of souvenirs for Luoyang Museum.

3.2.3 Organizing and Analyzing Data

Using data analysis is an important process that requires analysis of large amounts of data collected. This is a process of extracting effective information and conclusions, analyzing and summarizing data.

In statistics, it is necessary to describe the overall characteristics and basic characteristics of the data. And, explore the law of the data and verify the results of the data analysis. In this process, you need to focus on discovering new features of the data and the connection with the results. Qualitative Analysis

Objective: Analyze the causes and motivations of the event from the qualitative point of view.

Sample: Unrepresentative small samples.

Date Collection: Unstructured.

Data Analysis:

Data analysis is the process of step-by-step analysis of large amounts of data collected.

This process requires extracting useful information and conclusions, and conducting detailed research and summarization of the data.

This research mainly utilizes qualitative analysis, through structured data collection, adopts non-statistical analysis method, conducts qualitative analysis on the basic case, in order to obtain a preliminary understanding of the whole.

The main development advantages, research hotspots and frontier trends of Luoyang Museum's souvenir development are obtained by sorting out and analyzing all the data about Luoyang Museum collected from the collected data and field surveys. When the term "cultural creativity" was introduced from China, China

began to vigorously develop the cultural industry. As a national first-class museum, Luoyang Museum has always received the attention of scholars and experts. Since Luoyang Museum is currently neglecting to develop souvenirs, research on souvenirs has always been a research hotspot in Luoyang Museum. Many scholars have published relevant literature to supplement. The current research frontier trend is to create Luoyang Museum souvenir brand and innovative development, protection and development Local History and Culture of Luoyang City. In the research of this article, in the design and development of souvenirs, the representative collection of cultural relics announced on the official website of Luoyang Museum was first selected, and these cultural relics were photographed and sampled, and the obvious patterns of the cultural relics were extracted and drawn. Combining the culture of Luoyang Museum to split the pattern and combine modern aesthetics to recombine the design of symbols, these design works can be applied to various tourist souvenirs. Among them, the design methods that can be used include the extraction of cultural symbols and reapply. Here, the design means of visual symbols, the application of symbols, and the types of souvenirs are selected based on the culture of Luoyang Museum. Through research methods such as surveys and interviews, the cultural foundation of Luoyang Museum can be initially obtained, and then discussed and summarized, and the creation method of tourist souvenirs that is really suitable for Luoyang Museum can be obtained.

Before the production of new products, it is necessary to research the market in advance to understand the main consumption needs and consumption concepts of the current mainstream consumers, that is, the younger generation of consumers, and to understand the current situation of the mainstream consumers of Chinese souvenirs under the background of the vigorous development of China's cultural industry. Product design preference, and product type preference and the average price of other similar products. After market research, sell through appropriate pricing and various online and offline sales channels, and at the same time promote sales on media platforms or specific activities to achieve sales goals.

Result: Get preliminary results.

Qualitative research using data analysis methods can better organize unordered text, pictures, and information into usable materials and results, helping researchers to conduct research better.

3.2.4 Presentation of Research Results

This research adopts qualitative research. At the same time, the method of descriptive analysis is used to collect data from field investigations, interviews, and literature, and a design strategy suitable for the sale of Luoyang Museum souvenirs is obtained to promote the economic efficiency of the development of the museum and the surrounding cultural industries. The results will be submitted as a research paper.

CHAPTER IV

Research Result

This chapter is mainly divided into three parts. The first part describes the historical background of Luoyang Museum's souvenir sales, and the second part describes the development status and existing problems of Luoyang Museum's souvenir sales. In this part, I conducted interviews with relevant personnel and tourists of Luoyang Museum Interview method and survey method. The third part describes the countermeasures for the development and sale of Luoyang Museum souvenirs. The following are the research objectives of my thesis:

1. To study the historical background of souvenir sale in Luoyang Museum.
2. To study current situations and problems of souvenir sale.
3. To present guidelines for Souvenir sale Design strategy of Luoyang Museum.

4.1 Historical background of souvenir sale in Luoyang Museum

4.1.1 The history and overview of the development of Luoyang Museum

4.1.1.1 Old site of Luoyang Museum

The Luoyang Museum was first built in May 1958. Its former site was located in Guanlin District, Luonan City, Luoyang City. It is one of the earliest museums established at the prefectural level after the founding of People's Republic of China. The exhibition hall was set up in the main hall and wing rooms of Guanlin Temple in Guanlin District, and lasted for eight years in the form of an exhibition in the temple. In 1972, the museum borrowed a simple flower shed in Wangcheng Park to hold the "Exhibition of Cultural Relics Unearthed in Luoyang During the Cultural Revolution". Due to social and financial reasons, the Luoyang Museum failed to reflect the historical and cultural characteristics of the architectural form during this period. (Ma 2014)

In 1973, Luoyang Museum moved to Zhongzhou Road, Luoyang City, and the museum site was completed in October 1974. At that time, the main exhibition hall of the Luoyang Museum was an antique building with a three-storey front, a spire, a roof, and a double gate. The architectural layout adopts the symmetrical technique of traditional architecture. The center of the facade is a four-cornered steeple with double eaves. Below the double eaves is an imitation four-pillar archway, with simplified double ques on both sides to highlight the entrance. The use of color is also incorporated into the design concept. The main exhibition hall uses yellow three-color glazed tiles and green cornices, which have obvious Tang Tri-Color Glazed Ceramics craftsmanship effects. The overall design of the main exhibition hall is solemn and elegant, which embodies the characteristics of traditional Chinese architecture and national style, and has a strong spirit of the times. It is a "cultural landmark" in Luoyang. The method of integrating into modern architecture attracted great attention at that time." And it had great influence in the prefecture-level museums in China at that time. After the Luoyang Museum moved to the new site, the old Luoyang Museum was converted into the Luoyang Cultural Museum.



Figure 7 Former Site of Luoyang Museum
Source: <https://www.baidu.com>: 2023

4.1.1.2 New site of Luoyang Museum

The new site of Luoyang Museum is located on the south bank of the Luo River, north of the Sui and Tang City Relics Park, between the old city of Luoyang north of the Luo River and the new administrative district of Luonan, and at the same time it is located in the "Luonan New Station" from south to north in Luoyang's planning—— New Government Building - New Museum - Zhongyuan Pearl TV Tower - Tianzi Liujia Civic Square - Old Passenger Station Tower" on the urban axis, is an important part of the overall urban pattern.

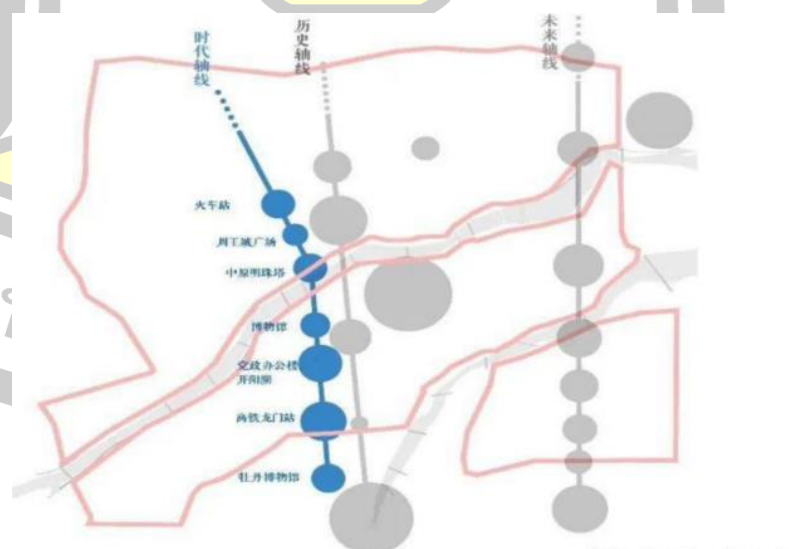


Figure 8 Central axis of Luoyang Museum location
Source: <https://www.baidu.com>: 2023

The new building was completed in February 2009, covering an area of 0.2km², with a construction area of 62,000 square meters. The new building is consisted by the main building and an annex. The overall appearance of the building is in the shape of a tripod, supported by an asymmetrical space structure, and a large-scale undulating roof is constructed on the outside, and the roof is divided into 13 parts according to functions. The physical treatment of the annex building adopts landscape techniques, which solves the physical relationship between the main body and the foil, and vividly reproduces the geographical characteristics of Luoyang city site: rely on the Mang Mountain, looking forward to the Yi river.



Figure 9 New Site of Luoyang Museum
Source: Photo by Researcher: 2023

4.1.2 Metaphors of Cultural Symbols in Luoyang Museum

4.1.2.1 Jiulong Ding

Jiulong Ding is a landmark building in Luoyang. It is composed of a stone pillar with nine dragons hovering and a bronze tripod on the top. The Ding is a 1:1 imitation of the symbol of the Chinese Bronze Age - the square tripod with animal face patterns in the Western Zhou Dynasty. The Jiulong Ding symbolizes the ancient Chinese dynasties: Eastern Zhou, Eastern Han, Wei, Western Jin, Northern Wei, Sui, Tang, Houliang, Later Tang, etc., symbolizing the nine dynasties successively established their capitals in Luoyang. The architectural shape of the main exhibition hall of the new Luoyang Museum is based on "Ding", and the outer wall is tilted to highlight "Established the capital in Luoyang city", expressing the connotation of national unity.



Figure 10 Near and far view of Jiulong Ding
Source: Photo by Researcher: 2023

4.1.2.2 Tianshu

In order to coordinate the balance of the facade, the designer added a sightseeing tower at the southeast corner of the building. "Zizhi Tongjian·Tang Ji" records: "In the autumn of the first year of Yanzai, Wu Zetian consider, she command the Siyi chiefs, asked to cast copper and iron as the Tianshu, stand outside the Duanmen, remember the merits and virtues, deposing Tang Dynasty and praising Zhou Dynasty, she letted the foreigner pay a lot of money. It is not enough to buy copper and iron, but it is enough to buy folk agricultural tools..." The shape of the sightseeing tower is derived from Wu Zetian's "Tianshu", which means "the center of the world", and it complements the architectural shape of "standing up to the world".



Figure 11 Sightseeing tower "Tianshu"
Source: Photo by Researcher: 2023

4.1.2.3 Que

Que is a tall building in front of ancient palaces, temples and tombs. Usually one on the left and one on the right, and the gap between the two ques forms a passage. Que was originally used as a building for guarding, displaying merit and majesty, and later gradually became a decorative building showing family status, advocating etiquette.

Que has the following five functions: indicating the location of the door, indicating the status level, the place where the emperor issues orders and the ministers reflect on their mistakes, the guard function, and the function of observing the sky. Shuangchunque was found in the ruins of ChangHemen in Luoyang City in the Han and Wei Dynasties. The double ques were used in the design of the old site, and the new museum continues to use this feature. The que of the new museum is further simplified and abstracted in form, and its shape echoes the shape of the overall "Ding" of the museum.



Figure 12 Luoyang Museum - "Que" imitation building
Source: <https://www.baidu.com>: 2023

4.1.2.4 Hetu Luoshu

Hetu Luoshu is a representative of Heluo culture, which is reflected in the topological combination changes of the roof in the design of Luoyang Museum. A green square with the theme of Hetu Luoshu is also set up in the south of the museum.

4.1.3 Analysis of available cultural resources in the design of tourist souvenirs in Luoyang Museum

4.1.3.1 Natural scenery

Peony

When Luoyang is mentioned, people will think of peony. Among the many folk culture elements, Luoyang's peony culture is especially worth mentioning. Its peony flowers will be passed down for thousands of years because of the

integration of the customs and cultural activities of the coexistence of elegance and vulgarity in the Heluo area. Known as the "King of Flowers", Luoyang peony has huge buds and bright colors. It is one of the famous flowers in China, and as China's national flower, it represents the demeanor of a great country.

Luoyang is a paradise of peonies. As early as the Sui Dynasty, peonies have been cultivated in Luoyang, with a history of more than 1,600 years. The cultivation and viewing of peonies in the Tang Dynasty entered its first heyday in history, and a large number of literary works with peonies as the theme emerged. In the Song Dynasty, Luoyang's peonies were even more famous.



Figure 13 Peony flower photo
Source: Photo by Researcher: 2023

Laojun Mountain

Laojun Mountain is not only a Chinese Geopark, but also a World Geopark. It is said in Chinese history that the ancestor of Taoism, Lao Tzu, went to Hangu Pass on a green ox after he retired to practice here. To commemorate him, this mountain is called Laojun Mountain. Laojun Mountain is the longest mountain range in the history of Chinese Taoism and an integral part of Chinese culture.

From ancient times to the present in China, emperors of many dynasties have established Taoist temples here. Laojun Mountain currently has Laojun Temple, Taiqing Palace, etc., a total of 16 temples. Pursue the external form of the Dao. Every year, huge number tourists come to Laojun Mountain to visit and worship, including tourists from the southeast coastal areas, such as Taiwan and Hong Kong.



Figure 14 Laojun Mountain - "Golden Summit" Taoist Temple
Source: <https://www.baidu.com>: 2023

4.1.3.2 Historic sites Longmen Grottoes

As one of the four major grottoes in China, the Longmen Grottoes are known as the world-famous treasure house of royal stone carving art. They are included in the World Cultural Heritage List and constitute the most valuable historical and cultural tourism resources in Luoyang.

It was excavated in the Northern Wei Dynasty, during the period of Emperor Xiaowen, between the cliffs of Yishui and Longmen mountains and rivers, and has been restored and continued since then until the Ming Dynasty. There are more than 90,000 Buddha statues, the largest is about 17 meters, and the smallest is no more than 2cm. The Longmen Grottoes are divided into two parts, Xishan and Dongshan, with Yihe River as the dividing line. Most of the grottoes in Dongshan are works of the Tang Dynasty, with plumpness as its beauty. The most famous Buddha statue in Fengxian Temple, Lushana Buddha, has a plump and round face, eyebrows curved like crescents, and eyes gazing at the land of China, wide and round. With thick shoulders and natural and smooth carving lines on the clothes, the Buddha of Lushana is elegant, magnificent and has great artistic charm. The Xishan Grottoes were excavated in the Northern Dynasties. During this period, people considered thinness to be beautiful. The main Buddha in Binyang Cave has thin cheeks, a long neck, and strong and simple carving lines on the clothes, reflecting the artistic style of pursuing elegance at that time. The Buddha statues in the grottoes maintain the aesthetic characteristics of the time, with different styles but each has its own strengths. The majestic and simple realistic style of Longmen Grottoes has reached the pinnacle of Buddha sculpture art.

The scenery of Longmen is beautiful, and Longmen Mountain and Xiangshan Mountain face each other across the river. Every spring, when the flowers bloom, the clear spring at the foot of the mountain flows and ripples. The exquisite Buddha statues and the mountains and rivers set off each other, forming the beautiful scenery of Longmen Mountain. The most worth mentioning is the place where Bai Juyi lived in his later years and also his cemetery - Baiyuan. Linyi River, Baiyuan is located in the south of Longmen Grottoes, with beautiful scenery and winding paths.

It has been announced as a national key cultural relics protection unit by the State Council of China.



Figure 15 Longmen Grottoes - "Lushena" Buddha Statue
Source: <https://www.baidu.com>: 2023

The white house temple

It has always been respected as the "ancestral court" of Chinese Buddhism by the Buddhist circles at home and abroad. The White Horse Temple has a history of nearly two thousand years, and has a large number of precious statues. It is the first ancient temple in China. It is also the first government-run temple after Buddhism was introduced into China, and most of the existing monuments are preserved in Yuan, Ming and Qing Dynasties.

The White Horse Temple is a rectangular courtyard surrounded by lush trees and a quiet environment. The main building layout of the temple is arranged along the north-south central axis, and the layout is regular. The five main halls are scattered in the courtyard. The White Horse Temple has also played an important role in promoting the exchange of Chinese and foreign Buddhist cultures. It introduced Buddhism to Southeast Asia, Japan and other countries, making Buddhism widely spread in Asia and becoming a holy place in the minds of Buddhists at home and abroad. The Temple Garden, the Indian Buddhist Temple Garden, and the Burmese Buddhist Pagoda Garden are admired by tourists from all over the world.

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Figure 16 White Horse Temple Photo
Source: <https://www.baidu.com>: 2023

Guanlin Temple

Guanlin Temple is the place where the head of Guan Yu, the brave general of the Three Kingdoms period in ancient China, was buried. Guan Lin's palace is magnificent, reflecting Guan Lin's noble status and the glory of Guan Yu's life. Taking the central axis as the main line constitutes the majestic architectural layout of Guanlin. Among them, the most famous "Fengchi Stele Pavilion" was built in the Kangxi period. The octagonal pavilion is gorgeously decorated and finely carved. The superb skills and creativity of ancient architectural craftsmen laid a solid foundation for the creation of future generations.

Nowadays, the vegetation here is verdant and the scenery is pleasant. Although we cannot see the power of Guan Yu back then, his spirit of "loyalty, righteousness, benevolence, and courage" has continued to this day. His belief has become a bridge and link between Chinese and foreign overseas Chinese. Every year, a grand international pilgrimage ceremony is held here, making Guanlin Temple a well-known tourist attraction at home and abroad.



Figure 17 Guanlin Temple Photo
Source: Photo by Researcher: 2023

4.1.3.3 culture and art Henan Opera

The abbreviation of Henan Province - "Yu", in ancient times, Yuzhou is the contemporary Henan Province. Therefore, Henan Opera is also called Henan Opera. Henan opera was born in Qianlong (AD 1736-1755) and originated in Kaifeng City, Henan Province. It was called "Henan Bangzi" and "Henan High-profile" at the beginning, and has been continuously inherited and innovated and developed. With the inheritance and development of "Henan Bangzi", the performance stage of Henan Bangzi Opera is also getting bigger and bigger. Bangzi Opera is loved and respected by more people, and its reputation is gradually improving and expanding. Yueju Opera and Pingju Opera are collectively known as the four major operas in the country (Wang 2021).

As a unique regional culture in Henan, Henan Opera was born, grew and flourished in Henan. The singing language of Henan opera is combined with Henan dialect, with a high-pitched and clear tone, and a strong local cultural atmosphere. Only in the fertile soil of Henan can one feel the rich color and historical and cultural heritage of Henan opera. In Henan opera culture, many vivid characters are described, such as Hua Mulan who served in the army for his father, brave, simple, filial, and dared to take responsibility, Mu Guiying who served the country loyally, and She Taijun who did not give up to her husband. Bao Gong, who is in charge of the people, and Yin huan, an educated youth, etc., show the beautiful humanistic spirit of Henan through the characters of Henan Opera. Veteran artists

Chang Xiangyu, Ma Jinfeng and others sang Henan opera well in China and the world, laying a solid foundation for the development of Henan opera culture. The stamps designed by China Philatelic Co., Ltd. based on Henan Opera and souvenirs developed and designed with characters, create classic characters in Henan Opera to convey the unique spirit of characters. Through the cultural and creative products of opera, the public can deepen their understanding of the characters in Henan, promote the inheritance and development of Henan opera culture, and establish a good image of Henan civilization.



Figure 18 Henan Opera - General of the Yang Family
Source: <https://www.baidu.com>: 2023

Tang Tri-Color Glazed Ceramics Firing Techniques

Tang Tri-Color Glazed Ceramics, a treasure of ancient Chinese ceramic firing technology, is a low-temperature glazed pottery that prevailed in the Tang Dynasty in China. The glaze colors are yellow, green, white, brown, blue, black and other colors. Yellow, green and white are the main colors, so people used to call it "Tang Tri-Color Glazed Ceramics". Because Luoyang Tang Tri-Color Glazed Ceramics was the earliest and most unearthed, it is also known as "Luoyang Tang Tri-Color Glazed Ceramics". (Xu, Yuan et al. 2016)

With the progress of society and the continuous improvement of copying and imitation techniques, there are more and more varieties of Tang Tri-Color Glazed Ceramics. Luoyang people have developed flat Tang Tri-Color Glazed Ceramics on the basis of traditional Tang Tri-Color Glazed Ceramics shapes, and they will develop more and better Tang Tri-Color Glazed Ceramics works on this basis.

Tang Tri-Color Glazed Ceramics, as a traditional cultural product and arts and crafts, not only has a certain status in the history of Chinese ceramics and art, but also plays a very important role in cultural exchanges between China and foreign countries.

Tang Tri-Color Glazed Ceramics was exported to the world as early as the early Tang Dynasty, and was deeply loved by foreign people. This kind of pottery

with multi-color glaze is famous all over the world for its colorful glaze, bright luster and graceful shape. Tang Tri-Color Glazed Ceramics is a bright pearl among ancient Chinese pottery.

Because of the charm of Tang Tri-Color Glazed Ceramics, with the further development of tourism and the opening of international and domestic markets, more and more people love to collect Tang Tri-Color Glazed Ceramics.

The copying and imitation process of Tang Tri-Color Glazed Ceramics has a history of hundreds of years in Luoyang. After the research and development of successive generations of artists, the craftsmanship and artistic level of "Luoyang Tang Tri-Color Glazed Ceramics" has reached a certain level, and the production process of Tang Tri-Color Glazed Ceramics has also been inherited and developed.

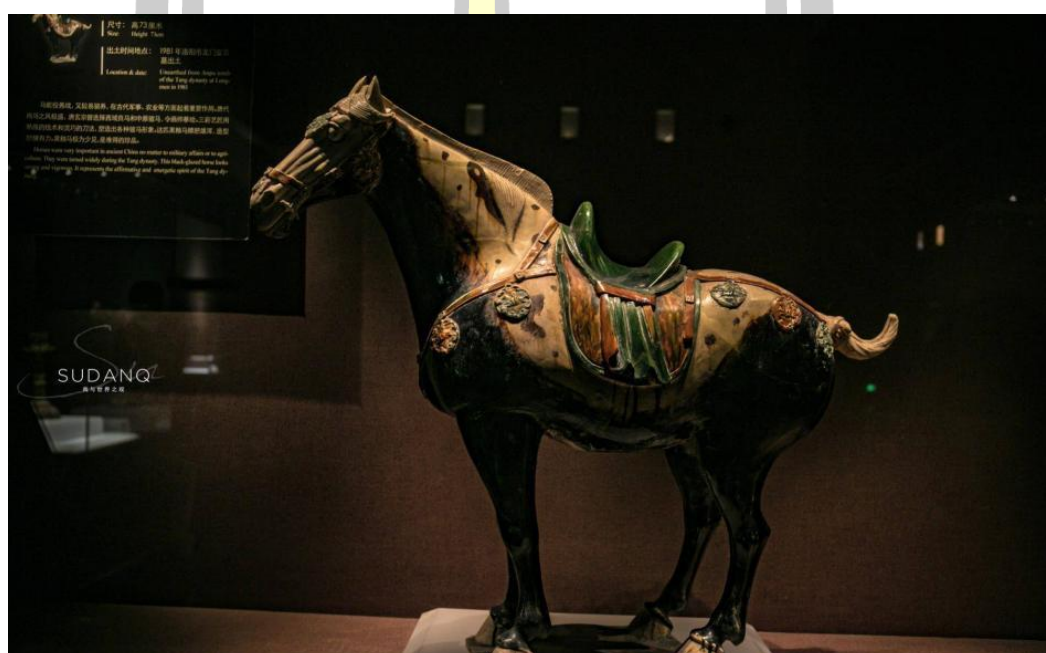


Figure 19 House of Tang Tri-Color Glazed Ceramics
Source: Photo by Researcher: 2023

Luoyang Palace Lantern

The Palace Lantern was founded in Luoyang. Thanks to the advocacy of successive Chinese emperors, it flourished and developed in Luoyang. At present, this craft has been included in China's intangible cultural heritage. The production of Luoyang palace lanterns includes more than 70 processes such as selecting bamboo, making bamboo strips, pinching lantern shapes, sticking silk, cutting cloud paper, writing, and painting. If there is a slight mistake in any link, all previous efforts will be wasted. (Zhang, Wei et al. 2020)The crystallization of the wisdom of the people.

Luoyang palace lanterns are simple and elegant, with various styles and colorful paintings. They are a true portrayal of life and give people a beautiful enjoyment. The literati of the past dynasties commented on the palace lanterns: the shape is exquisite, and the words of praise such as unique, ingenious, ingenious, and good are too numerous to mention. It has become an indispensable daily necessities

and decorations in the lives of the royal family, ministers and ordinary people, and it is the concrete embodiment of Heluo culture.





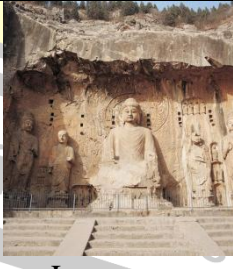
Figure 20 Luoyang Palace Lantern
Source: Photo by Researcher: 2023







4.1.4 Extraction of Luoyang Regional Cultural Resources

According to the research classification of Luoyang regional culture mentioned above, representative regional cultural resources are selected for summary. In the category analysis, natural landscapes, natural plants, historical relics, temple attractions, etc. are extracted at the material level, traditional handicrafts are extracted at the cultural level, and traditional handicrafts are extracted at the spiritual level. Through the introduction of the characters, the behavioral culture transmission spirit formed by the model characters, a brief description of the general characteristics, image, and color tone of the regional culture will provide a reference design source for the design of the museum's cultural and creative commemorative products, and hope to provide design practice Provide inspiration.


Table 7 Summary table of regional cultural resources

Source: Table by Researcher: 2023

Resource Classification	Characteristic image and color		
Natural Landscape	 <p data-bbox="539 734 676 801">Laojun Mountain</p>	 <p data-bbox="746 831 1058 869">Longtan Grand Canyon</p>	 <p data-bbox="1161 763 1343 801">Chongdugou</p>
<p data-bbox="491 869 1385 943">Image: Magnificent, with mountains and rivers matching each other, most of which are landscapes</p> <p data-bbox="491 943 1273 981">Color: The color is mostly green, full of vitality and healing</p>			
Natural Plants	 <p data-bbox="555 1243 660 1281">Peony</p>	 <p data-bbox="842 1413 960 1451">Bamboo</p>	 <p data-bbox="1161 1243 1343 1281">Ginkgo Tree</p>
<p data-bbox="491 1442 1120 1480">Image: Elegant and luxurious, elegant and clean</p> <p data-bbox="491 1480 1200 1518">Color: high color purity, giving people a visual impact</p>			
Historic Sites	 <p data-bbox="539 1787 676 1850">Longmen Grottoes</p>	 <p data-bbox="817 1809 986 1850">Heaven Hall</p>	 <p data-bbox="1120 1756 1385 1794">Yingtianmen Ruins</p>
<p data-bbox="491 1850 1018 1888">Image: solemn and solemn, magnificent</p> <p data-bbox="491 1888 1385 1962">Color: The lightness of the color is low, and the overall color system is a warm color system, supplemented by bright colors</p>			

<p>Temple Attractions</p>	 <p>White Horse Temple</p>	 <p>Guanlin Temple</p>	 <p>Luoyi Ancient City</p>
<p>Image: rich in ancient Chinese architectural style, with a magnificent shape Color: mostly high-brightness red and yellow, giving people a solemn feeling</p>			
<p>Traditional Handicraft</p>	 <p>Palace lantern</p>	 <p>Tri-Color Glazed Ceramics</p>	 <p>Chinese Paper-cut</p>
<p>Image: Exquisite craftsmanship, simple temperament and rich cultural heritage Color: Chroma is generally brighter</p>			

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<p>Historical Figures</p>	 <p>Wu Zetian</p>	 <p>Xuan Zang</p>	 <p>Du Fu</p>
	<p>Image: The character is full of spirit and will be praised by later generations Color: According to the character of the character, the color is prominent and gives people a hopeful feeling</p>		

4.1.5 Luoyang Museum Collection Culture

Founded in 1958, Luoyang Museum holds six major thematic exhibitions of large-scale basic exhibitions "Heluo Civilization" and "Treasure Exhibition", "Han and Tang Pottery Figurine Exhibition", "Tri-Color Glazed Ceramics Exhibition", "Palace Cultural Relics Exhibition", "Stone Carving Art Exhibition" and "Painting and Calligraphy Exhibition", the exhibition area is 17,000 square meters. There are 20,315 cultural relics in the collection, including 5,406 precious cultural relics.



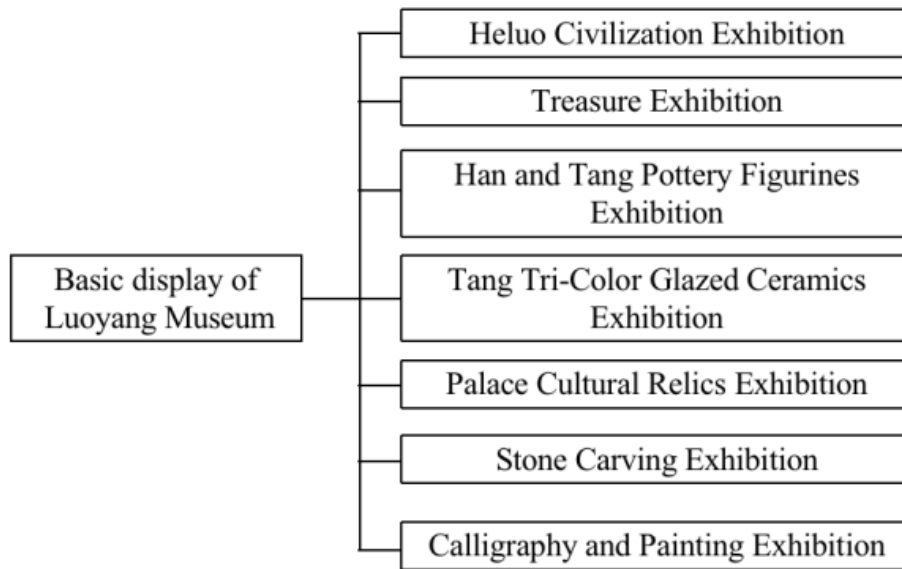


Figure 21 Basic display of Luoyang Museum

Source: Photo by Researcher: 2023

4.1.5.1 Heluo Civilization Exhibition

Ancient roman gold coins

Tang Dynasty, China (618-907 AD). 2.20cm in diameter and 4.30g in weight. Unearthed from the tomb of An Pu and his wife in Longmen, Luoyang City in 1981.

This is a currency of the Eastern Roman Empire that was introduced to China during the Tang Dynasty. Circular sheet, the front is a bust of a man wearing a crown and a long beard, with crosses on both sides, and the inscription 'FOCAS' on the left edge. On the back is a winged goddess of victory, and the goddess holds a long handle in her right hand. The left hand holds a sphere with an upright cross, and the inscription "CTQPIA" is on the left edge. From this, it can be known that this gold coin was minted in the era of Emperor Fox of the Eastern Roman Empire. Its casting date is 602-610 AD. This is the first foreign gold coin unearthed in Luoyang City. It is the same relic of the Silk Road as the Persian Sasanian silver coin (pictured) discovered in the northern suburbs of Luoyang City in 1955. From this, we can see the relationship between Luoyang and the Silk Road in the Tang Dynasty. The close relationship and its historical position in the history of transportation between China and the West.



Figure 22 Ancient roman gold coins
Source: <https://www.baidu.com>: 2023



Figure 23 Persian Sasanian Silver Coins
Source: <https://www.baidu.com>: 2023

Animal face eaves tile

Eaves tile is the cover of the front end of the tube tile covering the eaves of the building in ancient Chinese architecture; the whole piece of tile at the front end of the eaves can also be called a tile, and there is a circular block with a pattern hanging on the tile surface (as shown in the figure).(Zhang, Wei et al. 2020)

A tiled tile with animal face patterns in the Yongning Temple of the Northern Wei Dynasty, with a diameter of 17.5cm. This tile is blue-gray in color, fine and dense in quality, and has a polished surface. It is said that this type of tile was coated with walnut oil when fired. After thousands of years, it still looks like new. It should be the "green roller tile" mentioned in "Kao Gong Ji". Yongning Temple Pagoda was first built in the first year of Emperor Xiaoming Xiping (516 A.D.) and was presided over by the Empress Dowager Hu who believed in Buddhism. The grand scale is the highest among thousands of temples in Luoyang. The completed Yongning Temple Pagoda is a Buddhist temple with a pagoda as the center, and it is a place dedicated to the emperor and queen mother to worship the Buddha. It is no longer in existence and is now in the Luoyang Museum.



Figure 24 Animal face eaves tile
Source: <https://www.baidu.com>: 2023

4.1.5.2 Treasure Exhibition

Gold and silver flower and bird bronze mirror with “Ping Tuo” skill

The production of gold and silver flower and bird bronze mirrors requires the use of “Ping Tuo” techniques, which are very complicated. First, the gold and silver are made into the desired shape, glued to the bronze mirror, and then painted on it. Wait until the lacquer completely covers the gold and silver before polishing until the gold and silver are exposed. But this is the craft that emerges from the prosperity. Tang Xuanzong once produced a large number of gold and silver flats to reward meritorious officials. After the Anshi Rebellion, the emperor ordered to ban the production of “Ping Tuo” paint, and then gradually declined.



Figure 25 Gold and silver flower and bird bronze mirror with “ping tuo” skill
Source: Photo by Researcher: 2023

Gilt Bronze Featherman

This feathered man has a strange face, with big ears protruding from the top, and the wings are tilted behind the shoulders, in a sitting posture. The legs are also carved in the shape of feather wings. The front and rear cylinders are clasped with both hands, or for inserting it. The seat of the object. The whole body of the

bronze figure is gilded and exquisitely crafted, engraved with slender lines of feather patterns, curly grass patterns and cloud patterns, which look gorgeous and fantastic.



Figure 26 Gilt Bronze Featherman
Source: Photo by Researcher: 2023

4.1.5.3 Han and Tang Pottery Figurines Exhibition

This exhibition hall displays more than 200 pieces of pottery figurines of the Han and Tang Dynasties unearthed in Luoyang City. Pottery figurines were used as burial utensils in ancient times to enable the deceased to continue to live the same life in the underworld as they did in the human world. This custom originated from the burial custom of human beings in the late primitive society. People are gradually replaced by puppets.



Figure 27 Pottery figurines of Han and Tang Dynasties
Source: Photo by Researcher: 2023

4.1.5.4 Tri-Color Glazed Ceramics Exhibition

Tri-Color Glazed Ceramics was originally used as one of the funeral objects of ancient high-ranking officials. It is clearly stipulated in ancient laws, such as: high-level officials can be buried with 90 pieces, and low-level officials can only be buried with 40 pieces. However, due to the strong national power of the dynasty at that time, it led to the corruption of some officials, which was many times higher than the number stipulated by the government. The shapes of Tri-Color Glazed Ceramics are divided into four categories: living utensils, models, figures, and animals, among which animals are the main ones, such as horses, camels, and chickens.

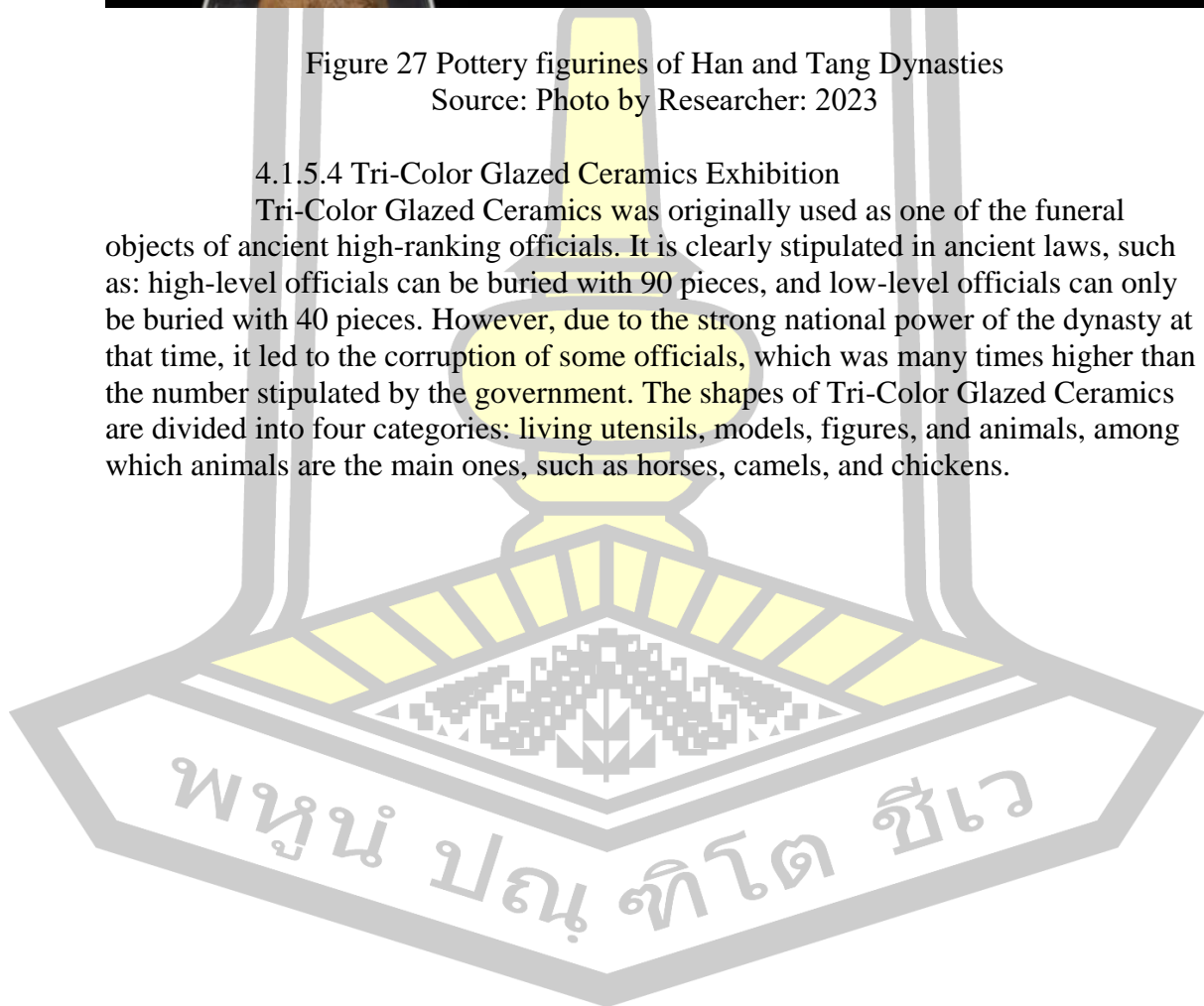




Figure 28 Tang Tri-Color Glazed Ceramics- chicken, horse, camel
Source: Photo by Researcher: 2023

4.1.5.5 Palace Cultural Relics Exhibition

A Gilt Bronze Eleven-faced Avalokitesvara Statue, Qing Dynasty
Guanshiyin Bodhisattva, the name of the Buddhist Bodhisattva, is a free translation of Sanskrit Avalokiteśvara. Chinese Buddhism regards Avalokitesvara Bodhisattva as a Bodhisattva of great compassion. This Eleven-faced Avalokitesvara statue is an eleven-faced Avalokitesvara statue standing in gold. The eleven sides of the Guanyin statue are divided into five layers, with a handsome face, a three-leaf-shaped crown, and a necklace of beads on the chest. The eight arms are arranged in three layers on both sides of the body. On the first layer, both hands are held together in front of the

chest, and on the second layer, both hands are held to hold the Dharma seal and each Dharma vessel. The third layer is the hands stretched down to both sides to hold the wish seal and the left hand to hold the magic weapon, and the back is surrounded in a radial shape. The skirt of the lower body is vividly shaped, and the ornaments are exquisite. It stands on a lotus pedestal, and there is a symmetrical pattern of treasures on the underside of the pedestal.



Figure 29 A Gilt Bronze Eleven-faced Avalokitesvara Statue, Qing Dynasty
Source: <https://www.baidu.com>: 2023

Gilt Bronze Avalokitesvara

This Nepalese-style gilt-bronze Avalokitesvara statue of the Qing Dynasty is about 1 meter high, covered with wreaths, and has a very soft and gentle

smile. The clothes are as smooth as flowing clouds and flowing water, and the graceful sitting posture is even rarer; his right hand is placed beside him, and his left hand is naturally placed on his right knee, reflecting the scene of Guanyin preaching scriptures on Putuoluojia Mountain, which is obviously a Buddhist Secularized artistic image. This Avalokitesvara statue is not only large in size, but also in a sitting posture, coupled with exquisite craftsmanship and exotic craftsmanship, it has become a rare court treasure.



Figure 30 Gilt Bronze Avalokitesvara
Source: <https://www.baidu.com>: 2023

4.1.5.6 Stone Carving Exhibition

The era of Luoyang stone carvings stretches from the Eastern Han Dynasty and the Northern Wei Dynasty to the Tang, Song, Ming and Qing Dynasties. The themes of the statues include stone statues, Buddhist statues, stele statues, decorative patterns and fairy tales. The statues are mostly carved with bluestone, white marble and sandstone, highlighting the main features of characters and animals, such as exaggerated demeanor, strange and plump, strong lines, dexterous and ferocious. Although the styles are different, the proportions are coordinated, the charm is vivid, and the freehand brushwork is vivid.



Figure 31 Stone to ward off evil spirits
Source: <https://www.baidu.com>: 2023



Figure 32 Buddhist stone carvings
Source: <https://www.baidu.com>: 2023

4.1.5.7 Calligraphy and Painting Gallery

The art of Chinese painting and calligraphy has a long history. Its development context includes the innovation and development of traditional culture, as well as the absorption and reference of excellent foreign cultures. It has unique aesthetic value and is an artistic expression of the long-term accumulation of personality and moral sentiment of calligraphers and painters. Form, beyond the boundaries of nationality, region, time and space, is a cultural heritage shared by all mankind.

The calligraphy and painting collections of Luoyang Museum are mainly works of Song Dynasty, Ming Dynasty, Qing Dynasty and modern times. They have profound knowledge and exquisite brushwork. Their distinctive artistic style and humanistic spirit are unique in the history of world painting development, and have had a profound impact on the development of Chinese painting and calligraphy.



Figure 33 Part of the collection of calligraphy and painting in Luoyang Museum
Source: <https://www.baidu.com>: 2023

This chapter describes the historical development background of Luoyang Museum. This chapter collects the historical development of Luoyang Museum through the method of literature and observation, and shows the important position of Luoyang Museum in the development of Luoyang culture by describing the

replacement of new and old museum sites. Through the analysis of Luoyang cultural resources and cultural relics resources available for the design of tourist souvenirs in Luoyang Museum, it can be concluded that Luoyang Museum has rich cultural resources that can be used in the design of tourist souvenirs, which can provide support for the subsequent design of tourist souvenirs.

4.2 Current situations and problems of souvenir sale

4.2.1 Current Situations of Souvenir Sale in Luoyang Museum

4.2.1.1 Abundant regional cultural resources

In the long river of historical and cultural development of Luoyang City, whether it is the evolution and development of political system, economic culture, or regional culture, the working people of Luoyang have made decisive contributions. In the past, the working people have accumulated a rich humanistic history through their wisdom, constantly innovating cultural forms and retaining unique regional culture. In the process of the development of the cultural industry, whether it is the gift of nature, the fruit of the previous working people, or the precipitation of history and culture, it is the source of inspiration for the development of Luoyang Museum's cultural and creative commemorative products.

4.2.1.2 The collection is rich

There are more than 21,000 pieces of cultural relics in the Luoyang Museum. In history, many kings established their capitals here and created historical civilization, forming different cultural characteristics in different periods. Among the cultural relics in the collection, bronze culture, porcelain and jade, and stone carvings are the most distinctive. The shape, material, color, and ornamentation of each cultural relic have special cultural connotations to be excavated.

Since its establishment, the Luoyang Museum has continuously enriched its collection of cultural relics through collection and excavation. At present, the collection of cultural relics has exceeded 20,300, including cultural relics unearthed from prehistoric civilization sites, cultural relics unearthed from previous dynasties, and modern calligraphy relics. According to texture, it can be divided into jade ware, bronze ware, ceramic ware, lacquer ware, pottery and calligraphy and painting, etc., especially pottery figurines and bronze ware, which can provide rich cultural elements for the development of cultural and creative souvenirs. Pottery figurines and bronzes are the most distinctive collections of Luoyang Museum. As the ancient capital of thirteen dynasties, Luoyang has formed a unique and colorful material and spiritual culture in the long-term production practice and dynasties replacement. At present, the collection of cultural relics involved in the Luoyang Museum mainly includes production and living tools, religious relics, musical instruments, weapons, clothing, sacrificial supplies, and burial supplies. Among the cultural relics in the collection, bronze culture, porcelain jade, stone carvings, etc. are the most distinctive. The shape, material, color, and decoration of each cultural relic have special cultural connotations, and the artistic value is extremely high. In the development of cultural and creative commemorative products Most commonly used. The Heluo area has a long history and outstanding people. Many major events in Chinese history took place here, many outstanding figures lived here, and many major scientific and technological inventions were created here. In the history of China between the 21st century BC and the 10th century AD, Sima Guang, a famous historian in the Northern

Song Dynasty, once said sincerely: "If you ask about the rise and fall of the past and the present, please only look at Luoyang City." Luoyang City carries cultural information such as history, religion, and customs of various dynasties, and is the source of cultural core for the development of cultural and creative commemorative products.

One of the treasures of the Luoyang Museum is the "Golden Phoebe Pagoda" in the Qing Dynasty. Palaces and important buildings and beams in ancient China generally use golden nanmu, so golden nanmu also has emperors. The title of the tree, the tower is 6 meters high and weighs 4 tons. There are 304 niches in the whole tower, each of which enshrines a gold-plated Buddha statue. The whole tower adopts the traditional Chinese mortise and tenon structure. The entire cultural relic is exquisitely crafted and well preserved, with high artistic and historical value, and is an indispensable inspiration for the development of Luoyang Museum's cultural and creative souvenirs.





Figure 34 Tower with Gold phoebe
Source: Photo by Researcher: 2023

4.2.1.3 Rich cultural symbols

Contemporary museum cultural and creative commemorative products are no longer a simple addition of stickers. Whether high-quality cultural and creative commemorative products can be developed and whether the cultural connotation of cultural relics are rich or not play a fundamental role. Luoyang Museum has a large number of cultural relics and the cultural connotation is very rich, which is the

greatest embodiment of its resource advantages. Bronze ware is a trace of culture and a symbol of feudal power. Bronze wares are the most important part of the cultural relics unearthed from these sites. All kinds of containers, weapons, production tools, musical instruments and decorations can reflect the characteristics of various ancient dynasties in China. Behind each artifact, there is a rich ancient civilization. , is a witness of ancient Chinese culture, extracting the cultural symbols of these bronzes and applying them to the development of cultural and creative souvenirs is a reproduction of the capital city of Luoyang. For example, in the practice of specific cultural and creative souvenirs, it can be considered that bronze utensils have been endowed with strong political color in history, which is a symbol of power. "The term is connected and extended. In addition, the ornamentation on the bronze wares stems from the limited understanding of nature in ancient times. Most kings can only use the gods to consolidate their political power. There is a meaning of "divine right of kings" in history. These patterns can be linked with the current clothing culture to show the "Unconventional". Finally, the inscriptions on the bronzes are mostly records of the system and political affairs at that time. New meanings can be appropriately given in product development, and cultural creation can be used to commemorate product development according to the new meanings, such as "serious and formal".

In the Luoyang Museum, whether it is bronzes or other cultural relics, its cultural symbols are extremely rich, which can be sorted out according to the theory of Saussure's semiotic dichotomy, which divides a single symbol into "signifier" and "signified". There are two parts of "signified", the signifier is the external image of things, the signified is the meaning and concept of things, the signifier is the surface form of cultural relics such as shape, color, decoration and volume, and the signified is the external appearance of cultural relics. The cultural meaning conveyed by the form, in the development of cultural and creative souvenirs, the "signifier" and "signified" symbols of a collection can give different meanings to the product, and the "signifier" makes it more closely related to real life. Closer to life, the "referent" makes it have a unique artistic aesthetic meaning and depth. According to this theoretical knowledge, the cultural symbols of cultural relics collected in Luoyang Museum can be summarized as follows.

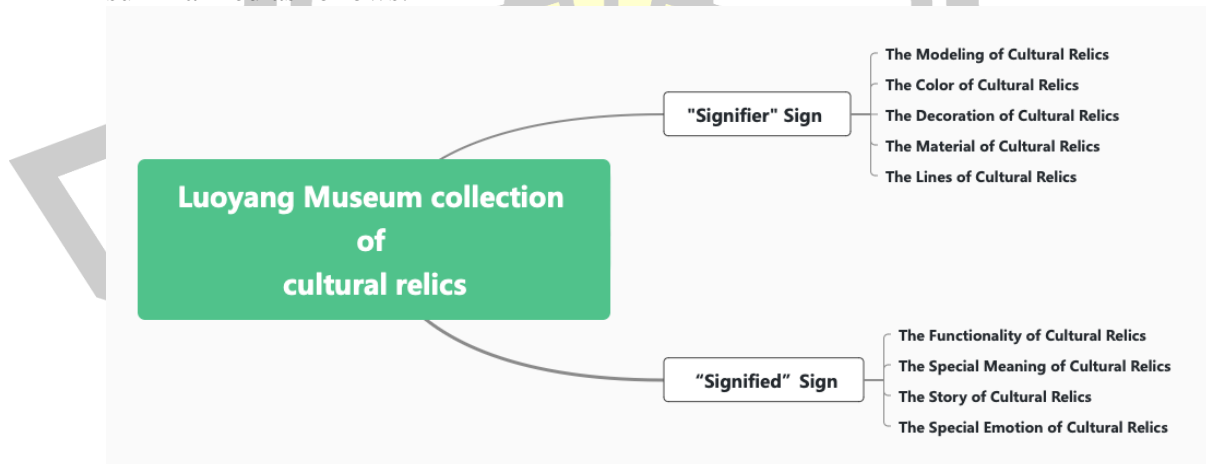


Figure 35 Luoyang Museum collection of cultural relics
Source: Photo by Researcher: 2023

4.2.1.4 Increased public recognition of regional culture

With the continuous rise and development of the economy, people benefit from material needs, and then need the improvement of spiritual culture. The development and inheritance of culture is particularly important. People's demand for cultural products is not limited to the practical nature of products. And pay more attention to the spiritual connotation conveyed behind the tourism souvenir products. With the rise of the cultural industry, the public's awareness of cultural spirit is also expanding, and the recognition of excellent regional culture has been greatly improved. Museum cultural and creative commemorative products with regional cultural characteristics carry regional cultural information and spread the local cultural spirit of Luoyang. Consumers can experience the spiritual and cultural connotation behind cultural and creative commemorative products while using the products.

4.2.1.5 Good policy environment

In the global economic development, the cultural industry occupies a pivotal position. The cultural and creative development of museums has not been accepted by the society at the beginning, and it has been strongly supported in the end. Now it is an excellent time for development policies. Since 2014, China has continuously issued relevant policies to protect the cultural and creative development of museums. Under the circumstances, the rapid development of China's cultural and creative industries and the profound regional culture of Henan have laid a foundation for the design of cultural and creative products of Luoyang Museum. Luoyang Museum, as a new batch of cultural and creative development units, is in an unprecedented favorable policy environment. In response to the call of the Central People's Government, Luoyang City has also actively promoted the development of museum cultural and creative industries in recent years, and introduced relevant support policies to revitalize museum cultural and creative industries.

4.2.1.6 Superior geographical location and convenient surrounding cooperation conditions

National policies encourage museums to cooperate with social forces, and advocate the participation of social forces in the development and operation of cultural and creative products. The superior geographical location of Luoyang Museum enables it to have convenient surrounding cooperation conditions. In terms of geographical location, the new Luoyang Museum is located in Luolong District, a new planning area with developed economy in Luoyang City. This area is becoming the political, economic and social center of Luoyang City. The center of culture, the regional planning is reasonable, the transportation is convenient, and it has a good service environment, which can ensure a stable number of tourists for Luoyang Museum. In addition, it is close to Luoyang Sports Center, Sui and Tang City Ruins Botanical Garden, Houde Garden, Heluoqi Stone Garden, and China National Garden. Luoyang Museum can serve as a foothold for regional tourist routes, indirectly bringing more benefits to it. audience.

At present, inter-library cooperation and cross-border cooperation are becoming the new normal state of cultural and creative development of museums. At the same time, in 2017, the Henan Provincial Government proposed the policy of building the Zhengbian-Luo metropolitan area, which consists of three cities:

Zhengzhou, Kaifeng and Luoyang. Composition, Luoyang City's superior geographical location brings it huge cooperation advantages. First, there are Henan Museum and Henan Library in the region. In addition, Henan Museum has also been included in a new batch of national cultural and creative development pilot units in recent years. International exchanges, learning and cooperation. Second, Luolong District of Luoyang City has now formed a benign industrial ecosystem. The financial industry, municipal government, and ecological food industry can all provide convenience for cross-border cooperation in Luoyang Museum's cultural and creative industries. Third, according to the cultural industry value chain theory: when a cultural industry establishes a relationship with a cultural center in a certain region, it can promote frequent exchanges between the cultural industries of both parties. After the cultural industry gradually matures, the local government and the public will gradually realize the importance of the cultural industry and begin to pay attention to the construction of cultural infrastructure, which further promotes the development of the local cultural industry. Based on the above theories, take Henan Museum as the "cultural center" of cultural and creative commemorative products, and Luoyang Museum as the "cultural industry" in the budding stage, so as to drive the development and marketing of Luoyang Museum's souvenirs, so that the cultural industry of Luoyang Museum will gradually mature. , Only when the Luoyang Museum matures, can the government increase its investment in capital and talents, and become the second cultural high point in Henan Province, so as to feed back other museums in Luoyang City that are in their infancy in the future development of the cultural and creative industry.

4.2.1.7 Young people gradually become the main body of consumption of cultural and creative souvenirs

According to the survey of national museum audiences in the "Museum Blue Book: China Museum Development Report (2019-2020)", students and employees are the main groups of museum audiences. Bu Xiting, deputy director of the Cultural Development Research Institute of Communication University of China, said that from 1995 to the younger generation born in 2009 is the "main force" in the consumption of cultural and creative products in museums. This generation was born in the developed network information age, and their consumption is more personalized, emphasizing experience and emotion. This consumption feature plays a reverse role in the development of cultural and creative products, which is manifested in the diversified demands of young people for cultural and creative products of museums, forcing museums to continuously develop products that meet their consumption needs. At the same time, young people have extensive social networks and are proficient in using modern communication tools, which can bring more tourists and consumers to the museum. In the process, the museum has achieved the purpose of spreading culture and obtaining economic benefits, and young tourists are also buying cultural and creative products. It has also achieved spiritual and cultural improvement.

The fact that young people become the main consumers of cultural and creative products shows that their awareness of traditional national culture is constantly improving. As we all know, young people often show a higher willingness to consume products they identify with than the older generation. In the past ten years, with the continuous development of Luoyang's economy, people's wages and

disposable income have continued to increase, which has improved the consumption level of the younger generation. A big plus.

4.2.2 Problems of Souvenir Sale in Luoyang Museum

4.2.2.1 Single form

After the investigation of this article, the souvenir shop of Luoyang Museum mainly includes publications, calligraphy and painting, collection reproductions, Tri-Color Glazed Ceramics products, and cultural and creative products. Among them, traditional paper publications, Tri-Color Glazed Ceramics products and collection reproductions Products, etc. accounted for the main body of sales, while the proportion of cultural and creative products was very small, and there were only a handful of them. The existing cultural and creative products are mainly Tri-Color Glazed Ceramics ceramic ornaments, mirrors with simple peony pictures printed on them, business card boxes, peony ceramic pendants and bracelets produced and sold in Jingdezhen nationwide (as shown in the picture), which do not have the characteristics of collections, and are different from the market. The tourist souvenirs sold on the Internet are the same, the printed patterns on the surface are vulgar, and the appearance is also unremarkable. There are few types of cultural and creative products and a single form, which cannot arouse the interest of consumers. In contrast, the British Museum in the United Kingdom has developed dozens of cultural and creative products on only one of its treasures, the Rosetta Stone: puzzles, notebooks, pens, wallets, T-shirts, umbrellas, and paperweights, tea towels, aprons, cups, etc., are deeply loved by consumers.



Figure 36 Luoyang Museum - some souvenirs currently on sale

Source: <https://www.baidu.com>: 2023

4.2.2.2 Lack of utility

In addition to publications, the Luoyang Museum store now sells mostly imitations of Tri-Color Glazed Ceramics cultural relics, bronze ware and peony porcelain plate decorations, etc., mainly traditional cultural relics imitation and

decorative decorations. The price of imitations of cultural relics is high, and the sales of traditional decorative ornaments are not high due to various reasons such as large size, easy damage, and inconvenient transportation. They are just decorations at home. For example, "Chunyizhi popsicle (ceramic)" of Taiwan Yingge Ceramics Museum uses ceramics to design a fork-shaped popsicle stick. After eating the popsicle, the exquisitely designed popsicle stick can be used as a fruit fork. development into public life. The Forbidden City in Beijing used the "Dingdai Hualing Umbrella" developed by the Dingdai Hualing hat in the Qing Dynasty, and the National Palace Museum in Taipei developed the tea utensil "Fun Tea Making" with the cultural relics in the collection "Qing Qianlong Yangcai Huang Jindi Baguajiaotai Zhuanxin Bottle", etc. Cultural relics and their cultural value design and develop cultural and creative products that are closely related to people's lives, "bringing national treasures home", understanding cultural relics and spreading museum culture during use.

4.2.2.3 The phenomenon of homogeneity is serious, and the product recognition is not high

"In the development of most cultural and creative museums, the combination of cultural relics and products in the collection, due to the lack of design, reduces the cultural characteristics in the display." An unavoidable problem in the extension and development of cultural and creative museums is the "homogeneity" Aggravated, museum cultural creations lose their uniqueness in the process of development and derivation, and cannot play a guiding role and value in the museum cultural creation market. It is undeniable that "homogenization" will lead to products being overwhelmed by the market too quickly, and the original intention and creative planning concept of development will be lost.

Secondly, while having to face the impact of the "homogenization" environment, it cannot quickly make a reasonable response. In the process of purchasing, consumers are also constantly improving their considerations for products. In other words, whether it is necessary to buy a certain product, they make rational judgments and choices through thinking. For example, the "turquoise dragon-shaped vessel" pendant developed by Luoyang Museum among the cultural relics in its collection has quite the characteristics of ancient dynasties in terms of the choice of color of the pendant and the choice of decorative patterns. But can the elements be continued and better expanded to the development of other types of products? In the design of products of the same type, it is necessary to consider whether the characteristics of this museum are different from other museums. For the design of pendants and other products, consider whether new experience methods such as interaction can be added. In this way, in the process of tourism and shopping, the audience of the same type of products in the museum can be expanded to groups such as children and adults at the same time, which is also conducive to the dissemination of knowledge of cultural relics in the museum.

China's cultural and creative industry is developing extensively, with many products and a gradual loss of creativity. The seriousness of the "homogenization" phenomenon of museums has attracted more and more attention from the research and development team of cultural and creative souvenirs of museums. The fundamental reason for its emergence comes from insufficient prediction of the market and a lack of deep understanding of the cultural value of the

cultural relics in the collection. In the early stage of cultural and creative development, it is not necessarily good to blindly pursue the development of various types of cultural and creative products. On the premise of referring to other museums, it is necessary to consider the necessity of a certain product development and whether it can achieve a balance between artistic beauty and cultural connotation in a short period of time. If this disadvantage cannot be avoided in time, there will be elements "duplicated" and "superimposed" used, which is not good for static cultural relics in museums. In the development of the existing collection of cultural relics, the Luoyang Museum must clearly recognize the consequences of the phenomenon of "homogenization", constantly sum up experience, and develop a large-scale and complete Luoyang cultural and creative regional characteristic products.



Figure 37 "Turquoise Dragon" Pendant
Source: <https://www.baidu.com>: 2023

4.2.2.4 Cannot reflect the collection culture

Judging from the overall investigation of Luoyang Museum, the cultural and creative products sold do not reflect the deep-level collection culture well, and more are the flat transfer of images, and the deep-level cultural connotations have yet to be explored. The Taipei Museum draws inspiration from Song Huizong's calligraphy, and extracts the outline of the product from his personal calligraphy style "thin gold body". The designer Kate Chung designed a set of Western-style tableware. The elegance and purity of the Song Dynasty the Western-style knife and fork combination collides with this set of elegant cultural and creative products, which are favored by consumers. Only by digging deep into the regional culture and the cultural characteristics of the collection can we create cultural and creative products with a sense of design, culture, and appeal to both refined and popular tastes.

4.2.2.5 Lack of marketing ideas

The cultural and creative products of Luoyang Museum are currently only sold through the museum store in the museum. This traditional sales method is not conducive to product promotion and marketing. In the current information society, the combination of online and offline, entity and network has become common, and the marketing of commodities requires diversified sales channels. Through multiple online sales terminals such as its own website, online shopping platform, and mobile app, combined with physical stores such as airports, high-speed rail stations, and cooperative dealers, the promotion and marketing of museum cultural and creative products can be carried out in order to better market the products. The cultural value carried by it spreads to more people. Now almost all major museums in China have cultural and creative stores on their official websites, and set up official flagship stores on online shopping platforms to better promote product sales through the characteristics of wide spread and large coverage on the Internet, such as the National Palace Museum in Taipei and The Shanghai Museum has set up a museum gift shop at the airport, and the National Palace Museum in Taipei has also signed contracts with more than 40 physical dealers for commodity sales, achieving good economic and social benefits.

4.2.2.6 Lack of creative talent

Judging from the overall research on the cultural and creative products of the Luoyang Museum, the cultural and creative products currently on sale have almost no creativity at all. Relying on the huge treasure house with rich cultural relics resources behind them, they cannot be effectively used. Good ideas are inseparable from excellent design talents. The Luoyang Museum does not have an independent cultural and creative product design team. Most of the products are purchased from external manufacturers. There is a lack of in-depth excavation of the culture contained in the cultural relics in the collection, and the products cannot fully and accurately interpret the cultural relics, artistic value and cultural connotation. The National Museum gathered young designers to form a cultural and creative team to develop more than 1,600 designs with completely independent intellectual property rights, covering dozens of categories; the Shanghai Museum established the Shanghai Bo Art Company, which has its own product research and development department and talents, so as to be accurate Develop unique cultural and creative products from museum cultural relics. Since 2011, Henan Museum has planned and organized the "Henan Provincial Museum Cultural Product Creative Design Competition" to collect design proposals for cultural and creative products from the whole society.

4.2.2.7 Outdated systems and mechanisms restrict the development of cultural and creative souvenir design work

In recent years, China's national level has taken a positive attitude towards the development of museum cultural and creative souvenirs, and has successively issued many policies that are conducive to the development of museum cultural and creative souvenirs. All major museums in China have actively implemented them, changing the old system and breaking the barriers of administrative concepts. Manage cultural and creative industries. However, Luoyang Museum has not yet completed the interpretation and implementation of some policies, such as "Several Measures on Further Promoting the Development of Cultural and Creative Products of Cultural Relics Units" and "The General Office of the State Council Forwarded the Ministry of Culture and other departments to promote cultural and creative products of cultural

relics units" "Notice on the Development of Certain Opinions" and other documents, the content of the library's work has not been tilted towards it, and the policies have not been implemented. To a certain extent, there are still no clear policy guarantees for business management, business norms, and development paths. Therefore, it is impossible to break through the physical and conceptual barriers of cultural and creative management in museums, and it is impossible to conduct innovative business experiments on cultural and creative museums.

Since the cultural and creative souvenirs of the Luoyang Museum have been in operation, the problem of formal permission for operation and management has not been resolved. At the beginning of the operation, based on the operating experience of the surrounding provinces and the partial interpretation of the national policy by the legal adviser, the museum cultural and creative pilot units are allowed to try first, and the development of the museum's cultural and creative development is allowed to have opportunities for error tolerance and correction. But until now, the cultural and creative operation of Luoyang Museum has still stagnated. Therefore, it is imperative for the operation of cultural and creative souvenirs to improve the rapid and legal development of cultural and creative souvenirs in museums.

4.2.2.8 Shortage of special funds restricts the operation of the cultural and creative souvenir industry

Luoyang Museum is a national public museum, and its income is mainly composed of three parts: national government financial appropriation, museum self-operated income, and museum donation income. Among them, the national financial appropriation is the main source of its operating funds, self-operated income and donation income are only a small part of the museum's income, and it is difficult to become the main channel of income in the short term. At present, although the government appropriation is the main source of museum funding, most of the time it can only be used to solve the basic salary of museum personnel and the cost of cultural relic protection and restoration, and the related expenditures of museum cultural and creative work are rarely involved. Therefore, for Luoyang Museum, which has just started cultural and creative Generally speaking, it can only start the research and development of cultural and creative souvenirs through self-operated income and related funds, but the current effect is not good, mainly reflected in the following two aspects.

Luoyang Museum has not set up a budget for research and development of cultural and creative souvenirs

According to the budget announcement issued by Luoyang Museum within five years from March 2018 to February 2023, in the past five years, all expenditure budgets of Luoyang Museum have not set up R&D and promotion related to cultural and creative souvenirs The expenditure of such funds has led to the stagnation of the development of museum cultural and creative souvenirs.

Tax incentives are small

At present, the Chinese government offers few tax incentives to the museum industry. In addition to ticket income, exhibition income, material income and even subsidy income received by museums relying on their own efforts must be included in the non-taxation category of museums. According to the past operating conditions of the Luoyang Museum, all non-tax revenues turned over to the municipal finance have not deducted operating costs and product costs, making it difficult to

balance the two lines of revenue and expenditure. Although the museum is a public welfare cultural undertaking, cultural and creative development has industrial attributes, and sufficient funds are the guarantee for carrying out cultural and creative work. Therefore, the lack of funds is the direct cause of the difficulties in the cultural and creative work of Luoyang Museum.

This chapter mainly describes the current situations and problems of souvenir sales in Luoyang Museum. After research and interviews, this chapter summarizes and analyzes the operation status and development and design status of souvenir products in Luoyang Museum. The following problems exist: "homogeneity" phenomenon, marketing efforts Not enough, product design is weak, management level does not pay attention, etc. In the development of Luoyang Museum souvenirs, we must be aware of the existence of problems, and take corresponding solutions to improve the existing problems, so that we can gradually adapt to the horizontal competition in the souvenir market. For the R&D design team, cultural connotation of museum souvenirs has always been the core factor throughout the entire design chain. Only in this way can the design of souvenirs and the protection of cultural relics be organically unified.

4.3 Guidelines for Souvenir sale Design strategy of Luoyang Museum.

4.3.1 Design Principles for the Development of Souvenirs in Luoyang Museum

This part is the design and marketing strategy of Luoyang Museum souvenirs. This chapter is mainly divided into two parts. The first part is the design strategy of Luoyang Museum souvenirs. It mainly uses the theory of symbol impression, 5W communication mode theory, and Saussure's theory of dichotomy of signs to design souvenirs for Luoyang Museum. Provide a theoretical basis. The second part is the marketing strategy of Luoyang Museum souvenirs. It mainly uses the cultural industry value chain theory and network marketing theory to provide guidance for the sale of Luoyang Museum souvenirs, and provides guidance from the aspects of consumers, souvenir production costs, product purchase convenience, and sales promotion strategies.

4.3.1.1 Featured Design Principles

Serious homogeneity and single product design are common problems in museum cultural and creative commemorative products. How to reflect its uniqueness in product design requires designers to conduct in-depth analysis on the extraction of cultural elements before the development of cultural and creative commemorative products, conduct sufficient investigation and research on museum collections, dig out the cultural resources behind cultural relics, and pay attention to human history at the same time Regional cultural characteristics such as political system, etc., extract representative characteristic cultural symbols, apply them to the function, shape, material, etc. of commemorative products, and reflect the cultural and creative commemorative products of museums with regional characteristics. The cultural and creative commemorative products of the Palace Museum select design symbols such as "I Got It", "Gege", and "Imperial Guard", to create a series of cultural and creative commemorative products. These are exclusive features of the Palace Museum and are unmatched by other museums.



Figure 38 "I Got It" Tape
Source: <https://www.baidu.com>: 2023

Luoyang Museum can adopt the principle of characteristic design and use the unique cultural content of Luoyang Museum to design cultural and creative souvenirs. The local characteristics of Lushena, Peony, and Wu Zhao culture are combined with Chinese Fashion, a popular design style in China in recent years.

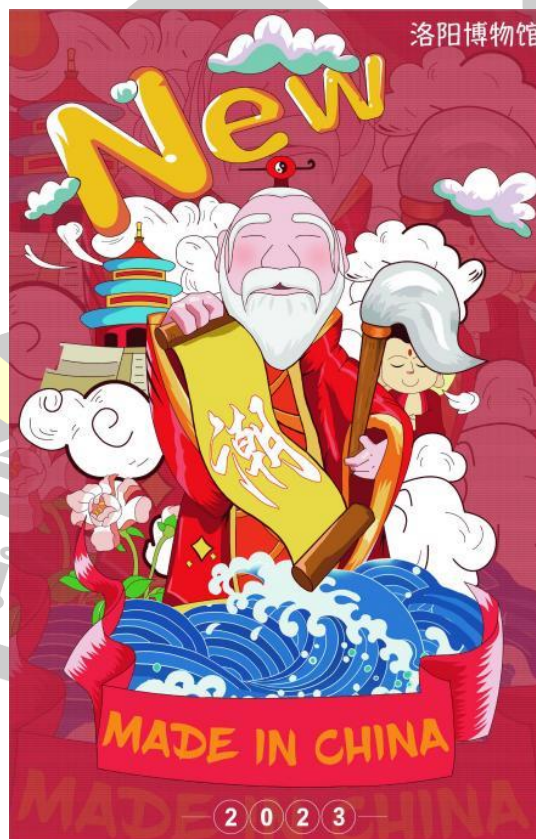


Figure 39 "Fashion" illustration
Source: Photo by Researcher: 2023



Figure 40 Packing boxes
Source: Photo by Researcher: 2023

4.3.1.2 Serialization Design Principles

Serialized design can bring greater visual impact to the audience. In the design of museum cultural and creative products, take cultural and creative commemorative products as the carrier, extract valuable cultural symbols from regional culture and cultural relics in the collection, and use the cultural symbols as the research center to design products for different consumers, different types, and different functions. A series of products can leave a deep impression on people, making people focus on the symbols with regional cultural elements. Second, it is possible to establish a unique cultural brand. Among the many cultural and creative commemorative product categories, it can quickly distinguish products and have a strong sense of brand awareness. The Ladies Band series of cultural and creative products developed by Henan Museum includes blind boxes, water cups, pillows, mouse pads, round fans, bookmarks, etc., with a wide range of categories.

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Figure 41 "Lady Band" Souvenirs
Source: <https://www.baidu.com>: 2023

Animal pattern tiles are one of the more representative cultural relics in the collection of Luoyang Museum. According to the above description, animal pattern tiles are often based on lions, dragons or national totems (as shown in the figure), and they are used as decorations for ancient Chinese houses. One, in addition to its aesthetic function, it also has the functions of warding off evil spirits and protecting the Dharma, praying for blessings, etc. It is not only the crystallization of wisdom and art of the ancient people, but also has a great connection with ancient politics, religion, and etiquette. This design uses some tiles in the museum as design elements, reconstructs the shape of tiles, combines rich colors, and condenses a series of design works (as shown in the picture), and integrates them into the design connotation of cultural and creative commemorative products, such as cans, pillows, etc.



Figure 42 “Animal face eaves tile” design illustration
Source: Photo by Researcher: 2023



Figure 43 Souvenirs of can series
Source: Photo by Researcher: 2023



Figure 44 Souvenirs of pillow series
Source: Photo by Researcher: 2023

4.3.1.3 Emotional Design Principles

In today's people-oriented era, the design of cultural and creative commemorative products still follows, that is, "perceptual design" or "experience design" and "emotional design". In the design of cultural and creative commemorative products, people-oriented, cultural emotion, experience etc. These are exactly the elements that cultural and creative products should have. People often pay attention to the emotional needs while obtaining the rational needs of the product. The cultural and creative commemorative product design of Luoyang Museum can appropriately increase the story while meeting the functional needs. It can enhance the added value of cultural and creative products. It can also increase the competitiveness among many cultural and creative commemorative products, making cultural and creative commemorative products with emotional color stand out.

4.3.1.4 Cultural Design Principles

As an attribute of a product, culture is indispensable and occupies an important position in the form of expression of the product. The biggest difference between museum cultural and creative commemorative products and ordinary products in life lies in their cultural attributes. It can not only be enjoyed as a material product, but also can acquire cultural knowledge. It has the material spirit and cultural spirit required by consumers. This is exactly the double meaning of museum cultural and creative commemorative products. With the rapid development of museum cultural and creative industries today, when extracting cultural resource symbols, the design team of museum cultural and creative commemorative products should do it. In the process of development and design, deeply study cultural connotations and focus on product design output to achieve systematic, All-round display of the effect of museum culture. For example, the use of decorative symbols in the design of cultural and creative commemorative products can be combined with the historical and cultural background, implication, and characteristics of decorative symbols to carry out appropriate cultural interpretations and load them on cultural and creative commemorative products, such as tableware, tea sets, stationery, etc. , Ornamental symbols can be redesigned to form a cultural and creative commemorative product that conforms to the semantics of the product.

Fang Ding with animal face pattern is commonly known as "Luoyang Ding". The pattern is solemn, majestic and solemn. Double erect ears, square belly, four-pillared feet. The four sides of the square belly are surrounded by a high protruding ridge as the bridge of the nose in the form of a bull-horn in relief, staring at the eyes, and a beast face with flared mouth and teeth. They are all lined with very fine cloud and mist patterns, and the top of the column foot is also decorated with a relief animal face. Ding is a cooking utensil, and it is also a ritual vessel of rank and status symbol. This Fang Ding can be called the third largest Fang Ding in the Western Zhou Dynasty. And the casting is exquisite, and the shape is beautiful. It is a representative work of Shang and Zhou bronze sacrificial vessels with typical significance.

This design extracts the elements of the tripod pattern, and appropriately deletes and adds patterns to form a cultural attribute unique to Luoyang City-Luoyang Museum, and apply it to cultural and creative souvenirs. It refers to getting rid of the old and building the new, in the hope that cultural and creative commemorative

products can introduce new ones, and tourists who buy souvenirs can also have more innovative spirit.

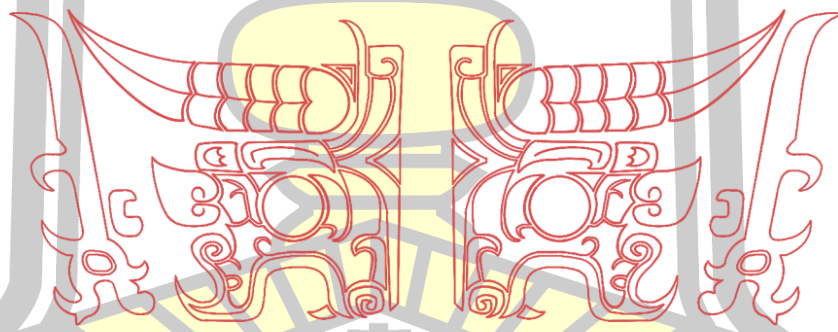


Figure 45 Extraction of elements from “Fang Ding with animal face pattern
Source: Photo by Researcher: 2023

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Figure 46 Elements Combine Souvenir Case
Source: Photo by Researcher: 2023

4.3.2 Design Strategy of Souvenir Sales in Luoyang Museum

After completing the analysis of the development and marketing status of Luoyang Museum's current cultural and creative commemorative products, we have an understanding of the basic situation and existing problems of Luoyang Museum's cultural and creative commemorative products. This chapter is based on the successful experience of the development and marketing of excellent museum cultural commemorative products and related theories of museum scholars, in order to put forward a series of suggestions for the incomplete status quo, and expect museums to play a role in the development and marketing of cultural and creative commemorative products in the future. Appropriate reference can create more popular cultural and creative commemorative products, and can bring more non-government subsidy income to the museum. Based on the above analysis of the design and marketing status of cultural and creative commemorative products of Luoyang Museum, this study believes that the following marketing strategies should be adopted for cultural and creative commemorative products of Luoyang Museum.

4.3.2.1 Consumer Strategy

Consumer strategy focuses on consumer interests. In the marketing process of cultural and creative commemorative products of Luoyang Museum, it is necessary to fully consider the real consumption needs of consumers when purchasing cultural and creative commemorative products, and to excavate and create specific cultural and creative commemorative products to meet consumers' real consumption

needs, thereby enhancing cultural and creative commemorative products. The brand awareness of the product will promote the sales of museum cultural and creative commemorative products. Therefore, this study believes that the key to the consumer strategy in the marketing strategy of the Luoyang Museum lies in the product. Through innovative commemorative product design and improvement of product quality, the perceived value of consumers in the process of consumption of museum cultural and creative products can be improved.

Construct product symbols and enhance consumers' cultural perception value

The essence of so-called cultural and creative commemorative products is "creation". If there is no innovation and creation, but simply copying the cultural relics elements of the museum's collection to the corresponding products, it will naturally not reflect the core of the museum's cultural and creative commemorative products. According to the current status of Luoyang Museum's cultural and creative commemorative products, a large number of products are simple imitations of shapes or elements, which makes their products lack the soul of "creation". In developed countries, many famous museums will hire designers to extract the iconic elements of the museum, and ingeniously integrate them into the design and development of cultural and creative commemorative products, so as to improve the cultural character and consumption quality of the products and cater to the aesthetics of consumers. , to attract visitors' consumption initiative. In fact, the cultural and creative commemorative products of museums in China have also developed very rapidly in recent years, especially the Palace Museum in Beijing, China, which has indeed become a "net celebrity" in the past two years. There are also some local museums that have successfully extracted and integrated iconic core elements in the design of cultural and creative commemorative products, thus developing a series of beautiful cultural and creative products. For example, the four product series of Xinjiang Museum, Gaochang Wisdom, Five Stars Out of the East, Tang Xiaoju and Grassland Stone Man, are all developed from specific cultural elements. Among them, the cultural elements of the Gaochang Wisdom series are taken from the murals provided by the nobles of Uyghur Gaochang, the five-star oriental cultural elements are taken from the brocade armguards of the Han Dynasty that were unearthed at the Hetian Niya site in 1995, and the cultural elements of the Tang Xiaoju series are taken from the four painted clay sculptures of the Xinjiang Museum The cultural elements of grassland stone man are taken from the grassland stone man in northern Xinjiang. Each series of cultural elements represents a certain typical Xinjiang cultural feature, which can refresh people and promote the characteristic history and culture of the Xinjiang Autonomous Region.

Luoyang City has a very rich cultural heritage and profound cultural heritage. For example, the cultural relics of the thirteen ancient dynasties represent the main image of Luoyang culture in different periods. The Luoyang Museum is an important preservation and protection institution for these cultures and cultural relics, and an important display place for cultural heritage in Luoyang. Therefore, this article believes that Luoyang Museum should learn from this product design and development idea, and by hiring a professional design team, integrate the collection of cultural relics and historical culture of Luoyang Museum, and extract typical, representative, and eye-catching core cultural elements as Fundamentals of product

design and development. By extracting core cultural elements and improving consumers' cultural perception value, it will immediately attract consumers' attention and promote consumers' consumption of Luoyang Museum's cultural and creative commemorative products.

Create brand awareness and enhance consumer quality perception value

A. Demonstrate cultural heritage and enhance brand temperament

"Cute" product image design is a route to cater to young consumers, and is more suitable for the design and development of stationery, clothing jewelry, and daily necessities, and these products are generally in a relatively low price range. Therefore, the design purpose of this type of product is mainly to increase the sales of cultural and creative commemorative products of Luoyang Museum, and to promote the growth of the sales scale of cultural and creative commemorative products through a substantial increase in the number of product sales. Craft collection products usually represent the transmission of more intuitive and in-depth cultural connotations, and such cultural and creative commemorative products mainly meet the higher-level cultural needs of consumers. Therefore, when designing and developing such cultural and creative commemorative products, more attention should be paid to the embodiment and inheritance of profound culture, to excavate the elements of classical beauty, to give full play to the essence of traditional Chinese culture, and to achieve the improvement of taste and quality. On the other hand, in the process of product design and development, attention should be paid to the embodiment of elegance and solemn quality in details. Whether it is the selection of cultural elements, the use of product colors, or the selection of production materials, we should adhere to the principle of improving the taste and quality, and promote the cultural and creative commemorative products of Luoyang Museum from "quantity" with a sense of elegance and refinement. Move towards "quality" and enhance the brand temperament.

B. Pay attention to product packaging and establish a brand symbol image

Brand is the core of an enterprise. It is like a smart human being. The product packaging produced by an enterprise is like a person's clothes, which is the representative of the product image and the external beauty of a person. A good product packaging can not only show the taste and quality of the product, but also bring consumers a feeling of being at home. Through the design of the packaging image, it can also promote the establishment and dissemination of the product brand. Also take the cultural and creative products of Xinjiang Museum as an example. The packaging box of Tang Xiaojun's products is rich and low-saturated black in color. The use of this color itself gives people a sense of high quality. The name of the series "Tang Xiaojun" has a strong brand atmosphere; the packaging of Gaochang Wisdom and Cute Doll is a wooden gift box with texture, which can cater to many consumers who have a special preference for wooden products; The packaging also uses low-saturation gray, which is also a color that shows temperament and quality. At the same time, the cultural elements of the five-star oriental product series are printed on the packaging box—the Han Dynasty unearthed at the Hetian Niya site in 1995 The pattern on the armband of the territorial brocade. Whether it is material, color, text or workmanship, the packaging of cultural and creative products of Xinjiang Museum highlights the quality and taste of the product, and at the same time promotes the

brand of various series of products of Xinjiang Museum all the time, thereby promoting the brand image of its cultural and creative commemorative products set up. At the same time, in combination with the theory of brand symbols in the symbol impression theory, Luoyang Museum can refer to the practice of Xinjiang Museum in the design and development of cultural and creative commemorative products, and work hard on packaging, from the shape, material, color, text, Workmanship and other aspects constantly reflect the quality and brand culture of the product, and the brand image and cultural connotation of cultural and creative commemorative products are reflected through packaging, which deepens consumers' impression of the brand and affects consumers' subconscious decision-making.

4.3.2.2 Cost Strategy

Consumer strategy focuses on consumer costs. In the marketing process of cultural and creative commemorative products of Luoyang Museum, it is necessary to fully consider the full price that consumers are willing to pay in order to obtain products or services, including all the time and energy consumers spend in order to meet their needs, so as to improve consumers' acquisition in the consumption process. of pleasure.

Adopt differential pricing method to reduce consumers' money cost perception

The current pricing of Luoyang Museum is unstable and irregular. Each product category has a large price range, ranging from 20 yuan to 5,000 yuan. However, in fact, each product category has great differences in product nature, process complexity, production cost, supply and demand relationship, and price demand elasticity. On the other hand, the bargaining power of museum cultural and creative commemorative products also varies from person to person. First of all, for a small number of cultural relics lovers who are particularly interested in museum collections of cultural relics and fond of imitation crafts in museums, their price demand for museum cultural and creative commemorative products is less elastic, so their bargaining power is smaller. For most tourists who are consumers of museum cultural and creative commemorative products, their price demand for museum cultural and creative commemorative products is relatively elastic. In other words, once the price of cultural and creative commemorative products is too high, the consumption demand of consumers will drop sharply. Therefore, for this part of consumers, their bargaining power for museum cultural and creative commemorative products has increased. Therefore, this paper believes that Luoyang Museum should formulate different pricing methods according to the characteristics of different product categories, so as to reduce customers' monetary cost perception. the

A. cost-plus pricing

Stationery, clothing jewelry, daily necessities, and book printing cultural and creative commemorative products generally have the characteristics of simple production process and low production cost, and related products can be bought in many other places in life. The reason why consumers consider buying these cultural and creative souvenir products is mainly because these cultural and creative souvenir products contain cultural elements of museums, so they have a certain sense of freshness and interest. Cultural elements increase the attractiveness of such cultural and creative commemorative products to consumers, and thus can help such products achieve a certain level of premium. But for the majority of consumers, this level of

product added value can generate little premium space. If the price of such products is too high, consumers will choose to purchase products with the same function through other channels, such as stationery stores, so consumer demand is very elastic. For this type of product, Luoyang Museum should adopt a cost-plus pricing strategy to reduce sales prices through production costs plus appropriate profits, thereby increasing sales volume.

B. Cognitive Value Appraisal

For cultural and creative commemorative products of craft collections, the general consumers are those who have a special interest in related cultural relics, or have a special preference for a certain culture, or are particularly fond of collecting cultural and creative commemorative products of museum craft collections. For this type of consumers, they pay more attention to the cultural value represented by cultural and creative commemorative products themselves, so they are willing to spend more money to obtain this cultural value obtained through craft collection products, and they are not particularly sensitive to price, and has a high ability to pay. Therefore, this kind of cultural and creative commemorative products have low demand price elasticity, and the cognitive value pricing method can be used to determine the price of the product by predicting consumers' understanding and recognition of the value of cultural and creative commemorative products of craft collections. Through the cognitive value pricing method, setting the price within the upper limit of consumers' value perception can smoothly promote consumers' purchasing behavior, and Luoyang Museum can also obtain a higher profit level.

Strengthen publicity and promotion to reduce the energy perception cost of consumers

Under the current environment, there are various types of cultural and creative commemorative products, with varying quality. It is often more difficult for consumers to make quick choices when faced with these dazzling arrays of products. Through strengthening publicity and promotion, Luoyang Museum can sell its cultural and creative commemorative products to consumers and at the same time show consumers the beauty of its cultural and creative commemorative products. Quality, features, cost performance, etc., so as to help consumers make better and faster choices and reduce consumers' energy costs.

A. Enhance professional selling

In most cases, tourists who visit museums are visiting for the first time, and they do not have a full understanding of the cultural relics and historical culture of the museum, so they may not be particularly aware of the cultural significance represented by the cultural and creative commemorative products of the museum. familiar with. For the Luoyang Museum, where the physical souvenir store is located near the entrance and exit of the museum, consumers' ignorance of the museum's collection culture will lead to a lack of desire to buy cultural and creative products. Therefore, a professional salesperson can explain the cultural connotation contained in cultural and creative products to consumers, thus helping consumers to choose their favorite cultural and creative products while increasing their awareness of museum culture, so as to obtain more pleasant consumption experience. Therefore, Jiangsu Provincial Museum should conduct unified, professional and systematic training for its sales staff of cultural and creative products, increase the professional knowledge

reserve of sales staff, improve their sales service ability, and improve their comprehensive quality level. the

B. Increase the sales force of promotional activities

Preferential promotions can help Luoyang Museum attract more customers, which in turn helps to promote the brand, generally including daily promotions and festival promotions. Luoyang Museum can attract museum visitors to enter the cultural and creative commemorative product physical store for interaction through some activities such as museum interesting knowledge quiz and museum history and cultural knowledge quiz in daily operation, and give certain product rewards to consumers who win, so that Increase the probability of visitors entering the physical store of museum cultural and creative commemorative products, and promote the growth of sales. During the festival period, Luoyang Museum can also launch a series of preferential activities planned in conjunction with the festival, such as China's full discount on June 18, buy-free discount on November 11, etc., to attract consumers' attention and promote sales.

4.3.2.3 Convenience Strategy

Convenience strategy focuses on convenience in the consumer consumption process. In the marketing process of cultural and creative commemorative products of Luoyang Museum, the characteristic of "consumer proximity" should be considered from various aspects such as channel selection, location selection, and after-sales service, so as to maximize the convenience of consumers and improve consumers' perception of convenience.

The development of science and technology often determines the mode of production in society, thus affecting the efficiency of social and economic development. Throughout the history of human development, every scientific and technological revolution has led to subversive development of social economy. Therefore, at any stage of social development, science and technology will inevitably have a certain impact on the market economy. In today's society, information technology has achieved unprecedented development, AR/VR technology is becoming more and more mature, and new technologies such as the Internet of Things, cloud technology, and artificial intelligence are constantly being introduced, and are widely used in the display and display of museum products. Through the construction of digital museums, modern museums can make static history dynamic when displaying historical facts and historical civilizations, creating a sense of time for visitors and the vicissitudes of everything, allowing audiences to deeply experience the essence of human wisdom in interesting interactions. In this kind of interaction, the audience has a deeper understanding and wider interest in the museum exhibits, which is conducive to improving visitors' desire to buy cultural and creative commemorative products. Therefore, the increasingly mature and perfect scientific development environment has also brought new possibilities for the marketing of cultural and creative commemorative products. For example, Jiangsu Zhenjiang Vinegar Culture Museum has developed a smart Hengshun 100,000-ton filling channel based on the vinegar production line of Hengshun Company, and demonstrated the most advanced intelligent filling line and modern storage to tourists in the form of "sound and light" The model allows tourists to experience the subversive changes brought to traditional production enterprises by the era of "Industry 4.0" and "Internet +". At the same time, the museum has added an

interactive pavilion to connect the industrial and traditional nature of vinegar culture and the interaction between tourists through smart touch and games, so as to comprehensively display vinegar culture, interpret vinegar culture, and taste vinegar culture. It enhances the service perception value of customers' understanding of vinegar culture.

In today's new era where the market environment is changing rapidly and consumers' demands are changing with each passing day, sticking to the rules will not bring competitiveness to enterprises. Therefore, Luoyang Museum should make full use of modern scientific and technological means to speed up the integration of the technological industry, cultural industry and cultural and creative industries, fully integrate technological means into the marketing activities of museum cultural and creative commemorative products, and bring customers a unique consumption experience. For example, by setting up the "painting replica self-service ordering machine", consumers can enjoy the exquisite electronic version of the collection paintings through the display screen, and at the same time choose the copy of their favorite paintings according to their own preferences on the "painting copy self-service ordering machine" In the process of ordering, you can choose the material, size, frame style and even price of the reproduction. Luoyang Museum can tailor-made reproductions of paintings for consumers based on the orders obtained on the self-service ordering machine, and mail them to consumers through the contact information reserved by consumers. This sales method not only brings consumers a different shopping experience, enhances customers' service perception value, but also reduces the inventory of museum cultural and creative commemorative products, thereby reducing operating costs and increasing profit margins.

4.3.2.4 Sales promotion strategy

Sales promotion strategies focus on consumer needs. In the marketing process of Luoyang Museum's cultural and creative commemorative products, it is necessary to fully maintain communication and exchanges with consumers to grasp the changes in market demand for products in real time, so as to meet the latest needs of consumers in real time by updating products and services to maintain a long-term competitive advantage. Therefore, this study believes that the key to the sales promotion strategy in the marketing strategy of Luoyang Museum lies in the interaction and sales platform. Through multi-channel interaction and the establishment of various sales platforms, communication and exchanges with consumers can be strengthened to meet the latest consumption needs of consumers. Demand and diversified consumption channels, so that consumers can obtain better perceived value in the consumption process of museum cultural and creative commemorative products.

Cater to the culture of young people and meet the trendy needs of consumers

Against the backdrop of rapid social and economic development, the new generation of consumers, mainly those born in the 80s, 90s, and 00s, has gradually become the main force in the consumer market. According to a survey by Boston Consulting Group, this group of consumers will bring more than 65% of China's economic growth in the future. The consumption concept and consumption psychology of this part of consumers have undergone qualitative changes compared with the previous generation of consumers. Peaceful culture” and other non-

mainstream values. On the other hand, young people mainly born in the 80s, 90s, and 00s are the main consumers of cultural and creative commemorative products, especially cultural and creative commemorative products such as stationery and daily necessities. For example, the notebooks of the Palace Museum use very solemn colors and extract the golden dragon pattern from the clothes of the emperors of the Qing Dynasty in China, forming a very strong visual impact. The Palace Museum extracted the lines and images of the dragon pattern, and finally combined with the solemn black background design, to obtain the final notebook of the Double Dragon Playing Water series.

While the long history has given Luoyang a rich cultural heritage, it has also inherited a relatively strong bureaucratic and old-fashioned style of work, which makes the people of Luoyang relatively conservative in thinking and relatively lagging behind in thinking. Against the background of the cultural trend of the new era, the design style of its museum cultural and creative commemorative products seems too old and outdated. For example, judging from the comparison with the Palace Museum, the commemorative notebooks of the Luoyang Museum are quite satisfactory, like products sold in any supermarket or stationery store, without any special features, and it is difficult to attract young consumers. Therefore, this study believes that if the cultural and creative commemorative products of Luoyang Museum want to win market recognition, they must identify the target consumer groups, subvert the serious and stereotyped image, and combine the consumption culture of young consumer groups in the new era, and design and develop to cater to the consumption culture of young people. Cultural and creative commemorative products. Through the precise positioning of product design, cultural and creative commemorative products of Luoyang Museum can attract more young consumers, thereby enhancing the radiation ability of its products.

Strengthen social media promotion interaction and broaden sales channels

With the prosperity and development of new media, social media such as Weibo, WeChat, and Douyin play a pivotal role in information dissemination. The speed of spread and the scope of radiation of these social media are unmatched by any traditional media. At the same time, with the support of powerful Internet technology, social new media is not limited by time and space in information dissemination. The above characteristics make these social media the new darling of many companies and brands, and an important publicity platform for these companies and brands.

At the same time, through these new media channels, Luoyang Museum can interact with consumers, which is beneficial for Luoyang Provincial Museum to understand consumers' consumption feelings of its cultural and creative commemorative products in real time, and grasp consumers' consumption demands for cultural and creative commemorative products in real time. Therefore, Luoyang Museum should take advantage of the new trend of the times, and widely promote the cultural and creative commemorative products of Luoyang Museum on the Internet platform by opening official Weibo, WeChat public account, Tiktok account, etc., and at the same time obtain market information through interaction with consumers, comply with market changes and grasp the initiative of product marketing.

The online sales channels for museum cultural and creative commemorative products are relatively complete. Many museums in China, whether national or local, comprehensive or professional, have opened online sales channels.

Taking the Palace Museum as an example, its online sales channels include multiple online sales channels such as Tmall flagship online store, WeChat public account channels, WeChat applet channels, official website, etc. Online channels have good sales performance. Therefore, this paper believes that in the era of new media supported by Internet technology, we should refer to the operating methods in the network marketing theory, such as: short video marketing, online advertising or e-commerce platform marketing, etc. Based on this operating method, Luoyang Museum should open up new online marketing channels. On the one hand, online channels do not require storefront costs, which can save a lot of housing rental costs and convert the saved funds into research and development costs; on the other hand, online channels have a wide range of radiation and can cover more consumer groups. At the same time, social media is used to make consumers become "fans" of the audience of Luoyang Museum's cultural and creative commemorative products, so that consumers can realize cultural recognition of product brands, thereby transforming the concept from disseminating "product information" to disseminating "product culture", and cultivating Consumers have artistic and cultural emotions for Luoyang Museum, forming a fan culture mechanism in line with Luoyang Museum.

Set up pop-up stores to build product word-of-mouth effect

A pop-up shop usually refers to a temporary store set up in a city's bustling commercial area, through which retailers can sell their products in a short period of time. Pop-up shops not only display products, but also sell products, and have a certain fashion personality, so they are widely loved by young people. Pop-up shops usually appear in a large shopping mall without warning, or appear directly on a street without any prior publicity, but they can quickly attract consumers. They have obvious tribal characteristics, fast presentation speed, and word-of-mouth Effects and other characteristics. Therefore, the drainage ability of Pop-up shop is very amazing, especially for some products whose brand awareness is not high and needs to create a brand recognition effect, Pop-up shop can quickly catch the eyeballs of the target group and achieve a very good result. brand promotion effect. Therefore, the adoption of the Pop-up shop method can help the cultural and creative commemorative products of the Luoyang Museum to quickly establish a brand image, which is conducive to promoting information communication between the museum and customers.

This part puts forward two principles of design and marketing through the interview method and the use of related theories, provides guidance for the design and marketing of Luoyang Museum souvenirs, and analyzes the second research goal: Current situations and problems of souvenir sale. The souvenir design of Luoyang Museum should follow: characteristic design principles, serial design principles, emotional design principles, and cultural design principles. In terms of formulating the marketing strategy of Luoyang Museum souvenirs: build product popularity; build the brand symbol of Luoyang Museum souvenirs; promote sales by reducing costs; create online + offline sales channels; enhance social media promotion.

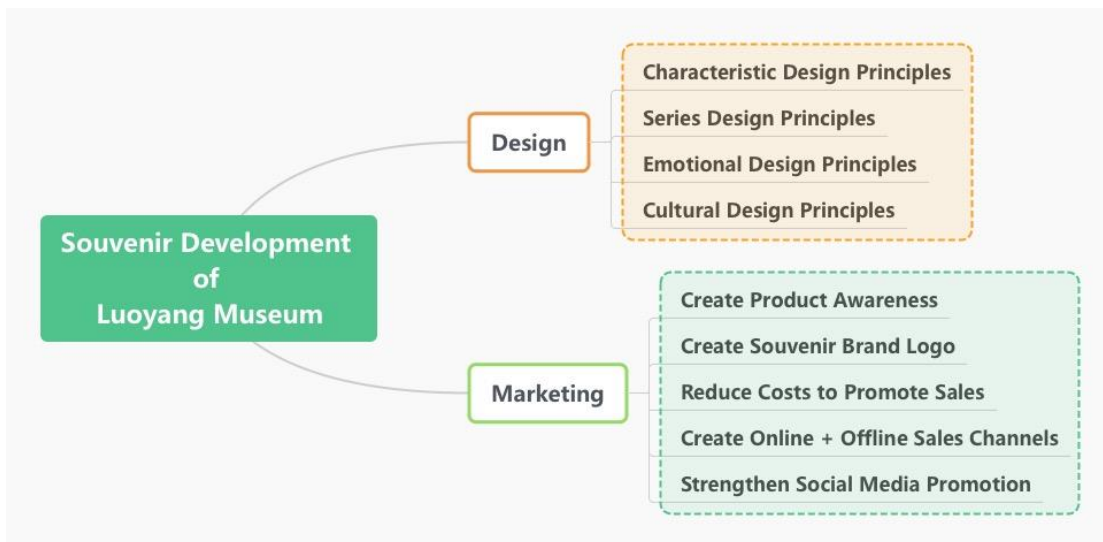
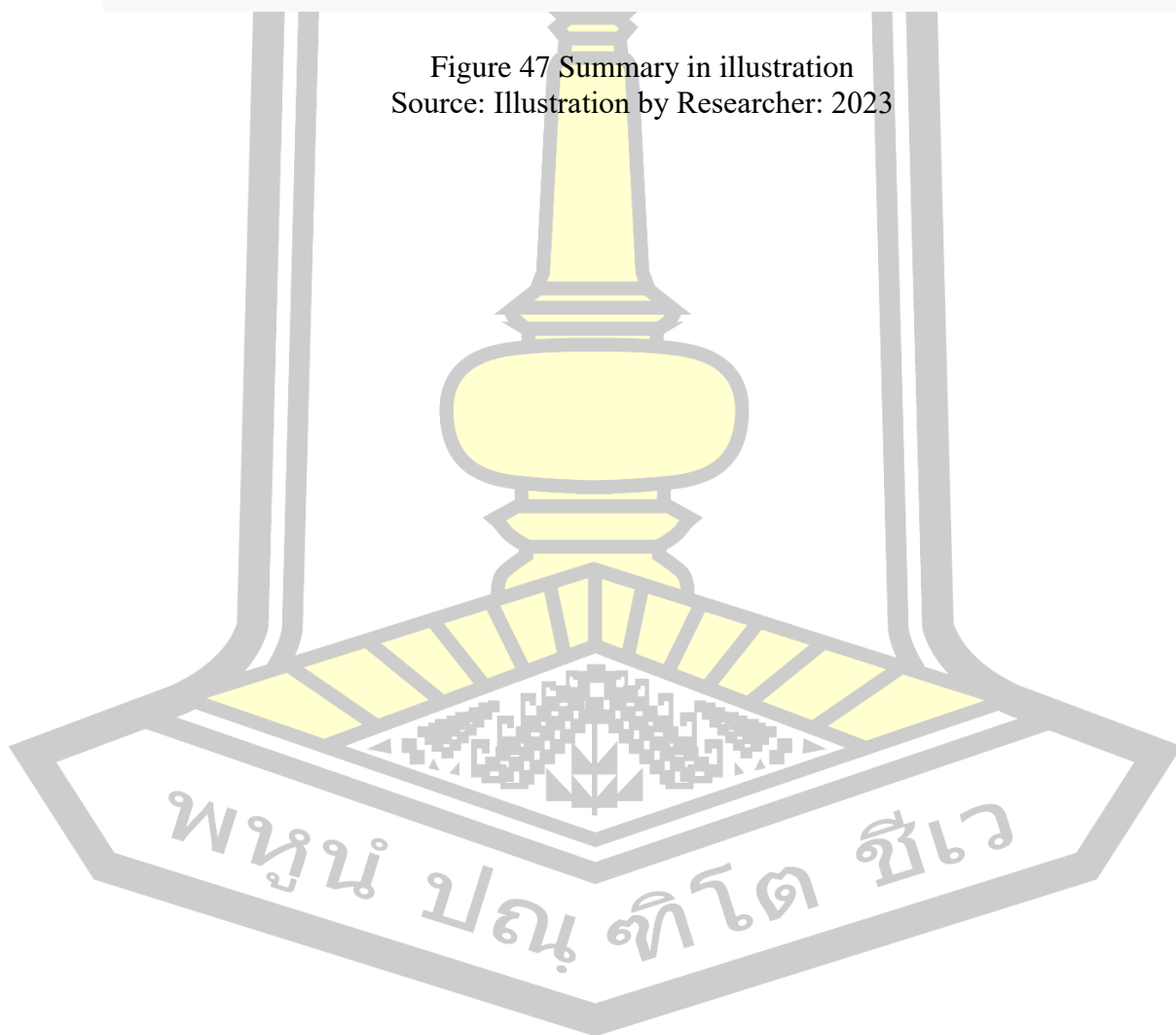


Figure 47 Summary in illustration
 Source: Illustration by Researcher: 2023



CHAPTER V

Conclusion

- 5.1 Purpose of Research
- 5.2 Conclusion
- 5.3 Discussion
- 5.4 Suggestion

5.1 Purpose of research

For Luoyang Museum, the development of tourist souvenirs can expand the social function and value of the museum itself, so that the development of museum tourist souvenirs can expand the social function and value of the museum itself, so that the museum tourist souvenirs can become the cultural extension of the museum, so that the public through tourism Souvenir products can gain more knowledge and get closer to the museum; the development of tourist souvenirs can increase the economic income of the museum itself, become a new source of income for the museum, and effectively deal with the problem of shortage of funds; the development of tourist souvenirs can be more To meet the growing spiritual and cultural needs of the public.

For visitors, the museum not only has the value of viewing and understanding history, but also has a certain effect on expanding knowledge. Through the development of cultural and creative industries in museums, visitors can have more opportunities to contact and understand cultural relics and complete cultural relics. From the identity change from visitor to consumer, bring culture home, improve cultural quality, and generate a strong sense of cultural identity and national pride.

As far as tourist souvenirs themselves are concerned, this paper is based on theoretical research and practical results such as symbolic impression theory, cultural industry value chain theory, 5W communication mode theory, network marketing theory, and Saussure's semiotic dichotomy theory. The development of the industry provides some effective reference and reference.

5.2 Conclusion

This paper uses Literature survey, Observations, Interview survey and other methods to collect and organize the historical background of the design and marketing of Luoyang Museum tourist souvenirs, analyze the current situation and problems of Luoyang Museum tourist souvenir design and marketing, and analyze the cultural symbols of Luoyang Museum Classify with cultural relics, put forward a guide for Luoyang Museum tourist souvenirs, and propose strategies for other types of museums in Luoyang City, so that museums can be more scientific and operable when using collections of cultural relics to design and sell tourist souvenirs.

This paper makes a summary analysis of the current situation of the development of Luoyang Museum's tourist souvenirs and looks forward to the future. At the same time, it specifically analyzes some development obstacles in the design and marketing of Luoyang Museum's tourist souvenirs, and finally puts forward

corresponding strategies for Luoyang Museum. The design and marketing of tourist souvenirs provide samples with reference value.

Basic conclusion:

On the whole, on the basis of combing the history and current situation of cultural and creative development at home and abroad, this paper selects the Luoyang Museum, which is currently lagging behind in the design and marketing of tourist souvenirs, as the research object. It is hoped that it can provide developmental suggestions for the Luoyang Museum and even the cultural and creative development of museums in Henan.

The development of cultural and creative industries by museums, the development and management of cultural and creative products are the inherent requirements of museums to improve their social service functions and promote their own sustainable development. Museums in European and American countries have taken the lead in conducting research, and major domestic museums have also joined the ranks in recent years. Some museums represented by the Forbidden City have made remarkable achievements and tasted the "sweetness" brought about by cultural and creative development. In Britain, France and other countries, scholars have done a lot of research work on museum display design, systematically studied museology, ergonomics, architecture, art and other disciplines and applied them to display design, focusing on the expression of regional culture and the overall design of the exhibition. (Hashim, Taib et al. 2014) They believe that a museum should be a place that has a high display level, pays attention to people's experience and feelings, pays attention to the interaction with the audience, has a humanized and artistic display form, and is a place where people often go to learn.

However, most museums in China are still in their infancy. Luoyang Museum, as a member of cultural and creative exploration, has become a new batch of national cultural and creative development pilot units. Although cultural and creative development has initially achieved results, the effect is not satisfactory. There is still a lot of room for improvement. This paper takes Luoyang Museum as the research object, based on field investigation and previous research, and draws the following conclusions

The design and marketing of tourist souvenirs of Luoyang Museum need to reflect the value connotation of cultural relics in the collection

A. Cultural spiritual value

Tourist souvenirs are cultural products. The role and function of cultural products in the market is to comfort the public spiritually and enlighten the public ideologically. From the perspective of market psychology, the reason why consumers are able to accept products and produce purchase behaviors is that they have reached a certain resonance with the products in terms of willingness and emotion, and agree with the cultural value of the products. (Hashim, Taib et al. 2014) Culture is the background source for the design and development of museum tourist souvenirs. The design of mature tourist souvenirs should be characterized by regional culture. While achieving commercial success, it can play a very good role in promoting the promotion of regional culture and the cultural image of the city.

B. Aesthetic value

The real tradition is the product of continuous advancement, its essence is moving rather than static, and tradition should push people forward. At present, many

traditional handicrafts in China are facing a situation of being lost. On the one hand, people's attitudes towards traditional handicrafts have changed due to the acceleration of the pace of modern life and changes in life concepts; on the other hand, due to the impact of industrialization, many traditional handicrafts have disappeared. It is no longer needed by people, so it is no longer consciously inherited, innovated and developed, leading to the extinction of traditional crafts. When my country's traditional crafts are facing the dilemma of being lost, the traditional cultures of Japan, South Korea and other countries are shining brilliantly in the world. It can be seen that it is not that our culture is not competitive, but that we have not found a good way of inheritance and development.

The design of souvenirs can unify the cultural content and craft form of a region, and through design and reprocessing, the content and form can be displayed in a unified way. While shaping the characteristics of souvenirs, it also promotes the development and exchange of traditional art, which is conducive to the formation of regional traditional art pride, so as to carry forward the value of local traditional aesthetics.

C. Economic value

In recent years, with the rise of the experience economy, the tourism economy has continued to lead the macroeconomic growth. The role of tourism in stimulating urban economy, driving social employment, and promoting culture and environment is increasingly apparent. As tourism has become another pillar industry of the national economy, countries around the world have invested heavily in tourism. (Orea-Giner, De-Pablos-Heredero et al. 2021) In countries and regions with developed tourism industry, the income from tourism shopping has reached 74% of the total tourism income, the world average is about 40%, while most of our country is only 20%. (Tien, Tuan et al. 2019) The booming tourism market needs a matching tourist souvenir market to stimulate and promote economic prosperity, and good souvenirs also play a role in boosting the development of tourism.

D. Political value

As a reflection of regional culture, tourist souvenirs carry a lot of special information. It integrates product materials, craftsmanship, regional aesthetics, etc., and transmits a large amount of information to external audiences, allowing more people to experience and truly feel it. The power and word-of-mouth of this kind of physical publicity are more convincing. Tourist souvenirs can effectively promote the city or regional culture, and are very effective in enhancing the popularity of the region.

Conclusions on the status quo and problems of the design and marketing of tourist souvenirs in Luoyang Museum

A. The design form of tourist souvenirs in Luoyang Museum is single

According to the author's investigation, the Luoyang Museum's souvenir shop mainly includes publications, calligraphy and painting, collection reproductions, tricolor products, and cultural and creative products. Traditional paper publications are viewed from the perspective of quantity and sales layout, Sancai products and collection replicas accounted for the main sales, while cultural and creative products accounted for a very small proportion, only a handful. The existing cultural and creative products are mainly three-color ceramic ornaments, mirrors with simple printed peony pictures, business card cases, peony ceramic pendants and bracelets

produced and sold in Jingdezhen nationwide, which do not have the characteristics of collections, and are different from those sold in the market. Tourist souvenirs are the same, the printed patterns on the surface are vulgar, and the appearance is also useless. There are few types of cultural and creative products and a single form, which cannot arouse consumers' interest. In contrast, the British Museum has developed dozens of cultural and creative products on only one cultural relic of its town hall, the Rosetta Stone: puzzles, notebooks, pens, wallets, T-shirts, umbrellas, paperweights, tea towels, and aprons, cups, etc., are deeply loved by consumers.(Campbell 2013)

B. The design of tourist souvenirs in Luoyang Museum lacks practical functions

In addition to publications, the Luoyang Museum store now sells mostly imitations of Tang Tri-Color Glazed Ceramics cultural relics, imitation bronzes and peony porcelain plate decorations, etc., mainly traditional imitations of cultural relics and decorative ornaments. The price of imitations of cultural relics is high, and the sales of traditional decorative ornaments are not high due to various reasons such as large size, easy damage, and inconvenient transportation. For example, "Chunyizhi popsicle (ceramic)" of Taiwan Yingge Ceramics Museum designed a fork-shaped popsicle stick with ceramics. After eating the popsicle, the beautifully designed popsicle stick can be used as a fruit fork, cleverly integrating ceramic culture through cultural and creative products. integration into public life. The "Dingdai Hualing Umbrella" developed by the Forbidden City in Beijing based on the Dingdai Hualing hat of the Qing Dynasty, and the tea utensil "Fun Tea Making" developed by the Forbidden City in Taipei based on the cultural relics "Qing Qianlong Yangcai Huang Jindi Bagua Jiaotai Zhuanxin Bottle", etc., are combined with the museum collection. Cultural relics and their cultural value design and develop cultural and creative products that are closely related to people's lives, "bringing national treasures home", understanding cultural relics, disseminating cultural relics during use museum culture.

C. The design of tourist souvenirs of Luoyang Museum cannot reflect the collection culture

Judging from the overall investigation of Luoyang Museum, the cultural and creative products sold do not reflect the deep-level collection culture very well, more is the flat transfer of images, and the deep-level cultural connotation has yet to be explored. The Taipei Museum draws inspiration from Song Huizong's calligraphy, and extracts the outline of the product from his personal calligraphy style "thin gold body". The designer Kate Chung designed a set of Western-style tableware. The elegance and purity of the Song Dynasty The Western-style knife and fork combination collides with this set of elegant cultural and creative products, which is favored by consumers. Only by digging deep into the regional culture and the cultural characteristics of the collection can we create cultural and creative products with a sense of design, culture, and appeal to both refined and popular tastes.

D. The sales of tourist souvenirs in Luoyang Museum lack marketing concepts

The cultural and creative products of Luoyang Museum are currently only sold through the museum store in the museum. This traditional sales method is not conducive to product promotion and marketing. In the current information society, the combination of online and offline, entities and networks is already common, and product marketing requires diversified sales channels. Through multiple online sales

terminals such as its own website, online shopping platform, and mobile app, combined with physical stores such as airports, high-speed rail stations, and cooperative dealers, the promotion and marketing of museum cultural and creative products can be carried out in order to better market the products. The cultural value carried spreads to more people. Now almost all major museums have cultural and creative stores on their official websites, and set up official flagship stores on online shopping platforms to better promote product sales through the characteristics of wide spread and large coverage on the Internet, such as the National Palace Museum in Taipei and Shanghai. The museums have set up museum gift shops at the airport, and the Taipei National Palace Museum has also signed contracts with more than 40 physical dealers for commodity sales, achieving good economic and social benefits.

E. There is a lack of creative talents in the design of tourist souvenirs in Luoyang Museum

Judging from the overall research on the cultural and creative products of Luoyang Museum, the cultural and creative products currently on sale have almost no creativity at all, relying on the huge treasure house of rich cultural relics resources behind them, but they cannot be effectively used. Good ideas are inseparable from excellent design talents. The Luoyang Museum does not have an independent cultural and creative product design team. Most of the products are purchased from external manufacturers. There is a lack of in-depth excavation of the culture contained in the cultural relics in the collection. The products cannot fully and accurately interpret the cultural relics artistic value and cultural connotation. The National Museum gathered young designers to form a cultural and creative team to develop more than 1,600 designs with completely independent intellectual property rights, covering dozens of categories; (SUKAPAN and PORNCHAROEN 2020). the Shanghai Museum established the Shanghai Bo Art Company, which has its own product research and development department and talents, so as to be accurate. Develop unique cultural and creative products from museum cultural relics. (Caboara 2017) The "Henan Provincial Museum Cultural Product Creative Design Competition" planned and organized by Henan Museum since 2011 solicits design proposals for cultural and creative products from the whole society.

Conclusion of Luoyang Museum Souvenir Design and Marketing Strategy Guidelines

A. Souvenir product development

1) Rooted in regional culture, highlighting cultural characteristics

First, discover the local cultural identity. At present, under the encouragement of national policies and the successful practice of major museums across the country, all provinces, cities, and museums are actively developing souvenirs. Cultural and creative related industries have become a new hot spot for urban renewal and development. Culture cannot be transplanted out of thin air. Culture needs to be close to local customs and have a unique cultural identity. Luoyang Museum should make full use of the cultural connotation of the collection museum itself, develop personalized products, reduce similar and homogeneous products, and give up uncharacteristic products.

Secondly, to inherit regional history and culture, museum souvenirs have become a hotspot of consumption. Souvenir design based on regional culture can resonate with the value of consumers. If the Luoyang Museum wants to develop, it

also needs to sort out the cultural context of the museum and explore the historical and cultural symbols of the museum.

2) Strengthen creative design, multiple modern presentation

At present, the design of souvenir products, especially the design of museum souvenirs, has mainly gone through three stages: the first stage is the imitation of cultural relics, which directly copies a certain museum collection; the second stage is sticker souvenir products, which directly print pictures of cultural relics on existing daily necessities; the third stage is the cultural innovation and reconstruction of cultural relics. The innovation stage of museum souvenirs is in the third stage, extracting various beneficial cultural elements of cultural relics, such as shape, decoration, color, etc., using unique design thinking to create products with both use value and artistic value. In this process, it mainly relies on people's wisdom, skills and talents, with the help of modern scientific and technological means to create and upgrade cultural resources and cultural items, and to produce museum souvenirs with high added value through the development and application of intellectual property rights. Culture and creativity enable a product to have a value beyond the expectations of users, making consumers willing to pay for it, and enabling museums to achieve dual economic and cultural benefits.

The diverse presentation of museum souvenirs must explore market demand and connect with modern life. Based on the present, keep up with the times, and look for the connection points between historical relics and modern social life, cultural value and market value. Explore the market demand, study the cultural information and life needs that consumers are interested in today, and connect the cultural connotation of the museum with the life, aesthetics and needs of contemporary people. Designers of museum souvenirs should go deep into people's clothing, food, housing, and transportation, pay attention to the aesthetics of daily life, pay attention to the changes in consumers' aesthetic needs, and increase the types of products with practical functions, so that the cultural connotation of museums can run through consumers' daily life.

B. Souvenir product marketing

1) Implement brand strategy and strengthen cultural expression

A good brand label can generate rich brand associations and a personalized sense of superiority. Luoyang Museum souvenirs need long-term brand building to form a brand effect, clarify product positioning, product audience, highlight cultural concepts and cultural characteristics, continue to export serialized products, and form a brand impression. Let the humanistic feelings and artistic attainments behind the cultural relics be deeply rooted in the hearts of the people. Implement brand strategy, highlight brand identity, convey complete brand culture from product design, product display to shopping environment, enhance the overall experience of museum souvenir product culture, and place museum souvenirs in an atmosphere that can reflect its cultural atmosphere and unique creativity middle.

2) Improve the marketing system and promote the integration of online and offline

To strengthen online marketing, Luoyang Museum has not yet set up an official online marketing platform, but many museums have already used online marketing as an important promotion and sales platform, and at the same time established flagships stores on online shopping platforms.

Use self-media platforms such as mobile apps to promote the brand of Luoyang Museum souvenirs, and at the same time, use WeChat public accounts, official Weibo and other channels to promote and market products. At the same time, using the WeChat mini-program as a carrier, it uses pictures, text, voice, animation, games, and even AR, VR and other forms to introduce the specific information of tourist souvenirs, as well as the connotation of the collections behind the cultural and creative products, so that the audience can obtain a wealth of information. Cultural knowledge related to collections.

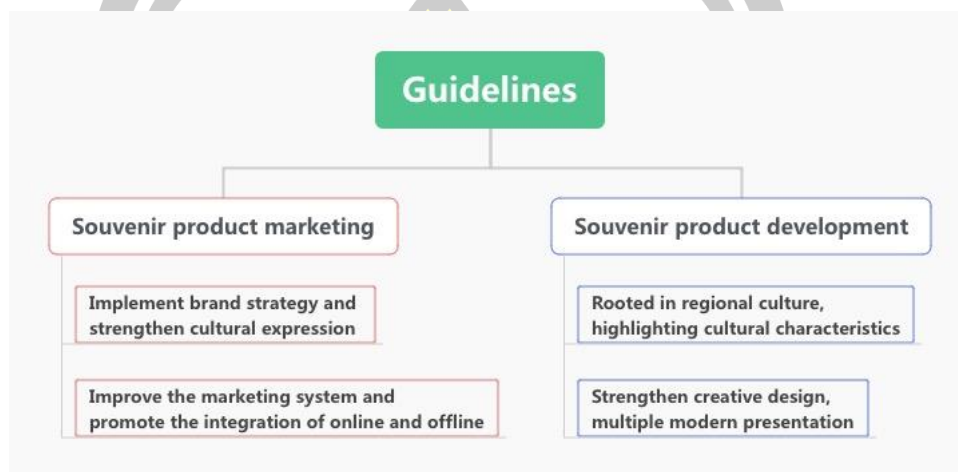


Figure 48 Summary of guidelines
Source: Illustration by Researcher: 2023

5.3 Discussion

Discussion on the Design of Tourist Souvenirs of Luoyang Museum

A. Development categories of cultural and creative products

1) Cultural and creative products lack the characteristics of the museum, and the connotation of the cultural relics in the museum has not been fully explored. Museum cultural and creative products are different from ordinary cultural and creative products. They shoulder the mission and philosophy of museums. They carry the history behind the museum collections and also affect the museum visitors' visiting experience. The design of cultural and creative products in museums should abandon some rigid thinking patterns and be based on collections. Make a fuss about cultural relics, and dig deep into the historical and cultural connotations of the cultural relics themselves.

In the investigation of the Luoyang Museum, there are some art decorations in the museum store that have nothing to do with the collection resources. Due to their high price, large size, rough production, and inconvenient transportation, they are in an embarrassing situation where no one cares about them. Through interviews with tourists, more than half of the tourists believe that the tourist souvenirs of Luoyang Museum lack the characteristics or cultural heritage of the museum, while all tourists believe that the tourist souvenirs of the museum should have the characteristics of the museum. Therefore, how to develop and design cultural and creative products, how to tap the characteristics of the museum, how to

effectively integrate cultural connotations into products, rather than simply copying cultural elements, so developers and designers need to carefully consider the cultural characteristics of tourist souvenirs. (Ding, Sen et al. 2022) Luoyang's history and culture are unique, and there are countless storylines that can form cultural creativity. However, according to the inspection results, the tourist souvenirs on sale do not reflect the deep-level collection culture well, and more are the planar transfer of images, the types of cultural and creative products presented are relatively single, and the forms of expression lack innovation. Although attention has been paid to the combination with cultural elements in the museum, the technical content needs to be improved, and the high-level cultural connotation excavation needs to be deepened.

2) There are many types of cultural and creative products, and the development has not yet been completed.

Through a field survey at the Luoyang Museum, the categories of tourist souvenirs sold in the Luoyang Museum are rather messy, and the differences between different types of products are not obvious, and commodities of different series and functions are occasionally placed in the commodity counters. Although a variety of tourist souvenirs have been carefully designed, they are still not rich enough. The products are mainly concentrated in stationery and daily necessities, and there is no clear flagship product. Not paying attention to the serialization of tourist souvenirs, not forming individual cultural elements into multiple category series, these are the problems existing in the cultural and creative products of Luoyang Museum tourist souvenirs.

Based on the above discussion, museum tourist souvenirs not only carry product developers' cognition of the cultural connotation of museums and their collections, but also reflect tourists' recognition of the spirit conveyed by museums. (Ding, Sen et al. 2022) Through the interviews with tourists, all tourists believe that the tourist souvenirs sold by museums should have the characteristics of museums, and more than half of the tourists said that when purchasing cultural and creative products, they will pay special attention to whether the products themselves have rich cultural connotations.

During the visit to the museum visitors, I learned that the audience thinks that "Taoist culture", "Buddhist culture", "Wu Zetian culture", "Bronze culture", "Pottery figurine culture" are cultural symbols with Luoyang Museum characteristics. Therefore, in the design of tourist souvenirs of Luoyang Museum, this paper focuses on the design of the above cultures. There are three main types of designs: Take the shape of the cultural relics in the collection; take the symbols of the cultural relics in the collection; take the spirit of the cultural relics in the collection.

B. Description and packaging of cultural and creative products

1) Cultural and creative products lack relevant instructions

Through on-the-spot investigation, it was found that quite a few commodities in the store of Luoyang Museum did not have the necessary product descriptions. From the perspective of communication, the process of product development and design, marketing and user experience can be regarded as a process of information dissemination, which contains various contents such as product technical information and value information. Museum tourist souvenirs are different from general tourist commodities. They have cultural attributes and to a certain extent imply museum

educational attributes. Product description is an effective means to popularize knowledge of cultural relics and fulfill the educational function of museums.

As an excellent institution for the development of museum tourist souvenirs--the measures taken by the Palace Museum are worthy of our reference. The product descriptions of tourist souvenirs sold in its Taobao store not only introduce the product information of general commodities such as materials, specifications, and uses, but also include product creative descriptions, so that we can know which cultural relics the product comes from. Through product descriptions, we can understand the creative sources, design ideas and related introductions of cultural and creative products. This is of great benefit to the educational function of the museum.

Through interviews with Luoyang Museum tourists, about half of the tourists hope that Luoyang Museum tourist souvenirs can provide cultural connotation descriptions for commodities.

Museum tourist souvenirs are different from ordinary commodities. Because they have a certain degree of education, product descriptions are not limited to information such as materials, production dates, and manufacturers, but should also involve product connotations. The description of the product connotation can be marked on the card or printed on the product packaging. The content involves all aspects such as the age, shape, use, and place of excavation of the relevant cultural relics in the collection. For products with a large amount of information, these contents can be made into small folders. Print a QR code inside the package or on the product package. By scanning the QR code, the product description is presented to the audience in non-material forms such as audio and video. These are used to explain the humanistic connotation of cultural and creative products, and to deepen the audience's understanding of tourist souvenirs and cultural relics in the museum.

Secondly, due to the different knowledge background and hobbies of each visitor, their understanding of each piece of tourist souvenirs will also be different. All-round understanding and interpretation, carry out cultural interpretation from shallow to deep, from surface to interior, to avoid product descriptions that are difficult to understand or too superficial.

2) The product lacks the necessary packaging

At present, the Luoyang Museum has not provided necessary product packaging materials such as packaging bags and wrapping paper. According to the interviews with tourists, about half of the tourists hope that the museum can provide this service. Compared with general commodities on the market, museum tourist souvenirs have advantages. It has a deeper cultural heritage and connotation. A considerable number of tourists buy cultural and creative products in museums to travel for six years or as gifts to others. Therefore, the product packaging is not only portable, but also can highlight the texture and cultural atmosphere of tourist souvenirs. It can be printed on the product packaging The name, logo, cultural concept, etc. of the museum can not only further explain the humanistic connotation of tourist souvenirs to tourists, but also enhance the social popularity of the museum.

C. Lack of funds and professionals for development and design

Museums need funds for the development of tourist souvenirs, and most of the funds rely on government financial allocations. Luoyang Museum does not have its own independent cultural and creative product development and design

department. The development and design of tourist souvenirs mainly rely on service outsourcing companies. A conventional operating mechanism suitable for the development of Luoyang Museum tourist souvenirs has not yet been formed.

In addition, the design concept and style of Luoyang Museum tourist souvenirs are relatively homogeneous, and it is difficult to escape the presentation of postcards, bookmarks, notebooks and other carriers. The reason, on the one hand, is based on cost and profit considerations: designing different themes on the basis of conventional cultural and creative product models requires relatively low development and design costs, which museums can afford. If it is re-customized from the concept to the form, the manpower, material and financial resources invested are unknown. On the other hand, due to the constraints of the shortage of professional talents, cultural and creative industry talents are the source of the development of the cultural initiative industry. For the research and development personnel of museum tourist souvenir products, they need to have both the knowledge reserve related to the cultural relics in the museum collection and solid knowledge. The ability of development and design has high requirements for designers.

summary:

Through the analysis of the above content, it can be concluded that in the design stage of Luoyang Museum tourist souvenirs, there must be consumption convenience, satisfying aesthetic functions, emotional functions and other needs. details as follows:

A. The need for convenient consumption of museum cultural and creative products

This demand is embodied in the fact that tourists hope to purchase the required products in the fastest time, the shortest distance, and the most convenient way during the purchase process and use process. In the process of use, buyers hope that the product is easy to use, easy to use, and easy to carry. According to the conversations with tourists, visiting the Luoyang Museum is usually part of their travel itinerary. Therefore, due to the need for portability, most of them choose lightweight and delicate cultural and creative products, and large-scale cultural and creative products are not the first consideration. Therefore, product design needs to consider portability. If it is not easy to use and carry, it will be difficult to win the favor of buyers.

B. The need for aesthetic functions of museum cultural and creative products

The audience consumes products, on the one hand, to obtain the products they need, and on the other hand, to create a charming personal image through products with high aesthetic value. The buyer's aesthetic demand for products is a persistent and ubiquitous psychological need. In the process of product design, it is necessary to cater to the aesthetic requirements of the audience in terms of product process design, shape color, and overall style. It is not only necessary to pay attention to the practicality of the product, but also to give it an eye-catching appearance to achieve the harmony between practicality and aesthetic value. Unite.

C. The need for the emotional function of museum cultural and creative products

The cultural relics are kept in the showcases of the museum, and visitors cannot directly touch the exhibits. Although many tourists are not collectors, they are often curious about the exhibits, and tourist souvenirs based on the collection of cultural relics can just make up for the limitation that the exhibits cannot be accessed. Tourist souvenirs are the carrier of museum culture and are closely related to the cultural relics in the museum. Tourist souvenirs have profound cultural heritage and can highlight the museum's own characteristics, so that tourists can lead this period in the museum visit process in the future. wonderful experience.



Figure 49 Summary of discussion on Souvenirs design

Source: Illustration by Researcher: 2023

Discussion on the Marketing of Tourist Souvenirs in Luoyang Museum

A. Promotion of cultural and creative products

1) Network marketing channels need to be opened up urgently

According to the previous analysis, Luoyang Museum lacks online marketing channels. But through the Internet, people can independently choose and buy their favorite tourist souvenirs with the help of computers or mobile phones without being bound by time and place. The online store is a product of the development of e-commerce. Luoyang Museum has begun to realize the importance of developing an online shopping store, but it is only in its infancy. As mentioned above, there is no official online purchase channel for Luoyang Museum tourist souvenirs.

According to the survey, the official Weibo of Luoyang Museum has 150,000 followers. The official contribution in the field of social education is gratifying and publicity, especially with the popularity of "Museum Wonderful Night" in China, it has brought a part of Luoyang Museum. Sticky users. The network platform can not only realize the purchase of museum tourist souvenirs, but also can be used for the online promotion of Luoyang Museum tourist souvenirs, increasing the interaction with Luoyang Museum tourists, thereby converting the flow of people into capital flow.

Luoyang Museum needs to keep pace with the development of the times, use Internet thinking to innovate marketing models, and further expand sales channels. Realize the transformation of people's access to information from passive to active, from unilateral to bilateral interaction. Luoyang Museum can use the Internet to display detailed information on the specifications, cultural value, design source,

maintenance method and warranty period of the museum's tourist souvenirs, so as to promote the public to have a more thorough understanding of the museum's tourist souvenirs and museum exhibits.

2) Propaganda needs to be strengthened urgently

The purpose of the public to go to museums is becoming more and more diverse. In addition to obtaining information and knowledge, some are for social and leisure needs, and some are just to experience the cultural atmosphere of museums. During the investigation and visits, it was found that a considerable number of visitors were not aware of the specific location of the museum store. This problem was caused by the unconsciousness of the tourists themselves and the lack of publicity of the tourist souvenirs from the museum on the one hand.

During the survey, many visitors mentioned the Palace Museum. It can be seen that the tourist souvenirs of the Palace Museum have a certain reputation, and the promotion of cultural and creative products has been adopted in a model that is easy for young people to accept. This is worth learning from many museums. During the interview, the Museum About 7% of museum visitors can fully understand all kinds of tourist souvenirs, about 75% of tourists have a basic understanding of tourist souvenirs, and 11% of tourists have no understanding of tourist souvenirs at all. Tourist souvenirs are the materialized form of the cultural connotation of museums. If the audience does not fully understand the tourist souvenirs, it will not be conducive to the spread of the collection culture, and many distinctive tourist souvenirs cannot be accepted by the audience. Vigorously strengthen publicity. On the one hand, museums need to make full use of the Internet to promote tourist souvenirs on websites, forums, and various platforms, or print official website QR codes on guide maps and other souvenirs issued by museums. On the other hand, when museum guides explain the cultural relics in the collection, they are encouraged to introduce tourist souvenirs based on the development and design of the cultural relics, so as to arouse tourists' interest.

B. Marketing model of cultural and creative products

The vast majority of museums in China, including Luoyang Museum, often adopt the traditional shelf-style sales model inside the venue, and sales performance is easily restricted by the flow of people in the museum. As early as the end of the 20th century, the Metropolitan Museum realized this. (Gong 2014) In terms of distribution channels, the museum no longer uses a single channel, but develops three distribution channels consisting of direct marketing, retail franchising, and e-commerce. The mixed marketing channel system realizes the maximization of museum commodity marketing. This point is worth learning from the Luoyang Museum.

In order to promote the diversification of sales channels of their products, foreign museums not only set up stores inside the museum, but also set up museum stores in crowded areas such as downtown areas and airports, and expand the sales scale through authorization to increase the sales volume of products. Today, the Metropolitan Museum of America has more than 20 exclusive stores, which have greatly enhanced the economic benefits and social influence of the museum. (Zhang 2020)

C. The staff service link of cultural and creative stores

Modern production can fully meet people's needs in terms of commodity variety, quality, and quantity, and the position of services in the consumption link has risen rapidly. Museum visitors have increasingly strong demands for good services in the process of purchasing and using products. Good service can make the audience get respect, emotional communication, personal value recognition and other psychological satisfaction. (Trunfio, Lucia et al. 2022) Products and services become an inseparable whole. In the process of paying currency, tourists buy not only the product itself, but also a series of supporting services, including pre-sales, sales and after-sales services. To a certain extent, the quality of service has become the main basis for museum tourists to choose to buy products.

During the investigation, this paper found that the price tags of some products did not correspond to the commodities, and it was speculated that tourists inadvertently confused them when they put the commodities back on the shelves. In addition, there is dust accumulation on the artwork placed on the high shelves. As the staff of the store, it is necessary to match the products with the price tags one by one in a timely manner, and properly deal with the problem of product dust accumulation, otherwise it will be harmful to the long-term development of museum tourist souvenirs.

In addition, for the audience in the museum, the store staff is a window for tourists to understand the museum, and the quality of their services directly affects the visitors' perception of the museum. During the investigation, it was found that the staff in tourist souvenir shops were relatively passive when introducing products or answering questions. Only a few words were not enough for visitors to have a comprehensive understanding of product features, functions and product image connotations.

Thirdly, relevant scholars have found after studying the changing factors of consumers' emotions that consumers' emotions will be fluctuated by the quality of the store staff's service. Generally speaking, thoughtful service will make consumers feel that they are valued, thus creating a sense of trust and attachment, and ultimately enabling consumers to obtain a satisfactory shopping experience. (Xu 2022)

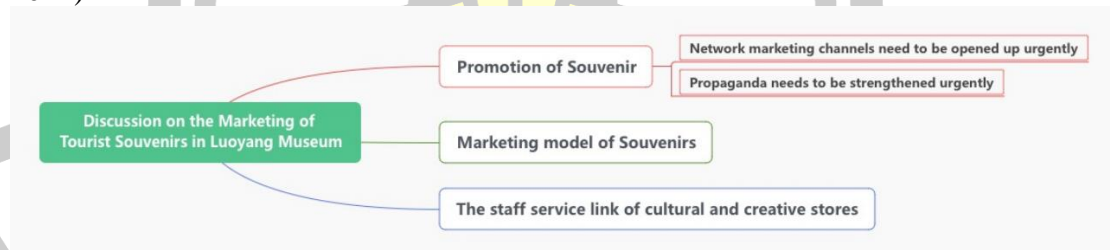


Figure 50 Summary of discussion on Souvenirs marketing

Source: Illustration by Researcher: 2023

5.4 Suggestion

Future Research Applications

Cooperate with the development of high-quality collections

Every museum will have one or several heavyweight town hall treasures, which are also important materials for the development of cultural and creative

products. The Nanjing Museum has designed a set of Q-version character shapes of the Seven Sages of the Bamboo Grove based on the collection of portrait bricks of the Seven Sages of the Bamboo Grove in the Southern Dynasties, and developed a series of themed cultural and creative products with this Q-version shape as the main element, combining the allusions of the Seven Sages of the Bamboo Grove. It is shown to the audience in the form of story scenes, and is deeply loved by consumers, especially young consumers. Relying on its profound cultural background, Luoyang Museum can develop and design cultural and creative products around the precious cultural relics in the collection, such as stones to ward off evil spirits, Tang Sancai black glazed horses, Xia Dynasty milk nail patterns and other treasures of the town hall, so that consumers can enter and experience through these cultural and creative products. Understanding Luoyang culture, influence and education is of far-reaching significance.

Cooperate with the development of exhibition theme

The permanent exhibition hall of Luoyang Museum is divided into six special exhibition halls on the second floor, including the Treasure Hall, Palace Cultural Relics Hall, Tang Sancai Hall, Han and Tang Pottery Figurine Hall, Calligraphy and Painting Hall, and Stone Carving Hall, and three exhibition halls on the first floor for the large-scale basic exhibition "Heluo Civilization", Luoyang Museum can develop cultural and creative products according to the theme of the permanent exhibition hall. After visiting the themed exhibition, the audience can purchase the themed cultural and creative products they like, which can deepen the audience's interest and understanding of the exhibition theme, and can also popularize and spread the theme exhibition relevant knowledge. The development of cultural and creative products of the museum should also focus on the combination with large-scale temporary exhibitions. Luoyang Museum has successively introduced exotic "Qin and Han-Roman Civilization Exhibition", "African Cultural Relics Art Exhibition" and independently planned "Silk Road Starting Point - Silk the Road and Luoyang" and other large-scale cultural relics exhibitions, while planning the exhibitions, start the development of supporting cultural and creative products, so as to better open up the transformation channel of interest and consumption.

Development of cultural and creative products based on major festivals

The annual festival is a good time to visit museums, and it is also a good time for museums to sell cultural and creative products. Every April, Luoyang will carry out a series of cultural activities based on peonies; the Heluo Cultural Tourism Festival from the end of September to the end of October every year is a tourism festival created to better promote the essence of Heluo culture and Heluo landscape. Luoyang will welcome a large number of tourists in both periods. Luoyang should seize these two major festivals, rely on the collection of cultural relics combined with peony culture and Heluo culture, and develop cultural and creative products tailored to current conditions, so that tourists can get to know Luoyang from the museum and museum cultural and creative products. In the museum, you can buy products that have cultural heritage and are timely and suitable for the occasion.

Combination of mass production and handicraft

Cultural and creative products must not only be high-quality and high-quality, but also creative and stylish. The neatness and uniformity of mass-produced industrial products is a double-edged sword. On the one hand, these industrial

products are convenient and rapid in production, cost controllable, and fast in circulation. Demand for souvenirs; but on the other hand, this form will result in a single, dull finished product effect, which is slightly cheap. Handicrafts will make up for the defects of batch industrial products. Each handicraft is unique, incorporating the experience and wisdom of the maker, full of spirituality, unique characteristics and taste. Museums should search for local craftsmen, combine regional folk culture, see the value and shining points of culture behind exquisite carvings, collide with collection culture and handicraft products, combine industrial products with pure handmade products to develop cultural and creative products, make use of strengths and circumvent weaknesses, and use multiple channels to open up new industrial roads.



Figure 51 Summary of suggestion
Source: Illustration by Researcher: 2023

Future Research Directions

Although the research area of this article is the Luoyang Museum, the research results can also be applied to other museums in Henan Province and even the whole country in the same situation, but it is necessary to re-examine the content of the cultural relics in the collection. The development of each museum in China is based on the museum-related policies issued by China, so it can provide reference for the development of museum souvenirs in the same situation in other regions.

Therefore, as China pays more and more attention to cultural and creative industries, the future research direction will continue to focus on cultural and creative related, but will conduct pragmatic research.

Cooperate with the development of exhibition theme

The permanent exhibition hall of Luoyang Museum is divided into six special exhibition halls on the second floor, including the Treasure Hall, Palace Cultural Relics Hall, Tang Sancai Hall, Han and Tang Pottery Figurine Hall, Calligraphy and Painting Hall, and Stone Carving Hall, and three exhibition halls on the first floor for the large-scale basic exhibition "Heluo Civilization", Luoyang Museum can develop cultural and creative products according to the theme of the permanent exhibition hall. After visiting the themed exhibition, the audience can purchase the themed cultural and creative products they like, which can deepen the audience's interest and understanding of the exhibition theme, and can also popularize

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Figure 52 Summary of suggestion
Source: Illustration by Researcher: 2023

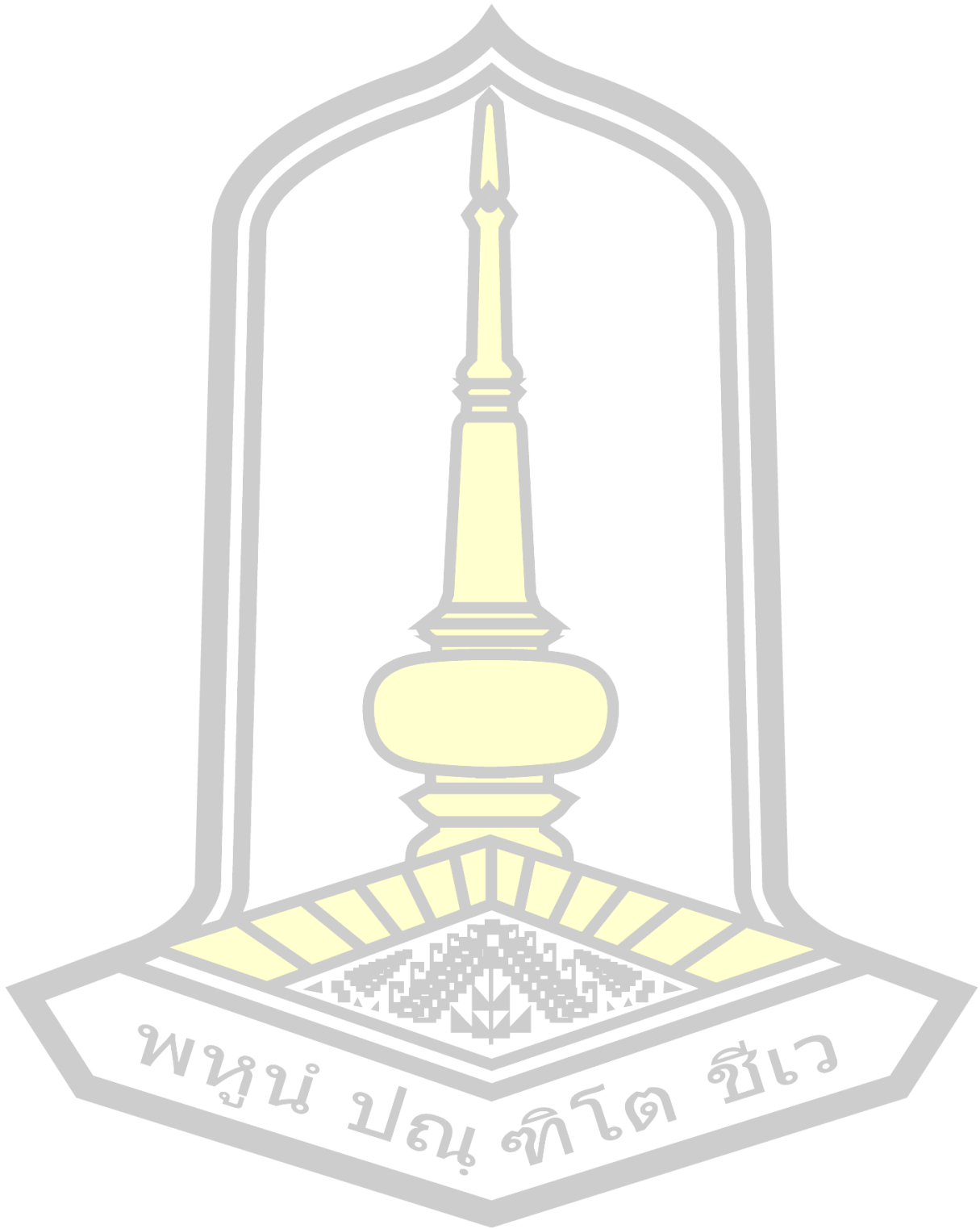
Future Research Directions

Although the research area of this article is the Luoyang Museum, the research results can also be applied to other museums in Henan Province and even the whole country in the same situation, but it is necessary to re-examine the content of the cultural relics in the collection. The development of each museum in China is based on the museum-related policies issued by China, so it can provide reference for the development of museum souvenirs in the same situation in other regions.

Therefore, as China pays more and more attention to cultural and creative industries, the future research direction will continue to focus on cultural and creative related, but will conduct pragmatic research.



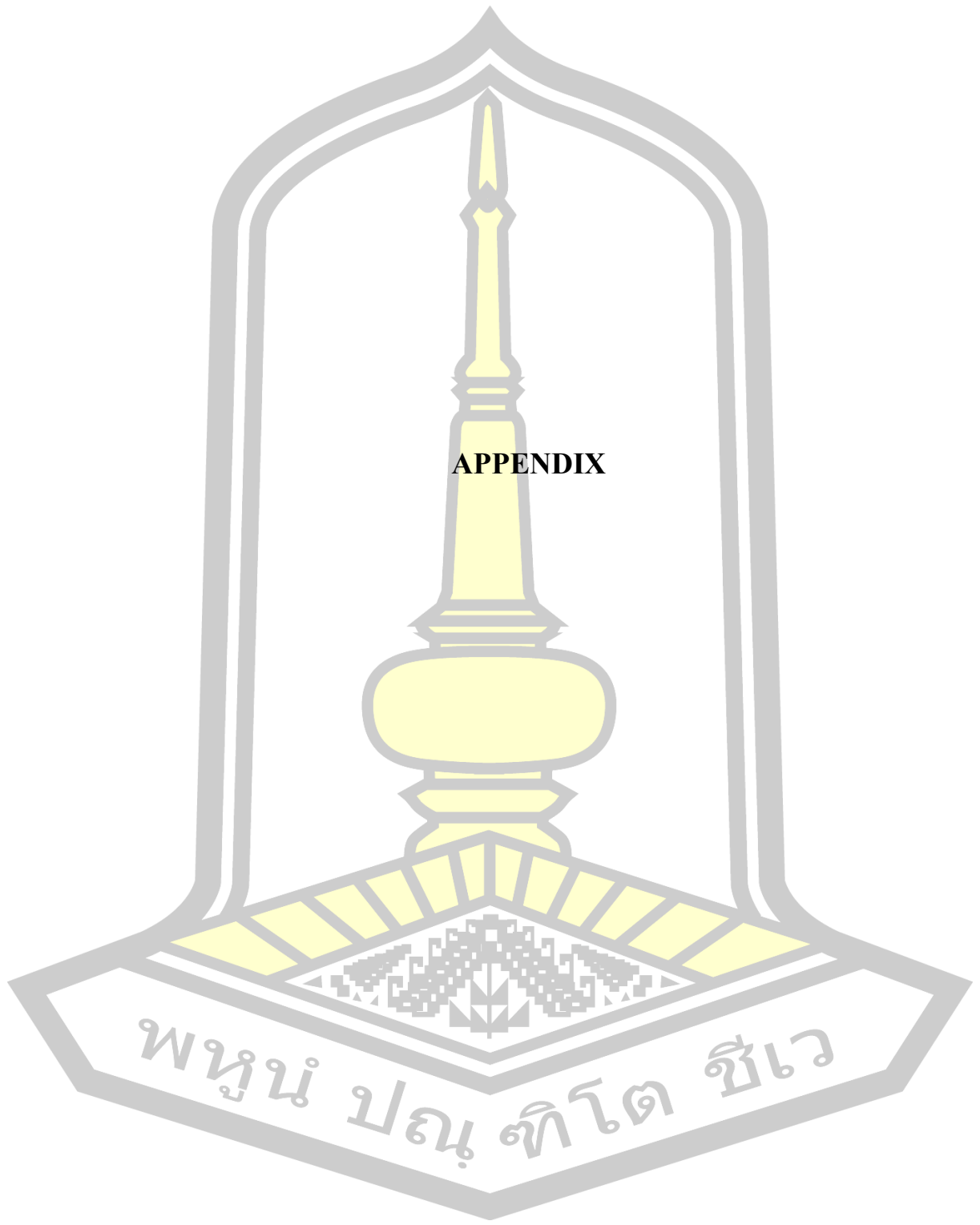
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APPENDIX

พหุมนุ ปรณุ ทิโต ชีเว

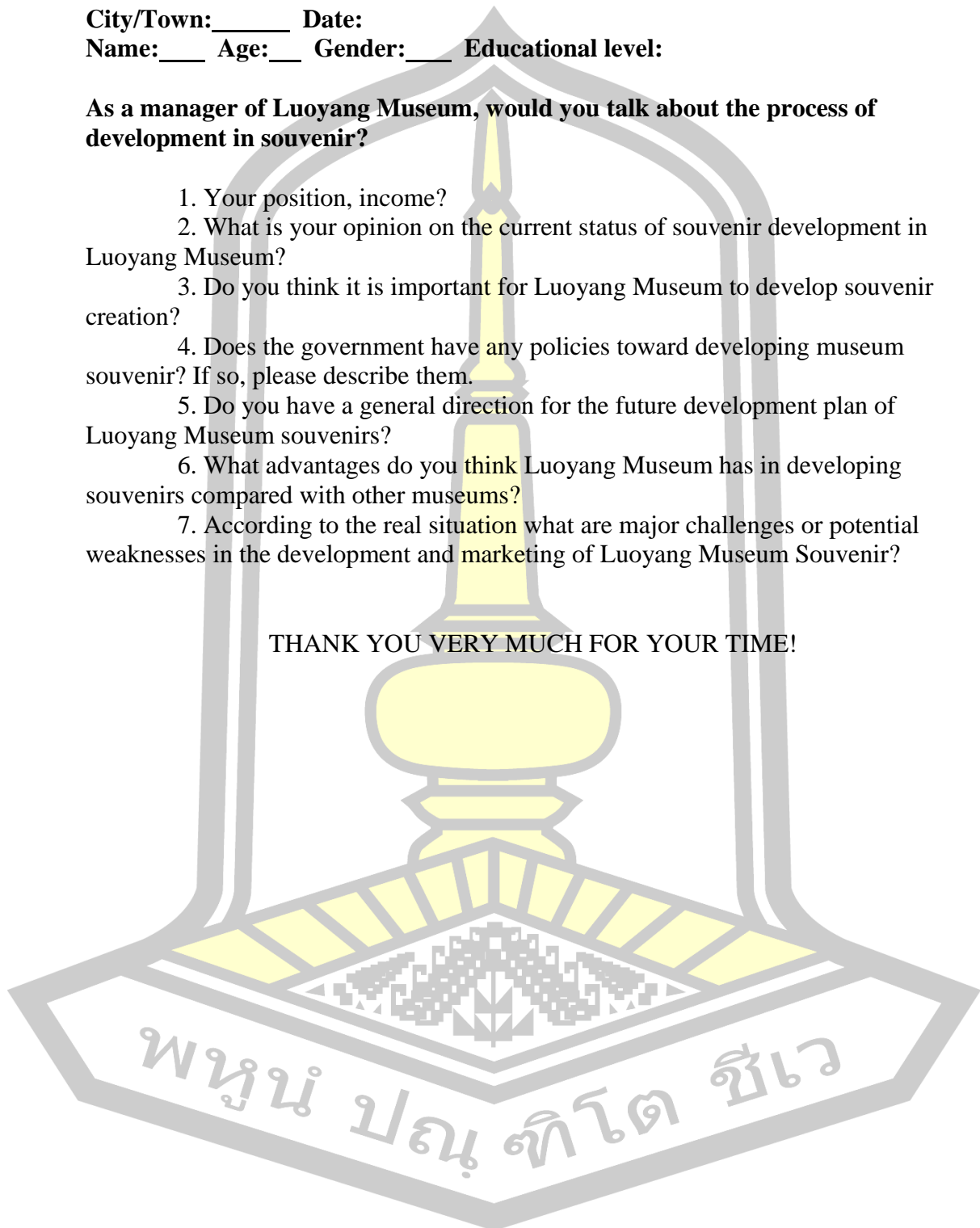
Luoyang Museum Management Staff Survey

City/Town: _____ Date: _____
 Name: _____ Age: _____ Gender: _____ Educational level: _____

As a manager of Luoyang Museum, would you talk about the process of development in souvenir?

1. Your position, income?
2. What is your opinion on the current status of souvenir development in Luoyang Museum?
3. Do you think it is important for Luoyang Museum to develop souvenir creation?
4. Does the government have any policies toward developing museum souvenir? If so, please describe them.
5. Do you have a general direction for the future development plan of Luoyang Museum souvenirs?
6. What advantages do you think Luoyang Museum has in developing souvenirs compared with other museums?
7. According to the real situation what are major challenges or potential weaknesses in the development and marketing of Luoyang Museum Souvenir?

THANK YOU VERY MUCH FOR YOUR TIME!



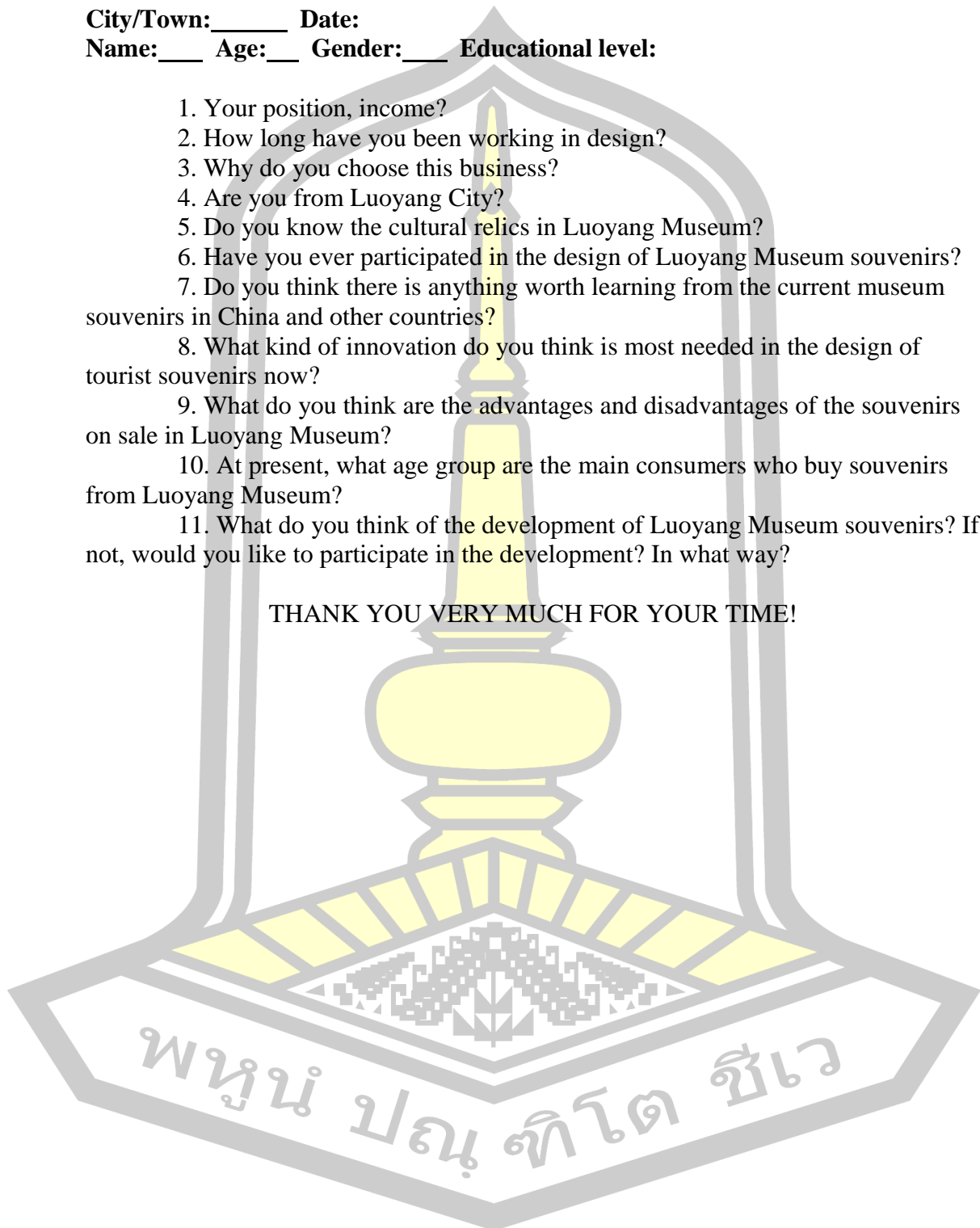
Souvenir Designers Interview

City/Town: _____ Date: _____

Name: _____ Age: _____ Gender: _____ Educational level: _____

1. Your position, income?
2. How long have you been working in design?
3. Why do you choose this business?
4. Are you from Luoyang City?
5. Do you know the cultural relics in Luoyang Museum?
6. Have you ever participated in the design of Luoyang Museum souvenirs?
7. Do you think there is anything worth learning from the current museum souvenirs in China and other countries?
8. What kind of innovation do you think is most needed in the design of tourist souvenirs now?
9. What do you think are the advantages and disadvantages of the souvenirs on sale in Luoyang Museum?
10. At present, what age group are the main consumers who buy souvenirs from Luoyang Museum?
11. What do you think of the development of Luoyang Museum souvenirs? If not, would you like to participate in the development? In what way?

THANK YOU VERY MUCH FOR YOUR TIME!



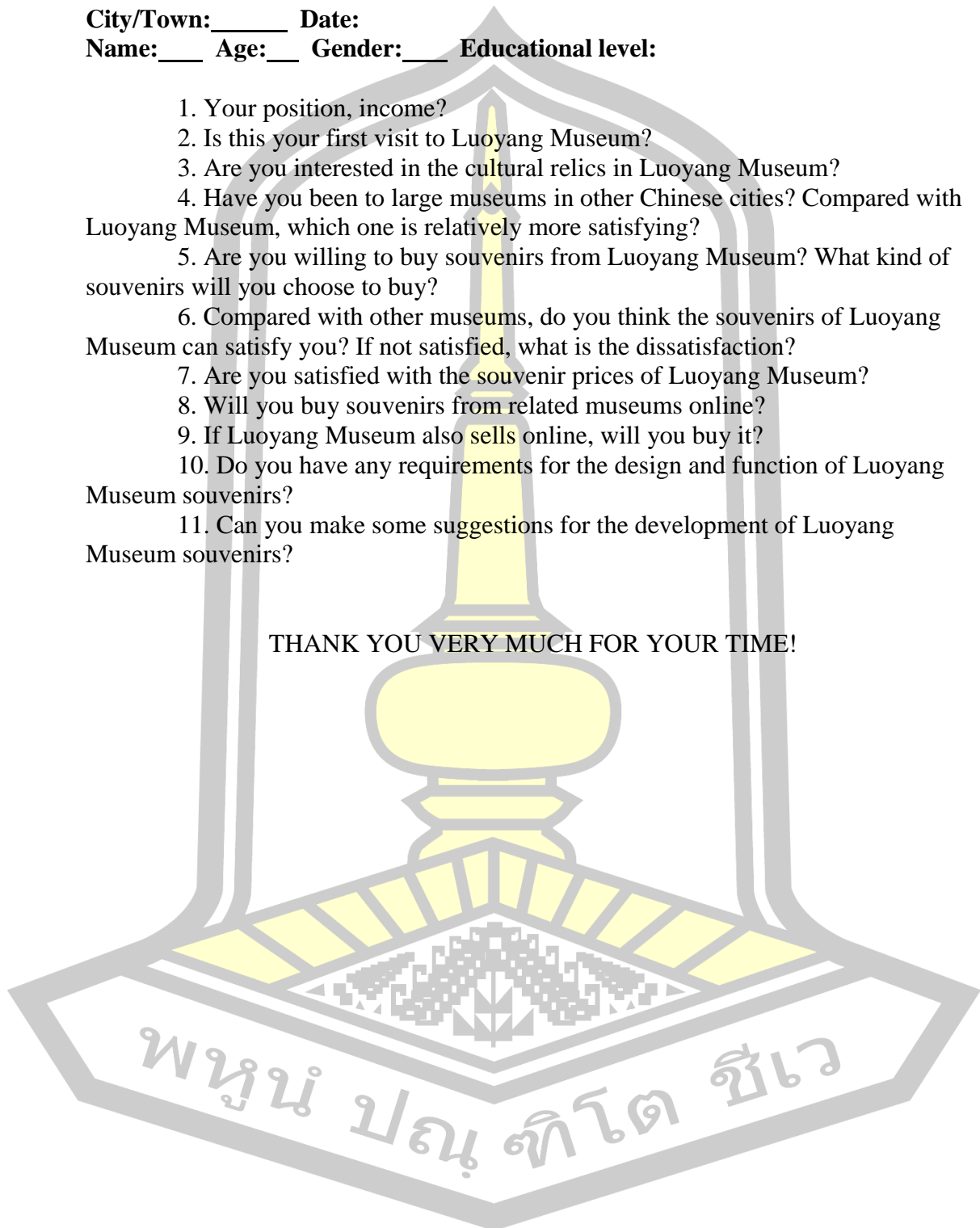
Customers Interview

City/Town: _____ Date: _____

Name: _____ Age: _____ Gender: _____ Educational level: _____

1. Your position, income?
2. Is this your first visit to Luoyang Museum?
3. Are you interested in the cultural relics in Luoyang Museum?
4. Have you been to large museums in other Chinese cities? Compared with Luoyang Museum, which one is relatively more satisfying?
5. Are you willing to buy souvenirs from Luoyang Museum? What kind of souvenirs will you choose to buy?
6. Compared with other museums, do you think the souvenirs of Luoyang Museum can satisfy you? If not satisfied, what is the dissatisfaction?
7. Are you satisfied with the souvenir prices of Luoyang Museum?
8. Will you buy souvenirs from related museums online?
9. If Luoyang Museum also sells online, will you buy it?
10. Do you have any requirements for the design and function of Luoyang Museum souvenirs?
11. Can you make some suggestions for the development of Luoyang Museum souvenirs?

THANK YOU VERY MUCH FOR YOUR TIME!



Name of Interviewee

Museum Managers		
Name	Age	Occupation
Haiyan Sun	48	Branch Secretary
Hongyi Zhang	25	Propagandist
Jinghua Ren	30	Propagandist
Mengdie Sun	26	Propagandist
Shuqun Liang	47	Deputy Director
Souvenir Designers		
Zhoujun Bai	35	Design Team Leader
Jiabin Chen	27	Designer
Zhihang Gao	27	Designer
Haofei Guo	26	Designer
Longchao Guo	29	Designer
Wenhao Hao	23	Designer
Junyi Li	24	Designer
Jiayi Feng	24	Designer
Xiaoxia Li	25	Designer
Tian Liu	28	Designer
Customers		
Tianxiang Niu	64	None
Xiaolin Qi	51	Free-Lancer
Yongyi Shi	48	Bank Teller
Hu Han	47	Teacher
Yang Yang	36	Worker
Xiaolin Bi	22	Student
Longfei Wang	21	Student
Caihong Qin	22	Student
Pengzhan Song	19	Student
Yangqing Xu	19	Student
Huijie Zhao	20	Student
Mingyue Jian	23	Student
Haoran Wang	24	Worker
Mengge Wang	26	Teacher
Jiixin Zhang	20	Student
Xu Zhang	20	Student

BIOGRAPHY

NAME Ms.Ze Shi

DATE OF BIRTH December 05, 1999

PLACE OF BIRTH Shanxi Province,China

ADDRESS Xinhe Garden, Yongning Street, Pingcheng District,
Datong City, Shanxi Province

POSITION Student

PLACE OF WORK -

EDUCATION 2016 Datong Fifth Middle School
2021 Luoyang Institute of Science and Technology
2023 Master of Arts Degree in Cultural Science (M.A)
Major in Cultural Science Mahasarakham University in
Thailand

