

**Design Guidelines of Souvenirs for Maintaining the Sustainability of a Local Culture in
Chinese Tourism Industry**

by

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Abstract

When designing a tourism souvenir, designers not only need to consider the cultural elements, but also should be aware of the protection and preservation of the local culture. A good souvenir will let tourists appreciate it because it reflects local cultures, and it is environmental friendly as well as giving the tourists a great memory.

The goal of this thesis is to create design guidelines that can be applied to souvenir design while helping local people maintain the sustainability of the local culture.

For this project, research is conducted to analyze the current situation of the Chinese tourism market. The research involves current souvenirs and cultural preservation.

After research and analysis, a set of design guidelines is developed for designers. The image, color, pattern, function and materials are all considered in the design guidelines.

Two souvenirs are created to validate the effectiveness and feasibility of the guidelines. The design process and final physical models are also included.

In the future, the importance of sustainable culture will be realized by more and more people, and tourism souvenirs will have a strong market share because of their unique cultural element and harmlessness to the local environment. The balance between economic development, local cultures, and environment maintenance will be achieved. Hopefully, the design guidelines created in this thesis will lead the Chinese tourism industry to a higher level of cultural appreciation and preservation.

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Table of Contents

Abstract	ii
Acknowledgments.....	iii
List of Figures	v
List of Tables	vi
List of Abbreviations	vii
1 Introduction.....	1
1.1 Problem Statement	1
1.2 Need for Study	2
1.3 Objective of Study	4
1.4 Definition of Terms	5
1.5 Assumptions	7
1.6 Scope and Limitations	9
1.7 Procedures and Methods	10
1.8 Anticipated Outcomes	11
2 Literature Review.....	12
2.1 Background	12
2.1.1 What is a local culture and what is a sustainable local culture	14
2.1.2 The value of maintaining a sustainable local culture	17
2.1.3 The benefits of maintaining sustainable local cultures	18

2.1.4	The problem with current Chinese local culture protection	20
2.1.5	The current situation of Chinese tourism souvenirs	23
2.1.6	The current situation of Chinese tourism souvenirs' market	25
2.1.6.1	Retailers	25
2.1.6.2	Customers	29
2.2	Key stakeholders that influence sustaining local cultures for promoting tourism industry	30
2.3	The overview of global tourism industry	34
2.4	Learning from successful cases	35
2.5	Conclusion of literature review	48
3	The development of design guidelines for maintaining local cultures while promoting the tourism industry in Chinese society	50
3.1	From the perspective of local government	50
3.2	From the perspective of consumers	50
3.3	From the perspective of designers	52
3.4	Conclusion of the development of design guidelines for maintaining local cultures while promoting the tourism industry in Chinese society	58
4	The application of design guidelines	62
4.1	Current situation of Changsha tourism industry	62
4.2	Application of design guidelines in the design of Changsha tourism souvenirs ..	65
5	Conclusion	76
	References	78

List of Figures

Figure 1	14
Figure 2	38
Figure 3	38
Figure 4	39
Figure 5	39
Figure 6	41
Figure 7	42
Figure 8	43
Figure 9	45
Figure 10	47
Figure 11	48
Figure 12	53
Figure 13	66
Figure 14	67
Figure 15	68
Figure 16	69
Figure 17	69
Figure 18	70
Figure 19	71
Figure 20	72

Figure 21	73
Figure 22	74
Figure 23	74

List of Tables

Table 1	36
Table 2	40
Table 3	64
Table 4	65

List of Abbreviations

ANSA	Agenzia Nazionale Stampa Associata
CASS	Chinese Academy of Social Sciences
CIFCO	China International Futures co., Ltd.
CNY	Chinese Yuan
GDP	Gross Domestic Product
IMF	International Monetary Fund
IPR	Intellectual Property Rights
IUOTO	International Union of Official Travel Organizations
JNTO	Japan National Tourism Organization
MITI	Ministry of International Trade and Industry
OECD	Organization for Economic Co-operation and Development
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNWTO	United Nations World Tourism Organization
WTD	World Tourism Day

Chapter 1 Introduction

1.1 Problem Statement

China is a country with many cultural relics, cultural heritage sites, and scenic vistas that people from all over the world love to tour. Although the quantity of tourism sources is big and the tourism industry is flourishing, many problems have appeared in the Chinese tourism industry. Specifically, when people tour in a local place, a souvenir serves an important role as a memory. However, the current quality of souvenirs in China is awful, due to the similarity, lack of creativity, rough quality, and so forth. Although people want to buy something as a memory or gift to send to their friends, the tourism souvenirs available are not the best choices for them.

Recently, some places realized the significance of the souvenir and changed their tourist souvenirs to some extent. The methods include promoting postcards and small creative products like cartoon portraits and hand-drawn maps instead of common souvenirs like a necklace or local handicraft. Although these methods have improved the situation, they have not fundamentally changed the design of tourism souvenirs. The fundamental reason of poor tourism souvenirs is an insufficient connection between their designs and local cultures. The designers ignore cultural preservation and chase the souvenir economy to excess, leading to local environmental destruction.

For these reasons, this thesis will focus primarily on souvenirs in the Chinese tourism industry. Tourists buy souvenirs not only because they are beautiful, but also because they represent the local culture and carry meaning for the tourist. Therefore, the author's viewpoint is

that a local culture is the background for local tourism souvenirs design. Also, careful materials selection and the local environment should be considered when designing local tourism souvenirs so that these souvenirs can not only represent the local culture but also promote and protect local cultures and environments.

1.2 Need for study

China is a country where many cultural relics exist; China has the second largest number of World Heritage sites, next only to Italy. By the end of 2013, 45 places belonged to the World Heritage Site. Among these 45 places, 10 of them are Natural, 31 Cultural and 4 mixed properties (Nalan, 2013). Those statistics are only for World Heritage Sites; there are many other local regions that have lots of special and unique cultural and environmental resources. According to the China Economic Times, in 2012, almost 3,000,000,000 people have visited China. From the statistics above, you can figure out how extremely prosperous Chinese tourism is (China Economic Times, 2012).

Despite the huge number of famous and valuable cultural and natural resources throughout China, both the government and people ignore the importance of maintaining the sustainability of local culture and environment, but concentrate on economic development instead (Xinhua News, 2015). For example, there is a natural scenic spot in one area of China where a tree grows on the top of an isolated peak. Because of its uniqueness, many tourists come to this place every year. Local developers regard this phenomenon as a good chance to make profit, so they built many facilities such as hotels, restaurants and shopping centers around this attraction. These actions have damaged the balance of the eco-system and led to the death of the tree. Instead of repairing the local eco-system, the local developers transplanted a fake plastic

tree to take the place of the original dead tree in order to attract tourists (Xinhua News, 2007).

In the author's opinion, environments are the base of local tourism. Local environments provide places and resources for tourism, and also the environment is related to local cultures. If people over-develop a local region, both the culture and environment will be damaged and ultimately lead to the exhaustion of local tourism resources and destroying local tourism in these damaged areas.

In addition to supporting local tourism, the local culture and environment are the best carriers of special local histories. Maintaining the sustainability of local cultures will allow the exclusive features of one region to capture a unique and special niche in the world tourism market.

Due to the enormous population and the booming tourism industry, the Chinese tourism souvenir market has grown substantially. Yet, what is the current situation of tourist souvenirs in China? Yiwu's International Trade City, the largest small-commodities market in China, has tens of thousands of factories making Chinese-made products such as small handicrafts, postcards and decorative accessories like necklaces, bracelets, scarves and combs. Almost all of the factories sell their products wholesale, and those products are mass-produced without any special design or brand. Most of them have no quality and brand guarantee, and the chief economic feature for those shops is smaller margins with greater volume. Over 40,000 people visit these markets per day and many of them are the distributors who sell tourism souvenirs in different cities in China (Zhejiang News, 2014). According to Sina Finance, nearly 80% of tourism souvenirs in the country are stocked from this city, which is the reason why people can see the same kinds of souvenirs sold in every scenic spot in Chinese tourist markets (Sina Finance, 2014).

What is more, according to a message from Mingde Li, the deputy director of the Tourism Research Centre, Chinese Academy of Social Sciences (CASS), because many stores in Chinese local souvenirs' market are small-scale and have little comprehensive strength, the souvenirs are simple, similar and lacking of creativity (Sina Travel, 2008). Also, because of high cost and low sales, many local small retailers do not want to deal with those original well-designed souvenirs. Instead, they are more willing to sell cheaper and normal souvenirs (Economic Daily, 2011).

Why do we need souvenirs? In the author's opinion, tourists tend to buy something to memorialize their unique experiences and sometimes to send gifts to their friends as a way to show their enjoyment. But if the local souvenirs are almost identical and of such low quality, it will not help to keep a good memory of the tourism experience. From this respect, souvenirs become more vital because it represents the impression and culture of a certain area and witnessing of a personal experience. Thus, the current state of the souvenir industry needs to be improved drastically so as to enrich the tourists' experiences and memories.

1.3 Objective of Study

The objective of this thesis is to provide designers with a set of design guidelines to guide designers through the process of souvenirs design in order to better maintain the sustainability of a local culture and combine these resources and elements to the design of souvenirs. The following list is the summary that this thesis focuses:

- To study the importance of sustainable local cultures
- To understand the current situation of Chinese tourism phenomenon and preservation status of culture and environment.

- To analyze the current situation of Chinese tourism souvenirs and their markets.
- To learn some methods and design elements for maintaining cultural sustainability from successful countries.
- To identify what aspects and elements that could be applied as guidelines to souvenirs design in order to maintain local cultures.
- To develop design guidelines that facilitate the sustainability of local cultures.
- To develop a set of design guidelines that facilitate the use of local cultures and resources in tourism souvenirs design.

1.4 Definition of Terms

Cultural heritage: Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity).

Cultural identity: Cultural identity is the identity or feeling of belonging to, as part of the self-conception and self-perception to beliefs, interests and lifestyles and any kind of social group that have its own distinct culture. The cultural identity that relates to a person's heritage helps them to identify with others who have the same traditions and basic belief system. If people have a strong sense of self-identity through culture, they are more likely to interact peacefully with other cultures, with respect for the diversity of value systems and religious beliefs as well as the tangible aspects of culture.

Cultural preservation: Cultural preservation acknowledges the contributions, values, and beliefs of people in a society. Cultural Preservation recognizes the many strands of culture: language, history, songs, dances, food, buildings, ancestral lands, sacred sites, objects of cultural patrimony, artifacts, arts and crafts, practical skills, materials. Protecting and preserving culture includes aspects of human rights, tolerance, development and protecting cultural sites and artifacts, as well as intellectual property rights for culturally specific language and art. The goal is to help cultures maintain their natural essence and identity in the face of globalization.

Local cultures: At the World Conference on Cultural Policies in Mexico City (1982), participants defined culture as “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.” (UNESCO, 1982) On this basis, a local culture is the culture that relates to the native or indigenous people in a special region.

Raw materials: A raw material is a basic substance in its natural, modified, or semi-processed state, which used as an input to a production process for subsequent modification or transformation into a finished good. Raw materials usually come from natural resources such as oil, iron and wood. Before being used in the manufacturing process raw materials often are altered to be used in different processes.

Sustainability of local cultures: The word “sustainability” means striving to serve current human needs and in the meantime not damaging the ability of future generations. According to this interpretation, local cultures should be protected and maintained well in order to keep providing local resources for people to enjoy and appreciate.

1.5 Assumptions

Assumption 1: The souvenirs that designed from the symbol of local culture will draw an increasing income to a local tourism industry.

At present there are many souvenirs with the same styles that exist in markets, which cannot represent the symbol of local cultures. The new designs of local tourism souvenirs applied by this guideline can not only represent local cultures but also help to maintain the sustainability of local cultures. These well-designed souvenirs will attract tourists' attention and stimulate their desire for shopping and then increase tourism income of a local region. However, the new tourism souvenirs need special design and high quality that will raise the price of souvenirs. Because of the price, tourists may be less willing to buy these souvenirs.

Assumption 2: The design guidelines will help local regions maintain the sustainability of local cultures

With the development of the economy and current trends of globalization, the author believes that maintaining local cultures is a trend people should follow. A unique local culture can help a local tourism find its place among the Chinese tourism industry, even the global tourism markets. The design guidelines not only use the local culture elements such as exclusive symbols and colors, but also utilize local expertise. Abundant application of local cultures and resources will promote the unique feature of a local tourism, and then help local regions maintain the sustainability of local cultures.

Assumption 3: Tourism souvenirs possessing the characteristics of a local culture will gain higher market value.

The author repeatedly emphasizes the word “local” in this thesis. Every place has its own special culture, which makes a local region unique. The new tourism souvenirs are trying to

show those special local elements. Those specialties will help a local region to win a place in the tourism market. Tourism souvenirs that represent local culture will attract more customers' attention and also improve the quality of souvenirs design, which may lead to a higher market value.

Assumption 4: Using local dialect to name a product is a smart idea because the name is unique to the shoppers and can represent local cultures better.

Different from the uniform official language, dialects in different region may have big differences that are very interesting. Tourists always enjoy learning a bit of local dialect when they visit a local region, because dialects are strongly regional and they have distinct local characters like local food and other exclusive symbols, which are the most representative form of local cultural characteristics. Using a local dialect as a name of souvenirs may be a smart idea because it will arouse customers' curiosity as well as display a native local culture.

Assumption 5: The use of local exclusive symbols will help tourists enhance their impression of a local culture.

The greatest attraction of a local region could be an exclusive symbol such as the Forbidden City and the Great Wall. Those symbols are the witness of a local history and culture, which can represent local culture perfectly. Also, because of their uniqueness and meaning, people will remember those symbols easier. If designers apply those symbols to the design of tourism souvenirs, those symbols will easily evoke people's wonderful memories of a past experience.

Assumption 6: The selection of materials for tourism souvenirs will help to maintain the sustainability of local culture.

When designing products, especially souvenirs, only taking into account the cultural

representation is not enough. How to maintain local sustainability is also very important. The local cultures and environment are the soul and foundation of local tourism souvenirs. While designing souvenirs, every aspect, especially material selection that may be related with culture, should be paid extra attention to. While maintaining the sustainability of local culture, designers can use these resources to create much more brilliant souvenirs.

1.6 Scope and Limitations

Scope: The thesis will include some investigations of the current Chinese tourism industry. As the design guidelines created in this thesis are targeted to China markets, investigations are made to better understanding the current situation of the Chinese tourism industry.

Also, this thesis will include case studies from Japan and Italy, which both have plenty of cultural elements and have done excellent jobs in creating souvenirs. Learning from these two countries will help the author develops the set of design guidelines.

Limits: Because of the limited time and energy, the author develops a set of guidelines in this thesis that are only suitable for Chinese markets. Many local places in the Chinese tourism industry share common situations and similar cultural background, but situations of other countries may vary individually.

Also, for the application chapter, the author only applies the design guidelines developed from this thesis for Changsha, a moderate city in China. Applications of tourism souvenirs for Changsha are presented to validate the effectiveness of design guidelines.

There is another restriction we should look into. The goal of the guideline of this thesis is to help designers to create local tourism souvenirs. Although many local places have their

original local handicrafts such as embroidery, they are far more than feasible in this thesis, because the souvenirs that the author wants must have a close relationship with designers. Handicrafts are only related to local craftsmen and do not have much connection with design and the local environment. Designers can use handicrafts as one element of souvenirs' design, but using them alone as souvenirs is not suitable for this thesis.

Maintaining local cultures may relate to many fields, such as design, people and government. As a designer, the author mainly focuses on the design part; the remaining parts such as legislation and regulations are beyond the scope of this thesis.

Among the souvenirs' market, many elements may influence the purchase decision made by the customers. In this thesis, the author pays much more attention to the design part, while the sale-after service and management are not mentioned.

1.7 Procedures and Methods

Procedure 1: Conduct research for identifying souvenirs problem.

Method: Explore different types of literatures in order to figure out the problem of Chinese tourism souvenirs.

Procedure 2: Identify successful examples from Japanese and Italian souvenirs.

Method: Try to identify successful design elements from their design as much as possible.

Procedure 3: Develop a set of design guidelines for souvenirs design

Method: After analyzing the research of problem and learning from successful examples, a set of design guidelines will be developed that could be used in the Chinese tourism industry.

Procedure 4: Validate the effectiveness of design guidelines by applying them to the creation of souvenir in Changsha City.

Method: Developing 2-3 souvenirs by applying the design guidelines created from this thesis, and evaluates the quality of each design.

1.8 Anticipated Outcomes

The goal of this thesis is to create the design guidelines that can be applied to souvenir design while to help local people maintain the sustainability of a local culture.

The deliverable for this thesis will be a set of guidelines that can be applied to souvenirs design in order to maintain a sustainable local culture. The study also helps local people and government raise an awareness of how important of sustainable culture is. The hope is that long-term results of the thesis project will provide ways for current and emerging designers to design particular local tourism souvenirs, which will raise the awareness of sustainable culture. There are many threats to the current situation of local, sustainable cultures, which can be reduced by applying the created guidelines in the design of souvenirs.

Chapter 2 Literature Review

2.1 Background

There has been a recent expansion of the tourism industry all over the world (Bugeja, 2015). The booming tourism industry relies on local natural resources, culture and history, and in return the local resources and culture can help to promote local tourism industries (Richards, 2007). Tourism has a multidimensional effect on a local region, and the most significant effect that many researchers have documented is that tourism can lead to regional development (Macbeth, Carson and Northcote, 2004; Freytag and Vietze, 2013). Both the direct and indirect effects of tourism create an abundance of opportunities, which is why for both developed and developing countries, tourism is an effective way for developing the economy of local regions (Mangion and McNabb, 2005; Skoultzos and Tsartas, 2009). Furthermore, tourism is also widely regarded as a potential economic base that may improve standards of life and impact social and environmental development (Murphy and Price, 1994). Tourism is a sector that is not only able to offer a significant contribution to the economic growth of a local region but also an element of community culture enrichment. On the economic side, successful local tourism can offer many opportunities and jobs for the labor market (Balaguer and Cantavella-Jorda, 2002). On the cultural side, local tourism offers a platform for tourists to appreciate local cultures. In addition to enhancing local cultures, some activities in local tourism such as festivals and events also promote local culture and attract an increasing number of international tourists to experience different cultures (Dunbar-Hall, 2001). Getz recognizes many local cultural activities like

festivals and events are a new trend of tourism that contributes to promoting tourism and boosting the regional economy. From this information, we can understand that culture plays an important role in local tourism and developing local cultures can help promote local tourism and economy (Getz, 1991).

Along with the popularization of modern technology, the situation of globalization has become inevitable, but local cultures play a weak group role in the trend of internationalization and unitization (Trompenaars and Hampden-Turner, 1998). Cultural hegemony stretches all over the world as a force that continuously destroys local tradition and history (Lears, 1985). Yet, every step of existence and development for local cultures rely on tradition and history, and local cultures are the root to a local's life just like a root is to a tree. Only accentuating the importance of globalization will destroy the "root", while destroying the feature of a local place. Maintaining the local culture means creating an unstoppable force of development that will keep one place its original character and uniqueness under the trend of unification (Featherstone, 1993).

In modern times, modernization means not only unification, but also the index of increasing economy, which pushed those developing countries to abandon their traditional culture in order to catch up with developed countries as quickly as they could. For those developing countries, they try to keep pace with the developed countries because an advanced economy can decide their position among today's world system, where a better position means much more profit and better development (Bell and Pavitt, 1993). Figure.1 shows the GDP growth speed between developed countries and developing countries according to the IMF (International Monetary Fund) and CIFCO (China International Futures Co., Ltd.).

The two curves in Figure.1 clearly show the differentials in GDP growth. Although the developing countries try to give up tradition in exchange for growth in the economy, traditional

culture destruction is not giving those countries substantial growth as expected, but also disrupting the local culture and history that cause developing countries to lose their own special features (Cohen, 2006).

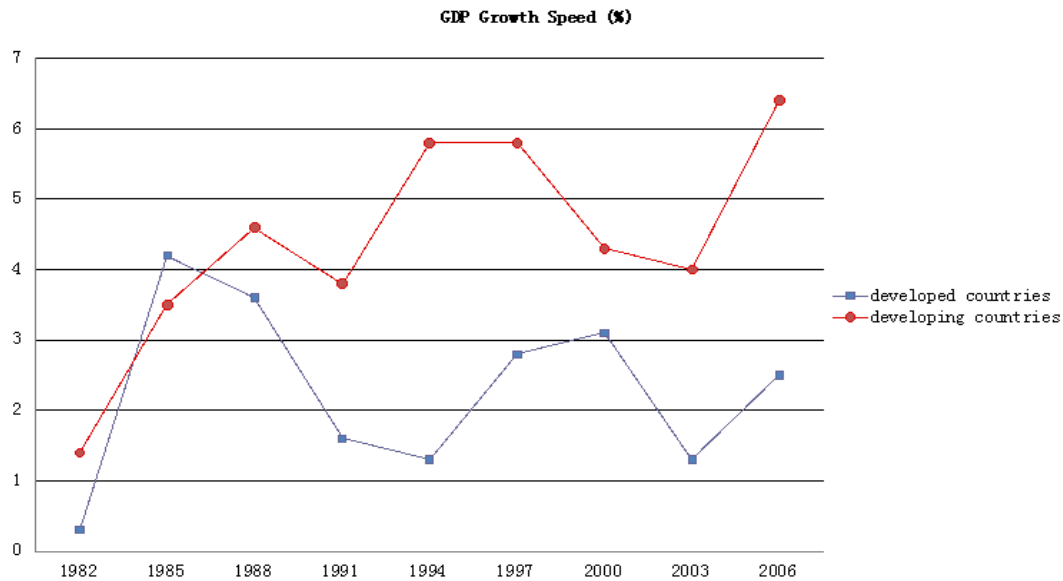


Figure.1

2.1.1 What is a local culture and what is a sustainable local culture

The definition of a local culture is based on culture while culture is a notoriously difficult term to define. In 1952, the American anthropologists, Kroeber and Kluckhohn, critically reviewed concepts and definitions of culture, and compiled a list of 164 different definitions. One of them is as follows:

“Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, and on

the other as conditioning elements of further action.” (Kroeber and Kluckhohn, 1952, p. 47)

Right now, many definitions share some same elements of culture. Culture is related to the characteristics and knowledge of a group of people, defined by everything from language, religion, cuisine, social habits, music and arts.

In addition to defined culture, many people believe that culture is the systems of knowledge shared by a relatively large group of people. Culture is a way of life for a group of people--the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next (Samovar and Porter, 1982). Also, culture is a symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values, and motives (Gudykunst and Kim, 1992). Broadly, culture is social heritage of a group (organized community or society). Business Dictionary defines culture as a pattern of responses discovered, developed, or invented during the group's history of handling problems that arise from interactions among its members, and between them and their environment (Culture, n.d.). So culture is a collective programming of the mind that distinguishes the members of one group or category of people from another. In fact, culture affects every aspect of daily life - how we think and feel, how we learn and teach, or what we consider to be beautiful or ugly.

The term “a local culture” usually describes a specific and identifiable locality where people live and create their experience of everyday life (Featherstone, 1990). Those people in a particular place see themselves as a collective or a community, and work to preserve those traits and customs in order to claim the uniqueness and to distinguish themselves from others. People share experiences, customs, and traits in a local region and a local culture reflects ordinary

people' feelings of comfort and appropriateness. A local culture refers to the traditions in a specific community based on peoples' changing preferences, living habits and tastes (Richards and Wilson, 2007). In a nutshell, a local culture is everything that particular people create and share as part of their life in the place where they live or work.

So a local culture is developed automatically in production and life. It also can be the summary of people's living and experiences in their activities that pass on from generation to generation (Kroeber and Kluckhohn, 1952). It is not a purposed or rational creation. A local culture is presented in the situation that local people shared information and life experiences that are transmitted to them by family, friends, neighbors and co-workers daily.

We create and share a local culture as part of our life in a specific region—hometowns or the place of work-- and the common factor is the place. Local cultures spread all over the world in different ways due to difference of geographic positions, climates, and histories, etc. A local culture itself resides in our relations with the local environment, in our local music and artistic expressions, our communities' histories and contemporary social issues, and our family's stories (Swidler, 1986).

A local culture has connections to all aspects of the curriculum of schools in a specific region, including art, music, theater, geography, history, sociology, economics, political science, psychology, anthropology, folklore, reading, writing, speaking, listening, foreign languages, media and technology, natural history and environmental education, family and consumer education and so on (Pretty, 2002).

One of the most important functions provided by a good local culture is a collection of the memories, ways, and skills from local people, within the bounds of domesticity (Okamura, 1980). If the local culture cannot preserve and represent the local features, the local community

will decay and perish. In order to keep a local region alive, we need to maintain the local culture and achieve the sustainable development of unique cultural resources.

In 1987, the World Commission on Environment and Development for the United Nations General Assembly gave a concise definition of sustainable development, which was "Meeting the needs of the present without compromising the ability of future generations to meet their own needs" (World Commission on Environment and Development, 1987). Also, an organization that was created in 1983 to promote integrated global sustainability named Brundtland Commission gave a likely explanation of "sustainability," which was striving to serve current human needs, but in the meantime, not damaging the ability of future generations to meet demand (Brundtland Commission, 1983).

Traditionally, sustainability encompasses the interactions between humans and the economic, social and environmental aspects of living (Giddings, Hopwood and O'brien, 2002). The topic of adding culture to the widely accepted three pillars of sustainability (economy, society and environment) is an important idea for society because the culture aspect not only coexists with the other three pillars but also helps facilitate them (Duxbury and Jeannotte, 2010). The concept and the meaning of cultural sustainability need to be popularized through mass communications as well as education (Pretty, 2002).

2.1.2 The value of maintaining a sustainable local culture

Cultural preservation is not only the premise of cultural development and prosperity, but also the features, soul and charm of the area (Hayden and Wong, 1997). Local cultural heritage as well as historical and cultural heritage are non-renewable, and will disappear forever once destroyed. If local cultural heritages are not protected well, they will fall away in the modern trend of globalization. Maintaining a sustainable local culture preserves rich values.

First, a sustainable local culture is a source of pride and confidence of local people. Protecting cultural sustainability is a way to rediscover and recognize the values of a local culture (Busher, 2006). Besides that, protecting cultural heritage shows a respect for ancestors (Martin, 1999). Once we have maintained the sustainability of a local culture, many people, including tourists and even our future generations, may come to appreciate the wisdom of our local ancestors and be proud of them.

Next, cultural sustainability is a solid material for promoting local tourism industry (Kirshenblatt-Gimblett, 1998). Tourism offers the opportunity for the exchange, communication and penetration of culture. People from different places with different cultural backgrounds can experience and enjoy local culture. Tourism brings local regions a variety of ethnicities, geographic and sociocultural experiences, and, of course, the local culture provides rich resources to the tourism industry (Ju-feng, 2005). The local culture is a live specimen that shows human activity and social development in various stages of a long history, and also has a strong research referential value. Plenty of cultural tourism resources have great competitive strengths in tourism markets all over the world such as the Forbidden City and Great Wall. Those abundant sustainable cultural resources can be used to promote the local tourism industry.

2.1.3 The benefits of maintaining sustainable local cultures

The sustainable local cultures can help us to enhance our cultural identity and a sense of superiority of place through heritage, public art, educational opportunities, tourism industry and public policies in ways that promote the environment, economy and society (Hatch and Schultz, 1997). A local culture is the symbol of a local region, so sustaining a local culture will help people to recognize and remember a special region among many in the whole world. Once a local region maintains the sustainability of a local culture, the flow of benefits will come.

One benefit is that a sustainable local culture can increase the income of tourism (Silberberg, 1995). The local characteristics and exclusive advantages are the key factors that determine the position of a culture in the world. Moreover, these two factors also are the attractions of cultural tourism (Kockel, 1994). Tourists are interested in the difference and uniqueness in culture since curiosity is the motivation for most tourists (Judd and Fainstein, 1999). Protecting the local culture will also help to promote the features of local cultures. Exclusive tourism and cultural resources are able to provide spaces for visiting, vacation, entertainment and other activities, which will promote profit from tourism. Announced by The United Nations World Tourism Organization, by the end of December of 2012, about one billion people travelled around the world in 2012 (UNWTO, 2012). The relationship between tourism and local culture provides a huge contribution to economic growth, social development and stability (Harrison, 2002). The sustainable use of cultural assets for tourism not only creates more job opportunities, but also generates income for local tourism. Furthermore, the sustainable local culture can drive the local tourism industry to become more competitive, raising their profits and creating other local activities such as arts and handicrafts (Ateljevic and Doorne, 2003).

Another benefit is promoting economic development (Du Gay and Pryke, 2002). Although a local culture is not quantifiable or tangible, it is the core to the definition of the basic unit of economic development (Ateljevic and Doorne, 2003). In a country such as China where an important part of GDP is ensured by tourism driven by cultural interests, cultural festivals and traditional crafts, and cultural relics, maintaining the sustainability of a local culture means providing sufficient resources to culture pillar of economic development (Starr, 1997). Also, cultural and creative industries derived from a local culture can offer better mechanization and

commercialization of cultural products and strengthen the competitive power in the market, then promoting local economic development (Barnes, 2005).

The most significant benefit is job creation and poverty reduction (Small, Harding and Lamont, 2010). A local culture is not a luxury, but a powerful resource for poverty reduction and job creation. A local culture as a source of knowledge and resource offers help to the individuals and local communities and reduces poverty. Cultural heritage, tourism industries, cultural souvenirs, cultural and creative industries, culture-led urban revitalization, and cultural infrastructure, every related aspect of the sustainability of local cultures, can serve as strategic tools for poverty alleviation, creating more jobs and new market opportunities (Silver, 1996). According to the World Bank, local cultures could help meet the goals in 2030 to reduce the percentage of people living with less than US\$ 1.25 a day to 3%, and creating jobs for the bottom 40% of the population in every country (World Bank, 2013).

2.1.4 The problem with current Chinese local culture protection

China has the most cultural items in UNESCO's list of Intangible Cultural Heritage of Humanity. Recently, the Chinese ministry of culture and the Chinese Art Research Institute (the center of Chinese intangible cultural heritage protection) held a meeting in the Great Hall of the People to issue certificates to 95 organizations for enrolling intangible cultural heritage projects (China Culture Daily, 2010). This meeting showed that the government puts a high value on the protection of intangible cultural heritage. Although the Chinese government has always attached great importance to the protection of traditional culture, the vulnerability of traditional culture is still a big concern as the situation exists now (People's Daily Online, 2011). Due to the high speed of economic modernization, many unique ancient villages and traditional cultures are heavily impacted by foreign culture and a large number of precious intangible cultural heritages

have been lost. In the past 30 years, more than 40,000 immovable cultural relics disappeared and more than half of them are destroyed by architectural activities (China news, 2012).

On the one hand, we can see that since 6 years ago when the State Council of China established the first Chinese Cultural Heritage Day, cultural heritage has become a national hot topic (the State Council, 2005). The government increasingly pays attention to the construction of the local culture and the broad masses of people are beginning to recognize the importance of protecting cultural heritage. However, on the other hand, many serious problems still exist in the surge of economic development.

The first problem is that the prioritization of economic gains rather than cultural preservation (Allen, Qian and Qian, 2005). Many cultural heritages, such as ancient structures and relics, have been badly damaged due to urban modernization. For example, according to the news from the Beijing Youth Daily published on July 19, 2014, the reconstruction of the old city in Beijing caused thousands of ancient alleys to disappear per year. The ancient cities such as Nanjing, Changzhou and other historical cities have to face the eternal paradox of the development or protection (Beijing Youth Daily, 2014). As western cultures gradually occupy today's cultural market, the local culture is in danger of being marginalized. For instance, most intangible cultures, such as drama, manual and instrumental music have lost their popularity in younger generation due to the high complexity, baldness and tradition. Fewer and fewer young people enjoy the traditional local cultures, which leads to a result that only a few elderly can handle those ancient skills perfectly, which is a big concern of cultural inheritance (Lu, 2005). Preserving local culture should be the next specific actions after raising national cultural consciousness. What is worse, right now, what most people, especially developers, pursue is just the title of "world heritage," which alone can bring economic benefits instead of maintaining the

site's sustainability. It leads to insufficient work for subsequent protection (Wang, 2011). The World Heritage Committee warning Zhangjiajie because of over-construction of hotels and structures is a typical example (Quan, Chen and Yang, 2002).

The second problem is the lack of professional persons in the field of restoration of cultural property (Lew, 2003). As is known to all, time is the biggest enemy of cultural relics. Many cultural relics are damaged due to the insufficient long-term care and many of them are waiting for repair. Taking ancient Chinese books as an example, the number of professional persons who can repair ancient books is only about one hundred while the number of books that need repairing urgently is more than a million. The insufficient number of professional persons leads to the result that many cultural structures and books cannot be repaired and preserved in time (Netease News, 2014).

In addition to all these pressing concerns, one more problem is the lack of incentive of cultural preservation (Lu, 2005). Protection of cultural heritage is not only the government and experts' responsibility, but also an obligation for everyone, and each person has the responsibility and right to protect local cultures and supervise the preservation of cultural relics (Liu, 2007). Basically, the culture is created by people and should be enjoyed, handed down and protected by the people. After all, effective protection highly relies on human beings. Right now, most Chinese citizens do not realize the importance of cultural preservation (Ruan and Meng, 2001). As cultural treasures are discovered, comparing to give them back to cultural relics protection departments and museums, people are more inclined to trade them in the black market for profit (Yang and Yu, 2004). As early as 1982, the Provisional Regulations on the Protection and Control of Cultural Relics promulgated by the Chinese government clearly claimed that all cultural treasures are nationally owned, and those rules are amended to add more details in order

to make these regulations more complete (Chinese Government, 2013). Therefore, without any direct incentive like money and profit, people are more willing to deal cultural resources to get what they want.

2.1.5 The current situation of Chinese tourism souvenirs

The tourism industry in China is booming alongside the development of social and globalizing markets (Lew, 2003). Many places in China have already realized that cultural characteristics are the basic core of local tourism resources (Sofield and Li, 1998). Almost every place in China tries to promote economy, raise GDP and revitalize urban environments by improving cultural identity (Wu, Zhu and Xu, 2000). But nearly every place in China tries to use the same strategies to publicize their local culture by symbolic structures, performing arts and comprehensive plans of tourism products (Li, 2004). What is more, with the globalization trend, and rapid growth of cultural tourism could reinforce an overall similarity among the cultural unique regions (Richards and Wilson, 2006).

To facilitate the analysis of the current situation of Chinese tourism souvenirs, we need to analyze from tourism souvenirs' aspect.

Tourism souvenir is the main target of tourists who came to a special region; only those products that the customers like and are willing to purchase can win a good place among markets (Dong and Yang, 2005). But almost every product in the current Chinese market is not good enough to inspire purchases from tourists (Wei, 2004). There can be several reasons.

The first problem for local tourism souvenirs is the similarity and insufficient creativity (Wan, 2006). It is normal to hear tourist complain they cannot buy or even see good and memorable tourism products. People eager to buy some souvenirs with some local culture features. On the contrary, similar souvenirs can be seen in almost every place in China. Jade,

precious stones, pearls, gold and silver jewelry, imitative cultural artifacts with poor quality and children's toys make up most of the whole categories (Liu, 2003). None of these products have local characteristics nor collectible values, which is the reason why they cannot attract customers' attention (Ma and Gao, 2003). What is more, nearly 80% of tourism products on the market right now are from a wholesale market in Yiwu, Zhejiang, the world's largest commodity distribution center (Jinhua News, 2013). This means many places in China do not have their own special products.

Second, the tourism industry is over-commercialized (Miao, 2004). Many places in China have their own unique traditional culture with differences of historic culture and geographical environment. Good tourism products are able to reflect the soul of local cultures. Before the beginning of the conception of "tourism souvenirs", many products possessed the characteristic of religion and strong national culture color (Wan, 2006). Some of them are keepsakes given by lovers, while some are the tools used in local religious ceremonies. People made products with their utmost sincere heart and enthusiasm without being much driven by economic benefit. Therefore, many products were hand-made after a careful and patient production process. After people developed a clear recognition of "commercial production" and tasted the blood of profit, the conception in people's minds changed, the mood when making products changed, and the economic benefit has become larger and larger so many things changed (Wan, 2006). Although commercialization provides more employment opportunity and makes a much quicker production process, it fails to carefully select materials and the production process, of which the final result is that the tourism products become completely different and increasingly inferior, losing their value and meaning (Wei, 2004).

Third, the lack of portability is an issue (Miao, 2004). The major consumer group of a special local place is external tourists who came from different places in the world and take a variety of transportation to arrive at their destinations (Liu, 2003). It is not difficult to draw the conclusion that portability is the basic requirement for tourism products. Yet, reports from tourism markets show that some local souvenirs are relatively large such as wood sculptures, and some souvenirs are small but fragile that needs huge packages to protect them, such as a china vase (Yuan, 2003). Although these souvenirs may represent local cultures well but being inconvenient for transportation may become a burden for tourists.

Above all, the majority of Chinese tourism souvenirs appears to be very unsatisfactory, and also the products' markets do not operate well to match the design and selling of products.

2.1.6 The current situation of Chinese tourism souvenirs' market

A good products' market is a platform where tourists and sellers can exchange information and obtain feedback smoothly (Wan, 2006). Right now, the requirements from customers grow daily because they are eager to buy tourism products as a gift and memory, while the products still lack in creativity and quality control. The unbalance of both customers and retailers make the market operate poorly (Xie and Wall, 2002). Thus, the author will analyze the phenomenon from both the sides of retailers and customers.

2.1.6.1 Retailers

The local retailers are the direct sellers whom customers contact and communicate with. Their strategies and service will directly influence customers' decision. But many retailers do not value their strategies and products much, which leads to a drop in sales (Wei, 2004).

The first problem is the lack of quality control (Dong, 2010). Nowadays, the main existence of tourism products is offering opportunities for local residents. Poor design and

quality make the profit on tourism products relatively low. Many young people have moved from their localities to find work in the rapidly expanding cities, so the remaining residents usually are older people, children and wives left behind by husbands working away from home (Zhao, Huang, Huang and Jin, 2005). Under this circumstance, many tourism products are shoddy and roughly made by nearby family workshops. What is more, the products they sell around local cultural, scenic spots have no quality and reputation guarantee. The majority of shops that sell tourism products are individual households. Small scale, a low reputation and usually one-time deals with tourists are the common, basic characteristics for them (Wan, 2006). These features maintain the low-trust and poor quality operation principles. In this case, it is impossible to guarantee the quality of tourism products and their related services. Although some product shops have an identity of being legal operators with some standards, they still cannot guarantee its quality (Wei, 2004). For local product business operators, many tourists are one-time tourists (Ma and Gao, 2003). This situation implies a problem that once the customers find any quality problems, they cannot go back to the place where they bought the product and ask for a change. Based on this, many businesses focus on instigating people to purchase instead of examining products' quality. In the year 2002, an investigation that focused on the reason of tourist complaints in the famous tourist city Hangzhou, China showed that up to 43.4% complaints are regarding purchasing fake and poor quality tourism products (Xu and Zhu, 2003).

The second problem is the odd pricing strategy (Wei, 2006). Many tourists wish they could buy some products whose prices are modest but have better quality. Unfortunately, the prices in the market are one of two extremes. The one point is inferior products with lower prices, while the other point is high-grade goods with much higher price and expensive materials that are priced far beyond the limits of people's expectations (Kang, 2008). At present, the local

tourism souvenirs are lacking in popularity because they are either too expensive or too cheap. For the expensive ones, like stone crafts in Fuzhou with the price of more than tens of thousands CNY because of their remarkable skills and complicated shapes, most people cannot actually afford to purchase them (Xu, Zhang and Zheng, 2009). On the other hand, the low quality of cheap products usually does not trigger the desire for purchase. Keeping a lower price to enhance the products' competitiveness is the most common way to achieve sales in tourism products' market. For example, in some tourism cities, the advertisements like "one CNY per silk bolt" and "ten CNY per silk pajamas" can be seen almost everywhere (Xie and Wall, 2002). Such vicious competition among poor-quality products often makes the tourists lose their direction when choosing souvenirs and also causes disgust with the sales people.

The third problem is little concern about branding (Xie and Wall, 2002). The current situation in Chinese tourism souvenirs' market is that many products do not have their own branding, or even a well-designed package and slogan (Liu, 2003). Creating a brand not only enhances the competitiveness of products, but also promotes the image of products (Roll, 2005). Once a branding is established, customers will not only know the products through experience but also better understand the product through its brand reputation and image (Liu, 2009). A successful branding could promote the cultural heritage, quality and design of tourism souvenirs, and, of course, the brand could create more and more new well-designed and high-quality products that will increase their reputations (Wang and Yang, 2010). What is more, a unique branding is an effective way to distinguish products from others and also show a company's exclusive souvenirs.

The fourth problem is ignoring of copyright (Liu, 2003). Instead of creating new and well-designed products, many people tend to copy existing popular products so that they do not

have to spend a lot of time in developing new design (Wan, 2006). Indeed, if a well-designed popular product comes out in the market, many retailers will copy it, which directly causes the same products to flood the whole market, and the price falls rapidly (Liu, 2003). This behavior seriously damages the normal market competition and many people and even policies do not cover this critical issue (Wan, 2006). Features have been a source of fascination of tourism souvenirs, the idea tourism souvenir should have a monopoly and exclusion. But the missing of laws and regulations for Intellectual Property Rights (IPR) protection aimed at tourism souvenirs has led to the prevailing of counterfeit goods (Yuan, 2003). Original design has a really hard time existing in today's products' market (Wei, 2004). Leaving aside the fact of a big upfront investment, many originally designed products have not been widely circulated, while many small vendors copied those ideas that are original and produced them quickly with poor quality at a much lower price. This serious problem finally causes the original design to lose its share in Chinese tourism products' market (Xu, Zhang and Zheng, 2009). For example, in a publication by Finance of Sina in 2013, original well designed and high quality tourism souvenirs may be priced at 50 CNY per item, but the imitations are only 5 CNY per item (Wei, 2006). In this case, tourists are not willing to buy more expensive products, so no more people are willing to develop new products.

The fifth problem is the lack of promotional efforts of souvenirs (Miao, 2004). Within the overall abnormal tourism products market, some distinctive tourism products still exist in tourism attractions. The share of tourism products' market for them is very rare, so they do not have enough funds to vigorously promote or even make an advertisement. The situation leads those creative products to low popularity and inability to build their own brands (Wan, 2006). Lacking a proper promotion will limit the popularity of products and also lead the products to

have fewer customers (Miao, 2004). Insufficient souvenir design and promotion will restrict the profits of selling souvenirs and affect the local tourism industry.

2.1.6.2 Customers

The target of products consumption is tourist (Wei, 2004), so attracting tourists' attention is the basic characteristic that tourism souvenirs should have. The tourists play a vital role in the tourism promotional market. The problem is that under the current tourism products' market, many customers are not satisfied with souvenirs. Poor quality of products is only one side of the matter (Xie and Wall, 2002). On the other hand, the mindset and attitude of customers toward products is important (Lian and Wang, 2004).

The first concern is the customers' attitude towards the price (Dong and Yang, 2005). In China, many customers have their own way to value a tourism souvenir. Even if some products are well designed and set at a relatively reasonable price, customers may be still not willing to buy them. One reason is Chinese customers do not have a clear mind about "design". In their mind, design means normal handicraft and they do not want to pay an extra design fee on well-designed products (Chen and Bao, 1988). Another reason is that customers always believe they can buy the same product at a much cheaper price (Chu, 1991). Almost all tourism souvenirs in the Chinese tourism market look the same (Lian and Wang, 2004), so maybe the next shop or online store would have a lower price. From the market feedback in Zhangjiajie (a famous tourism site in China), in 2004, every domestic customer spent an average of 120 CNY in shopping (Quan, Chen and Yang, 2002). According to Wang (2005), an investigation into the tourism product price that domestic customers expected shows 64% of tourists are willing to buy a products range from 10-50 CNY, 23% of tourists want 50-100 CNY, 8% of tourists want 100-500 CNY, 4% of tourists want 500-1000 CNY and only less than 1% of tourists want to buy

products higher than 1000 CNY. It is not hard to see most people are willing to buy products between 10-100 CNY. Although the actual average amount of purchases per person is close to expected, many tourists are still complaining vociferously about the tourism products because some of the souvenirs they think are not worth as much as they paid and have serious quality problems (Wang, 2005).

The second concern are customers' habits and tendencies (Lian and Wang, 2004). During the process of selecting and purchasing tourism souvenirs, customers generally have some common habits and tendencies. First, customers are willing to take the advice from friends and tour guides (Dong and Yang, 2005). Customers who join local touring groups usually do not have enough time to look in every shop one by one. So in order to save time, they will follow what their friends have told them whether to buy instead of making decisions by themselves. Second, customers have the tendencies to reduce risk (Lew, 2003). Because it's always the first time for many customers to travel a special local area, they intend to buy something that could guarantee their buying behavior. In this case, people usually want to buy products that have brands they are familiar with, which have some reputable distribution channels and perfect after-sales service (Wu, Zhu and Xu, 2000).

2.2 Key stakeholders that influence sustaining local cultures for promoting tourism industry

When talking about the local tourism industry, there are multiple stakeholders who can influence the sustainability of a local culture, and the stakeholders may include all levels of government, local regional and tourism organizations, product designers and the broader community such as local residents and customers (Freeman 1984; Simpson, 2001).

From all levels of government, especially local governments should pay enough attention to the local sustainability, because local governments are much more familiar and close to a local region. Jamal and Getz (1995), Maitland (2002), and Bramwell and Lane (2010) argue that effective management systems for sustainable local cultures of tourism development require the intervention and regulation from the government sector (Jamal and Getz, 1995; Maitland, 2002; Bramwell and Lane, 2010). The actions by government affect the tourism industry, and that might help a local region to promote their sustainable tourism industry.

One key factor is that maintaining the sustainability of local cultures is self-regulation by the tourism industry (Richter, 1989). We cannot expect people who are involved in local tourism to control their activities and behaviors spontaneously without any regulation. Such self-regulation needs to be guided and controlled by regulations, rules or standards that are created and enforced by governments (Zhang, Chong and Ap, 1999). And also, the government may encourage some travel companies and social organizations to set up some environmental management rules and codes of conduct to help people build their social responsibilities and protect local culture and resources voluntarily (Wen and Tisdell, 2001). Although those rules are not legally binding and they rely on voluntary agreements, their creation and agreement could help governments to control and maintain the sustainability of local culture for promoting tourism industry. Effective management systems for sustainable culture in the tourism industry are needed to require regulation and legislation by the government. These regulations are legally binding that can command and control people and organizations to keep to the rules (Sofield and Li, 1998). As previously noted, the government is widely acknowledged as a pivotal and influential stakeholder in cultural sustainability.

So the actions and regulations of local government can play a large part in ensuring cultural sustainability in the tourism industry. Timothy (1998) adds that local governments are often best placed to support local culture in tourism development within a destination due to their local knowledge because large, distant capital cities are less familiar with a local culture and local conditions (Timothy, 1998). For such reasons, local government is generally considered the best suited to coordinate culture in tourism development at the local level (Richards and Hall, 2000). Arguably, local governments' role in planning for a local culture of tourism industry is pivotal in promoting local sustainable culture. Indeed, Middleton and Hawkins claim that a sustainable culture of tourism development hinges on "the competence and authority vested in local government responsible for specific tourism destinations" (Middleton and Hawkins, 1998, p. 39). Also, the local government can be instrumental in regulating the vehicles used in tourism for protecting and maintaining local cultures (Zhang, Chong and Ap, 1999).

Beyond the governments, many articles point out customers are also very important. From one side, the most important aspect of the product design in the tourism industry is identifying customers' needs of products, and the concentration of a marketing department is on identifying customers' needs and market opportunities, positioning, pricing, etc. (Richter, 1989). Improving customers' satisfaction is one of the most common methods to satisfy people's needs. Because of the importance of the role played by the customers, having a closer relationship with customers and paying attention to customers' requirements when developing the new product are critical parameters in the success of a new product (Lian and Wang, 2004). The interest from customers will provide much information for product design and economic gain and that is the way many leading companies regard customers' satisfaction as a measure of the product's

performance and as a parameter to plan their future in their strategic plans (Dong and Yang, 2005).

From another side, because of the important place in the tourism market, the customers should be aware of their effects on local culture when they travel. They are not only the service object by other stakeholders, but also the witness of and participate in local cultural tourism (Laws, 1995). The way they think and behave will change the trends of the tourism market and utilize cultural resources (Chen and Bao, 1988). From the attitude and mind standpoint, the customers will decide what kind of souvenirs they like, how much is reasonable and what package they prefer. These requirements regarding tourism souvenirs will let designers and enterprises think about the features of local cultures that could apply to the design of souvenirs (Lian and Wang, 2004). From the behavior standpoint, during the tourism period, customers' behaviors will promote or destroy the sustainability of local cultures (Chen and Bao, 1988). Also, the awareness of cultural preservation will help local government to maintain a local cultural sustainability (Wen and Tisdell, 2001).

As an important role in souvenirs design, designers have a close relationship with local tourism souvenirs. The success of tourism cultural souvenirs can be competitive weapons and advantages for a local place to survive in the current dynamic tourism industry (Wei, 2004). Design of a successful souvenir requires understanding of products, price, materials, promotion and continuous interaction and integration of marketing and customers (Wang, 2012). A good souvenir is a representation of a local culture that fit with ancestry, language and history (Medina, 2003). A local region is a place dependent on its representative significance and site of production (Stoffle and Evans, 1990). Tourism souvenirs sold where they are made and labeled

with quality assurance or careful design raises a product's exchange value and customers' understanding about a local culture.

By analyzing relevant literature information from the souvenirs market in China, the author summarizes three key stakeholders that influence sustainable local cultures for promoting tourism industry: local government, customers and designers.

2.3 The overview of global tourism industry

With the advance of globalization, the general trend of the global tourism industry is booming and will continue to boom now and well into the future (Pigram and Wahab, 2005). On January 29th, 2013, the United Nations World Tourism Organization (UNWTO) points out that there is a 4% increase of the global tourism industry in 2012 and the number of total tourists all over the world unprecedentedly exceeds 10 billion. Also, the UNWTO predicted that the tourism of 2013 would sustain the same rate of growth. The chief press officer of tourism organization Marcelo Risi said, although the global economy was still depressed in 2012, economic growth remains active in South America and Asia, while the growth of the tourism industry has a direct relationship with economic growth and prosperity (UNWTO, 2013). Looking at the world's tourism industry in 2012, the most significant growth (7%) occurred in the Asia Pacific region. In the division of tourism growth, the growth rate of the Asia-pacific region in 2013 is the highest in the world, which is 5% to 6%, Africa following by 4% to 5%, and then followed by America and Europe with change in rate from 3% to 4% and 4% to 2% respectively (UN News, 2013).

As the tourism develops, promoting tourism and cooperation become a new trend in the global tourism industry. In the year of 1971, the predecessor of the World Tourism Organization

(WTO), International Union of Official Travel Organizations (IUOTO), set up a World Tourism Day after the suggestion from the African official tourism organizations (WTO and IUOTO, 1971). On September 27, 1979, the Third Congress of the World Tourism Organization officially determined that the September 27 was the World Tourism Day (WTO, 1979). The importance of establishing the World Tourism Day was to draw public attention to tourism, and promote exchanges and cooperation among countries for the development of tourism (WTD, n.d.).

Each World Tourism Day has its special theme, but as for the calendar year, the core idea of WTD becomes the maintaining sustainability of natural sources and local cultures. Since 1980, each member of the World Tourism Organization has organized memorial activities based on the current theme of the World Tourism Day, such as publishing commemorative stamps, opening up new lines of tourism and so on. The themes of World Tourism Day published on its official website range over the years from “Tourism's contribution to the preservation of cultural heritage and to peace and mutual understanding” in 1980 to “Millions of tourists, millions of opportunities” in 2015 (WTD, n.d.); many themes are related to culture, sustainability, protection and development.

2.4 Learning from successful cases

Among the many examples of global tourism, Japan and Italy were selected for the case study due to their significant success in product design. The reason Japan is selected as the study object is because Japan has a similar cultural background to China and they do an excellent job in promoting local tourism through local cultures. For Italy, it has a brilliant and long history. Even though both the countries suffered difficult years of conflict and regime changes, both still

retain their traditional local cultures and architectures that generate great business opportunities and resources for local tourism.

According to the investigation from United Nations World Tourism Organization (UNWTO) in 2007, the international travel income and international travel expenditure in Japan ranked 26th and 7th respectively in the world, while China is in the rank of 6th and 5th in equivalent content (UNWTO, 2007). Although the rank of tourism revenue in Japan is much lower than China, the proportion of shopping amount in the total expenditure is steadily increasing. After 1994, the proportion of shopping has overtaken transportation, becoming the second main consumption projects and the main pillar for the tourism industry just followed by hotel accommodation (Arlt, 2006). Table.1 clearly shows the increase of souvenir purchase among the overall tourism expense between 1988 and 1999. (Ministry of Land, infrastructure, Transport and Tourism, 2002).

Year	Total expenditure	Shopping expenditure	Percentage of shopping
1988	32, 221	2, 879	8.9
1990	32, 297	4, 049	12.5
1992	32, 089	4, 261	14.1
1994	21, 176	4, 598	21.7
1996	20, 500	5, 612	27.4
1999	18, 346	4, 717	25.7

Table.1: The daily average expenditure of tourism in Japan. Unit: JPY, %

The development mode of Japanese design is a double-tracked system, which includes traditional and modern system (Hiesinger and Fischer, 1994). On the one hand, with the development of modernization, the design should satisfy the modern societal requirement and international trends in industrial design and visual communication. On the other hand, as an important part of Japanese culture and civilization, traditional products and package design has

been well preserved and inherited. In other words, in modern Japanese design, it has both traditional and modern elements. The double track development model makes the Japanese package and product design have the element of modern fashion and gives a person a feeling of harmonious coexistence of tradition and modern (Sparke, 2009). These two different design styles are applied to different products in Japan. Traditional design is applied to those domestic traditional products, such as food, clothes, commodity, crafts and ceramics, while modern and fashion style is used for some international products, such as home appliances, camera, television, computer and electronic products (Ekuan, 1998).

As the author mainly focuses on the local culture in this thesis, modern styles are beyond this thesis' scope. The traditional of Japanese style can be summarized as simple, pure and natural (Li, 2004). Some significances taken from the Japanese case study include:

- Using handwriting for branding (Unger, 2001). The names of brands of local products in Japan are broadly applied by using calligraphy. Japanese designers prefer to use handwritten calligraphy font instead of computer-standardized font because handwritten calligraphy is more flexible and personal while computer fonts lack of vitality (Shan, 2010). What is more, the calligraphy is a way to promote local characters. In addition, the permutation and combination of characters can also affect the overall effect of the picture. The calligraphy can strengthen regional, traditional and hand-made characteristics of the products (Sparke, 2009). Using calligraphy as a brand name (Figure.2) can not only improve the value of the product, but also reflect the characteristics of products and promote a strong feeling of culture.



Figure.2: An example of utilizing handwriting for a series of wine bottle design

- Characters are deformed according to products. Characters are not only the brand name but also sometimes appear as graphics to make the product more lively and expressive with greater artistic appeal (Daliot-Bul, 2009). The application of transformation of characters and the different color is able to highlight the characteristics of the product. Figure.3 is an example of transforming a character to the design of a milk bottle. The brand name is “森” which means forest in Japanese characters. The branding tries to tell people that the milk is as primitive and pure as a forest, so the designer transformed the characters into trees in order to match with the products and the characters.



Figure.3: An example of transforming a character

- Souvenirs utilize local cultural products (Iwabuchi, 1998). As the author mentioned before, Japan has done an excellent job of cultural preservation, so there are many traditional cultural products in markets, such as wall hangings, omamori and shuinchō. Many cultural products are related to local cultures, histories and religions. Omamori are the Japanese amulets

commonly sold at religious sites and dedicated to particular Shinto deities as well as Buddhist figures. The main function of omamori is to provide various forms of luck, protection and even love. Because of its special meaning, many people make omamori by themselves and send them to other persons. A shuinchō (Figure.4) is a book that is sold at shrines and temples and the function of this book is collecting shuins. A shuin is a seal stamp given to worshippers and tourists to Shinto shrines and Buddhist temples in Japan. The stamps are different from each other because they are written by special people who work at the temples or Shinto shrines. To create the shuin, the writer presses down one or more large stamps, and then uses black ink to write, in his distinctive calligraphy, the name of the temple, the day of the visit, and other messages on and around the stamped portions. In this way, every shuin is the witness of when a collector visited particular temples. Besides the uniqueness of shuins, the shuinchō is also very special. Each temple and Shinto shrine publishes its own specially designed book that tourists can select which one they prefer and are willing to buy (Iwabuchi, 1998), Figure. 5 is an example of a shuinchō published by a special Shinto shrine.



Figure.4 An example of shuinchō and shuin



Figure.5 An example of the cover of shuinchō

• Utilize local colors and patterns in the design of souvenirs. Japanese traditional color art not only has a long history, but also a good reputation around the world (Tanaka and Koike, 1982). In the international conference on fashion color in the spring of 1990, which 18 countries took part in, the exporters agree that faded color with washing grinding or soft sunlight became the tendency of modern fashion. Actually, this is a blend of fuzzy gray and bright gray, forming a sense of elegance and soft color. In fact, the concept of soft and refined color has a long history in Japan. Starting in the 1990s, the Japanese traditional color idea is in a position of leading the world trend. A large number of natural colors are used and its elegant soft impression influences all over the world (Shan, 1991). Influenced by the region, culture, religion and other factors, the choice of color is simple and implicit (Masuda, 2003). The Dictionary of Japanese Color System proposes a color swatch system that includes the most popular Japanese colors in the design of traditional cultural products. Some of the colors are presented in Table. 2 (<http://www.colordic.org/w/>).

薄桜 うすざくら #fdef2	枯茶 からちゃ #8d6449	植染 はじめめ #d9a62e	花緑青 はなるくしょう #00a381	茄子紺 なすこん #824880
桜風 さくらねず #e9dfe5	胎色 あめいろ #deb068	黄朽葉色 きくちばいろ #d3a243	翡翠色 ひすいろ #38b48b	二藍 ふたあい #915c8b
鴉鼠 とぎねず #e4d2d8	駱駝色 らくだいろ #bf794e	山吹茶 やまぶきちゃ #c89932	青緑 あおみどり #00a497	京紫 きょうむらさき #9d5b8b
虹色 にじいろ #f6bfbc	土色 つちいろ #bc763c	芥子色 からしいろ #d0af4c	水浅葱 みずあさぎ #80aba9	蒲葡 えびせめ #7a4171
珊瑚色 さんごいろ #f5b1aa	黄唐茶 きがらちゃ #b98c46	豆がら茶 まめがらちゃ #8b968d	錆浅葱 さびあさぎ #5c9291	若紫 わかむらさき #bc64a4
一斤染 いっこんぞめ #f5b199	桑染 くわぞめ #b79b5b	麴塵 きくじん #6e7955	青碧 せいへき #478384	紅紫 べにむらさき #b44c97
穴色 ししいろ #efab93	檀色 はじいろ #b77b57	山鳩色 やまばといろ #767c6b	御召茶 おめしちや #43676b	梅紫 うめむらさき #aa4c8f
紅梅色 こうばいろ #f2a0a1	黄椽 きつるばみ #b68d4c	利休風 りきゅうねずみ #888e7e	濃鼠 みなとねずみ #80989b	菖蒲色 あやめいろ #cc7eb1
薄紅 うすべに #f0908d	丁字染 ちょうじぞめ #ad7d4c	海松茶 みるちや #5a544b	高麗納戸 こうらいなんど #2c4f54	紅藤色 べにふじいろ #cca6bf
甚三紅 じんざもみ #ee827c	香染 こうぞめ #ad7d4c	藍海松茶 あいみるちや #56564b	百入茶 ももしおちや #1f3134	浅紫 あさむらさき #c4a3bf
桃色 ももいろ #f09199	枇杷茶 びわちや #ae7c4f	藍燭茶 あいこびちや #555647	鴉鼠 さびねず #47585c	紫水晶 むらさきすいししょう #e7e7eb
鴉鼠 とぎいろ #f4b3c2	芝蔴茶 しかんちや #ad7e4e	千歳茶 せんさいちや #494a41	錆鉄御納戸 さびてつおなんど #485859	薄梅鼠 うすうめねず #dcd6d9

Table.2: A partial of the color swatch system proposed by the Dictionary of Japanese Color system.

(Derived from: <http://www.colordic.org/w/>)

The element of local pattern is reflected in modern product and packaging. The graphic pattern is mainly composed of abstract ideas. The subjects are mainly including plant design (plum, cherry, rattan, chrysanthemum), animals (dragon, chicken, fish, birds), vessel design (disk, fan, round fan, tea props), hemp leaf, mesh, tortoise shell, the traditional family crests and geometric patterns. The Figure.6 shows a part of Japanese traditional patterns. In addition, ancient kimonos and hairpins often use "knot" elements, which has a very good use in the packaging and product with a new illustration and variation (Blakemore, 1978).



Figure.6: An example of Japanese traditional pattern

- Tourist attractions make exquisite and unique local food. According to an investigation of Japanese external tourists from 1995 to 1999 by Japan National Tourism Organization (JNTO), clothes (21.9%), food (21.1%), crafts (18.9%), books (13.2%) and cigarettes (12.1%) are the five largest items that external tourists are likely to purchase (JNTO, 1999). Thus tourism food, especially local food, is one of the most popular items for tourists in Japan. The local food in Japan always looks very exquisite, the chefs try to apply different beautiful shapes to those foods and make each of them different from others (Richie, 1985). What is more, many local foods change their taste according to seasons, with some tastes only limited to a special reason and festivals (Prescott, Young, O'Neill, Yau and Stevens, 2002). Taking Shiroi Koibito (Figure.7), a famous chocolate cookie brand in Hokkaido, Japan as an example, Shiroi Koibito created special

limited editions for White Day on March 14 when men return favor with gifts for women. Because of their unique and limited taste, the limited editions were sold out quickly (China Economic Net, 2013).



Figure.7: An example of Shiroi Koibito chocolate cookie exclusive for White Valentine's Day

- Utilize raw materials and local pattern in the design of packaging (Ashby and Johnson, 2013). Japan is a developed country whose Gross Domestic Product held the world's No. 2 position from the year 1968 and 2009 (Li and Wang, 2011). The Japanese package design is typical in the Asian market and has become the fastest progressive market in global packaging industry (Masui, Sakao, Kobayashi and Inaba, 2003). The packaging for Japanese goods can completely meet the needs of domestic consumers, and create strong competition to import goods (Zhu, 2007). In the packaging design, designers consciously consider a series of environmental protections, and form a normal way of thinking social responsibility (Meroni, 2000). The design concept introduces ecological protection in the process of the new design thinking and makes the environmental protection consciousness for packaging design as a strategic position. The packaging of Japanese souvenirs puts emphasis on the beauty of both nature and tradition; thus most of the packaging has the characteristics of local cultural and sustainable utilization (Zeng, 2011). Japanese products, especially local food, are decorated with the package, and the package itself becomes more and more portable, transparent and convenient

to carry and measure (Su, Xing and Deng, 2010); Figure.8 provides some examples of using raw materials in packaging. Overall Japanese packaging gives customers feelings of cleanliness and safety.



Figure.8: An example of using raw materials in packaging

- Material selection is set for natural beauty. The idea that choosing easily recoverable and recyclable packaging material that can self-decompose and not cause any pollution to the environment is obvious in Japan (Ashby and Johnson, 2013). To make packaging as one step of a circulating ecological system, the material is selected to acceptably come from nature and then return to nature, gaining the opportunity of reusability and renewability (Oguchi, Kameya, Yagi and Urano, 2008), which means saving packaging material, reducing waste and saving resources and energy. As to the material of the packaging, the paper, aluminum foil and composite plastic are widely used to both prevent the pollution and keep the food quality high as well (Hanley, 1997).

The material selection is basically wood, straw, bamboo, mud, fabric, paper and so on, and designers try to use those original materials to bring customers a feeling of freshness, warmth and purity (Ashby and Johnson, 2013).

- Local people and government pay enough attention to cultural preservation and design education. Seen from the government's point of view, the Japanese government attaches great importance to design education. Just like Wei said, only through rational design education can be achieved ideal education life (Wei, 2006). Japanese government has issued a series of policies that is beneficial for the development of design and established a design education system that is suitable for national condition and modern design under the guidance of basing the country on the design. In the late 1960s, a complete design education system was formed and cultivated a large number of outstanding designers. It laid a solid foundation for the long-term development of design (Xu, 2009).

In Japan, local products (including food and crafts) are an important component of the tourist commodities (Yanagi, 2006), so productions of local products are the common concern of local self-government and civil society. Both the government and organizations are dedicated to support the development of the local tourism commodity production. For example, in order to transmit over generations and spread the production technology of local products, they set up a technology pavilion, folk art museum, library, exhibition hall and education base, etc., to promote the sale of local products. And to spread production technology of local products, non-governmental organizations or enterprises have also set up various kinds of cultural centers, libraries, research institutes, etc. (Reubens, 1947). Since ancient times, Japan regards packaging as a kind of purification ritual and the perception of beauty is an important concern. Japanese people cherish the beauty of nature and make friends with nature (Masuda, 2003). Craftsmen with unique traditional skills are highly respected, which made a large number of young people devote themselves to learning and improving traditional skill (Xu and Yang, 2002). The Government also awarded excellent native products through certificates and badges to promote

competition and development, paving the way for the sales of high-quality native products (Okada, 1976), and Figure. 9 is an example of this certification.



Figure.9: An example of certification awarded by Japanese government

Japan is an island country with limited resources and large population, which has promoted the Japanese to form a strong awareness of environment protection (Jiang and Li, 2014). Environmental protection awareness is enlightened by the government and related organizations and education, and reflected in all aspects of daily life.

Italy, the other successful case examined here, is considered as a birthplace of Western civilization and a cultural superpower (Wittkower, Connors and Montagu, 1999). What is more, Italy is home to the greatest number of UNESCO World Heritage Sites to date, and according to one estimate (Abbot, 2006) the country is home to half the world's great art treasures. The nation has, overall, an estimated 100,000 monuments of any sort (churches, cathedrals, archaeological sites, houses and statues) (DK, 2012). There are a number of reasons why Italy has been so successful.

- Protection comes from legislation and policies made and enforced by the government (Fратиanni and Spinelli, 1982). With so many cultural relics, how to protect them becomes a major issue. Many buildings are protected and it is forbidden to build new buildings within certain areas. Take Rome as an example. As early as 1947, state developers wanted to build some buildings in the famous Appia Antica, where ancient Roman noble family tombs and other

sites are located. The local people were strongly against after hearing of the development; thus the plans were not executed and eventually this area became a 400-hectare public park. For the purpose of site preservation, a lot of golden area in the center of this city became a national park. In the center of Rome, it is absolutely not allowed to increase the number of any new buildings (Nistri, 2011). For many years, no new building was constructed in central Rome. Reported by ANSA (Agenzia Nazionale Stampa Associata), the leading wire service in Italy, on September 3rd, 2013, the Roman government issued a policy that private motor vehicles are not allowed to enter the Via dei Fori Imperiali that connects Venice square to the Colosseum for preservation of ancient buildings and their surrounding areas. The new mayor of Rome, Marino, said that it would reduce by 90% vehicles in Via dei Fori Imperiali in order to reduce the influence of automobile exhaust and vibration when vehicles passed on the ancient buildings; only bicycles and pedestrians, buses, taxis and special vehicles are allowed to enter (ANSA, 2013).

- Various exclusive symbols are applied to local tourism souvenirs. As the author mentioned before, Rome has many cultural relics such as the Coliseum, Roman Forum, the Mouth of Truth, the Pantheon in Rome and Trevi Fountain. Thanks to the efforts of local governments and people, those relics are well preserved. Many designers use these unique architectures and try to apply them into souvenirs. Figure.10 is an example of Italian souvenirs that use local exclusive symbols. It is pretty common to see souvenirs with these symbols in different style and angles (Leidiger, 1998). One symbol can be applied on various souvenirs with different looks.



Figure.10: An example of applying exclusive symbol to the design of a magnet

- Use exclusive products made by hand to attract tourists. When mentioning souvenirs in Venice, the most famous are mask and glass products (Steward and Knox, 1996; Tait, 1979). Starting from 40 days before Easter, tourists wear many kinds of masks in the street for parades and Carnival. These masks have many kinds of expressions, mainly drawn based on theatrical characters with an extremely exaggerated technique of drawing, and many of them have bright colors and are decorated with bells and feathers (Steward, 1996). Figure.11 is an example of beautiful Venetian mask made by hand. It is almost impossible to find two identical masks. Also, there is a famous store making masks in a Venetian alley full of beautiful masks everywhere. All the masks are designed and created by storekeepers. Although the price is not cheap, many tourists still want to visit the shops and purchase the masks (Tseelon, 2001). Similarly, the Venetian glass products are also hand-made. These glass products are famous all over the world due to their unique design and exquisite craftsmanship. Designers cleverly combine patterns and color to create a unique artistic effect (Page and Dom énech, 2004). In the Venetian Lagoon, there is an island called Burano. Although the island is small, its local products lace embroidery is

renowned across Italy (Ricci, 1993). Each product is made by one person at a time and has a total of seven manually working procedures (De Gheltof, 2010). Because knitting techniques are different from person to person, each product is unique. Now these handmade lace products are used either for advanced fashion shows or decoration for the royal family (Ricci, 1993). Although the product is so expensive that people can hardly afford to purchase one, it still continues to attract tourists for its uniqueness and beauty (Siporin, 2005).



Figure.11: An example of Venetian mask

2.5 Conclusion of literature review

In order to maintain the sustainability of local cultures through souvenirs design, designers should apply several local cultural elements into the souvenirs. However, although the government is not related to the design process, they can still do something to assist people and designers to maintain local cultures, such as making policies that restrain people's behavior and protect the copyright of both the right of designers and tourism souvenirs. What is more, the government could enforce legislations and policies to protect local cultures.

Before designing a tourism souvenir, designers need to know what customers' needs and desires for souvenir design. We can learn from this chapter that customers do not like similar

souvenirs and those that are not easily carried. Although tourists care about the price of the souvenirs, people still want to buy them if the souvenirs are well-designed. Knowing the desires of tourists will help designers design local tourism souvenirs that are appreciated by tourists.

Gathering from successful case studies, several design methods such as using deformed characters, utilizing local cultural products, utilizing local color and patterns, utilizing raw materials in souvenir design, applying local exclusive symbols on souvenirs and hand-made souvenirs should be considered in the design of souvenirs in order to maintain a sustainable local culture.

Chapter3 The development of design guidelines for maintaining local cultures while promoting the tourism industry in Chinese society

3.1 From the perspective of local government

It is critical for the government to identify and create unique cultural symbols and an expertise for promoting local tourism. Protecting and preserving local culture is not easy and people cannot bet all their hopes upon self-awareness and consciousness. The significance of maintaining local cultures needs to be identified by the government and also popularized among local people. In order to maintain and promote local culture, the government could take the lead on creating unique cultural symbols and developing expertise. These acts would lead people to promote local cultures in the tourism industry with full enthusiasm, and then make both the local cultures and the tourism industry prosperous.

3.2 From the perspective of consumers

The target user of the local tourism consumption is the consumer. The quality of tourism areas directly affects the customers' experience, and also, customers can change the development trend of local tourism. Every local place has its' own special features, and consumers may come from different places in the world. Before making a design, designers should know what kind of souvenirs customers like. The Reporting Centre, which is the biggest investigation platform in China, conducted a survey to find "the factors customers have to take into account when buying tourism souvenirs". Based on the statistics of 9SOSO, Practicality tops the list at 36%, Meaning

is the next most important at 26%, and the third most important factor to consider is Price at 23%. From this point, many tourists are more interested in a souvenir that has a special function, rather than serving a decorative purpose only. (9SOSO, 2011). Therefore, the first principle for a design guideline is that the tourism souvenirs should provide certain functions. Also, based on a questionnaire on the 10 most significant impacts a souvenir has on a tourist, the target groups of this questionnaire are divided into three groups: tourists who purchase every time, who frequently purchase and who occasionally purchase souvenirs. The results show that for the people who purchase souvenirs every time, the order of importance for the souvenirs are local characteristics, appearance of the design, portability, collection value, cultural value, quality and price; for the people who frequently purchase the souvenir, the considerations are local characteristic, appearance of the design, quality, cultural value, price, portability and collection value. For the tourists who occasionally purchase souvenirs, the priority of significant impacts are local characteristics, appearance of the design, cultural value, quality, price, portability and collection value (Dong, 2010). Therefore, local characteristics, design of appearance, quality, cultural value, prices and portability are the most important factors for tourists when they choose souvenirs. Local characteristics mean something special and unique in each local region. In other words, the local color, food, handicrafts, expertise and symbols representing architecture can all be included. Also, as mentioned in the literature review, the majority of tourists come from different places and take a variety of transportations, so the tourism souvenirs should be easy and safe to transport.

3.3 From the perspective of designers

Tourism souvenirs are a promotional activity whose basic purpose is to stimulate sales and to generate revenues for future tourism efforts. The purpose of tourism merchandise is to stimulate tourists to purchase products that will constantly remind them of a pleasant vacation and a unique cultural experience in a local community. Souvenirs are created intentionally to encourage tourists to remember, revisit, and recommend the places to others the places they had visited experience. Particular cultural features of each local area can significantly influence the characteristics of the souvenirs' design and thereby enhance the competitiveness of local tourism industry. The benefits of good souvenirs strengthen cultural identity and pride (Dyer, Aberdeen & Schuler, 2003), which directly affects destination competitiveness.

After investigating both Japan and Italy's tourism industries, some design factors are identified for facilitating the design of souvenirs for the Chinese tourism industry. These factors are described as follows:

1. Local image:

If the local region has an exclusive, well-known public image such as architecture (the Forbidden City in Beijing) and festivals, the design of the souvenirs should stress those images. The local image must be exclusive and representative in order to promote a local culture. When applying images to tourism souvenirs, designers can either use the image as the souvenirs (such as a key ring or refrigerator magnet), or use the image as an imprint on both souvenirs and the packaging. For those souvenirs that have local images on them, the author recommends including the name of the image with the image because not every unique local image is famous enough for everyone to recognize it. Also, the image on local tourism souvenirs should have its' distinctiveness to avoid confusing potential buyers, to ease inventory and accounting cost, to

limit the amount of capital tied up, and to be able to take advantage of the quantity discount structures of suppliers. So using exclusive symbols on a tourism souvenir is included in the guidelines. Although every local image is unique and has its' own special shape, designers can use different expressive means or skills, different angles and seasons of structure to show the difference of local images, just like Mount Fuji in Japan that many souvenirs and packaging use as an image with different expressions. Figure.12 shows how Mount Fuji can be applied in different ways. Both of these applications can be applied to products as well as their packaging.



Figure.12: An example of applying Mount Fuji to the design of a cookie and a beer glass

2. Local food:

Each place has its' own unique food because every place has its own unique combination of weather, environment, flavor and ingredients. Promoting high-quality and distinctive local food products is one way of distinguishing one local place from other destinations and thereby attracting a steady stream of tourists. Local food has a brilliant locality so designers should put more emphasis on a particular quality and appearance of the food, for example, a better taste and/or exquisite style. Food always uses a local sales strategy so that both the food and its production process give tourists a very deep impression.

Indeed, using Japan as an example, local foods are very popular among customers. One reason local foods may be particularly popular with tourists is because certain foods are

considered “iconic” products that capture the typical features and use local ingredients of a particular place; maybe foods are associated with a host of values, such as being better for the environment, conserving “traditional” rural landscapes and supporting the local economy. Also, foods aim to connect local consumers with local people and places that produce their food, and this connection is a powerful part of an integrated tourism experience (Clark and Chabrel, 2007). Unlike other souvenirs, such as a decorative key ring or craft item, foods engage all of the senses and cause people to have stronger connections with the unique place because people have their own personal, sensory memories of consuming them. When customers eat local food, they may treasure the experience not just because it feels good, but also because this food can evoke a special memory of the good time. Thus, local food can be an asset to integrate tourism development as a result of its’ ability to symbolize a local place and culture, and by enabling tourists to experience a sense of connection to their destination both during and after their visit. Also, as the season changes, designers can switch the content of local food with fresh fruit to keep attracting tourists’ curiosity.

3. Local color and pattern:

Iconic patterns of local cultures and environments are frequently designed with inspiration from local nature and culture. Patterns are often made to be decorative and are used as a means of covering and decorating both products and objects. Therefore, a designer’s knowledge of color, aesthetics and application of patterns play an important role in how successful a souvenir is in the market (Wilson, 2001). Each place has its’ own special pattern, and many of these patterns have particular auspicious meanings that come from local religious or popular beliefs. For example, the Japanese predominantly followed the Buddhism and Shinto religions. According to Buddhist philosophy, a simple and provident life should be followed in

order to attain enlightenment and abscond earthly desires (Japanese Art & Design Themes, 2014), so natural shapes and decorations are often used as a pattern in Japanese design to reach harmony with nature. Both natural elements, such as mountains, clouds and rivers, and artificial elements can be used as the pattern, and some of them even have special concepts or meanings in a particular region.

Within different environments, many cultural things will be different, such as architecture and clothes. Several particular colors represent local cultures and also express messages. The color from local symbols and clothes will create with tourists associate these colors with the local culture, and will remind them of their trip. Also, sometimes colors have their own powerful metaphorical and cultural meanings. For instance, at Yuelu Academy, which is one of the four most prestigious academies over the last 1000 years in China, the main colors are white, light gray, red and dark grey. Red means auspiciousness, and white and grey are very simple and plain colors in order to blend in the academy's natural environment (Wang, 2012). Local cultures could sometimes be displayed by the colors local people wear or things they use at home (Japanese Art & Design Themes, 2014). In fact, the use of different colors can either represent local cultures, or can be in harmony with local environments. So creating a main color scheme that is consistent to the exclusive symbol and utilizing local expertise in fabrication/craft can be two principles in the guidelines of successfully maintaining local culture while promoting local tourism.

4. Local language:

A good souvenir is a commercially viable representation of local cultures that continues to fit with ancestry, language and cosmology (Medina, 2003). A dialect is distinguished by its vocabulary, grammar, and pronunciation. Dialect is a unique national culture since it is a variant

of language due to the regional differences. Every region in China has its own unique dialect, which is representative of a local culture developed more than one thousand years ago, in the case of China. It reflects characteristics of local civilization and philosophy views, which is the carrier containing wisdom, skills and beliefs of a local region and having an abundant cultural heritage. Compared to official languages, dialect is more representative of the region's characteristics of culture, which can be regarded as one of the symbolic elements of a local region. Just like Lera Boroditsky, an assistant professor of cognitive psychology at Stanford University wrote in 2011:

“Each provides its own cognitive toolkit and encapsulates the knowledge and worldview developed over thousands of years within a culture. Each contains a way of perceiving, categorizing and making meaning in the world, an invaluable guidebook developed and honed by our ancestors” (Boroditsky, 2011, p.65)

Languages in different regions are able to reflect the character of the locals. For example, in the Chinese Northeastern dialect, the concise, vivid, image and abundant rhythm features coincide with the bold, forthright and humorous personality of northeast people. Moreover, many local operas are expressed in forms of the local dialect. The shows and noise for sale in dialect will allow tourists to experience local characteristics that are very authentic. As a result, it will produce a deep emotion and a strong interest in tourists because of the unique dialect and the culture behind its impression. So we can make the conclusion that using the local dialect for naming tourism souvenirs is a good way to promote souvenirs. The ways in which dialects are used in tourism are a significant component of promoting the local tourism industry (Gal, 1989) in any tourist location.

5. Materials selection:

The material requirement of products and technologies has become more ‘omnivorous’ in the world (Greenfield & Graedel, 2013). This situation reflects a range of industries trying to improve technologies rapidly over the past 30 years by selecting and using various materials in order to meet the performance requirements in new products and customers. But, in order to maintain local sustainability of the tourism industry, members from each different professional group who can participate in the design process, especially designers should pay attention to chosen materials in order to save resources instead of developing new materials that are wasteful of natural resources. The author insists that in the souvenirs’ market, the focus on materials selection should switch from new materials to natural and raw materials that can be renewable. Using these materials does not mean low-skilled work, but how to use new technology to make raw materials retain their original features and meet increasing demand from customers in the meantime is not easy. Like Japan, designers insist on using paper as an element in tourism souvenirs and packaging. Because many problems exist in traditional papers, designers have developed more advanced technology to improve paper materials in order to meet the needs of customers.

Compared with new high-tech materials, the raw and locally produced materials can more effectively represent local cultures. Many places have their own specialty in materials. Some may specialize in paper, while others may specialize in wood. When developing local tourism souvenirs, designers should firstly analyze the characteristics of those raw and locally produced materials and try to apply them in souvenirs design. Besides the representation, the raw and locally produced materials can reduce production consumption and reduce the energy of transportation consumption. For the sake of proper and less wasteful production, the necessity of

a new guideline that uses local and renewable materials in the tourism souvenir design can be concluded.

3.4 Conclusion of the development of design guidelines for maintaining local cultures while promoting the tourism industry in Chinese society

As a representation of local cultures, tourism souvenirs need to have distinct features of both regional culture and other elements such as economy and artistry. It can enhance the excitement in the process of travelling for tourists, helping them recall their experiences during the tours. By carefully selecting the materials for the souvenirs design, the rich local resources are utilized properly while the local economy can be boosted.

The factors identified from this chapter can lead to a series of design guidelines for souvenir designs, especially in the Chinese tourism industry. Based on the factors identified in the previous content, seven design guidelines for souvenir design are proposed for better maintaining the sustainability of a local culture in the Chinese tourism industry. Prior to using the guidelines, the designers will need to research the individual components of each of the following guidelines as applicable for the unique local culture that they are designing souvenirs for. These guidelines are stated as follows:

1. The tourism souvenirs should provide certain functions that enhance the users' life quality.

According to the result of the Reporting Center's national survey in 2011, "practicality" is the most considered factor for the tourist who is visiting China and wants to purchase a souvenir. Therefore, it is essential to integrate a practical function into the design of a souvenir. The function here can refer to any kind of stationery, tableware, accessory and even furniture.

2. Use at least one exclusive symbol in tourism souvenir.

From the previous chapters, we know that the majority of tourists want to buy souvenirs that have local characteristics. An exclusive symbol can be one of the design elements that represent local characteristics well. The symbol can be used as a graphical image in the souvenir design or the shape of the souvenir. In China, the common cultural symbols include such things as:

- Local Architecture (ancient and modern)
- Local food
- Local famous people
- Local patterns from clothes and architecture
- Local festivals
- Local entertainments
- Local lore
- Mascots

A small part of the symbols can be utilized if they come with many details. What is important here is that the designers should choose at least one exclusive symbol from these categories and apply them into their local tourism souvenirs. In order to distinguish their local souvenirs from others, designers can express the symbols through different ways of media as long as they are easily recognizable.

3. Create a main color scheme that is consistent with the color combination of the exclusive symbol

The color combination of the exclusive symbol can include the number of colors, the proportional use of each color and the contrast between colors. Designers are suggested to utilize

the same color combination appearing in the exclusive symbol on the souvenir itself to obtain a coherent visual impression.

4. The tourism souvenirs should utilize local expertise in the fabrication/craft.

Each local place has its' own special culture and environment because of location, weather and history. All of these elements breed local expertise, which may be in the area of crafts, opera and so on. Using local expertise as an element in the design of local souvenirs is a good way to promote local cultures and help souvenirs to maintain the sustainability of those areas of expertise. Also, many local expert methods choose materials from the local environment, so this guideline is also a way to maintain the local environment. Because of the limitation of a souvenir' shape, not every recommendation from the local expertise is suitable as a design element, so the author only demands designers use local expertise in fabrication and/or craft.

5. Use local and renewable materials in tourism souvenir designs.

Designers are suggested to take advantage of abundant local resources for the materials of souvenirs so that the production cost can be controlled to a reasonable degree without over-exploiting local natural resources. Besides, no extra transportation fee for moving materials from other places is needed in this case, reducing the environment load of the souvenir production and sale process. These local and renewable materials could include:

- Wood
- Straw
- Bamboo
- Mud
- Paper
- Cotton

6. Use the local dialect for naming tourism souvenirs.

The local dialect is also an effective design element that represents local characteristics. As the author mentioned in the Literature Review, many tourists who visit China have a tendency to choose stores that have a higher reputations and quality assurance. Also, people prefer to go to the stores that their friends have recommended. Creating a branding is by no means simply creating a new name, because the branding can guarantee the quality and offer good after-sales service. Also, using the local dialect as a name will help tourists to better understanding and remember the local culture. An appropriate name is not easy, so while using the local dialect, designers should also keep the name of the brand simple and memorable.

7. The tourism souvenirs should be easy and safe to be transported.

The tourists come from all corners of the land and use various methods of transportation, so it is almost impossible for them to carry a heavy and/or fragile souvenir everywhere as they travel. So designers should guarantee that the souvenirs are easy and safe to transport. The way to achieve this goal could be through three ways: small size, light weight and easy assembly. Designers can use any of these ways to make the souvenirs easy and safe enough to transport. Also, for the assembling part, designers can keep the surface of each part flattened in order to keep souvenirs safe during transportation.

Chapter 4 The application of design guidelines

4.1 Current situation of Changsha tourism industry

Located in the river valley along the lower reaches of the Xiang River, a branch of the Yangtze River, Changsha is the capital city of Hunan Province, whose recorded history can be traced back 3,000 years. Changsha was important from the time of the Qin dynasty (221–207 BC). In AD 750–1100 Changsha was a major commercial hub. Under the Qing dynasty, from 1664, it was the capital of Hunan province, and it was a major rice market. Changsha was the site of Chairman Mao's conversion to communism. It was the scene of major battles in the Sino-Japanese War of 1937–45 and was briefly occupied by the Japanese. Rebuilt since 1949, the city is now a major interior port and a commercial and industrial center (Tang, 2010).

Although not being as an ancient capital city as Beijing, Changsha also has rich historical heritages including old wall remains, tomb sites, religious temples and buildings. Taking YueLu Academy as an example, one of the four most prestigious academies over the last 1000 years in China, the academy has been a famous institution of higher learning. It originally was built in 976 during the Song Dynasty. Next to YueLu Academy, there is a natural scenic feature called YueLu Mountain, and this mountain abounds with many cultural landscapes as well. Many literati, ideologists, and hierarchy once visited here and left their tracks. Additionally, the mountain is an excellent educational base for patriotism. Many revolutionaries, patriots and great people with high ideals like Huang Xing, Cai E and Jiang Yiwu, who were dedicated to the democratic revolution of the old type, were buried here (Chen, 2007).

Aside from those cultural relics and natural resources, the food in Changsha is very famous as well. Hunan Cuisine, also known as ' Xiang' Cuisine, is renowned as one of the Eight Cuisines of China. The major part of the Changsha is a lowland area with relatively high humidity. Therefore, the local people have developed the habit of eating capsicum to combat the humidity and induce a feeling of coolness, so Hunan Cuisine has a very hot, spicy and strong savor (Liu and Deng, 2014).

Apart from the above tourism resources, there are many local specialties in Changsha. Xiang embroidery, one of the Four Great Embroideries in China, is world famous for its exquisite techniques, unique features and long history. Archeological finds indicate that more than 2,000 years ago Xiang embroidery craftwork had emerged. During the long process of development, Xiang embroidery adopted the techniques used in traditional Chinese painting and formed its own unique style. Xiang embroidery is famous for its tiger patterns. Xiang embroidery's unique techniques are generally based on Chinese painting, although it also includes techniques of engraving, calligraphy, and embroidery. The main threads used include pure silk, satin, transparent gauze and nylon, etc. (Xu, Xu and Li, 2009).

Xuan paper, Shuen paper or rice paper, is a kind of paper originating in ancient China used for writing and painting. Xuan paper features great tensile strength, smooth surface, pure and clean textures and strokes, and great resistance to creasing, corrosion, moth and mold. Xuan paper was used to make scrolls. Because of the famous YueLu Academy, people can buy Xuan paper almost in every stationer that is close to YueLu Academy.

Changsha also has its own exclusive festivals such as Exhibition of Fireworks and Orange Island Music Festival (Zheng, 2001). During the festival time, thousands of people get together and enjoy the great atmosphere.

In a nutshell, Changsha has 1706 tourism resources sites in 8 main categories. The distribution is shown in Table.3, with the data taken from the Changsha Tourism Administration (Changsha Tourism Administration, 2012).

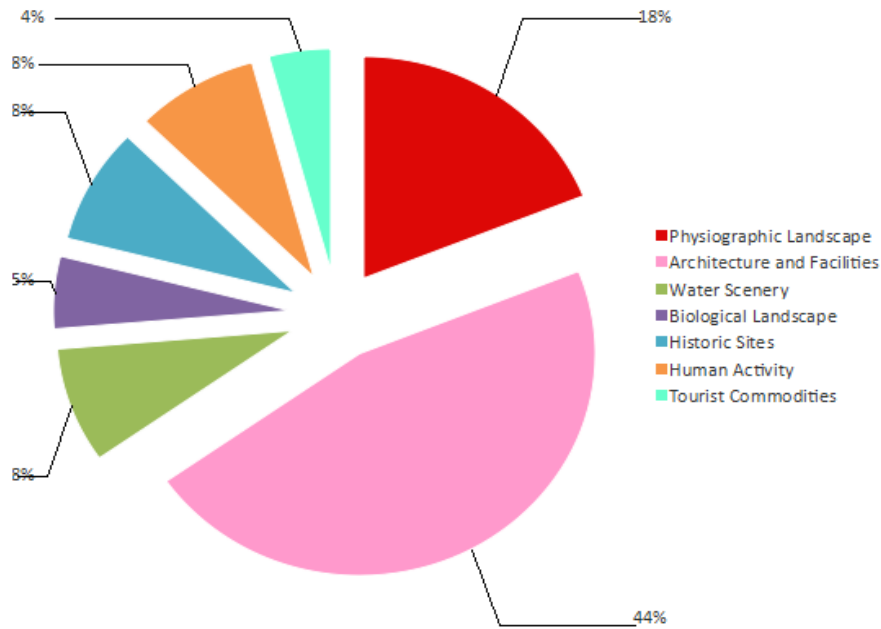


Table.3: Tourism resources of Changsha

From the table above, it is clear that there are abundant tourism resources in Changsha in culture. Many resources keep attracting masses of tourists each year. During the year 2009 to 2013, the number of tourists in Changsha increased from 24.89 million to 38.38 million with stable average annual increases 10.7%. The total domestic incomes increase from 17.52 billion RMB to 32.48 billion RMB with an average annual increase of 225.7% (Changsha Tourism Administration, 2013). Table.4 shows the total domestic income from tourists in Changsha continued to grow from 2009 to 2013.

Year	Domestic tourist (Million)	Tourist Increasing rate (%)	Total domestic Income (Billion RMB)	Increasing rate (%)
2009	24.89	9.1	17.52	38.7
2010	25.79	3.6	19.80	13.3
2011	28.61	9.2	22.92	23.4
2012	32.42	13.3	27.11	17.9
2013	38.36	18.3	32.48	19.7

Table.4: Total domestic income from tourists in Changsha

Although tourism is booming in Changsha, many problems of souvenirs exist. We can learn some data based on an investigation by Liu. During his investigation, 210 samples of questionnaires are sent with 200 recycled and 199 are valid. The result of the survey reveals that problems of tourist souvenirs in the market are mainly lack of local characteristics (19.74%), inconvenient to carry (19.18%), low level (16.34%), poor quality (14.91%), small variety (12.64%), high price (11.22%) and poor packing (11.22%) respectively (Liu, 2015). According to the results of the questionnaire survey analysis, the vast majority of tourists think tourist souvenirs of Changsha lack in local characteristics, inconvenient to carry, less unique, low level and poor quality, etc. Also, the proportion of the tourist souvenirs accounted for total tourism income is quite low (30%) while in developed countries the number is the range of 50% to 60 (Chen, 2009). Based on a deeper understanding of the situation of the Changsha tourism industry, the author tries to apply the guideline for Changsha city.

4.2 Application of design guidelines in the design of Changsha tourism souvenirs

Two different types of souvenirs are selected for validating the effectiveness of these design guidelines. The first is a lamp and the other is a stool.

- The lamp

The exclusive symbol used in this souvenir is YueLu Academy and its window lattice. The category of souvenirs that author tries to combine with is a lamp that can be assembled. Each of the pieces has a flat surface. (Guideline-1 and 2)



Figure.13: Exclusive symbols from YueLu Academy and the sketch of the lamp

For the color scheme, the author abstracts five main colors from both the front door of YueLu Academy and its window lattice. The red is the edge of the roof, the yellow the name of YueLu Academy, the dark green the gatepost, the light grey the wall and dark brown the frame of the window lattice. From the original exclusive symbol, the dominant color is the dark brown, and the auxiliary colors are red and dark green, with the yellow and light grey accent colors for the decoration. (Guideline-3)

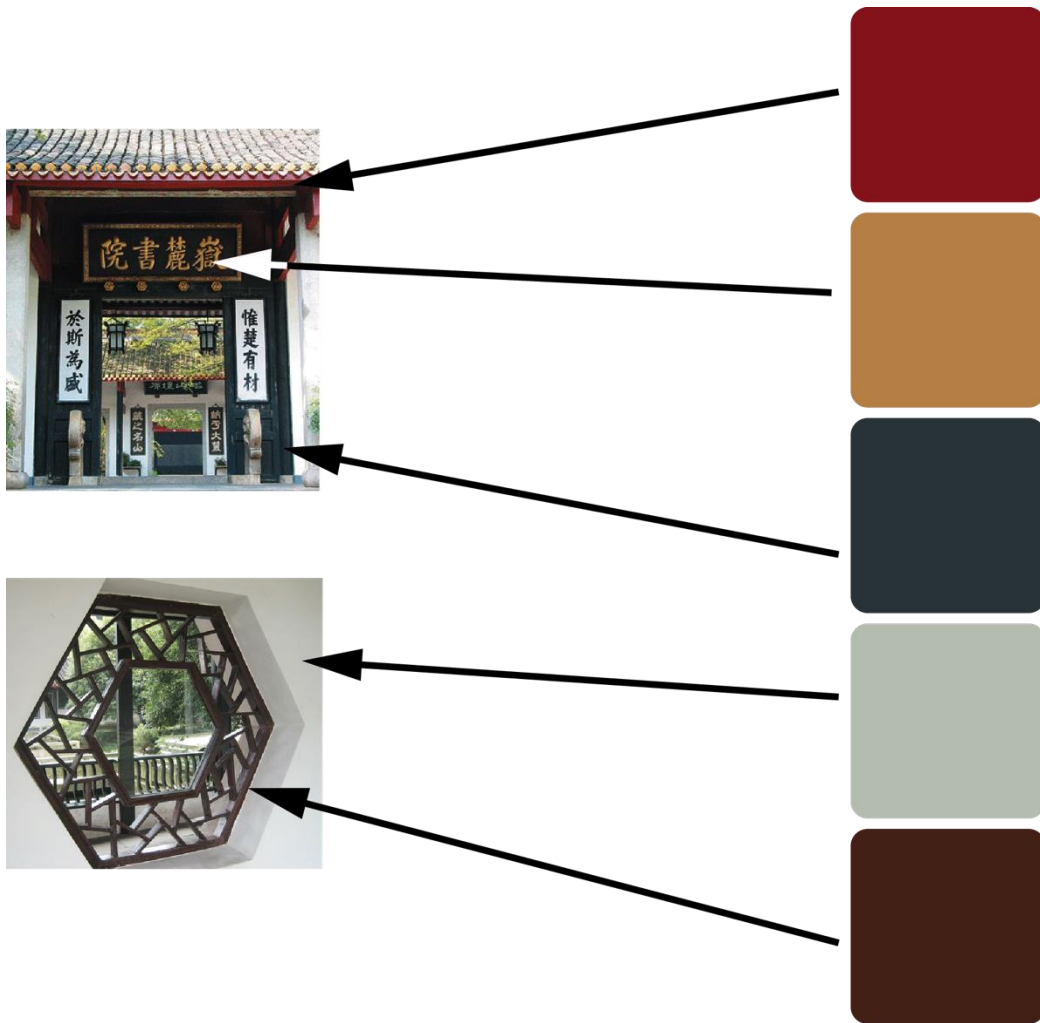


Figure.14: The color scheme created from the exclusive symbols

In order to make this lamp easy to be transported, the structure is designed to be assembled after the tourist arrives home. Each part has a flat surface and can be constructed by joining the pieces. (Guideline-7)

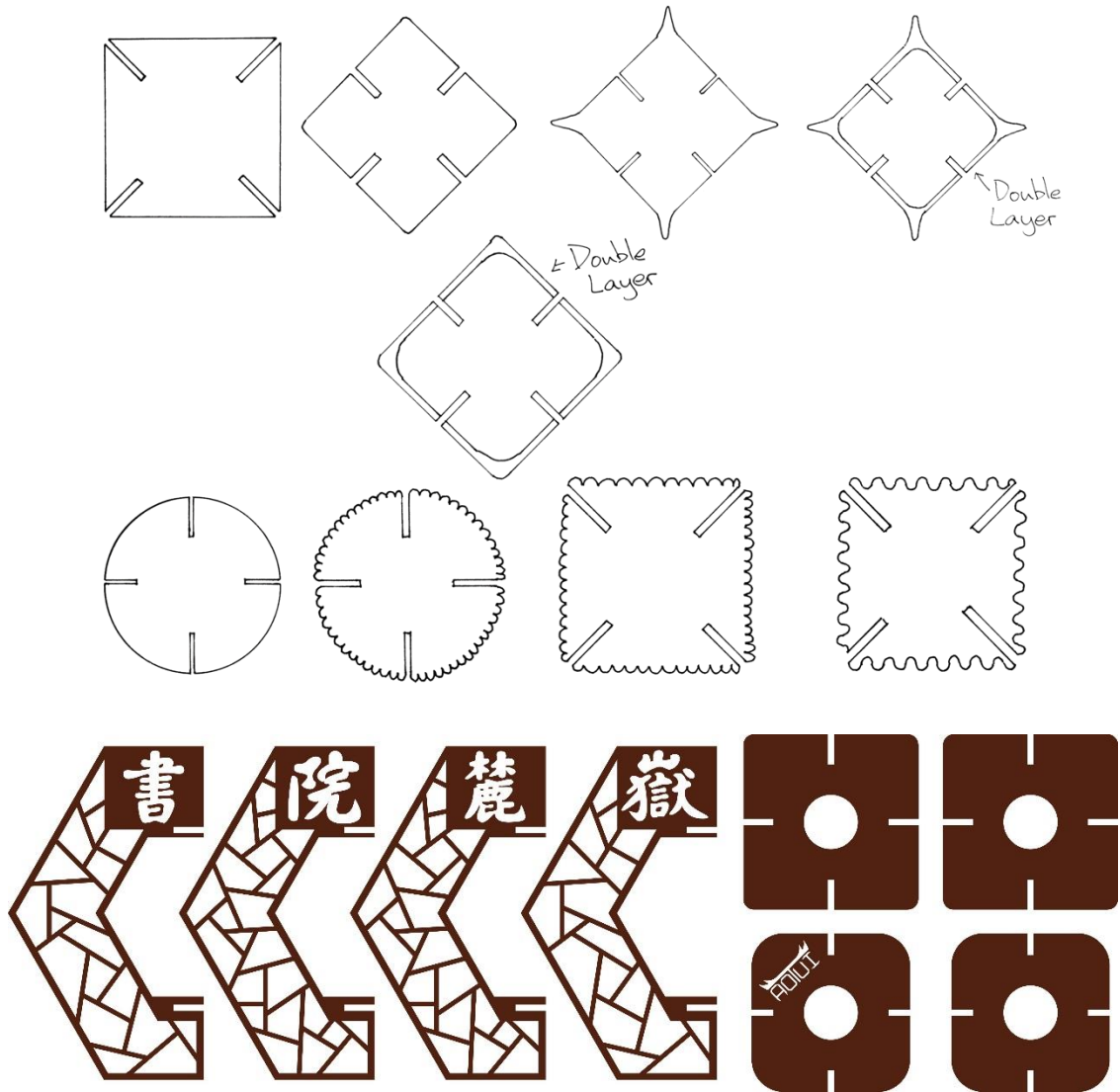


Figure.15: Structural details of the lamp

In terms of materials, the author uses wood as the frame and Xuan paper as the interlayer that makes the lamp much more like a window. (Guideline-4)

In order to avoid direct light to damage people's eyesight, the author makes some improvements based on the original model. Instead of making an interlayer, the author changes some parts of the shape of the lamp and creates an extra layer between the bulb and lamp from normal translucent plastic. (Guideline-5)



Figure.16: An improvement design of the lamp

The following picture, Figure.17, shows the features that are applied in the design of the lamp. The features are the roof of YueLu Academy, the Window Frame and the name of the YueLu Academy.

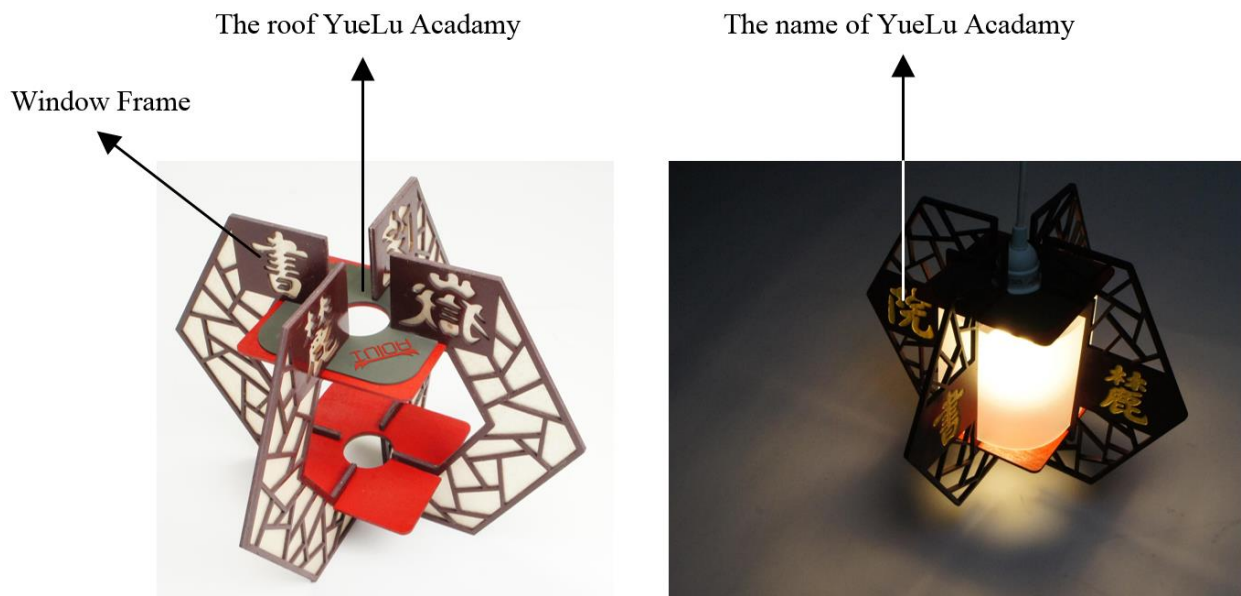


Figure.17: Features from exclusive symbols that applied to the lamp

- The stool

The exclusive symbol used in this souvenir is Fierce Palace, which is a famous food palace in Changsha. The author tries to combine the image of Fierce Palace and its three doors with a stool. Because the image of Fierce Palace is too complicated to apply into a souvenir, the image is abstracted and simplified. (Guideline-1 and 2)

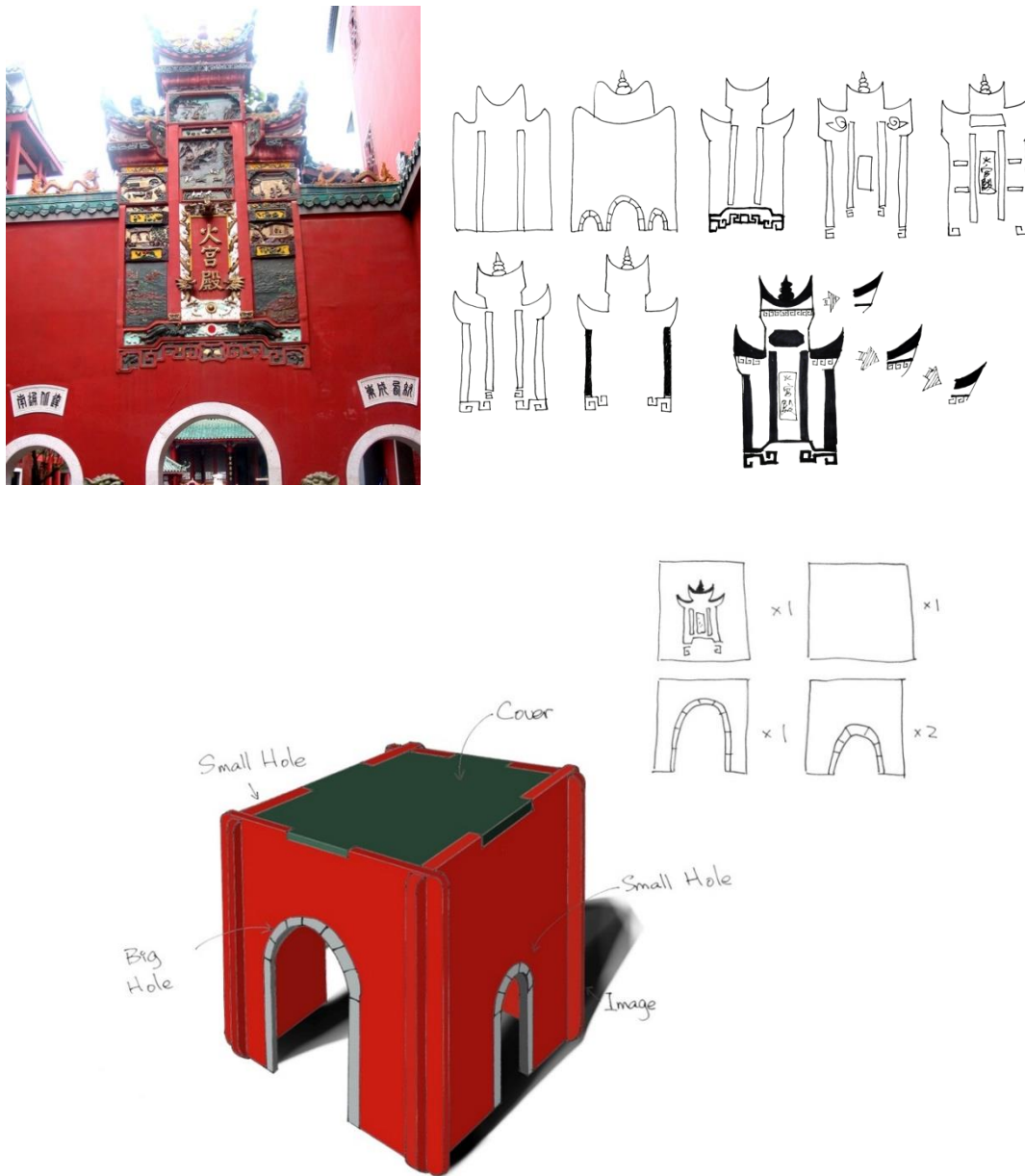


Figure.18: Exclusive symbol from Fierce Palace and the sketch of the stool

For this souvenir, the author creates a color scheme with four main colors. The green is the roof, the yellow the background of the painting, the red the wall, and the light grey the door. From the original exclusive symbol Fierce Palace, the dominant color is the red, the auxiliary colors are the green and light grey, and the yellow is the accent color for decoration. (Guideline-3)

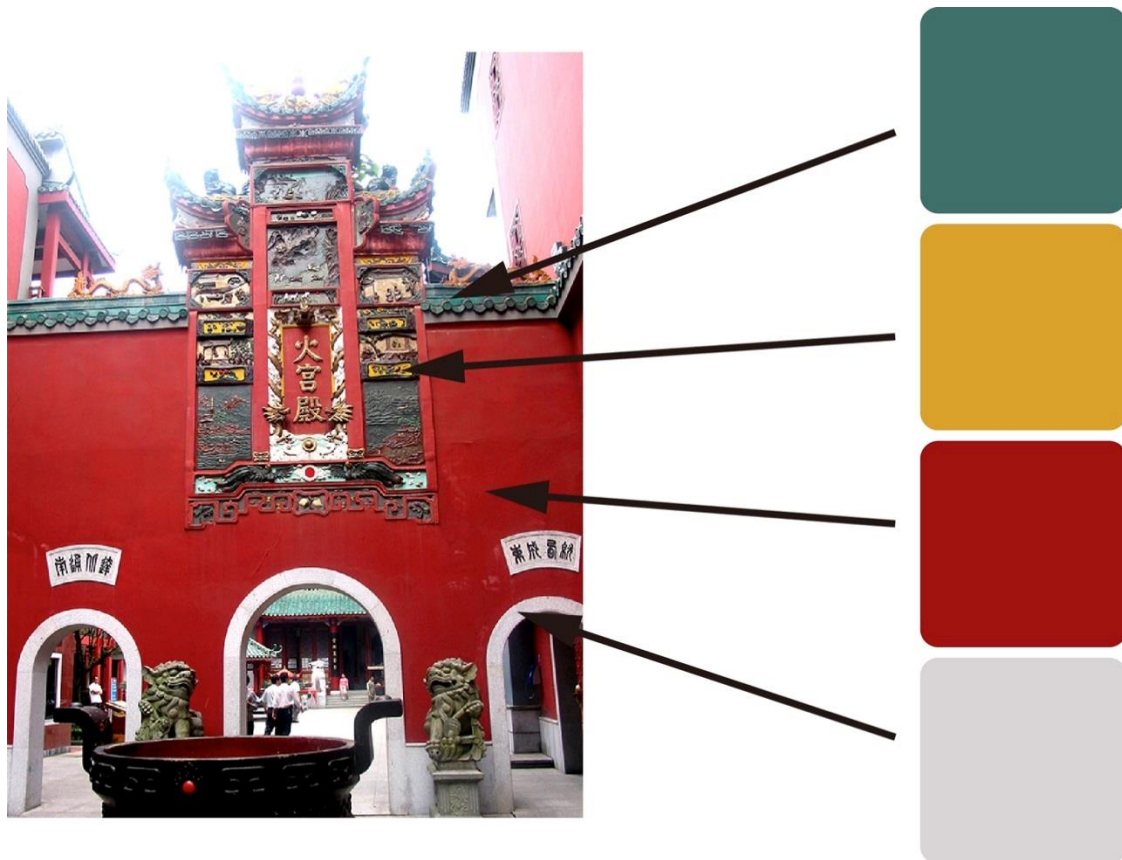


Figure.19: The color scheme created from the exclusive symbol

As a piece of furniture, a stool is not so easy to be carried, so this stool can also be assembled. Tourists can use joints to combine each piece together. (Guideline-7)

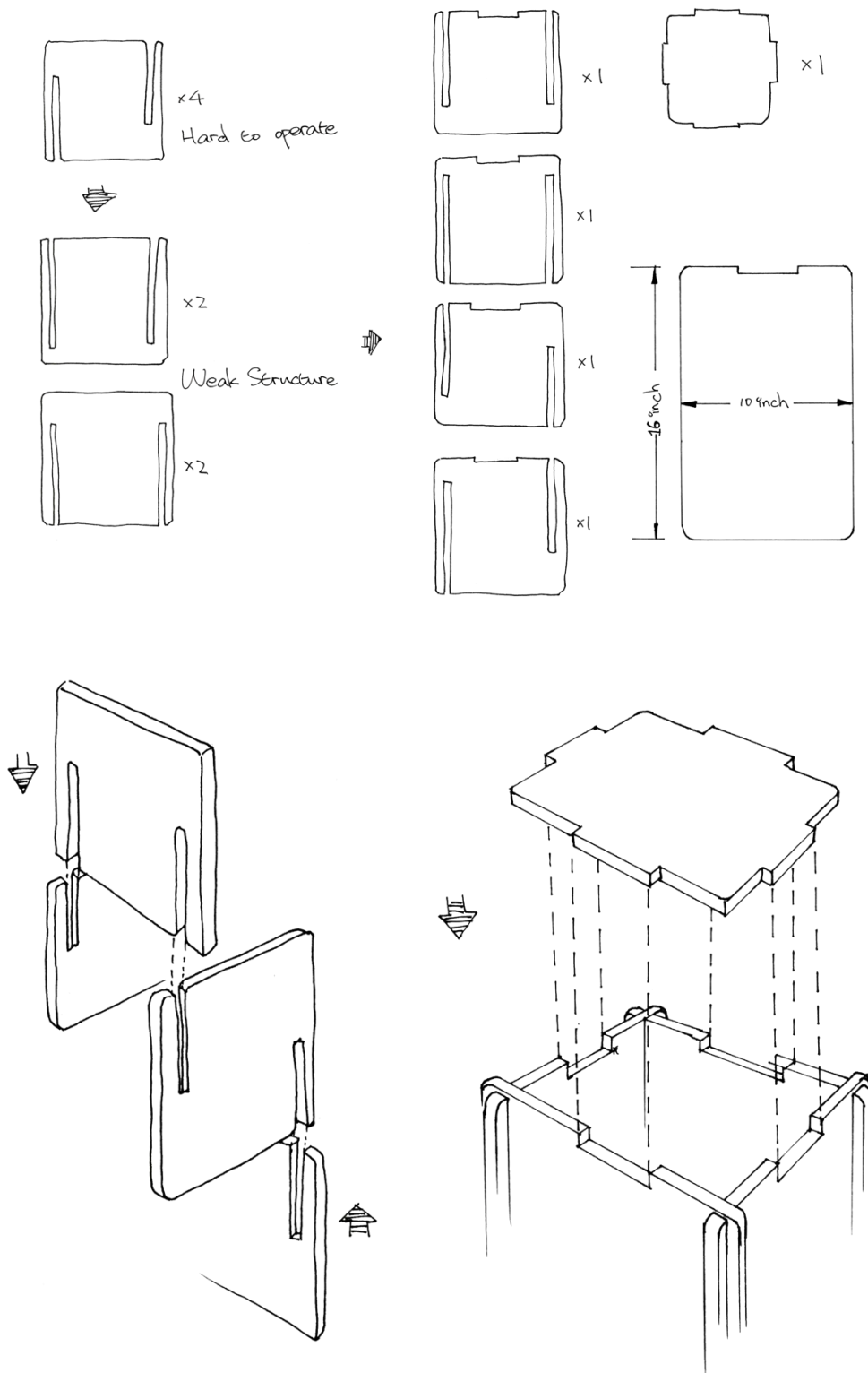


Figure.20: Structural details of the stool

The main material for this stool is Maple wood. There many Maple trees in Changsha and people like to gather maples as souvenirs. A stool needs an extra cushion, so the author uses the famous local craft Xiang embroidery as the surface of the cushion. The following, Figure.21, shows the features that are applied in the design of the stool. The features are the eaves of the Fierce Palace, Xiang Embroidery, the image and the doors of the Fierce Palace. (Guideline-4 and 5)

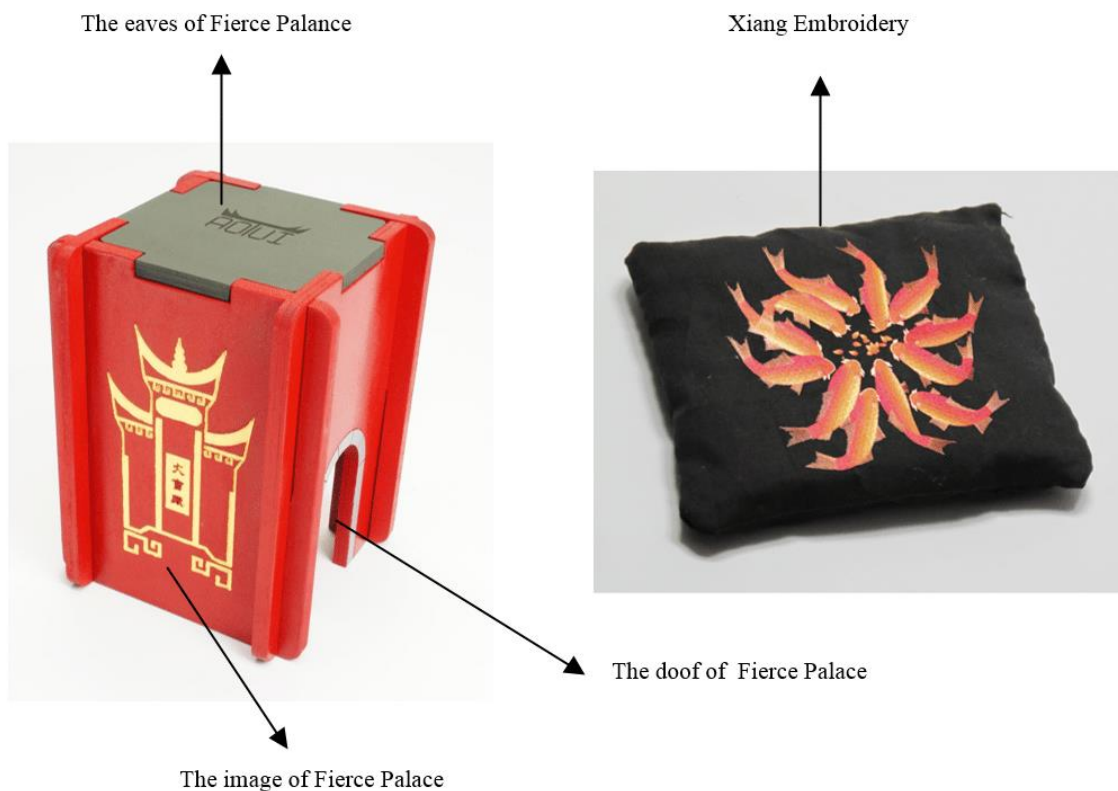


Figure.21: Features from exclusive symbols that applied to the stool

- The branding

The author picks out several words from local dialects that are simple and tries to figure out which one will be the best to fit those souvenirs.

Dialect

LingFan	灵动	Smart, Clever
BaMan	霸蛮	Stubborn, Insist, Tough
YunTie	鬃帖	Clean, Neat, Tidy
YunWei	韵味	Good, Aftertaste
RuFa	如法	Successful, Satisfactory, All wishes come true
LaLi	辣利	Capable, Productive
AoTui	傲腿	Unusual, Remarkable
JiHao	几好	Perfect, Very good

Figure.22: Several words selecting from local dialects

Then, the author chooses two dialectal terms, “RuFa” and “AoTui”, to be developed. The name of branding is transformed in order to match the exclusive symbols. (Guideline-6)



Figure.23: Development of the final logo

These two souvenirs successfully follow the design guidelines in this thesis. Both the lamp and the chair have a strong relationship with local cultures and resources. The souvenirs have their functions and can be assembled for easy carry. The materials are friendly to local resources and fully utilize local expertise. The designed souvenirs show exploration of the design guideline.

Chapter 5 Conclusion

The objective of this thesis is to propose a set of design guidelines to design tourism souvenirs in order to maintain the sustainable local culture. The results of the research in the Chinese tourism industry show that the majority of Chinese tourists are not satisfied with souvenirs. Also, the local cultures and environments are getting worse. The cultural elements, such as exclusive icon, color, and fabric are analyzed to be a part of design element in souvenirs. Also the materials are requested to be environmentally friendly.

Protecting and preserving culture is an issue that almost every local place in the Chinese tourism industry is facing. Keeping the sustainability of local culture does not mean bringing a negative economic impact to a city. Instead, through the protection and preservation of local (sustainable) culture, the local region will promote local tourism industry, increasing potential income and job opportunities. The sustainable culture can help a local region find its place in the Chinese tourism market, even for the global market. Through special local tourism souvenirs, all local regions of China can benefit from their own cultures, and all tourists can experience the beauty and uniqueness of diverse local cultures. More aspects can be further investigated in the next phrase. Recommendations for further research are as follows:

1. Customers prefer famous brands and recommended products, so branding is an important element when customers choose tourism souvenirs. The author only mentioned about using local dialects for naming souvenirs, but other branding elements such as brand promotion and after-sales service may be further researched.

2. As Changsha is a moderately sized city in China, designers can use the same methodology proposed in this thesis to analyze other (local) Chinese cities and develop the corresponding applications based on the design guidelines of this thesis.

3. The design guidelines proposed in this thesis are only applicable to the Chinese tourism industry rather than any other countries, but designers can further develop the design guidelines for other countries.

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