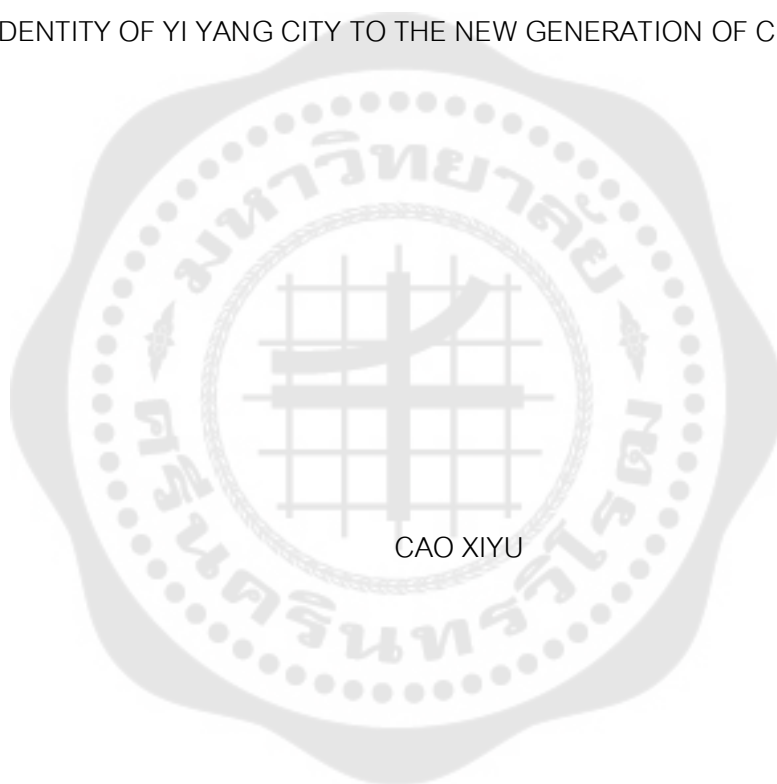




DESIGN AND DEVELOPMENT OF OIL PAPER UMBRELLA PATTERNS TO CONVEY THE  
IDENTITY OF YI YANG CITY TO THE NEW GENERATION OF CUSTOMERS



Graduate School Srinakharinwirot University

2023

การออกแบบและพัฒนาผลดลยร่มกระดษน้ำนันเพื่อถ่ายหอดอด้ลัษณ้เมื่องอ้หยางให้กับ  
ลูกค้ารุ่นใหม่



สารนิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ศิลปศาสตรมหาบัณติต สาขาวิชาการออกแบบเพื่อรุรกิจ  
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A Master's Project Submitted in Partial Fulfillment of the Requirements  
for the Degree of MASTER OF ARTS  
(Master of Arts (Design for Business))

College of Social Communication Innovation, Srinakharinwirot University

2023

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THE MASTER'S PROJECT TITLED  
DESIGN AND DEVELOPMENT OF OIL PAPER UMBRELLA PATTERNS TO CONVEY THE IDENTITY  
OF YI YANG CITY TO THE NEW GENERATION OF CUSTOMERS

BY  
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OF THE REQUIREMENTS FOR THE MASTER OF ARTS  
IN MASTER OF ARTS (DESIGN FOR BUSINESS) AT SRINAKHARINWIROT UNIVERSITY

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Degree	MASTER OF ARTS
Academic Year	2023
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As an important city in Hunan Province, Yiyang's local culture carries a rich history and tradition with far-reaching influence. This study had the following two objectives: (1) to study the local culture and identity of Yi Yang; (2) to design and develop oil paper umbrella patterns to promote the local cultural identity of Yi Yang to the new generation of customers. The identity of Yiyang can be divided into four major categories, which are traditional customs, scenic areas, handicrafts and local food. Traditional customs are mainly represented by Yiyang Dihua Drum and Mugwort Dragon Boat Race; scenic areas are represented by the Old tea-horse route, Mountain Yuntai, and Dongting Lake; handicrafts are represented by oil-paper umbrellas, Xiaoyu Bamboo Art, and Meishan Paper Cutting; and local food is mainly represented by Anhua Black Tea, Ma Xiang Cake, and Yuanjiang Asparagus. The researchers used these findings to design three oil-paper umbrella pattern designs featuring Yiyang culture, the oil-paper umbrella pattern design will be promoted through Xiaohongshu and Tiktok to convey the cultural identity of Yiyang. Through literature research, expert interviews and cultural background analyses, this study provides an in-depth understanding of Yiyang's unique cultural elements. The three patterns of oil paper umbrellas with Yiyang identity were designed to cater to the preferences of young consumers, and feedback from university students was collected through a questionnaire survey. Based on the feedback, the researchers improved the design, which further enhances the cultural value and market attractiveness of the oil paper umbrellas, and demonstrates Yiyang's rich cultural connotations and identity.

Keyword : Yiyang, Culture identity, Hunan culture, Pattern design

## ACKNOWLEDGEMENTS

In the blink of an eye, the thesis is about to be completed, and my postgraduate career is about to come to an end. I would like to thank my thesis advisor, Prof Saowaluck Phanthabutr. During the process of writing my thesis, my professor has provided me with valuable and patient guidance, from theoretical knowledge to logical thinking to paragraph layout. When I encountered problems, the professor not only gave me detailed answers, but even revised some parts of the content and taught me the relevant knowledge points. According to the professor's teaching, I kept on checking the data and literature, and gradually improved the thesis, which was finally completed. I would like to express my heartfelt thanks to the professor!

At the same time, thanks to the literature of the scholars cited in this thesis. These excellent works as references have provided me with a lot of inspiration and help, enabling me to flexibly apply theoretical knowledge and successfully complete the thesis.

Finally, thanks to my classmates and friends. When I needed help, they always patiently provided references, discussed writing ideas together, and helped me check the formatting and layout details. I am grateful for their support and help during my graduate studies.

Due to my limited academic level, there are inevitably deficiencies in my thesis, so I would like to ask my professors and classmates to criticize and correct me.

CAO XIYU

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## CHAPTER 1

### INTRODUCTION

#### Research background

Yi Yang is a prefecture-level city under the jurisdiction of Hunan Province in China, located in the central part of Hunan Province, and geographically situated on the Dong Ting Lake Plain, a location that gives Yi Yang rich water resources and a unique Hunan cultural character. Yi Yang is known for its rich natural beauty, history and culture, and traditional handicrafts. With a long history, Yi Yang is one of the important historical and cultural cities in Hunan Province, and the city has many historical sites, ancient buildings and folk customs that attract many tourists to visit. Apart from that, Yi Yang is also noted for its special local food, art performances and traditional culture. (Xu,Y. 2013)

Yi Yang is at the crossroads of different regional cultures within Hunan Province, which makes Yi Yang culturally diverse, and this multicultural background has a positive significance for China's cultural diversity and national cohesion. It also plays an important role in economic development. Its economic development has an impact on the overall economic growth of Hunan and even China. (Xu,Y. 2013)

The origin of oil paper umbrellas can be traced back to the Eastern Han Dynasty, after Cai Lun invented paper, there appeared oil paper umbrellas coated with cooked tung oil on the surface of the paper, but the umbrellas at that time were mainly made of yellow paper, which is about 2,000 years ago (Mu,W. 2021) . Oil-paper umbrellas are the world's earliest umbrellas, made by hand, all of which are made from natural materials, and are the result of the wisdom of ancient Chinese people. The umbrellas are made of hand-cut bamboo strips as umbrella frames and leather and cotton paper coated with natural waterproof tung oil as umbrella surfaces. During the Tang Dynasty, oil-paper umbrellas were widely used among the people. There also appeared oil-paper umbrellas that used rice paper as the umbrella cover, on which calligraphy and painting could be written and painted.

Yi Yang Ming oil paper umbrellas began in the Tang and Song dynasties and flourished in the Ming and Qing dynasties, with a history of more than a thousand years. At that time, craftsmen in the Yi Yang area began to combine paper umbrellas with wooden umbrella bones, and by tightly connecting the specially crafted paper to the wooden bones, they produced a practical tool for rain protection and sun shading, i.e., oil paper umbrellas (Lu,N. 2018). These oil-paper umbrellas can protect against rain in the rainy season and shade the sun when the sun is strong, and thus are widely used in the region. The Republic of China Yi Yang County Records describes this division of labour: "Umbrellas, Sanliqiao, Ningjiapu and the area around the industry umbrellas are very many. To fifteen miles of cold Paw Lun, twenty miles of Baotianchong villages for the special manufacturing umbrella bone, umbrella handle, sent to the workshop paste on the umbrella coat, in addition to the local, and bundled and transported to Hankou, Jiangxi, Jiangsu places. Hankou, Ning Sanquan umbrella industry association, the city of the book of the Hunan Zhuozhu umbrella, all from Yi Yang out also. In recent years, Japan is also competing for umbrellas, exquisite more sales in the East and and America; annual income of more than 200,000 yuan. In addition to the leather paper, pigment, human hair must be purchased from other places, the rest of the production of materials."



Figure 1 Yiyang oil paper umbrella heir

Source: So Hu Net (2023)

Over time, craftsmen in the Yi Yang area gradually passed down the skill of making oil-paper umbrellas, and at the same time began to draw various patterns on the umbrellas, adding to their artistic value. These patterns often incorporate elements of the natural landscape, folk traditions, and religious beliefs of the Yi Yang region, making the oil-paper umbrellas not only a practical tool, but also a cultural expression and artistic creation.



Figure 2 Yiyang Oil-paper Umbrella

Source: Red Net. Cn (2023)

Yi Yang oil-paper umbrellas, as traditional handicrafts, have rich historical and cultural values. However, with the development of modern society, traditional handicrafts may face some challenges. Yi Yang oil-paper umbrellas may be affected by modern industrialised production and consumption habits in the market, leading to a decline in production and market share. However, with the renewed interest in traditional culture and the rise of cultural and creative industries, Yi Yang oil-paper umbrellas have begun to receive renewed attention. However, while adapting to the demands of the modern market, how to protect and develop traditional handicrafts through innovative design, publicity and promotion has become the key to harvesting the market of the new generation of consumers for Yi Yang oil-paper umbrellas (Lu,N. 2018).



Currently on the market Yi Yang oil paper umbrella lack of identity of the pattern, the old image is out of touch with the times, has not met the new generation of customers consumption demand. How to create patterns with identity of Yi Yang to enrich the design of Yi Yang oil paper umbrellas, and further enhance the uniqueness and representativeness of the product. In today's competitive market environment, the image of Yi Yang oil paper umbrellas' craft products still remains in the traditional old style, failing to follow the trend of the times, and lack of modern fashion sense, which makes it difficult to arouse the interest of young consumers, which are all the problems and challenges faced by the innovation and reform of Yi Yang oil paper umbrellas (Lu,N. 2018).

Contemporary young people are increasingly interested in purchasing cultural products that are modern and attractive, and their desire to keep up with fashion and innovation is particularly evident in their choice of cultural products to purchase. Young people's purchasing power and consumer decision-making occupy an important place in today's marketplace, and they are not only consumers in the marketplace, but also promoters and disseminators of cultural products. If the younger generation is attracted to buy cultural products, then this will breathe new life into these products, and at the same time provide strong support for the heritage and development of culture. The attraction of cultural products also lies in their connection to cultural values. Young people are more likely to support products that demonstrate regional identity and traditions, as these products are not just commodities, but also carry a sense of cultural tradition and identity, and by linking the products to the unique culture of the Yi Yang region, these products can better appeal to young customers and succeed in the market.

With the rise of cultural and creative industries, the visual image design of cultural products has been upgraded, but the image of craft products of Yi Yang oil-paper umbrellas is still in the market with the original old image, which lacks the sense of the times, and the packaging lacks culture and innovation, and loses the market (Lu,N. 2018). In the modern cultural creative industry, Yi Yang oil paper umbrella can be



a potential creative carrier. By introducing modern elements and innovative pattern designs, Yi Yang oil paper umbrellas can become creative products with artistic value (Lu,N. 2018). Designers can explore a variety of modern themes, colours and shapes to meet young consumers' demand for fashion and individuality. Yi Yang oil-paper umbrellas, as a speciality product of Yi Yang city, it helps to promote tourism in Yi Yang city and increase the popularity of tourist attractions and workshops (Liu,Y. & Liu,Y. 2002). The uniqueness and traditional production process of Yi Yang oil paper umbrellas attracts a large number of tourists to visit and experience them. Tourists can witness the production process of the umbrellas and learn about their historical and cultural background, which provides them with an interesting and enriching travelling experience.

In summary, the researcher in order to study the pattern design and development research of Yi Yang oil paper umbrella to convey the city image of Yi Yang to a new generation of customers. This is because the current traditional image of oil paper umbrellas lacks modern appeal and is difficult to resonate with young consumers. Through pattern design and development, it can enhance the visual appeal of the product and promote the cultural heritage, while contributing to the cultural tourism industry in Yi Yang.

#### **Research objective:**

1. To study the local culture and identity of Yi Yang.
2. To design and develop the oil paper umbrella patterns to promote the local cultural identity of Yi Yang to new generation of customers.

#### **Scope of the study:**

1.Population and sample: teenagers aged 18-25. Population and Sample Size of the Research on Design and Development of Oil Paper Umbrella Patterns to Convey the Identity of Yi Yang City to the New Generation of Customers. - External (Infinite Population) Roscoe, J.T. (1969).

$$N = (Z_c * \sigma / e_m)^2$$

Where,

N = Sample size of population

$Z_c$  = Given  $Z_c$  value |  $Z = 1.96$  at 95% confidence interval

C = Confidence level | C = 95% confidence interval

$E_m$  = The maximum likely error is 1/10 of  $\sigma$

$\sigma$  = The Standard deviation of population |  $\sigma = 10$

$$\begin{aligned} \text{Sample size of population} &= (Z_c * \sigma / e_m)^2 \\ &= (1.96 * 10)^2 \\ &= 1.962 \\ &= 384.16 \\ &\sim 384 \end{aligned}$$

## 2.Contents

Commercial products that are popular with young people and commercial products that incorporate elements of Yi Yang's local cultural identity.

•Traditional Custom

- Scenic Area
- Handcrafts
- Local Food

## Benefit(s) of the study:

### 1.Cultural inheritance and protection:

As one of the representatives of traditional Chinese handicrafts, the Yi Yang oil-paper umbrella has rich historical and cultural connotations. Through in-depth research and development, it is possible to protect this traditional craft and pass on the history, skills and culture in it so that it will not be forgotten.

### 2.City Image Promotion:

The oil paper umbrella is not only a handicraft, but also represents the unique cultural identity of the city of Yi Yang. Through pattern design and development

research, the culture and historical traditions of Yi Yang can be integrated into the design of the oil-paper umbrellas, thus conveying the city image of Yi Yang to more people.

### 3. Development of cultural and creative industries:

Through pattern design and development, more diversified and creative oil-paper umbrella products can be created and better integrated into cultural and creative industries. This will help expand the market, enhance the added value of products, and inject new vigour into the economy of Yi Yang.

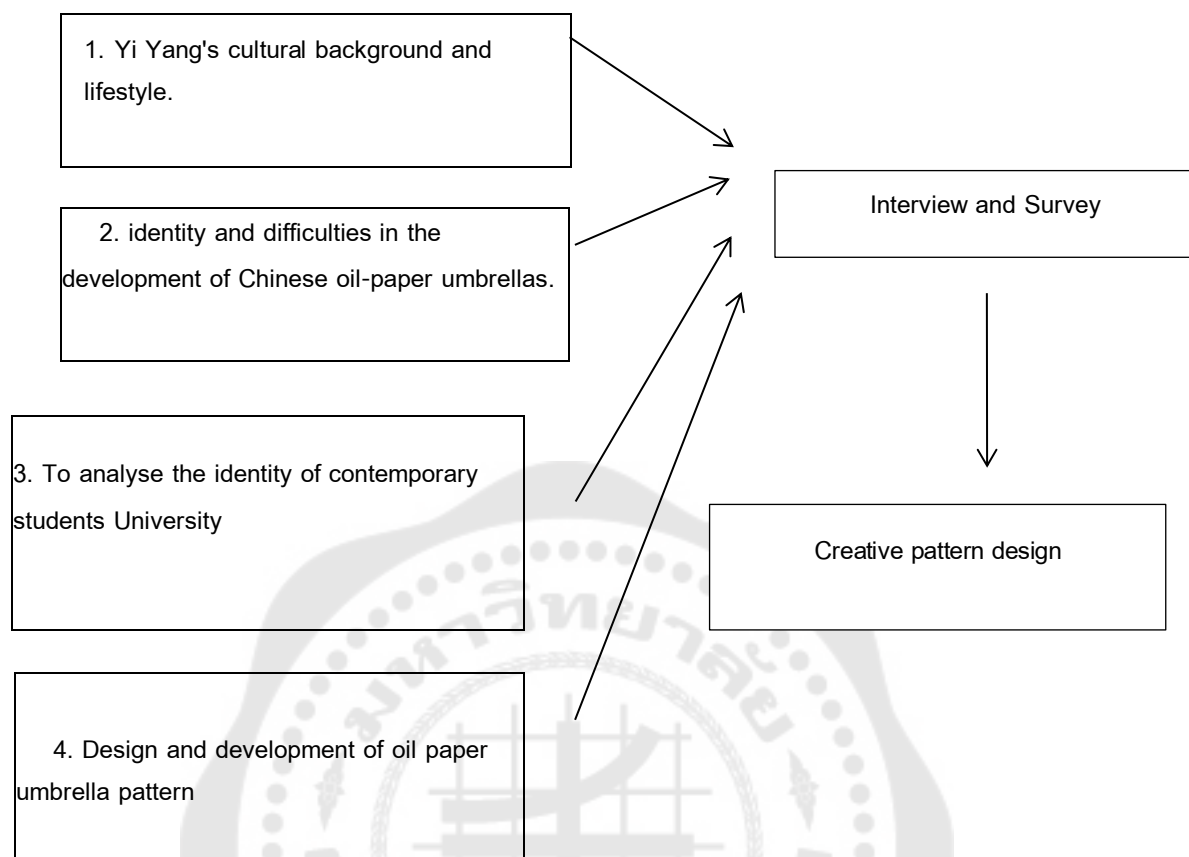
The research on the design and development of oil-paper umbrella patterns can not only enrich the product connotation of Yi Yang oil-paper umbrellas, but also convey the city's cultural values and historical traditions. Through innovation, it can better adapt to the needs of modern society on the basis of retaining the tradition, so that Yi Yang oil paper umbrellas will have a new vitality in the market.

### Definition of terms :

"Oil paper umbrella" in this article refers to a traditional handmade umbrella, usually with a bamboo frame and a paper surface coated with natural waterproof tung oil to protect it from rain." Bamboo frame" The structure used to support the umbrella, usually made of hand-hewn bamboo strips, which is lightweight and strong." Tung oil, a natural oil from the seeds of the tung tree, has excellent waterproofing properties and protects the wood, and is often used to coat umbrellas to make them more waterproof.

### Research Framework

This following chart shows the conceptual framework of Research on Design and Development of Oil Paper Umbrella Patterns to Convey the Identity of Yi Yang City to the New Generation of Customers.



## CHAPTER 2

### LITERATURE REVIEW

This chapter includes research theories, the historical and cultural background of Chinese oil-paper umbrellas, the history and identity of Yi Yang oil-paper umbrellas, the contemporary market and development trend of oil-paper umbrellas, the importance of the design and development of oil-paper umbrella motifs, the challenges and opportunities of communicating Yi Yang's city image to a new generation of consumers based on the perspective of the cultural and creative industries, and the research paper on "Research on the Design and Development of Oil-paper Umbrella Motifs for Conveying Yi Yang's City Image," which is as follows:

- 1.Introduction to Yiyang
- 2.Yiyang Cultural Identity
- 3.Yiyang Oil Paper Umbrella
- 4.New Generation of Consumer Aesthetics
- 5.Theories of Cultural Analysis and Design
  - 5.1 Theory of Cultural and Creative Industries
  - 5.2 Cultural Relativism Theory
  - 5.3 Cultural Identity Theory
  - 5.4 Tourism System Theory
  - 5.5 Cultural Production Theory
  - 5.6 Conceptual Theory of Design
  - 5.7 Elements of Art Theory

#### 1.Related Literature

##### Introduction to Yiyang

Yiyang City is located in the south of China, in the north-central part of Hunan Province, and is neighbouring a number of cities in Hunan Province. It is located in subtropical China and has a subtropical monsoon climate. With hot and humid

summers and relatively mild winters, the four seasons are distinct and temperatures are moderate, making it suitable for agriculture and living. Yiyang has a long history and is known as "the first continent in Xiangzhong". The name of the city is taken from "Yimei Sunshine", which implies fertile land, warm climate and people's wealth and well-being. (Yiyang City People's Government, 2023).

Yiyang City has a rich water system. It is located in the intersection of Hunan Province's water networks and has tributaries of important water systems such as the Xiangjiang River and Dongting Lake, which provide Yiyang City with abundant water resources and facilitate agriculture, fisheries and transport. Its terrain is predominantly hilly and mountainous, with Dongting Lake close by in the southeast and the majestic Nanyue Hengshan Mountain in the west. These mountains and lakes add a unique charm to Yiyang's natural beauty and provide rich resources for tourism (Zhi,G. 2005).



Figure 3 Human map of Yiyang City, Hunan Province

Source: MapViewDownloads.com (2019)

As a prefecture-level administrative unit of Hunan Province, Yiyang City has a relatively developed economy. Its economy is based on industry, agriculture and tourism, with manufacturing, metallurgy and agro-processing occupying an important

position. In addition, Yiyang City is one of the major transport hubs in Hunan Province (Wang, H. 2001).

## 2. Yiyang Cultural identity

The traditional customs of Yiyang are unique cultural symbols of the region, highlighting its strong cultural identity. Yiyang Dihua Drums, also known as “Pairs of Flower Drums”, is one of the traditional songs and dances of Yiyang folk culture and entertainment (Liu, J. 2015). It is named after the drum accompaniment and became popular in Yiyang during the Tongzhi period of the Qing Dynasty, and is mostly performed at the Spring Festival or major festivals. It is distinguished from the stage flower-drum theatre by the word “ground”, and is mainly performed on festivals and some important occasions by Dihua drums artists who walk through the streets and lanes and doors, with no special requirements for the performance venues. The music is based on percussion of gongs and drums, big tubes, suona, and the sound of gongs and drums is interspersed with people and singing, and the lyrics are mostly combined with the Yiyang dialect, which belongs to the “Shouting Flower Drums” with a spirited and exciting plot. Yiyang pairs of flower drums are generally a clown once (Liang, L. 2006), and most of their tunes are evolved from folk songs and ditties, which are very popular with the general public. The movements of Yiyang Dihua drums originate from life, permeated with rich flavour and distinctive identity, and is a unique style of small flower drums. Based on the unique performance form, regional identity and traditional culture, the Yiyang Dihua drums incorporates modern elements and shows the love of life and the inheritance of traditional culture of the people of Yiyang. By performing festive contents and traditional customs, the Dihua drum has become an important representative of the cultural traditions of the Yiyang region, highlighting its rich and colourful cultural connotations. The Mugwort Dragon Boat Race is one of the highlights of the traditional summer festival in the Yiyang region. The racing of dragon boats and the aroma of herbs are intertwined, and this event combines the harvest culture of the Yiyang region with the dragon boat sport, as an expression of harvest and prayers for good luck. Participants wearing traditional costumes and paddling dragon boats



decorated with mugwort race along lakes or rivers in a spectacular spectacle that attracts a large number of visitors and spectators. The Mugwort Dragon Boat Race is not only a traditional sports event, but also an important embodiment of the harvest culture and traditional customs of the Yiyang area, which expresses the people of Yiyang's wish for a good harvest and prayers for good fortune, and also demonstrates the Yiyang people's inheritance and innovation of traditional culture (Liu,J. 2015).



Figure 4 The Dihua Drum musical instrument

Source: Bai Du (2024)



Figure 5 The Dihua Drum musical instrument

Source: Bai Du (2024)





Figure 6 Old Tea-Horse Route

Source: Xinhun prefecture level city in Hunan (2022)

The scenic area spots in Yiyang are represented by the Old tea-horse route, Yuntai Mountain and Dongting Lake. The Yiyang Old tea-horse route is famous for the last horse gangs in the south and the most complete remnants of the Old tea-horse route, which preserves the original alpine dwellings and canyon scenery, away from the hustle and bustle of the world, and is beautiful and unique (Wen,D. 2013). The ancient road here stretches for several kilometres, with the green stone road still intact, untouched by tourism development and still relying on horses as the main means of transport. The Yiyang Old tea-horse route is different from those in other regions, with a unique “cabin and horseback” transport feature, and a rich historical and cultural heritage and legend. Yiyang Anhua Yuntai Mountain Scenic Area is famous for its diversified tourism resources. The unique Longquan Cave, formed hundreds of millions of years ago in the Paleozoic Carboniferous Tuff, offers the world's rare “Dragon Spring Waterfalls” and “The World's Greatest Goose Pipe”. The tea garden on the clouds is a major feature of the scenic area, known as “China's most beautiful thirty tea gardens”, because of the unique topography and soil composition and cultivated Yuntai Mountain large-leaf tea species, known as the “mother of tea” (Yiyang City People's Government,

2021). Here, the natural environment and tea culture, Taoist culture, health culture and other intermingling, forming a unique form of cultural tourism, attracting tourists to come to enjoy its unique charm. As the second largest freshwater lake in China, Dongting Lake brings unique natural scenery and rich resources to Yiyang City (Hu,Q. 2016). Its vast waters and surrounding wetland ecosystems have nurtured rich fishery resources and wetland biodiversity, providing important support for economic development. At the same time, the hydrological culture and fishing and woodcutting culture of the Dongting Lake Basin, as well as the Dongting Lake cultural system formed, add unique historical heritage and humanistic charms to Yiyang City, attracting many tourists to come for sightseeing, and promoting the prosperous development of the culture and tourism industry.

Yiyang handicrafts are rich and diverse, reflecting the rich cultural traditions and craftsmanship of the region (Xu,Y. 2013). Among them, the oil paper umbrella is one of the most representative handicrafts in Yiyang. There are 72 basic procedures for making oil paper umbrellas, and 32 procedures are for making the umbrella bones. Selection of bamboo, must be selected 3 to 5 years, bamboo body uniform, bamboo joints flat Peach Jiangnan bamboo. Choose a good bamboo, make a good umbrella bone, and then on the good Anhua leather paper to do the umbrella surface, the best pine wood to do the umbrella head, Changde, Xiangxi tung oil boiled and brushed on the umbrella body, to be able to produce a complete Yiyang oil paper umbrella (New Hunan Daily New Media, 2022). In addition to oil paper umbrellas, Yiyang is also famous for traditional handicrafts such as Xiaoyu bamboo art and paper-cutting. Xiaoyu bamboo art is a folk traditional handmade craft that uses rigid (hemp) bamboo with a diameter of less than 5cm as the skeleton and moso bamboo as the parts to be processed into a variety of utensils. "Yu", in the Yiyang dialect, is a craft in which bamboo components are heated and bent to meet modelling needs. Yiyang Xiaoyu Bamboo art Ware is mainly made by this craft, combined with the traditional techniques such as splicing, embedding and mortise and tenon joints. With beautiful shapes and fine workmanship, Xiaoyu Bamboo art Ware is an excellent traditional craft in Hunan (Yuan,J.& Xia,L.&

Zhang,Y. 2018). Meishan paper-cutting is a general term for the traditional folk art of paper-cutting popular in Anhua area of Yiyang, Hunan province, which is based on Meishan culture. Meishan paper-cutting has a deep historical and cultural origin, and it is mainly expressed in traditional life in the following aspects: ritual activities, wedding celebrations, major festivals, birthday, birth, shoe patterns, life decoration, life entertainment (shadow play), and it is an indispensable spiritual food for the people in the specific historical environment (Tian,M.& Xiang,L. 2012). Yiyang handicrafts not only have a high artistic value, but also carry the rich cultural connotation and historical heritage of the region. These handicrafts have not only enriched the lives of the people, but also become an important symbol of the culture of the Yiyang area and a cultural business card, attracting many tourists to come to appreciate and buy them, making a positive contribution to the economic development and cultural heritage.



Figure 7 Yiyang Oil Paper Umbrella

Source: Phtograph by Cao Xiyu (2024)



Figure 8 Anhua Black Tea

Source: Google (2023)

Yiyang local food is famous in Hunan Province and the whole country for its unique flavour and rich variety. Yiyang Anhua black tea is one of the six basic tea types and the originator of Chinese black tea (Wen,D. 2013), which is famous for its unique geographical environment and selenium-rich moraine soil. In the early 16th century, Anhua black tea was already in the leading position in China, and during the Wanli period, it was designated as official tea, and was exported to the northwest in large quantities. 2010.04.06, the former State General Administration of Quality Supervision, Inspection and Quarantine (AQSIQ) approved the implementation of the protection of geographical indications of products for the Anhua black tea. 2019.11.15, it was selected into the catalogue of China's agricultural brands (Sohu News, 2021). Yiyang Yuanjiang Ma Xiang Cake is the first of the four famous cakes in Hunan province, with a long history of production and a thin, crispy and sweet taste. It is made from speciality raw materials, with complex production procedures and exquisite traditional handcraft skills, and was recognised as Hunan Provincial Intangible Cultural Heritage in 2009, with unique identity and cultural value (People's Government of Yuanjiang City, 2022). Yiyang Yuanjiang Asparagus, produced in Yuanjiang City, Hunan Province, enjoys the National

Geographical Indication for Agricultural Products. It grows in the unique moist environment of Yuanjiang River, where the geographical conditions of rivers and lakes blend together to create its unique quality (Liu,J.&Huang,Y.&Wang,Y.&Wu,M. 2023). The shelled fresh asparagus is full and firm, with a crisp and refreshing flavour after shelling, and the meat is tender. Growing in the natural oxygen bar of Dongting Lake, absorbing negative oxygen ions, the quality is natural and healthy, rich in nutrients and green. The surrounding water quality is rich in minerals and nutrients, and the soil is deep and fertile, which provides sufficient nutrients for its growth and makes it have the identity of fresh taste and yellowish colour. These local food not only satisfy people's taste buds, but also demonstrate Yiyang's rich agricultural resources and unique food culture.

Yiyang's traditional culture can be a powerful asset to attract tourists. Tourism is an important part of the city's economy, and by showcasing Yiyang's traditional culture, such as oil-paper umbrella making and folklore performances, more tourists can be attracted to visit and experience the city. This not only increases the number of tourists, but also raises tourism revenues, helping to drive the city's economic growth. At the same time, cultural experiences also bring tourists closer to the city, deepening their impression of Yiyang and contributing positively to the spread of the city's image (People's Government of Yiyang city, 2024).Through cultural heritage, Yiyang can cultivate cultural industries, create job opportunities and raise residents' incomes. For example, the production and sale of oil-paper umbrellas can become a promising cultural industry that attracts investment and entrepreneurs and brings economic benefits to the city. At the same time, the development of cultural industries can also help the city diversify its economic structure and improve its economic resilience.Through cultural heritage, Yiyang can spread the city's unique cultural identity to domestic and international audiences. This publicity not only increases the city's visibility, but may also attract more domestic and international investment, cooperation and cultural exchange opportunities. Yiyang can actively participate in international cultural exchange activities, enhance friendly city relations, broaden the field of international cooperation, and provide opportunities for the city's international influence



and diplomatic relations. Overall, this will not only help the development of tourism and the prosperity of the cultural industry, but also provide valuable opportunities for domestic and international publicity and international exchanges. Together, these opportunities will promote the dissemination and enhancement of Yiyang's urban image, making a positive contribution to the city's sustainable development and prosperity.

In order to achieve the goal of promoting the cultural identity of Yiyang, the use of digital communication methods is key. Tools such as social media platforms, online cultural exhibitions and short videos are used to spread Yiyang's unique cultural elements to a new generation of young consumers. The digital communication approach not only delivers information quickly, but also fits in with this commonly used media channel to increase the exposure of cultural communication. Secondly, experiential cultural communication is also an effective way. Organising activities and culture, themed exhibitions, traditional craft experiences and other forms allow locals to experience the unique charm of Yiyang culture first-hand. Through participatory activities, it is easier for young people to understand and accept the traditional culture of Yiyang, which stimulates their interest in local culture.

In summary, digital communication (Liu,P. & Liu,Y. & Yang,L. & Li,X. 2022) and experiential communication (Wang,X. 2015) are the two main keys to disseminate Yiyang culture to the new generation of consumers, through which the local culture of Yiyang can be brought closer to the contemporary generation, and the inheritance and development of cultural identity can be achieved.

### **3. Yiyang Oil Paper Umbrella**

The origin of Yiyang Ming oil paper umbrellas is closely related to the climate and cultural traditions of the Yiyang region. Yiyang is located in the south-central part of Hunan Province, where summer temperatures are high, the sun is strong, and it is humid and rainy, so people need a tool that can shade them from the sun and protect them from the rain. Therefore, the production of Ming oil paper umbrellas can be seen as a product of meeting the needs of the climate (Xu,Y. 2013).

The earliest Yiyang Ming oil paper umbrellas used bamboo as the umbrella bone because it was abundant and easy to work with in the region, and was able to support the umbrella surface in a lightweight yet tough manner. The umbrellas were made of special oiled paper, which was coated with tung oil and dried many times to make it waterproof and able to withstand rain. Initially, the main use of Yiyang Ming oil paper umbrellas was to shade the sun. During the hot summer months, people used these umbrellas to shield their skin from the strong sun and protect it from sunburn.

Over time, Yiyangming oil paper umbrellas became not only a practical tool, but also evolved into a cultural artefact (Xu,Y. 2013). Various exquisite patterns and decorations began to appear on the umbrellas, which depicted the cultural identity of Yiyang, including flowers, landscapes, and traditional motifs, reflecting elements of traditional Chinese culture. At the same time, the umbrella handles and heads were also carved or decorated, adding artistic value. Thus Yiyang oil-paper umbrellas have become an important traditional craft in the Yiyang region, reflecting people's unique understanding of nature, culture and life (Zhang, P. 2015).

The market for oil-paper umbrellas still maintains a sizeable presence in China, especially in traditional cultural events and the tourism industry. Traditional oil paper umbrellas are highly respected for their unique cultural value and are often used in festivals, weddings and cultural events. At the same time, oil-paper umbrellas are gradually being integrated into modern life as a form of umbrellas, providing consumers with diverse choices. Oil-paper umbrellas are usually associated with specific regions, such as Yiyangming oil-paper umbrellas, and these specialities have a competitive advantage in the market because they represent the culture and tradition of a specific region, attracting the attention of localities and tourists. With the rise of cultural and creative industries, oil paper umbrellas as traditional handicrafts have found new opportunities in the cultural and creative market. Designers and creative teams have begun to combine traditional oil-paper umbrellas with modern art, fashion and functionality to develop innovative and unique products that appeal to young consumers (Xu,Y. 2013).

There is fierce competition among oil paper umbrella brands from different regions, and speciality brands usually differentiate themselves from other brands by emphasising culture and tradition. Some brands are committed to passing down the traditional craft of making oil paper umbrellas, emphasising handmade production and historical heritage. Meanwhile, other brands focus on innovation, incorporating modern design and functionality into their products to appeal to a broader consumer base. The market for oil-paper umbrellas is diverse, including the traditional market, the cultural and creative market, and the tourism market, etc., and brands need to choose appropriate market segments based on their positioning and target audience (Li,Y. 2016). Factors such as the brand's positioning in the market, cultural heritage and innovation, market diversity and domestic and international market competition will affect its competitive position and market share.

#### **4. New generation consumer aesthetics**

In today's context of digitalisation and globalisation, there have been significant changes in consumer needs and behaviour, especially among the young consumer group represented by Generation Z (Li,Y. 2023). This group has become the main consumer group in the current market due to their unique consumer concepts and behavioural patterns, which have an important impact on market trends and product design. Studying the characteristics of consumers in the new era is of great practical significance for designing and developing cultural products that meet their needs.

They have a strong demand for personalisation and uniqueness. They want to express themselves and show their individuality through the products they buy. This demand is reflected in the preference for customised products, such as unique designs, limited edition goods and products that can reflect personal characteristics. Therefore, in the design of cultural products, it is crucial to satisfy the demand for individuality, especially through the design of unique patterns and the provision of customised services, which can effectively attract this group (Wang,Y. 2020).

They pay more attention to shopping experience and emotional resonance. They are not only concerned about the functionality of the product, but also want to



obtain psychological satisfaction and emotional resonance through consumption. Therefore, in the process of product design and promotion, focusing on the cultural story and emotional elements behind the product can enhance consumers' desire to buy. For example, by exploring the unique elements of Yiyang culture and integrating them into product design, consumers can feel the cultural charm and emotional resonance of Yiyang when using the products (Zhang,J.&Tian,X. 20243).

Consumer demand and preference for oil paper umbrellas is influenced by a variety of factors, including culture, functionality, design and sustainability. Brands and manufacturers need to design and promote oil paper umbrella products according to the diverse needs of consumers. A segment of consumers seeks oil paper umbrellas with a deep cultural heritage, they appreciate the value of traditional handicrafts and want to support and pass on this tradition by purchasing oil paper umbrellas. Consumers may have a strong interest in oil-paper umbrellas from a particular region, as these products represent the culture and traditions of that region. In addition, consumers still value the functionality and practicality of umbrellas and expect oil-paper umbrellas to be effective in shielding from sunlight and rain and to have a long service life, and therefore demand quality of materials and production. Some consumers, on the other hand, tend to prefer oil paper umbrellas with beautiful patterns and decorations, with patterns and colours on the surface that catch their eye, and are looking for an oil paper umbrella design that is in line with modern fashions, which may include a cleaner, more contemporary look. Some consumers are interested in a brand's back story and values, and may be more likely to support a brand with a positive social or cultural mission (Luo,Z. 2002). Brands may offer the option to customise their oil paper umbrellas, enabling consumers to choose patterns, colours and embellishments to their liking, in order to make the product more in line with their personality and needs.

The oil paper umbrella industry is witnessing a wave of cultural creativity, which involves fusing traditional oil paper umbrella designs with modern elements to create creative and unique products. This cultural creativity trend appeals to younger consumers who are interested in unique, storytelling products. It also provides a

platform for artists and designers to incorporate their creativity into traditional craftsmanship, injecting fresh energy into the oil-paper umbrella industry. Currently, consumers are increasingly concerned about environmental and sustainability issues, which has also affected the oil paper umbrella industry, with more consumers favouring the purchase of oil paper umbrellas made from environmentally friendly materials that are biodegradable (Zheng,K. 2023). Oil paper umbrella manufacturers can respond to this trend by adopting sustainable manufacturing processes and materials to reduce their environmental impact. At the same time, they can use sustainability as a selling point for their brands to attract environmentally conscious consumers. The market for oil paper umbrellas has slowly seen a demand for personalisation and customisation, with consumers wanting unique oil paper umbrellas that they can choose their favourite patterns, colours and decorations. Merchants can provide consumers with online customisation tools that allow them to participate in the design process to create a truly personalised product. This customisation experience not only satisfies consumers' individual needs, but also increases customer loyalty. Oil-paper umbrellas have a wide range of applications in the tourism and gift markets. Many tourists buy oil-paper umbrellas as tourist souvenirs or gifts. Manufacturers can work with tourist attractions and gift shops to use oil-paper umbrellas as an attraction for tourists and shoppers, which provides an opportunity for sales growth and brand promotion, thus boosting tourism consumption growth. Technological innovation is changing the way oil-paper umbrellas are manufactured and sold. Through e-commerce platforms, consumers can buy oil-paper umbrellas online, while manufacturers can use digital technology to improve production efficiency. This helps to help manufacturers provide a more convenient and efficient shopping and manufacturing experience, thereby attracting more consumers, especially those who favour online shopping (Han,S.&Gong,W. 2023).

Studies have shown that vision is one of the most commonly used modes of perception, so the appearance of a product is critical to attracting consumers. Sophisticated and attractive graphic designs can immediately pique consumers' interest. Graphic design can enhance the visual appeal of a product through attractive

colours, shapes, textures and proportions, which can trigger an emotional response in consumers, making them more willing to approach and explore the product (Lv,J. 2016). Good graphic design can be a brand identifier, helping consumers to recognise and remember a particular brand's products. Brand association is closely related to brand loyalty. Pattern design can include brand logos, fonts, colours and styles, and the use of these elements on a product can help consumers to quickly identify the product's origin and brand values (Dong,Y.& Chen,H. 2006). Through graphic design, brands can communicate their story, culture and values. Consumers are increasingly interested in the story behind a brand and are more likely to support a brand that aligns with their values. Patterns can be used to present a brand's history, cultural elements, social responsibility and commitment to sustainability. These messages can be conveyed through the way the graphic is displayed on the product. Emotion is one of the most important drivers of purchasing decisions (Zhan,J.&Tian,X. 2024). Patterns can increase the appeal of a product by triggering emotional resonance in consumers. Patterns can stimulate emotional responses through symbols, images and emotional colours. A well-designed product can trigger feelings of pleasure, satisfaction or intimacy, thus attracting consumers.

Modernity and a sense of style are key. By adopting popular colours, patterns and shapes, oil paper umbrellas can be made to look more contemporary to cater to the aesthetic interests of young people. Personalisation is a strong attraction for the younger generation of customers; we need to allow young customers to choose patterns, colours and sizes to suit their tastes, creating a unique product experience (Zhan,J.&Tian,X. 2024). Storytelling is also an effective strategy, linking oil-paper umbrellas to a compelling story or culture lends more appeal to the product, as millennials are more inclined to buy products with storytelling and emotional resonance.

Digital integration can provide digital content or special experiences related to oil-paper umbrellas that engage consumers by scanning patterns or codes. Social media marketing, an important promotional tool, can increase product awareness by actively using social media platforms to build interaction and engagement. Collaboration

and cultural integration can bring novel design elements to oil paper umbrellas and attract the interest of young people. Design strategies that appeal to millennial customers often cover a wide range of aspects such as modernisation, personalisation, storytelling, sustainability, versatility, digital integration, social media marketing, collaboration and cultural integration, pricing strategies, and educational experiences (Wang,Y. 2020). These strategies help to make oil paper umbrella products more relevant to the tastes and needs of the younger generation, thus attracting them as potential consumers.

## **5. Theories of Cultural Analysis and Design**

### **5.1 Theory of Cultural and Creative Industries**

Cultural and creative industries is an interdisciplinary field covering the theory and practice of culture, economy, creativity, art and management (Hou,X. 2009). It emphasises that culture has economic value and creativity is a key driver of economic growth and innovation. The theoretical system of cultural and creative industries includes cultural industries, creative economy, cultural and creative value chain, cultural and creative regional development, cultural and creative policies, cultural and creative entrepreneurship, social innovation, cultural and creative education and many other aspects (Hou,X. 2009). Together, these theoretical concepts constitute the theoretical foundation of cultural and creative industries, help people better understand the nature, role and development trend of cultural and creative industries, and promote the continuous innovation and prosperity of cultural and creative industries.

This theory helps the researcher to gain a deeper understanding of the core concepts of cultural and creative industries, such as creative economy, cultural and creative value chain, and cultural and creative policies, so as to better analyse and explain the impact of the design and development of the oil-paper umbrella pattern on the transmission of Yiyang's urban image. In addition, the cultural and creative industries theory provides a framework that helps to explain the findings of the study, and it also emphasises the importance of market insights and government policies, which are crucial for understanding consumer demand, developing market strategies, and making policy recommendations. In summary, the theory of cultural and creative

industries provides the researcher with an important theoretical foundation and methodological guidance, which helps to study in depth the role and mechanism of the design and development of the Yiyang oil-paper umbrella pattern on the contemporary cultural and creative industries and the transmission of the city's image. The combination of innovative design and traditional crafts is an effective way to integrate modern innovative thinking and traditional crafts in the process of product development and manufacturing, thus creating products with uniqueness and value.

Oil-paper umbrella patterns are the inheritors and reproducers of traditional culture, conveying history, folklore and regional culture through colourful patterns and providing people with a profound cultural experience. These patterns are tools for cultural expression and identification, reflecting the identity and cultural spirit of different regions and helping people recognise and understand culture. In addition, oil-paper umbrella pattern design inspires creativity and artistry in creators, and designers can reinterpret traditional elements to create artworks with a modern sense of style that appeal to a wider audience. Pattern design enhances the market appeal of oil paper umbrellas and helps manufacturers to stand out in a competitive market, while oil paper umbrella pattern design becomes part of the cultural and creative industry and promotes the development of the industry, attracting the participation of designers, artists and craftsmen, and injecting innovation and vitality. In addition, pattern design also opens up the international market for oil-paper umbrellas, and international audiences show great interest in unique cultural patterns, promoting international cultural exchanges. Patterns for oil paper umbrellas can be used as a tool for cultural education, helping people to better understand culture and history, as well as providing cultural inspiration to a wider audience through exhibitions and media dissemination. Oil-paper umbrella pattern design plays an important role in the cultural and creative industry, not only enriching the cultural heritage, but also injecting new vitality into the development of the industry and the inheritance of traditional crafts.

## 5.2 Cultural Relativism Theory

The theory of cultural relativism holds that culture is relative, that there is no absolute distinction between good and bad, superior and inferior, and that each culture has its own internal logic and rationality and should be understood and evaluated in its own cultural context. This theory emphasises the diversity and relativity of cultures, and argues that the formation and development of cultures are influenced by historical, geographical and social factors, leading to the formation of unique cultural traditions and values in different regions and ethnic groups (Tu,J. 2010).

Through the theory of cultural relativism, the researcher can gain a deeper understanding of the meaning and connotation behind the culture of Yiyang. The cultural identity and traditional practices of Yiyang may be interpreted in different ways in different cultural contexts, and the theory of cultural relativism can help the researcher understand these differences and accurately grasp the identity of Yiyang culture. It emphasises the differences between different cultures, which can help the researcher to make cross-cultural comparisons, comparing and analysing Yiyang culture with cultures in other places. By comparing the commonalities and differences between different cultures, the researcher can have a more comprehensive understanding of the uniqueness and identity of Yiyang culture, look at and understand Yiyang's cultural identity more objectively, and avoid imposing his own cultural concepts on the culture of Yiyang, so that he can better grasp and explain the connotation of Yiyang culture.

## 5.3 Cultural Identity Theory

Cultural identity theory refers to an individual's degree of recognition and emotional attitude towards the cultural group to which he or she belongs. It believes that cultural identity is the result of the interconnection between individuals and socio-cultural groups, and is a psychological state formed in the process of socialisation, including the identification with one's own culture and the cognition and attitude towards other cultures. Cultural identity theory emphasises the importance of culture in the cognitive and emotional aspects of the individual and the interactive relationship between the individual and the social culture (Qing,Z. 2010).



Cultural identity theory can help the researcher to understand the degree of identification of Yiyang residents with culture and their sense of belonging to Yiyang. By studying the cultural identity of Yiyang residents, it is possible to gain a deeper understanding of their attitudes and emotions towards the culture of Yiyang, so as to better grasp the identity and connotations of Yiyang culture. At the same time, the theory emphasises the importance of cultural signs and symbols for the sense of identity and belonging. When studying Yiyang culture, the researcher can analyse the cultural symbols and signs of Yiyang culture, such as traditional festivals, local food, folk art, etc., and explore the formation and influence of these cultural symbols and signs on Yiyang residents' sense of cultural identity.

#### **5.4 Tourism System Theory**

Tourism systems theory is a comprehensive theoretical framework that emphasises that tourism activity is a system that includes the interactions of tourism demand, tourism resources, tourism products, tourism markets, tourism management and other components. The theory highlights systemic thinking and helps to understand and analyse the interrelationships between various factors in tourism activities. For the researcher, the tourism systems theory provides guidance to fully understand the various aspects involved in tourism promotion in Yiyang, from resource assessment to marketing, and from management coordination to feedback and adjustment, all of which can be effectively supported and guided, helping to enhance the effectiveness and efficiency of tourism promotion in Yiyang (Zhang,S. & Zhong,L. & Wang,L. 2012).

Through systemic thinking, the researcher is able to comprehensively understand the relationship between the various factors involved in Yiyang tourism activities, and is able to effectively formulate publicity strategies and promotional activities based on market demand and competitive environment. In addition, the tourism systems theory also emphasises the importance of feedback and adjustment, which enables the researcher to keep abreast of the promotional effects and customers' needs, so that the promotional strategies and contents can be adjusted in a timely manner in order to improve the effectiveness and efficiency of the promotional activities.

To sum up, the tourism system theory provides strong theoretical support and guidance for the researcher's Yiyang tourism promotion, which helps to realise the effective promotion of tourism promotion and the sustainable development of Yiyang tourism.

### 5.5 Cultural Production Theory

Cultural production theory is a theoretical framework that focuses on cultural creation and dissemination, emphasising that culture is a product that is created, produced and disseminated (Yuan,J. 2004). In designing the Yiyang oil paper umbrella pattern, the cultural production theory can provide guidance and inspiration for the researcher. Firstly, the theory of cultural production emphasises that culture is a product of social and historical conditions, reflecting a specific social background and cultural tradition. Therefore, the researcher can draw inspiration from Yiyang's regional culture, historical traditions and folk customs to reflect Yiyang's identity and cultural heritage.

Secondly, the theory of cultural production also emphasises the social and interactive nature of culture, i.e. culture is constantly shaped and evolved through social interaction and interaction. By considering the aesthetic preferences and cultural identity of the residents of Yiyang, and by combining elements such as social activities and traditional festivals, the motifs are made to have more resonance and emotional connection with the society and culture (Yuan,J. 2004).In addition, the theory of cultural production also focuses on the innovation and diversity of cultural products. It tries to incorporate modern elements and innovative ideas to make the patterns more contemporary and innovative, while retaining the identity and charm of traditional culture. Through continuous creation and improvement, the oil paper umbrella pattern can attract more audiences and promote the development and inheritance of Yiyang oil paper umbrella industry.

### 5.6 Conceptual Theory of Design

Design can influence people's psychology, emotion and behaviour. In oil paper umbrella design, understanding user experience and emotional needs is key to make the pattern resonate with the user. Cultural design is concerned with incorporating cultural elements into the design to convey the idea of a specific culture. Through the use of traditional patterns, colours or symbolic elements, appropriate colours can



convey emotions that fit the ambience and purpose, conveying the culture of Yiyang (Wang,F. 2024). Storytelling through design in order to increase the emotional appeal of the product, using patterns to convey the history, traditions or culture of Yiyang.

A user-centred approach, with a deep understanding of the needs, habits and preferences of the target user, allows the design to better cater to the user's expectations, while focusing on innovation and uniqueness (Wang,F. 2024). In oil paper umbrella design, explore novel patterns, shapes or materials to make the product more prominent in the market.

### **5.7 Elements of Art Theory**

The Elements of Art Theory is a theory about the basic building blocks of visual art, including colour, text, shape, form, texture, composition and artistic style. These elements work together, and through their use and combination, can create works of art with depth, emotion and visual appeal. The Elements of Art theory emphasises the importance of these basic elements in expressing the theme, atmosphere and emotion of a work of art (Lv,J. 2016).

## **6. Related Research**

Li, Z. , Shu, S. , Shao, J. , Booth, E. , & Morrison, A. M. . studied the Influence of Consumer Perceived Value on Purchase Intentions of Cultural and Creative Products from the Palace Museum. They found that innovation and experiential value had a significant positive effect on purchase intention, while quality, social, price and educational value had no significant effect on purchase intention. Their study presented a model of the relationship between perceived value and purchase intention through expert interviews and questionnaires.

Craig, & Samuel, C. . (2013) studied the creation of cultural goods: cities, environment and technology. They found that cities play a crucial role in creating cultural goods, providing fertile ground for new ideas and cultural expressions. Creative clusters in certain cities facilitate the creation of cultural goods by providing support functions and increasing efficiency. Technology enables cultural products to be consumed in geographically dispersed locations, thus expanding the size of the market.

Liang Yan, Qi Zhe. (2021). Research on innovative design of tourism cultural and creative products from the perspective of Huizhou intangible cultural heritage: scientific and social research based on wood carving patterns. They found that extracting the essence of Huizhou wood carving patterns and applying them to the design of cultural and creative products is of great significance in creating a unique visual language and promoting the dissemination of regional folk culture. The cultural and creative artistic value of wood carving tourism is explored from the perspective of intangible cultural heritage. Incorporating traditional regional culture, contemporary identity and commercial value into the design of tourism cultural and creative products is crucial to creating excellent designs that add vitality to the symbol system of Huizhou woodcarving motifs.

Wu F, Xiao W (2021). Research on the method of designing cultural and creative products in the Poetry City based on regional culture Landscape Research Journal. By studying the current situation of cultural and creative product design based on regional culture, we summarise the design principles that should be followed in the design of cultural and creative products based on regional culture. From the perspective of user experience and emotional cognition, it provides technical references and improvement methods for the design and creation of more cultural and creative art products that inherit and carry forward traditional regional culture with urban identity.

Lin, Rui, Sun, Mingxia, Zhang, Y.P., Chen, Y.C., Xie, Y.C., Huang, Y.C. (2007). Designing "Culture" into Modern Products: A Case Study in Cultural Product Design In terms of usability and internationalisation. They found that designing "culture" into modern products is considered a design trend in the global market. This paper develops a cultural product design model that provides a valuable reference for designers to design successful cross-cultural products, showing how cultural identity can be translated into new cultural product designs suitable for contemporary markets.

Hsu, C. H., & Tsai, W. C. (2015). Design strategies for cultural and creative products in the global market. They found that this article presents insights into assessment and design strategies for cultural and creative products, emphasising the

importance of incorporating local cultures, lifestyles and tastes into product design to add value and stand out in the marketplace. This can guide economic development strategies across countries and industries.

Zhang Jianjun (2021). Exploring the application of traditional elements in the design of cultural and creative products. He found that the embodiment of traditional elements in the design of cultural and creative products adds new value and connotation to traditional culture and provides more possibilities for cultural and creative products. The increased use of traditional elements can enrich the artistic image of cultural and creative products and meet people's growing cultural needs.

Yun Z. (2020). Research on the application of Chinese traditional pattern design in cultural and creative products. He found that the development of tourism in China provides opportunities for the development of cultural and creative industries that have successfully incorporated traditional patterns into their products. The use of traditional Chinese patterns in cultural and creative products adds a deep ethical and cultural connotation to these products.

Sun, L. (2016, May). Research on the application of Chinese traditional patterns in modern graphic design. He found that reproducing national traditional patterns can bring new vitality to modern design, and understanding the composition and implied meanings of these patterns is crucial to creating works with national identity, and designers should make use of the extended connotations of these patterns to express their meanings.

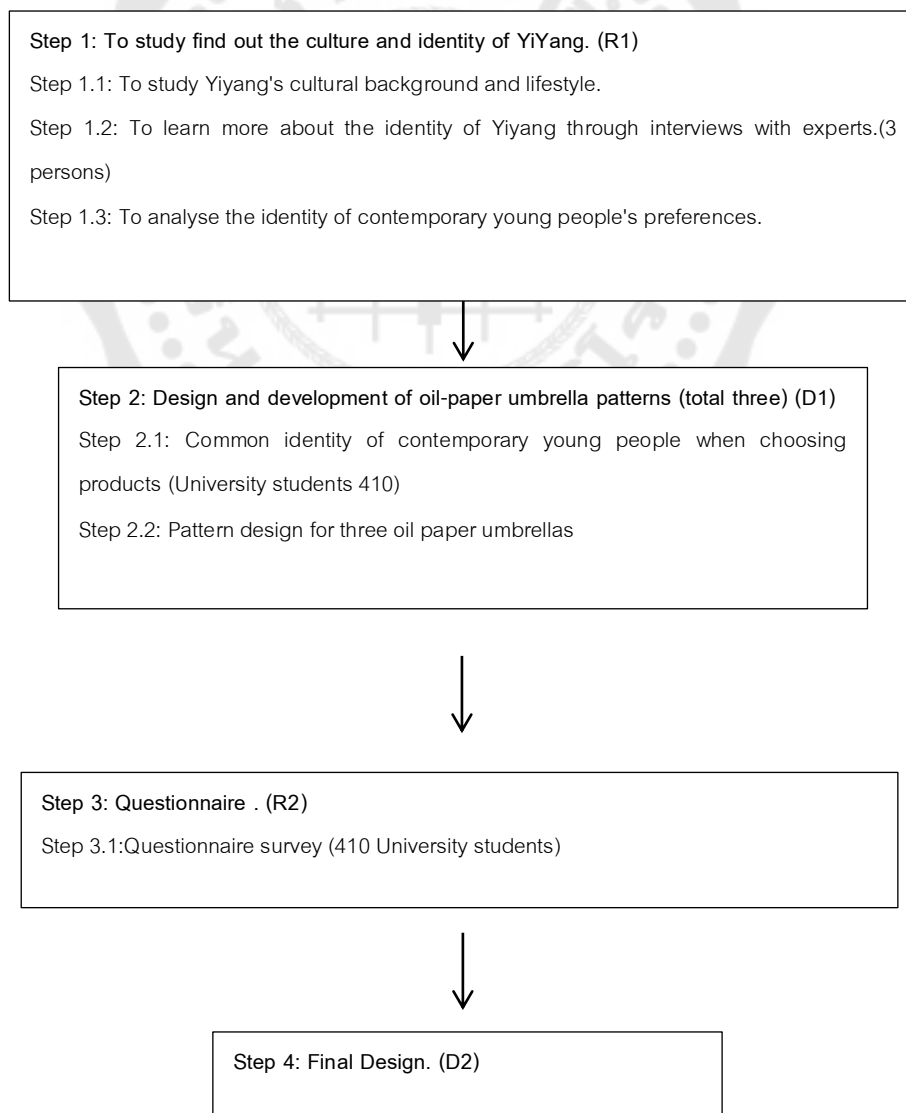
Geng, Ping (2014, August). The application of traditional Chinese cultural elements in graphic design. He found that traditional Chinese cultural elements have an important application value in modern graphic design, as a means to convey the connotation of traditional Chinese culture and improve the commercial value of products, which reflects the value of cultural symbols, contributes to the innovation and development of modern graphic design, and contributes to the inheritance and enrichment of traditional Chinese culture.

## CHAPTER 3

### RESEARCH METHODOLOGY

The title of this research is "Research on Design and Development of Oil Paper Umbrella Patterns to Convey the Identity of Yi Yang City to the New Generation of Customers", and the third chapter mainly uses a mixed research method, which involves both corresponding questionnaires and relevant interviews, and is specifically divided into the following steps, as shown in the figure.

#### Step-by-step diagram of the research procedures



## **Step 1 : To study find out the culture and identity of YiYang.**

Step 1.1: To study the cultural background and lifestyle of Yiyang.

Literature research method: History books and journals: explore the historical journals and history books of Yiyang locality to learn about the development history, geographical identity, humanistic history of Yiyang.

Ancient Literature: Study ancient literature, such as Yiyang Zhi, Yiyang County Zhi, etc., to find information about cultural traditions, folk customs, etc. in Yiyang area.

Museums and Archives: Visit museums and archives to check the collection of literature and learn about traditional handicrafts and historical events in Yiyang.

Academic papers and research: search academic journals and dissertation databases to find academic research results on Yiyang culture.

Website research: using the Internet and social media to learn about the cultural views expressed by residents on the Internet, the cultural activities they participate in, etc.

### **Population and sample:**

Population: ancient sites, ancient buildings, red tourism resources, religious cultural resources, folk cultural resources, historical celebrities' cultural resources, intangible cultural heritage resources (Wen, D. 2013), and traditional customs, humanistic scenic spots, handicrafts, and local cuisines (Yiyang City Government, 2023)

Sample: the basis for selecting Yiyang features into four categories (traditional customs, humanistic scenic spots, handicrafts, and local cuisine) mainly comes from the introduction and promotion of Yiyang local features on the official website of the Yiyang city government and the official website of the local tourism and culture bureau. (Yiyang City Government, 2023)

Step 1.2: To learn more about the identity of Yiyang through interviews with experts.

In-depth interviews: conduct in-depth interviews with residents, cultural experts, and history scholars to understand their knowledge and views of Yiyang culture and related inheritance.

Field survey and participatory observation: Visiting different areas of Yiyang, observing and recording folk customs, traditional handicrafts and religious practices, participating in cultural activities and traditional festivals and celebrations, and experiencing and recording the ways and attitudes of residents in participating in cultural activities.

#### Expert Interview Form

Table 1 Expert Interview Form

Type of expert	Name and surname	Work unit	Position (title)	Academic categories
Academic expert	University teacher	Hunan City University	PhD	Faculty of Humanities, PhD in Literature, with research interests in Modern and Contemporary Chinese Literature and Culture.
Cultural expert	Cao Zhengxin	Yiyang City Heshan District Early Harvest Umbrella Association	Twelfth-generation inheritor and chairman of the board	
Community leader	Community worker	Longguangqiao Street, People's Government of Heshan District, Yiyang City, Hunan Province	Member of the Party and Labour Committee, Propaganda Member, United Front Work Member	

Step 1.3: To analyse the identity of contemporary young people's preferences.

Social media analysis: Analyse discussions, shares and comments on social media platforms about Yiyang people's tourism and cultural handicrafts, which can help capture the actual consumption experience and feelings of Yiyang young people.

**Population:** The researchers found that the top three APPs are WeChat, Xiaohongshu and TikTok through researching related reports.

**Sample:** According to the purposefulness, since WeChat is a communication tool and its main function is to chat and communicate, Xiaohongshu and TikTok are chosen as social media communication platforms.

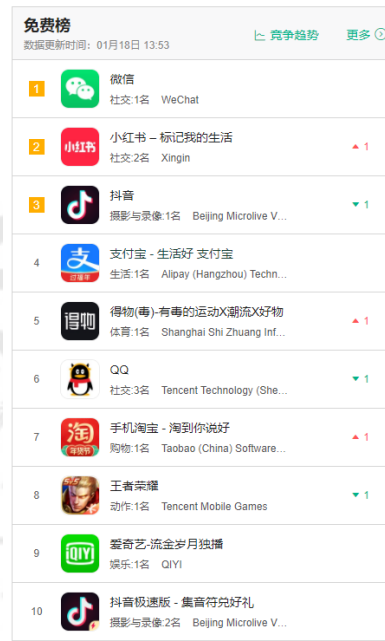


Figure 9 China IOS downloads real-time list

Source: MrChen Open Class Career Express (2021)

## Step 2: Design and Development of Oil Paper Umbrella Patterns (three in total)

The researcher analyses the second step through the findings of the first step.

Step 2.1: Common identity of young people in Yiyang when choosing products:

Focus on individuality: Contemporary people pay more attention to expressing their individuality, they pursue unique and non-traditional products to highlight their uniqueness.



Preference for fashion and innovation: There is a higher demand for fashion and innovation, and they tend to buy products related to trends and fashion rather than outdated or obsolete products.

Cultural pursuits: Contemporary people are interested in culture, like to participate in various cultural experiences and appreciate products that convey cultural values.

Social media-driven: Social media draws significant attention in life, and young people's purchasing behaviour is influenced by product promotions on social media and their circle of friends.

Values: Young people's values may include aspects such as diversity, equality, and social responsibility, and they tend to support products and brands that align with these values.

Based on the above identity, when designing and developing oil paper umbrella patterns, we can focus on personalisation, fashion and cultural values, while considering social media communication to meet the needs of young consumers.

#### Step 2.2: Pattern design for three oil paper umbrellas

The researcher analysed the content, colour, style and composition of the pattern design through the theory of artistic elements (Lv,J. 2016). Combining the identity of Yiyang obtained from the research with the design elements, three oil paper umbrella pattern designs with Yiyang identity were obtained.

### Step 3: Questionnaires and interviews

#### Step 3.1: Questionnaire (410 university students)

Questionnaire Design: Develop a questionnaire about the design of the three oil paper umbrella patterns. The questionnaire will include specific details about the appearance, colours, symbols and cultural elements of the patterns. It will also include a number of open-ended questions to elicit subjective views and suggestions regarding respondents' perceptions of each design.

Respondents: Determine the scope of the survey's audience; the goal is to attract younger customers, so it will be ensured that the respondents recruited are

representative of this target group. Research the respondent base through social media, community events or online survey tools.

Data collection and analysis: Distribute questionnaires to respondents, either online or offline, ensuring that the return rate is high enough to obtain sufficient data. Analyse the results of the questionnaires, counting the number of votes and respondent feedback for each design option to determine which design received the most support. In addition to statistical data, qualitative analyses can be conducted to interpret the open-ended feedback provided by respondents and gain a deeper understanding of their choices and opinions.

#### **Step 4: Final Design**

Based on the results of the analysis, the design that receives the highest level of support is selected and will become the final oil paper umbrella pattern. The final pattern will be applied to the production of the oil paper umbrellas to ensure that the pattern is accurately rendered in the production process.

## CHAPTER 4

### DATA ANALYSIS AND RESEARCH RESULTS

This chapter will analyse the research objectives and use the research methodology or design in Chapter 3.

**Step 1: In order to study find out the culture and identity of YiYang.**

Step 1.1: To study the cultural background and lifestyle of Yiyang.

Research Results:

The researcher reviewed relevant literature and the official websites of Yiyang government and Tourism and Culture Bureau through the step 1.1 to get the following cultural identity of Yiyang:

The following are the official sources of information from the government and the Tourism and Culture Bureau, whose researcher itative introduction and publicity of Yiyang City's identity have a certain degree of credibility and research. The criteria for selecting pictures of Yiyang identity should be determined according to the identity of the four major categories of traditional customs, humanistic scenic spots, handicrafts and local food to which they belong, highlighting the key identity. For traditional customs, pictures should show cultural traditions, regional identity and diversity; pictures of humanistic scenic spots should reflect history and culture, natural scenery and humanistic activities; pictures of handicrafts should show the production process, unique design and cultural heritage; and pictures of local food should reflect the quality of ingredients, the production process and the identity of the finished product.



Figure 10 Overall Overview of Yiyang City

Source: People's Government of Yiyang city (2024)



Figure 11 Yiyang Folklore Flower Drum Opera

Source: People's Government of Hunan province (2012)



Figure 12 Dongting Lake Tourism Zone Conference

Source: People's Government of Yiyang city (2024)



Figure 13 Old Tea-Horse Route Scenic Spot Introduction

Source: People's Government of Yiyang city (2020)



Figure 14 Yiyang Xiaoyu Bamboo Art Introduction

Source: People's Government of Yiyang city (2021)

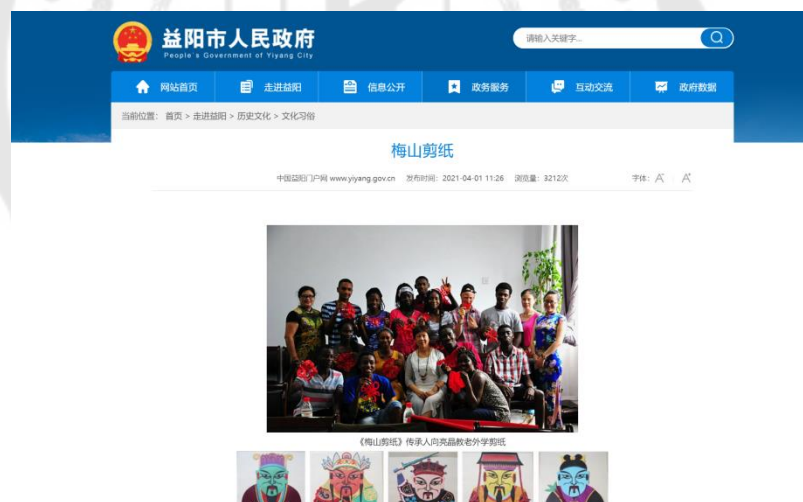


Figure 15 Introduction to Meishan Paper Cutting

Source: People's Government of Yiyang city (2021)



Figure 16 Introduction to Anhua Black Tea

Source: People's Government of Hunan province (2023)



Figure 17 Introduction of Yuanjiang Asparagus

Source: People's Government of Yiyang city (2021)



Table 2 Identity analysis of Yiyang: traditional custom, scenic area, handicrafts and local food

1. Flower Drum Opera (Dihua Drum)	
 <p>Figure 18 The Dihua Drum musical instrument</p> <p>Source: Bai Du (2024)</p>	<p><b>Analyse:</b></p> <p>Yiyang Dihua Drum, also known as 'Pair of Flower Drums', is one of the traditional songs and dances of Yiyang folk culture and entertainment. It is named after the drum accompaniment, and became popular in Yiyang during the Tongzhi period of the Qing Dynasty, and is mostly performed at the Spring Festival or major festivals. The Dihua Drum highlights the word 'ground', which distinguishes it from the stage flower drum theatre, and is mainly performed by the Dihua Drum artists who walk through the streets and lanes, and through the doors and doors on New Year's festivals and some important occasions. Whether it is in front of the hall or in the fields, the performers go wherever they go, and there are no special requirements for the performance venues. The music is based on percussion of gongs and drums, big tubes, suona, and the sound of gongs and drums is interspersed with people and singing, and the lyrics are mostly combined with the Yiyang dialect, which belongs to the 'Shouting Flower Drums' with an exuberant and exciting plot. Yiyang pairs of flower drums are generally a clown once, and most of their tunes are evolved from folk songs and ditties, which are very popular with the general public. The movements of Yiyang Dihua Drums originate from life, permeated with rich local food and distinctive identity, and they are small-scale flower drums with unique styles.</p>
 <p>Figure 19 The Dihua Drum musical instrument</p> <p>Source: Bai Du (2024)</p>	<p><b>Summary:</b></p> <p>The Yiyang Dihua Drum is based on unique performance forms, regional identity and traditional culture, and incorporates modern elements to show the Yiyang people's love of life and inheritance of traditional culture. Through the performance of festive contents and traditional customs, the Dihua Drum has become an important representative of the cultural traditions of the Yiyang region, highlighting its rich and colourful cultural connotations.</p>

Table 2 (Continue)

2. Mugwort Dragon Boat Race	
 <p>Figure 20 Mugwort Dragon Boat Race</p> <p>Source: Rediffusion Moment (2023)</p>	<p><b>Analyse:</b></p> <p>Yiyang Mugwort Dragon Boat Race is one of the traditional cultural events in Yiyang City. Usually held every summer, the Mugwort Dragon Boat Race is a much-anticipated holiday celebration in the Yiyang region. This event combines the harvest culture of the Yiyang region with the sport of dragon boating as an expression of good harvests and prayers. Participants wear traditional costumes and paddle dragon boats decorated with mugwort, racing along lakes or rivers in a spectacular spectacle that attracts a large number of visitors and spectators. The Mugwort Dragon Boat Race is not only a traditional sporting event, but also an important manifestation of the harvest culture and traditional customs of the Yiyang region, demonstrating the people of Yiyang's wish for a good harvest and prayers for good fortune.</p> <p><b>Summary:</b></p> <p>The Yiyang Mugwort Dragon Boat Race is a traditional festival that integrates harvest culture and dragon boat sports, showing the unique charm and traditional flavour of Yiyang culture. The joy and good wishes for a good harvest and prayers are expressed through participants wearing traditional costumes and dragon boats decorated with mugwort.</p>

Table 2 (Continue)

3. Old tea-horse route	
 <p data-bbox="363 1350 734 1384">Figure 21 Old tea-horse route</p> <p data-bbox="312 1451 786 1543">Source: Xinhun prefecture level city in Hunan (2022)</p>	<p data-bbox="817 510 898 533"><b>Analyse:</b></p> <p data-bbox="817 553 1457 1462">The old tea-horse route Scenic Area is located in Anhua County, Yiyang City, Hunan Province, known as the last horse gang in the south and the most complete remnants of the old tea-horse route, which has preserved the original high mountain residential scenery and canyon scenery, far away from the hustle and bustle of the world, beautiful and unique, and is therefore known as ‘the city of the mountains, the Tea Horse Legacy’. Old tea-horse route Scenic Area, retained the most complete section of the ancient old tea-horse route, from the village of Lianhuan under the mountain to the village of Gao Cheng stretches several kilometres of green stone road, due to the lack of tourism development before the road is still not open, here is still relying on the horse as the main means of transport, the locals have been on the old tea-horse route to maintain more, so that the preservation of the ancient road is intact. Ancient Anhua black tea transport and marketing routes are transported to Dongting Lake via Zijiang River, and then transferred to Hubei Shashi, through Xiangfan, Laohekou to Jingyang, Jinyang, Qixian, and then marketed to the northwest frontier. Therefore, also formed the Anhua old tea-horse route and other areas of the old tea-horse route is very different from the ‘cabin horseback’ unique identity.</p> <p data-bbox="817 1523 914 1545"><b>Summary:</b></p> <p data-bbox="817 1565 1457 1982">Yiyang old tea-horse route Trail is famous for its last horse gangs in the south and the most complete remnants of the Ancient Tea and Horse Trail, preserving the original alpine dwellings and canyon scenery, far away from the hustle and bustle of the world, beautiful and unique. The ancient road here stretches for several kilometres, with the green stone road still intact, untouched by tourism development and still relying on horses as the main means of transport. The Yiyang old tea-horse route is different from those in other regions, with a unique ‘cabin and horseback’ transport feature, and a rich historical and cultural heritage and legend.</p>

Table 2 (Continue)


4. Yuntai Mount	
 <p>Figure 22 Yuntai Mount</p> <p>Source: NetEase (2022)</p>	<p>Analyse:</p> <p>Hunan Yiyang Anhua Yuntai Mountain Scenic Spot has seven types of tourism resources: geological landscape, water scenery, biological landscape, sky and climate landscape, architecture and facilities, tourism commodities and human activities. The Longquan Cave under the mountain was formed more than 200 million years ago, is the Paleozoic Carboniferous grey rock washed by water erosion, the cave 'Longquan Flying Waterfalls', 'the world's goose tube' and other landscapes for the world's rare, domestic unique. 'The natural environment and the scenic area's unique tea culture, Taoist culture, health culture, Meishan folk culture are integrated to form a unique and rich tea tourism form in Yuntai Mountain Scenic Area. Yuntai Mountain Scenic Area on the clouds of the tea garden is one of the 'China's most beautiful thirty tea gardens', by the karst landscape soil and volcanic soil layer, because of its peculiar topography and geomorphology derived from the unique Yuntai Mountain large-leaf tea species, enjoys the 'mother of tea' reputation.</p> <p>Summary:</p> <p>Yiyang Anhua Yuntai Mountain Scenic Spot is famous for its diversified tourism resources. It has a unique Longquan Cave landscape, formed hundreds of millions of years ago in the Paleozoic Carboniferous Tuff, in which you can enjoy the world-rare 'Longquan Flying Waterfalls' and 'The World's Greatest Goose Pipes' and other landscapes. The tea garden on the clouds is a major feature of the scenic area, known as 'China's most beautiful thirty tea gardens', because of the unique topography and soil composition and cultivated Yuntai Mountain large-leaf tea species, known as the 'mother of tea'. Here, the natural environment and tea culture, Taoist culture, health culture and other intermingling, forming a unique form of cultural tourism, attracting tourists to come to enjoy its unique charm.</p>

Table 2 (Continue)

5. Dongting Lake	
 <p>Figure 23 Dongting Lake</p> <p>Source: NetEase (2022)</p>	<p><b>Analyse:</b></p> <p>Dongting Lake, one of the five largest freshwater lakes in China, is located in the north of Hunan Province, south of the Jinghe section of the Yangtze River. It is the third largest lake in China after Qinghai Lake and Poyang Lake. Dongting Lake was originally the largest freshwater lake in China. Later, due to the impact of human production activities, its area was greatly reduced. It is now the second largest freshwater lake in China after Poyang Lake. The basin area is more than 262,800 square kilometers, accounting for about 14% of the Yangtze River Basin. The Dongting Lake plain area is the main agricultural area of Hunan, mainly growing grain and cotton, and one of the main freshwater aquaculture areas in China, with arable land accounting for about one-sixth of the Hunan province, and the population living in the area accounting for about one-ninth of the Hunan province. Located in the hinterland of Dongting Lake, Yiyang Yuanjiang City sits on the surface of nearly 2 million mu of outer lakes in South Dongting, East Dongting and West Dongting, and is the only county and city in the Dongting Lake area that owns three parts of Dongting Lake at the same time. In the historical changes over the past thousands of years, this 'water city' has formed a culture system of Dongting Lake with water culture and fishermen and woodcutters culture as the core, which has injected a strong vitality into the development of culture and tourism industry.</p> <p><b>Summary:</b></p> <p>As the second largest freshwater lake in China, Dongting Lake brings unique natural scenery and rich resources to Yiyang City. Its vast waters and surrounding wetland ecosystems have nurtured rich fishery resources and wetland biodiversity, providing important support for economic development. At the same time, the hydrological culture and fishing and woodcutting culture of the Dongting Lake Basin, as well as the Dongting Lake cultural system formed, add unique historical heritage and humanistic charms to Yiyang City, attracting many tourists to come for sightseeing, and promoting the prosperous development of the culture and tourism industry.</p>



Table 2 (Continue)

## 6. Yiyang Oil Paper Umbrella



Figure 24 Yiyang oil-paper umbrellas  
from 60 years ago

Source: Sohu News (2019)



Figure 25 The current Yiyang oil  
paper umbrella

Source: Phtograph by Cao Xiyu  
(2024)

**Analyse:**

Known as the 'living fossil of Hunan folk umbrella art', Yiyang oil paper umbrellas began in the Tang and Song dynasties and flourished in the Ming and Qing dynasties, and were once sent to the capital together with Yiyang Xiao Yu bamboo art and exported to Japan and Southeast Asia. The production process is complex and delicate, set gabion craft, drawing craft, paper laminating craft, paint craft is equal to one; finished products are brightly coloured, mostly painted with flowers, landscapes, characters, etc., with folklore, national craft and historical and cultural research value. In 2016, Yiyang Ming oil paper umbrella production technology was listed in Hunan Province Intangible Cultural Heritage. There are 72 basic processes of Yiyang Oil Paper Umbrella, and making the umbrella bone accounts for 32 of them. Selection of bamboo, must choose 3 to 5 years, bamboo body uniform, bamboo joints flat Peach Jiangnan bamboo. After selecting the bamboo and making the umbrella bone, the umbrella surface is made of good Anhua leather paper, the head of the umbrella is made of top-grade pine wood, and the tung oil from Changde and Xiangxi is boiled and then brushed on the umbrella body before a complete Yiyang oil-paper umbrella can be made. The picture on the right is a comparison between Yiyang oil paper umbrellas sixty years ago and today's oil paper umbrellas, with little innovation or change in appearance and shape.

**Summary:**

Yiyang oil paper umbrellas are famous for their complex and delicate production process and bright and colourful finished colours. As a living fossil of Hunan's folk umbrella art, it has a wide range of production processes, including gabion craft, drawing craft, paper laminating craft, painting craft, etc., which show the rich connotation of folklore, national craft and history and culture. In terms of material selection, Yiyang oil paper umbrellas use the finest raw materials such as bamboo from the southern part of the Peach River, Anhua leather paper, and pine wood to ensure the quality and durability of the products. Yiyang oil paper umbrellas are not only listed on the Intangible Cultural Heritage List of Hunan Province, but also exported overseas, becoming one of the important symbols of Yiyang culture.

Table 2 (Continue)

7. Xiaoyu Bamboo Art	
 <p>Figure 26 Xiaoyu Bamboo Art</p> <p>Source: Surge News (2023)</p>	<p>Analyse:</p> <p>Xiaoyu Bamboo Art is a folk traditional handmade craft that uses rigid (hemp) bamboo with a diameter of less than 5cm as the skeleton and moso bamboo as the components to be processed into various utensils. 'Yu', in the Yiyang dialect, is a process of heating and bending bamboo components to make them fit the modelling needs. Yiyang Xiaoyu Bamboo art Ware is mainly made by this craft, combined with the traditional techniques such as splicing, embedding and mortise and tenon joints. With its beautiful shape and fine workmanship, Xiaoyu Bamboo art Ware is an excellent traditional craft in Hunan Province. In 2006, Xiaoyuzhu Art was included in the first batch of intangible cultural heritage protection list of Hunan Province, and in 2012 it was included in the third batch of national intangible cultural heritage protection list. Yiyang has fertile soil, abundant rainfall and favourable climate, so it is extremely rich in bamboo resources, with an accumulation of 1.5 billion bamboos, and 31 bamboo forests with a circumference of 5 square kilometres, which is the second largest in the country, and it was named the 'Hometown of Southern Bamboo' in 1995 by the State Forestry Administration. The people of Yiyang knew how to use bamboo to make all kinds of utensils, and also knew how to use bamboo to beautify their lives. The artefacts in the Neolithic Daxi culture site unearthed in Tujiatai, Nanxian County, can prove that the history of Xiaoyu bamboo art is at least 6,000 years old. According to experts' assessment, the bamboo utensils unearthed in the Mawangdui Han Tomb in Changsha are from Yiyang, which also has a history of more than 2,000 years.</p> <p>Summary:</p> <p>Yiyang Xiaoyu Bamboo Art is one of the outstanding traditional crafts of Yiyang City, Hunan Province, and one of the intangible cultural heritage projects in Yiyang. Yiyang's bamboo art handicraft was first created in the Ming Dynasty. Bamboo handicrafts can be seen everywhere in the streets and alleys, and Yiyang is known as the "City of Bamboo Products". In addition to its practical value, the spiritual value of bamboo products is also very large, which can stimulate people's creative potential, and influence the whole nation with its excellent qualities such as 'modest and temperate, upright and upright, elegant taste', forming a unique bamboo culture, which makes an important contribution to the enrichment of the cultural diversity of the Chinese nation and the formation of the noble humanistic spirit of the Chinese nation. Bamboo culture has made an important contribution to enriching the cultural diversity of the Chinese nation and forming a noble humanistic spirit.</p>



Table 2 (Continue)


8. Meishan Paper Cutting	
 <p>Figure 27 Meishan Paper Cutting</p> <p>Source: Pucheng Educational Literature (2022)</p>	<p><b>Analyse:</b></p> <p>Meishan paper cutting is a general term for the traditional folk art of paper-cutting that is popular in the Anhua area of Yiyang, Hunan Province, based on the Meishan culture. 'Meishan paper-cutting has deep historical and cultural origins, and in traditional life it is mainly manifested in rituals, wedding ceremonies, major festivals, birthdays, births, shoe patterns, life decorations, and life entertainment (shadow theatre), and Meishan paper cutting is an indispensable spiritual food for the people in a specific historical environment. In Meishan Wiccan activities, it is necessary to cut all kinds of peach charms and paper money out of clay paper, which have been handed down to the present day. Paper streamers during the Qingming Festival, paper money burning bags during the Mid-Yuan Festival, the traditional 'Za Xi House' in the Meishan area, and wreaths used for mourning, all of these rituals have strict folklore instructions for paper cutting. To 'goose' as the main pattern of the wedding paper-cutting is the most important feature of Meishan paper-cutting, wedding paper-cutting not only expresses the joy, there are many taboos, to the host of the number of rooms in the house for paper-cutting activities. Married daughter gave birth to a child, do grandmother's to cut egg on the egg flower paste on it, as the primary gift with a basket loaded with pick to go to the daughter's home to say goodbye, the egg flower is a unique form of traditional folklore in the Meishan area.</p> <p><b>Summary:</b></p> <p>Yiyang Meishan paper-cutting is a representative of traditional folk paper-cutting art in Yiyang Anhua area, with a long history based on Meishan culture. It plays an important role in rituals, weddings, festivals and birthdays, and is an indispensable spiritual food for people. The paper-cutting patterns are varied, among which the wedding paper-cutting with 'goose' as the main pattern is the most important, which not only expresses joyfulness, but also contains rich folk culture and traditional rites and customs, such as wreaths and egg flowers used for mourning, etc., which show the unique cultural charm of Meishan area.</p>

Table 2 (Continue)

9. Anhua Black Tea	
 <p>Figure 28 Anhua Black Tea</p> <p>Source: Google (2023)</p>	<p>Analyse:</p> <p>Anhua Black Tea, a speciality of Anhua County, Yiyang City, Hunan Province, is a Chinese National Geographical Indication product. Anhua territory has continuous mountains, scattered distribution of hills, hillocks and flat land, strong mountain cutting, development of streams and valleys, and high density of water system. The soil of tea plantation is mainly acidic and weak, rich in organic matter such as nitrogen and potassium. Anhua County is in the subtropical monsoon climate zone, with four distinct seasons, abundant rainfall, short cold period, and the growing period of tea trees is up to more than 7 months. Anhua territory has 85% of the world's moraine landscape, moraine rock called 'longevity stone', auspicious stone. Anhua County moraine thickness, scale and rock quality are called 'the world's largest', by the scientific community as 'the world's wonders'. In such a land on the tea, so that the average selenium content of tea is 0.22ppm, is the national tea with selenium twice the average value of the world's tea with selenium 7 times the average value of the tea for moderate 'selenium-rich tea'. Moraine rocks such as 600 million years ago, the remains of the ice age is the formation of Anhua tea excellent quality of unrepeatable geographical conditions.</p> <p>Summaries:</p> <p>Yiyang Anhua black tea is one of the six basic types of tea, is the originator of China's black tea, it is known for its unique geographical environment and selenium-rich moraine soil. It is known for its unique geographical environment and selenium-rich moraine rock soil.</p>

Table 2 (Continue)

10. Ma Xiang Cake	
	<p><b>Analyse:</b></p> <p>The famous tourism product of Yuanjiang, Yiyang, is 'Ma Xiang Cake', which is the first of the 'Four Famous Cakes' in Hunan. Yuanjiang Ma Xiang Cake is the first of the 'Four Famous Cakes' in Hunan Province (Xiangtan's wick cake, Xiangxiang's baked cake, Ningxiang's sand nut cake), and it has a special status in the minds of the people. According to historical records, Ma Xiang Cake was created in 1821 by Yuanjiang people. It is mainly made of glutinous rice with black mud, sesame seeds and cane sugar from Dongting Lake area. Many people refer to the Ma Xiang Cake as 'Trouble Cake', mainly because the production process is particularly complex, with 16 basic processes. The product is thin, crispy, sweet and melting in the mouth, and has a history of nearly 200 years, and in 2009, the 'Traditional Handmade Cake Technique of Yuanjiang Mashiang Cake' was recognised by the Hunan Provincial People's Government as a 'Provincial Intangible Cultural Heritage' list.</p> <p><b>Summaries:</b></p> <p>Yiyang Yuanjiang Ma Xiang Cake is the first of the four famous cakes in Hunan province, with a long history of production and a thin, crispy and sweet taste. With the selection of speciality raw materials, complex production process and exquisite traditional handicraft, it was recognised as Hunan provincial intangible cultural heritage in 2009, with unique identity and cultural value.</p>

Figure 29 Ma Xiang Cake  
Source: Image.baidu.com.  
(2023)

Table 2 (Continue)

11. Yuanjiang Asparagus	
	<p>Analyse:</p> <p>Speciality of Yuanjiang City, Yiyang City, Hunan Province, National Geographical Indication for Agricultural Products. Yuanjiang is located in the subtropical monsoon humid zone, affected by the lake effect, with sufficient light and heat, abundant rainfall and temperate climate. The wetland of South Dongting Lake is deep, fertile and rich in organic matter. The geographical environment is dominated by wetlands and lakes. The unique environment is favourable to the growth and development of Yuanjiang asparagus. Yuanjiang asparagus, shelled fresh shoots are full and firm, about 16cm in length and 1.5-2.0cm in diameter in the middle. Shelled fresh asparagus is light green with white buds, 8-15 cm in length and 1-1.5 cm in diameter in the middle. Yuanjiang Asparagus is a traditional ingredient in the Dongting Lake area, and can be eaten and processed with a variety of ingredients. It is light yellow in colour, with a refreshing taste and tender, tasty and refreshing meat. With dense vegetation in the wetlands of Dongting Lake, Yuanjiang asparagus grows in the natural oxygen bar of Dongting Lake, absorbing a large number of negative oxygen ions, with natural and healthy quality, comprehensive nutritional efficacy, green environmental protection, and advantages that are difficult to be copied from similar areas in China. The surrounding water quality contains a lot of phosphorus, nitrogen elements and minerals, and the lake water is weakly alkaline. This is an important source of nutrients for the growth of Yuanjiang asparagus. The 'Three Mouths' of the Yangtze River and the waters of Yuan, Zi and Li carry a large amount of sediment, which has been silted up for a long time, forming a typical silt-silted landform. Therefore, the soil is deep, fertile and rich in organic matter, which is an inexhaustible source of fertiliser for the growth of Yuanjiang asparagus.</p>
	<p>Summaries:</p> <p>Yiyang Yuanjiang Asparagus, produced in Yuanjiang City, Hunan Province, enjoys the National Geographical Indication for Agricultural Products. It grows in the unique moist environment of Yuanjiang River, where the geographical conditions of rivers and lakes blend together to create its unique quality. The shelled fresh asparagus is full and firm, with a crisp and refreshing flavour after shelling, and the meat is tender. Growing in the natural oxygen bar of Dongting Lake, absorbing negative oxygen ions, the quality is natural and healthy, rich in nutrition and green. The surrounding water is rich in minerals and nutrients, and the soil is deep and fertile, which provides sufficient growth nutrients and makes it have the identity of fresh taste and yellowish colour.</p>

Figure 30 Yuanjiang Asparagus

Source: Zhihu website (2022)

Table 3 Yiyang Cultural identity Classification and Keywords

Traditional Custom	Flower Drum Opera (Dihua Drum)	Street Walking, Door to Door, Instruments + Vocals (Dialect), One Ugly Once Scene: Chinese New Year, festivals
	Mugwort Dragon Boat Race	Harvest Culture + Dragon Boat Sports Scene: Harvest, Prayer
Scenic Area	Old Tea-Horse Route	Alpine inhabitant scenery, canyon scenery, horses, stone paths Scenario: transport needs
	Mount Yuntai	Nature + Culture, Longquan Cave, Tea Culture Tourism Zone, Karst Landscape
	Dongting Lake	One of the five largest freshwater lakes in China, main agricultural production area, freshwater aquaculture area, natural style + rich resources
Handicrafts	Oil Paper Umbrella	Bright colours and fine craftsmanship
	Xiao Yu Bamboo Art	Bamboo, bamboo culture, practical value + spiritual value
	Meishan Paper Cutting	Rituals, Wedding Celebrations, Birthdays, Childbirths
Local food	Anhua Black Tea	Soil, moraine, long growing period
	Ma Xiang Cake	Complex process, Dongting Lake black glutinous rice, sesame seeds, cane sugar
	Yuanjiang Asparagus	Lake effect, abundant rainfall, wetlands, lakes

Step 1.2: The result of experts interview about the identity Yiyang.

Table 4 Results of Expert Interviews

Type of expert	Related Answers
Academic experts	<p>1. The cultural identity of Yiyang are reflected in its deep historical heritage and diverse folk traditions. As part of Hunan Province, Yiyang has inherited Hunan's culture and has its own regional identity.</p> <p>2. Traditional customs, literary works and historical figures of Yiyang are often mentioned in literary works, historical documents and local chronicles, demonstrating the importance of Yiyang as a famous historical and cultural city. Yiyang's cultural identity are a blend of diverse cultural influences, while retaining a unique style with rich literary and cultural value.</p> <p>3. The most attractive aspect of Yiyang's cultural identity is its diversity and richness. Whether it is traditional customs or handicrafts, Yiyang's cultural identity demonstrate the fusion of tradition and modernity. Customary activities such as the Dihua Drums and the Aiqiao Dragon Boat Race are full of vitality, while handicrafts such as oil-paper umbrellas and Xiaoyu Bamboo Art show exquisite skills.</p> <p>4. From an academic point of view, the impact of these identity on the society and culture is far-reaching. They are not only part of the cultural heritage, but</p>

	<p>also a reflection of the way of life of residents. These identity have played an important role in strengthening community cohesion, promoting cultural identity and boosting the tourism economy. At the same time, they have become Yiyang's representative for publicity and presentation to the outside world, facilitating cultural exchanges and communication with the outside world.</p>
Cultural experts	<p>1. The cultural identity of Yiyang are mainly reflected in its heritage and skills. Yiyang's oil-paper umbrellas are made in a complex and delicate manner, incorporating a variety of traditional techniques, reflecting the rich experience in handicrafts in the Yiyang region. Experts emphasised that the cultural identity of Yiyang are not only reflected in the handicrafts, but also in the passion and efforts to pass on and protect traditional skills. This characteristic is a reflection of the importance and respect for traditional culture and skills in the Yiyang region.</p> <p>2. My three favourite cultural identity of Yiyang are: oil paper umbrellas, Xiaoyu bamboo art and Dihua drums. The oil-paper umbrellas are famous for their exquisite craftsmanship and unique designs, while the Xiaoyu Bamboo Art demonstrates the beauty and sophistication of the Yiyang bamboo art tradition. The Dihua Drum, as a folk performing art, vividly demonstrates Yiyang's folk tradition and cultural vitality. Each of these three identity represents a different aspect of Yiyang culture, while at the same time jointly passing on the history and folk culture of Yiyang.</p> <p>3. The main reason why handicrafts such as oil-paper umbrellas have become representative identity of Yiyang lies in their unique production process and profound historical inheritance. The production process of oil-paper umbrellas is complicated and combines a variety of traditional techniques, reflecting the mastery and tradition of Yiyang handicrafts. Moreover, oil-paper umbrellas carry the history and culture of Yiyang and have become an important part of the intangible cultural heritage.</p> <p>4. The most attractive part of Yiyang's cultural identity is its combination of diversity and tradition. Yiyang has a wealth of traditional skills and handicrafts, demonstrating the cultural heritage and exquisite craftsmanship. In addition, Yiyang's cultural identity include traditional customs and folk</p>



	activities, which are vibrant and reflect the enthusiasm and creativity of the people, their respect for traditional culture and their pursuit of innovation.
Community Leadership	<p>1. The cultural identity of Yiyang are reflected in community cohesion and cultural vitality. Community leaders emphasise that Yiyang's traditional customs, folk activities and festivals and celebrations reflect the community's love and support for traditional culture. Yiyang's cultural identity are reflected not only in its history and handicrafts, but also in the participation and interaction of community residents.</p> <p>2. Community residents have a high degree of recognition of these cultural identity. These traditional customs and handicrafts have become part of life, and residents show their love and support for these cultural identity in festive celebrations and social activities. Events such as the Ground Flower Drum and the Mugwort Dragon Boat Race often attract large numbers of residents. Residents see these identity as part of Yiyang's culture and have a deep affection for them.</p> <p>3. Yiyang's cultural identity embrace both tradition and modern vigour, and this diversity and inclusiveness is the most attractive part of it. Traditional customs and folk activities show a rich folk culture and festival atmosphere. At the same time, Yiyang's humanistic scenic spots and handicrafts reflect a deep history and cultural heritage, while the local food brings a delicious experience that attracts the attention of tourists and residents.</p> <p>4. The government can promote the development and inheritance of cultural identity through policy support, cultural publicity and resource input; at the same time, it can also work with the community to organise various cultural activities to enhance community residents' sense of identity with cultural identity. On the community side, it can further stimulate the cultural vitality of the community by organising activities, advocating cultural inheritance and encouraging residents to participate. The co-operation between the community and the government can help Yiyang's cultural identity to maintain their vitality in modern society and to grow and develop.</p>





Figure 31 Researchers and oil paper umbrella heirs

Source: Phtograph by Cao Xiyu (2024)

Yiyang's cultural identity were rich and varied from the perspectives of academic experts, cultural experts and community leaders. Academic experts emphasised Yiyang's rich history and diverse folklore, demonstrating its unique position in Hunan's Hunan culture. The cultural experts highlighted Yiyang's craftsmanship and spirit of inheritance, representing the respect for and protection of traditional skills. Community leaders focus on Yiyang's community cohesion and cultural vitality, reflecting the community's love and support for traditional culture.

Overall, Yiyang's cultural identity are a blend of deep history, traditional craftsmanship and community cohesion, demonstrating the diversity and richness of Yiyang as a historical and cultural city.

Step 1.3: To analyse the identity of contemporary young people's preferences.

#### **Generation Z :**

Generation Z is a group of people born between 1995-2009, the first consumers to grow up entirely in the digital age (Li,Y. 2023). As the native generation of the Internet and smart devices, Generation Z has been exposed to technology from a young age, is good at multitasking, and is accustomed to using social media and a variety of online platforms to stay connected to the world. Living in a multicultural and progressively more inclusive social environment, this generation embraces different values, cultures and identities, and demonstrates greater inclusiveness in their socialising and consumption. Social media plays an important role in the life of Generation Z. They like to share their lives, build social circles and obtain information through social media, which makes them very sensitive to the dissemination of information and feedback (Wang,Y. 2020). Generation Z is generally better educated, they have clear expectations for career development and the future, and focus on personal growth and self-realisation, while at the same time, they also value work-life balance, and seek a variety of They also value work-life balance and seek a variety of career choices and degrees of freedom. Their consumption behaviour tends to be online shopping and experience consumption, they like to buy products through online channels, and are more inclined to consume services and experiences rather than traditional commodity consumption. At the same time, they advocate innovation and personalised experience, like to pursue something different and are willing to try new things (Wang,Y. 2020). This also makes them less loyal to brands and products and more inclined to make choices based on interests and values.

#### **Consumption identity of Generation Z:**

##### **1. Aestheticism, face value economy.**

Young people, both men and women, attach more importance to the face value of modern products. Excellent packaging facilitates understanding of brand marketing, and brand products with colour and material are more eye-catching.

## 2. Media habits.

Live marketing is one of the important shopping channels for contemporary young people, and the public has gradually become accustomed to buying through live e-commerce channels (Han,S.&Gong,W. 2023). Most of the generation Z through the small red book and TikTok and other social media contact new brands, TikTok to live and short video to attract consumers, small red book through the KOL soft broad as well as the release of goods good content notes to attract consumers, through the consumption of social platforms to establish a sense of identity and barriers to the circle of contemporary young people to pursue personalised way of behaving.

## 3. Care about spiritual needs, consumer experience.

Products may not necessarily be the most pragmatic, but the concept of 'thousands of gold can't buy my happiness' is becoming more and more popular, and Era Z cares a lot about the spiritual needs that products bring to consumers (Zhang,J.&Tian,X. 2024). Through brand stories and the rise of IP peripheral consumption, consumers are more willing to understand brand stories and value the cultural connotations behind them.

## 4. The pursuit of personalised customisation, creating a sense of belonging to a small circle.

The rise of niche areas, consumers have more new choices, young people are more tolerant of emerging culture, willing to pay for interest, through the consumption of goods to establish their own circle, such as Hanbok, JK and other consumer circles.

## 5. Health demand, health consumption.

The brand publicity cares about physical health, but also cares about mental health, even young people have begun to health care anti-aging products such as demand.

## 6. Unique consumer anchor point.

The generation Z of consumerism has its own unique consumer anchor point, for their own preferred product brands will set a relatively high degree of psychological acceptance (Han,S.&Gong,W. 2023).

Table 5: Consumer Motivation and Consumer Behaviour

Consumer motives	Consumption behaviour
Self-pleasing Consumption In both material and spiritual consumption, more emphasis is placed on 'instant gratification' and a sense of immediate happiness.	<ol style="list-style-type: none"> <li>1. Face value economy, spending for becoming beautiful. Clothing, beauty, skincare, medical beauty, daily product choices.</li> <li>2. Increased health concept, nutritional composition food, fitness and sports.</li> <li>3. Interest-driven, the pursuit of a sense of surprise in life. Tide economy, paying for preferences.</li> <li>4. Lazy economy driven by intelligence, new electronic technology, smart home.</li> </ol>
Value Consumption In the process of consumption, a 'persona' is formed, and the consumer expects or believes that the 'brand persona' has the same qualities as he or she does.	<ol style="list-style-type: none"> <li>1. Cultural confidence and support for national products. They have a higher degree of recognition of national products, and brands and products with 'Chinese tradition', 'oriental aesthetics' and 'Chinese elements' are easy to be sought after.</li> <li>2. A sense of authenticity, refusing to be bound by traditional concepts, willing to admit that they are ordinary but have their own value.</li> <li>3. Pay for public welfare and sustainable development. They have a deeper understanding of nature and environmental protection, and are looking for companies with a sense of social responsibility.</li> </ol>

Consumer motives	Consumption behaviour
Social Consumption Focusing on social consumption scenarios, eager to attract fellow travellers and better maintain common topics among friends.	<p>1. Get out of the Internet and meet friends through interests: KTV, cat cafes, video games, etc. are the most popular social games in generation Z.</p> <p>2. Love online expression and sharing. Online social media platforms have become a window for expression, sharing goodies and interesting experiences through the media.</p> <p>3. Niche means mass, and culture has become stratified. National style, secondary yuan, e-sports, hardcore technology... Deep socialising in different cultural circles.</p>

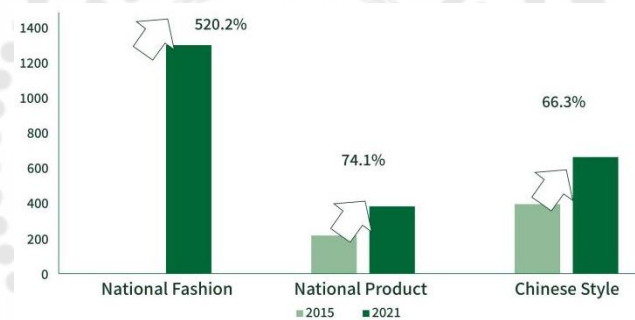


Figure 32 Baidu search index for keywords ‘national trend, national products, Chinese style’ (2015 and 2021)

Source: Baidu Index, DTZ Research (2022)

‘Generation Z has lived and grown up in the era of China's rise to power. They have witnessed China's many leaps forward in the process of national rejuvenation and the further increase in China's international discourse, while at the same time, this period is also a time when the world's relationship with China and the pattern of the world has undergone a great deal of change. Therefore, they are not only more confident in themselves, but also in their nation.

The core of 'National Wave' is 'national', which is embedded in the long history of Chinese culture, and the form of expression is 'wave', which is a new thing and a new way of presentation combining with the new people, new demands, new technology and new scenes. The 'national tide' is the perfect fusion of modern consumer aesthetics and excellent traditional Chinese culture with Chinese culture as the background and fashion trend as the carrier. Based on the flow of new platforms, the attention economy and the network effect, it forms a consumer boom and new fashion, and with the help of new e-commerce platforms as a communication opportunity, it integrates into the daily life of young people, releasing the unique cultural value. With the new e-commerce platform as a communication opportunity, it integrates into the daily life of young people, releases unique cultural values, brings brands to life, tells a good Chinese story, and promotes the development of the national economy and the enhancement of national cultural self-confidence (Yu,W. 2022). With the strong rise of China's 'national trend', cultural consumption based on Chinese civilisation is becoming a social phenomenon and an unstoppable trend.

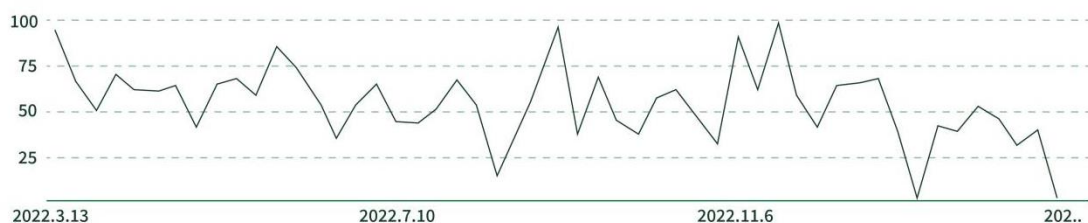


Figure 33 Overseas search for 'handicraft products'

Source:Google Trends (2022)

Overseas, Chinese handicraft products are also very popular. According to Google Trends data, in 2022, the global search for handicraft products is constantly hot, and the search for 'handicraft products' basically stays between 25 and 100, which shows that overseas users are very interested in Chinese handicrafts.



### **Social media analysis:**

#### **1. Xiaohongshu:**

Cultural pursuit: young people pursue unique cultural experiences on Xiaohongshu, focusing on original design, cultural and creative products, and building social relationships by sharing their feelings.

Fashion guidance: Xiaohongshu has high influence on fashion and trend, young people get inspiration on this platform and have high sensitivity to fashion.

Xiaohongshu is a social e-commerce platform featuring fashion, beauty and lifestyle. Users can share shopping tips, beauty tips, travelling experiences and other content on the platform, and they can also buy goods through the platform. Xiaohongshu focuses on content socialisation, and users can post content in the form of graphics, videos and other forms to interact with other users and share life insights. The community atmosphere of the Xiaohongshu platform is strong, and a close social network has been formed between users, with a high degree of user activity (Baidu, 2024).

According to the user data provided by the network can be analysed to get Xiaohongshu target users are mainly female, community sharing and e-commerce mode and female users shopping habits and user identity are more compatible, female users account for nearly 80% of the total number of Xiaohongshu users (Dr Cosmic Aurora, 2023).

From the age distribution of users, the main users of Xiaohongshu are young people under the age of 30, 31-35-year-old users also account for a certain proportion, and a smaller proportion of users over 40 years old, which shows that Xiaohongshu is mainly used by young people (Dr Cosmic Aurora, 2023).



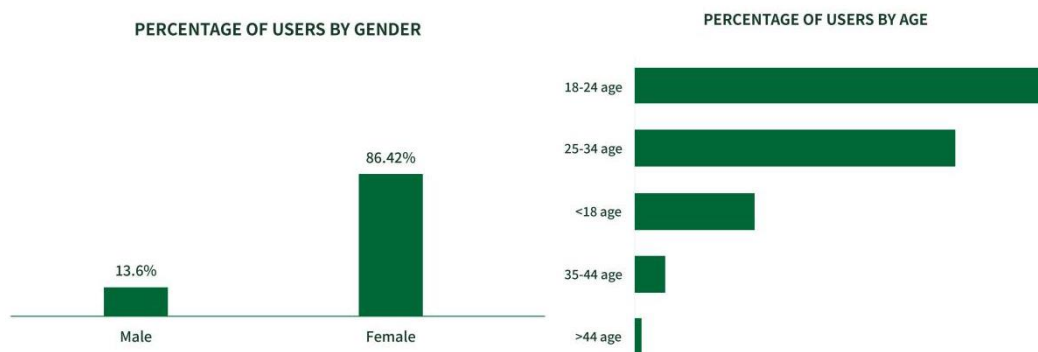


Figure 34 Gender and age of users

Source: Qiangua data (2023)

From the perspective of geographical distribution, Xiaohongshu users are mainly concentrated in economically highly developed coastal areas. Users in this region generally have a high standard of living, strong consumption power, and a pursuit of quality of life, as well as certain overseas shopping needs (Dr. Cosmic Aurora, 2023).

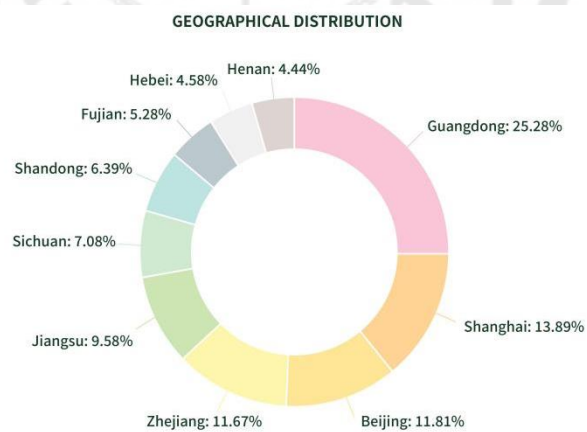


Figure 35 Geographical Distribution

Source: Qiangua data (2023)

In summary, we can conclude that the users of Xiaohongshu are mainly young women living in big cities with medium to high consumption level. They have high demands for quality of life and a high level of consumption. At the same time, they are willing to share all aspects of life with people who have the same interests and hobbies. Xiaohongshu satisfies their pursuit of a higher quality of life and provides them with a platform for sharing and communication.

## 2. TikTok:

Short video influence: young people get to know the products more intuitively through short videos on Jittery Voice, and pay more attention to the appearance, packaging and actual use scenarios of the products.

Entertainment elements: The design of products needs to incorporate entertainment elements, and interesting and fun products are more likely to arouse young people's interest.

TikTok is a short video sharing software, users can post short video content ranging from 15 seconds to 1 minute on the platform, covering a variety of genres such as funny, beauty, music, dance and so on. The software is mainly in the form of short videos, with rich and diverse content covering a wide range of topics and content, with strong social attributes, users can follow other users, like and comment on the videos they post, and carry out interactive exchanges. Based on users' interests and behaviours, the platform also provides personalised recommendations, making it easier for users to discover the content they are interested in. Users can follow interested creators by registering an account, setting up a profile, and selecting favourite content tags. Browse the short videos recommended on the homepage, watch their favourite content, like, comment or share it with other social platforms. Users can also create their own short videos, which can be funny, tutorials, talent demonstrations, etc., and attract the attention and interaction of other users by creating content (Baidu, 2024).

As of the third quarter of 2022, TikTok users reached around 809 million, with DAU daily user volume exceeding 700 million, and the domestic per capita daily use time is as high as 140 minutes, which makes short videos one of the important

forms of content, and brings far-reaching impact on brand marketing (New Vision for Automotive, 2023).

Young people in the 20-30 age group are the main force behind TikTok, an age group that has the most time and the highest level of passion for life. As can be seen from the chart below, TikTok has the highest percentage of users between the ages of 20-25 at 24.0%. 70.5% of users are under the age of 30. This part of the group is relatively young, accepting new things and catching up with the trend of change faster. And users over 40 years old only reached 6.3% (New Vision for Automotive, 2023).

Although users between the ages of 17 and 20 are also considered young people, overall, most of them do not have strong consumption power; on the other hand, users between the ages of 25 and 30 have stronger consumption power because most of them are office workers with a relatively stable source of income (New Vision for Automotive, 2023).

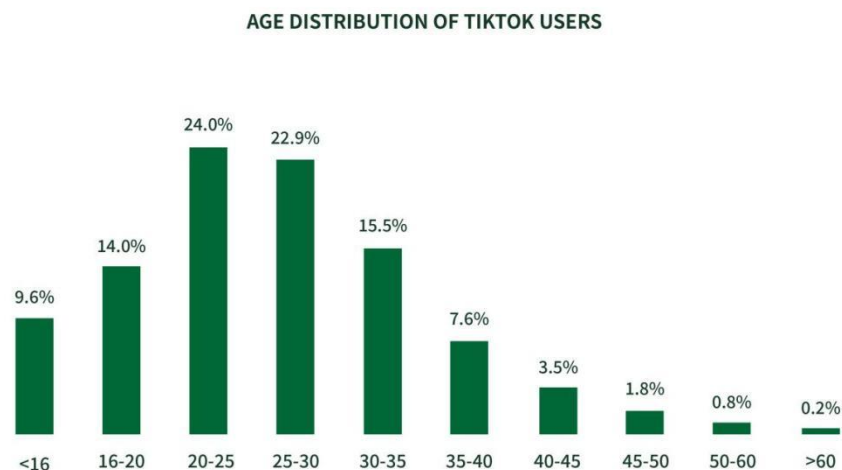


Figure 36 Age Distribution of TikTok Users

Source: Cicada Mothers Data Platform (2023)

Xiaohongshu and TikTok have certain similarities as social media platforms, where users can interact, communicate and share content with other users,

and both provide rich and diverse content covering different fields and topics to meet the diverse needs of users. Both Xiaohongshu and TikTok have large user groups and an active social atmosphere, with high user participation and large platform traffic. At the same time, there are some differences between Xiaohongshu and TikTok, Xiaohongshu is mainly in the form of graphic text and long video, and users can publish text content and long video, which is more detailed and in-depth. While TikTok is mainly in the form of short videos, the content is short and easy, more suitable for quick browsing and consumption. Xiaohongshu focuses on fashion, beauty, lifestyle and other areas, and its content is more oriented to personal life experience and shopping sharing; while TikTok covers a wider range of topics, including funny, food, music, dance and other types, and its content is more diversified. Xiaohongshu's socialisation focuses more on content exchange and interaction between users, who can have in-depth discussions and exchanges in the comment section; whereas TikTok's socialisation focuses more on easy interactions between users, who mainly communicate through liking, commenting and sharing.

Comprehensive analysis of the above research, we can use Xiaohongshu as a pre-tourism promotional media, mainly to help the graphic promotion of Yiyang oil paper umbrella, while TikTok can be used as a post-tourism video record.

## **Step 2: Design and development of oil-paper umbrella patterns (total three)**

Step 2.1: Common identity of contemporary young people when choosing products

The researchers learnt the following identity of young people's preferences through the portrait of the generation Z crowd and the research of Xiaohongshu and TikTok APP:

1. Pursue identity: When choosing tourism cultural and creative products, University students are more inclined to buy goods representing culture, history or identity, hoping to feel the unique charm of travelling through the products.

2. Focus on design and handicrafts: they have certain requirements on the appearance and design of products, and prefer handicrafts, which are considered to be more unique and of artistic value.

3. Social Sharing Orientation: The University student group pays more attention to the sharing of shopping experience, and they tend to buy products that can be displayed and shared on social media to show their taste and lifestyle.

4. Practicality and Emotional Resonance: The products need to be practical, and at the same time, they can trigger emotional resonance, so that University students can feel the warmth and beauty of the journey when using the products.










5. Personalisation: University students have a certain demand for personalisation and like to have products that reflect their own identity and uniqueness to show their uniqueness.



Combining the identity of social media and the selection of tourism creative products, the design can emphasise the cultural identity, unique design and handicraft production of the product, while focusing on the emotional connection between the product and the user. Elements of social sharing can also be incorporated into the design to inspire users to share and spread the word.

#### Step 2.2: Pattern design of three oil paper umbrellas

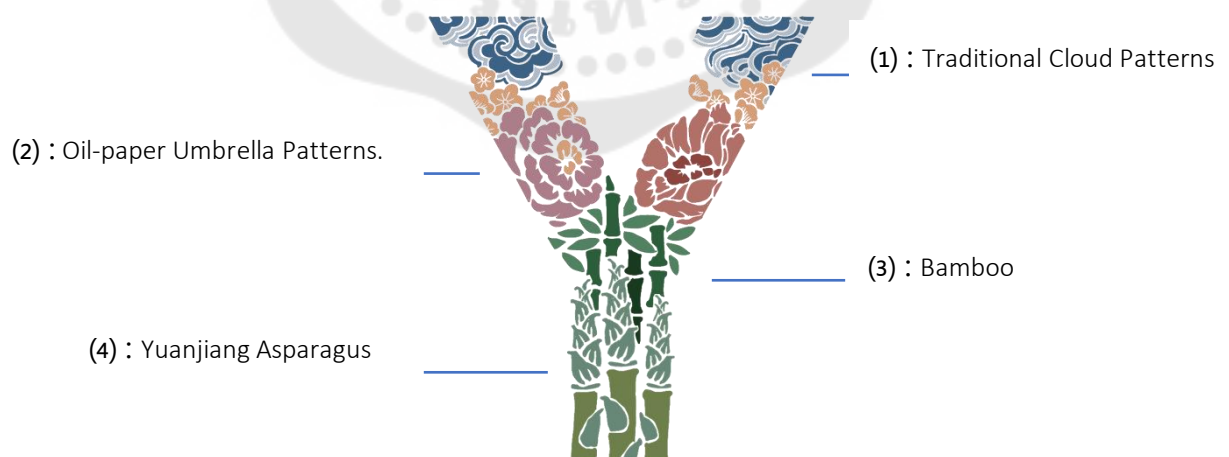
The researcher derived the content, colour, style and composition of the pattern design based on the basic elements of the design. Combining the identity of Yiyang obtained from the research with the design elements, three oil paper umbrella pattern designs with Yiyang identity are obtained.

Table 6 Yiyang Cultural Identity Pattern Design

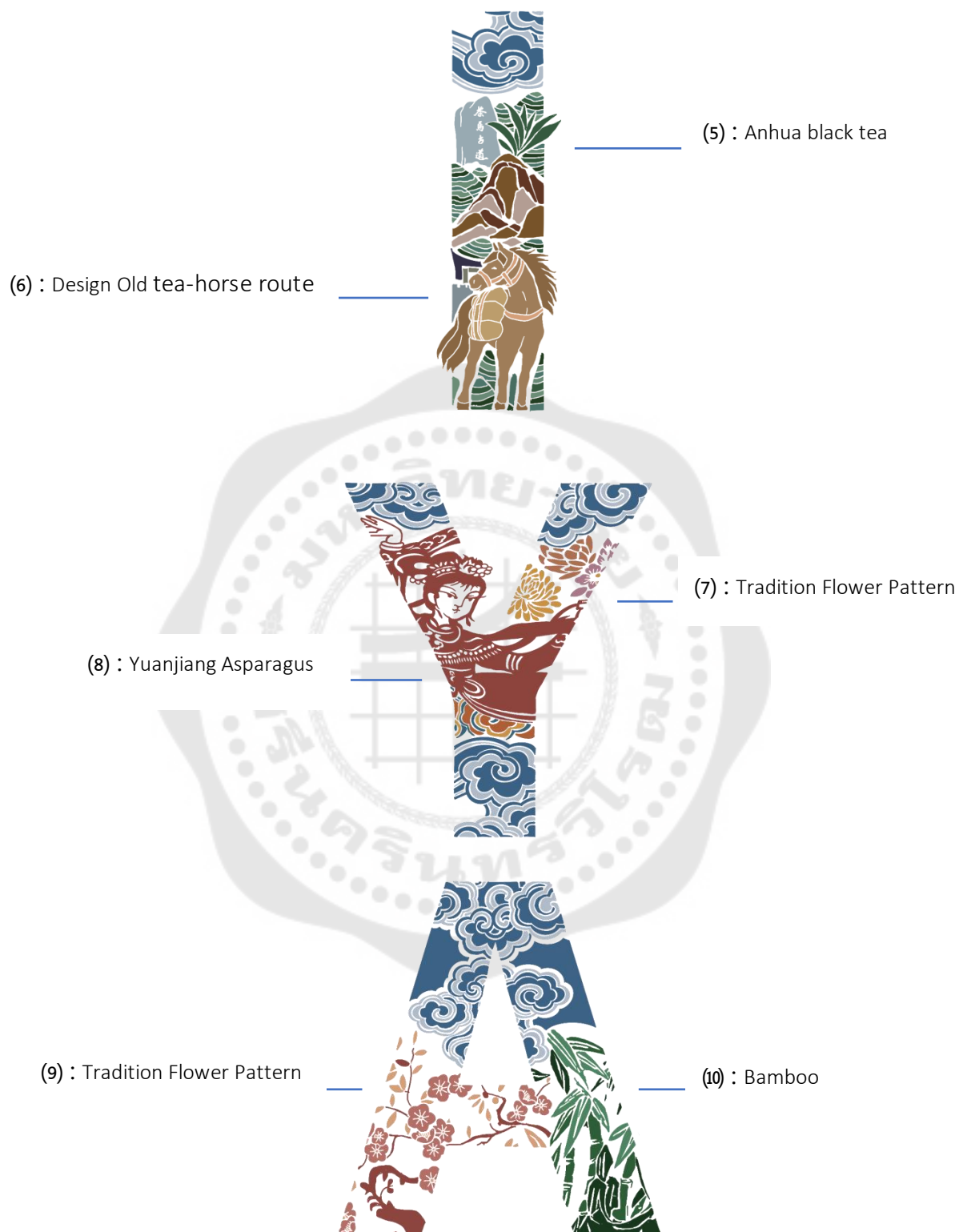
Flower Drum Opera (Dihua Drum)	Mugwort Dragon Boat Race	Old tea-horse route
		
Figure 37 Design Dihua Drum Cao Xiyu (2024)	Figure 38 Design Mugwort Dragon Boat Race Cao Xiyu (2024)	Figure 39 Design Old tea-horse route Cao Xiyu (2024)
Mount Yuntai	Dongting Lake	Yiyang Oil Paper Umbrella
		
Figure 40 Design Mount Yuntai Cao Xiyu (2024)	Figure 41 Design Dongting Lake Cao Xiyu (2024)	Figure 42 Design Yiyang Oil Paper Umbrella Cao Xiyu (2024)
Xiao Yu Bamboo Art	Meishan Paper Cutting	Anhua black tea
		
Figure 43 Design Xiao Yu Bamboo Art Cao Xiyu (2024)	Figure 44 Design Meishan Paper Cutting Cao Xiyu (2024)	Figure 45 Design Anhua black tea Cao Xiyu (2024)

Ma Xiang Cake	Yuanjiang Asparagus	
		
Figure 46 Design Ma Xiang Cake Cao Xiyu (2024)	Figure 47 Design Yuanjiang Asparagus Cao Xiyu (2024)	

**Design 1:** In order to better promote the culture of Yiyang, the researcher studied based on the preference of young people, and got the result that young people prefer designs with local identity and personalised customisation. Therefore, Design 1 combines the identity pattern of Yiyang with the English letters YIYANG, hoping to have an international and modern design style. Incorporating the pattern into the glyphs to become a whole design not only enhances the visual appeal and brand recognition, but also effectively conveys the cultural identity and stories of Yiyang, demonstrates creativity and artistry, and at the same time has a significant advantage in marketing and cultural promotion.







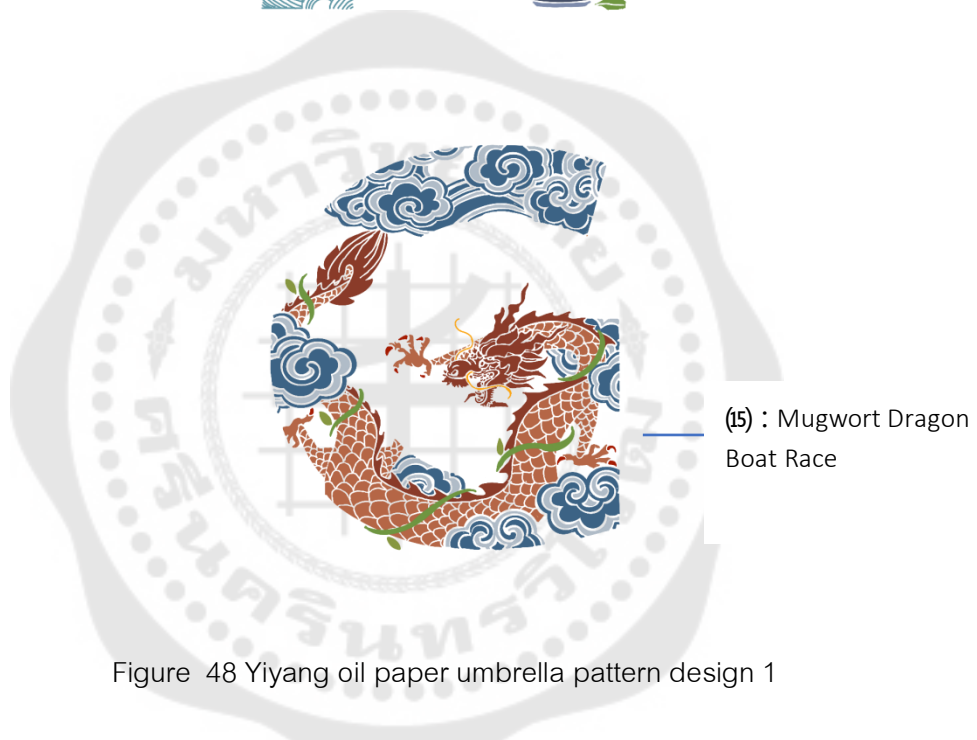


Figure 48 Yiyang oil paper umbrella pattern design 1

Cao Xiyu (2024)

( 1 ) The traditional cloud pattern has a good meaning of good luck and rising high in every step. Cloud motifs are often found in the patterns of Yiyang oil-paper umbrellas and Meishan paper-cutting patterns. Yuntai Mountain also often has a beautiful view of the sea of clouds, and the use of blue colour represents the serenity and nature of the sea of clouds.

( 2 ) Flower and bird motifs are one of the most commonly used motifs in Yiyang oil paper umbrellas. The city flower of Yiyang is the moonflower, symbolising the

thriving construction of Yiyang. Moonflowers are mostly red in varying degrees, so the flowers are mainly represented in red.

(3) The bamboo forest is one of the most famous natural scenic spots in Yiyang City, and the raw materials for Yiyang's famous handicrafts, Yiyang oil-paper umbrellas and Xiaoyu bamboo art, also come from the bamboo forest in Yiyang. The bamboo forest not only enriches the natural landscape of Yiyang, but also supports the development of Yiyang handicrafts.

(4) Yiyang Yuanjiang Asparagus grows around Dongting Lake, which is affected by the lake effect and has a suitable growing environment with abundant precipitation. The shelled fresh asparagus is light green or light yellow in colour and has a refreshing taste. Therefore, the green colour is used to represent the sweetness and nature of asparagus.

(5) Anhua black tea is located in Yiyang Anhua, with continuous mountains, scattered distribution of hills, hills and flatlands, strong mountain cutting, development of streams and valleys, and high density of water systems. The natural geography and soil climate are very suitable for tea growth, and the tea tree has a long growing period. Therefore, the green hills surrounded by indicate the growing environment of tea.

(6) The Ancient Tea and Horse Road is a trade route for commodities with tea and horses as the main trading content and horse gangs as the main means of transport. The trade road is mainly in the canyon, surrounded by tower buildings in the scenery of alpine residents. According to the feeling of the terrain, we use yellow and brown to express the scenery of the canyon, and blue and grey to indicate the towers and stone monuments.

(7) 'Peony' is the national flower of China, and other favourites of Chinese people are orchids (spring), bamboo (summer), chrysanthemums (autumn), plum blossoms (winter), plum, orchids, bamboo and chrysanthemums are known as the Four Gentlemen of Flowers because they are considered to have unique qualities, which are often used in pattern design.

(8)Yiyang Design Dihua Drum is a form of performance in which the people of Yiyang use musical instruments together with human voices (in dialect) during festivals, and perform on the streets and lanes without a fixed stage. The performers have dynamic forms, and the colour red represents the festivities of the festival, so the performers are represented by the colour red.

(9) Plum blossom pattern, one of the four gentlemen of flowers, is often used in pattern design.

(10) Bamboo motifs, one of the four gentlemen of flowers, are often used in pattern design.

(11) Made with a variety of ingredients and steps, including glutinous rice and sesame seeds, Ma Xiang Cake is mainly made in soft shades of beige, light yellow and light brown, reflecting the natural and healthy nature of Ma Xiang Cake.

(12) The main colour used in Meishan paper-cutting is red, so the designs are mainly in red. Paper-cutting themes are mostly made around ceremonies, wedding celebrations, birthdays and childbirth.

(13) Dongting Lake is a famous freshwater aquaculture area in China with beautiful natural features and abundant fish resources, so blue-green is used to indicate the purity of the environment and the abundance of fish.

(14) Scene of drinking Anhua black tea.

(15) 15. Mugwort Dragon Boat Race is a dragon boat sport that symbolises the harvest culture in Yiyang. The main feature of the dragon boat is the dragon's head and the dragon's tail, and the design is based on the shape of a dragon, with the red dragon's body entangled with green mugwort, highlighting the characteristics of the Yiyang Mugwort Dragon Boat.



Figure 49 Yiyang oil paper umbrella pattern design 1

Cao Xiyu (2024)

**Design 2 :** The researcher obtained from the study of young people's preferences that college students, when choosing travelling cultural and creative products, are more inclined to buy goods that represent local culture, history or identity, hoping to feel the unique charm of travelling through the products. Based on young people's preferences combined with the historical, geographical and social factors in the theory of cultural relativism, the researchers extracted the identity patterns of Yiyang obtained from the study and then combined them with the map of Yiyang city. The use of contrasting colours for the design highlights the uniqueness of each pattern, while enhancing the visual hierarchy and aesthetics of the map. This design is not only neat and unified, but also effectively conveys the cultural identity of different parts of Yiyang, enabling viewers to deepen their knowledge and understanding of Yiyang's regional culture and unique flavour when enjoying the map.

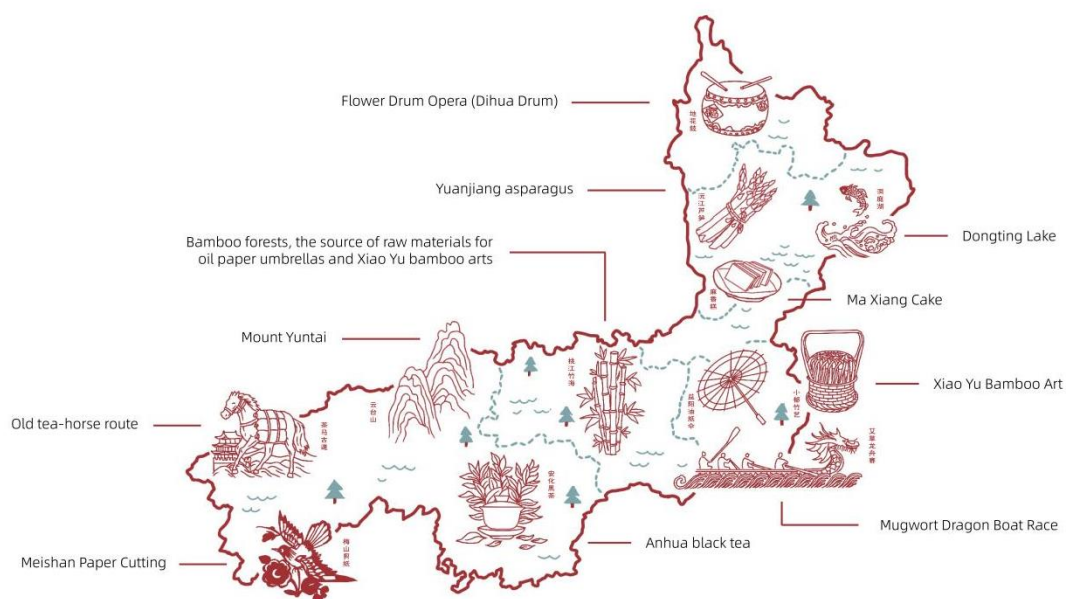


Figure 50 Yiyang oil paper umbrella pattern design 2

Cao Xiyu (2024)



Figure 51 Design 2 Rendering

Cao Xiyu (2024)



**Design 3 :** The researcher combined the Yiyang patterns obtained from the study with the Chinese identity for ‘Yiyang’ to give the design a better Chinese flavour, using Chinese red to represent the Chinese culture. Each motif represents a distinctive element, and the motifs are integrated into the Chinese strokes to form a whole, which visually demonstrates Yiyang's diverse culture and regional identity. The use of uniform colours and consistent styles ensures the integrity and aesthetics of the design, enhances the audience's memory and sense of identity with Yiyang, and effectively spreads Yiyang's unique cultural charms.

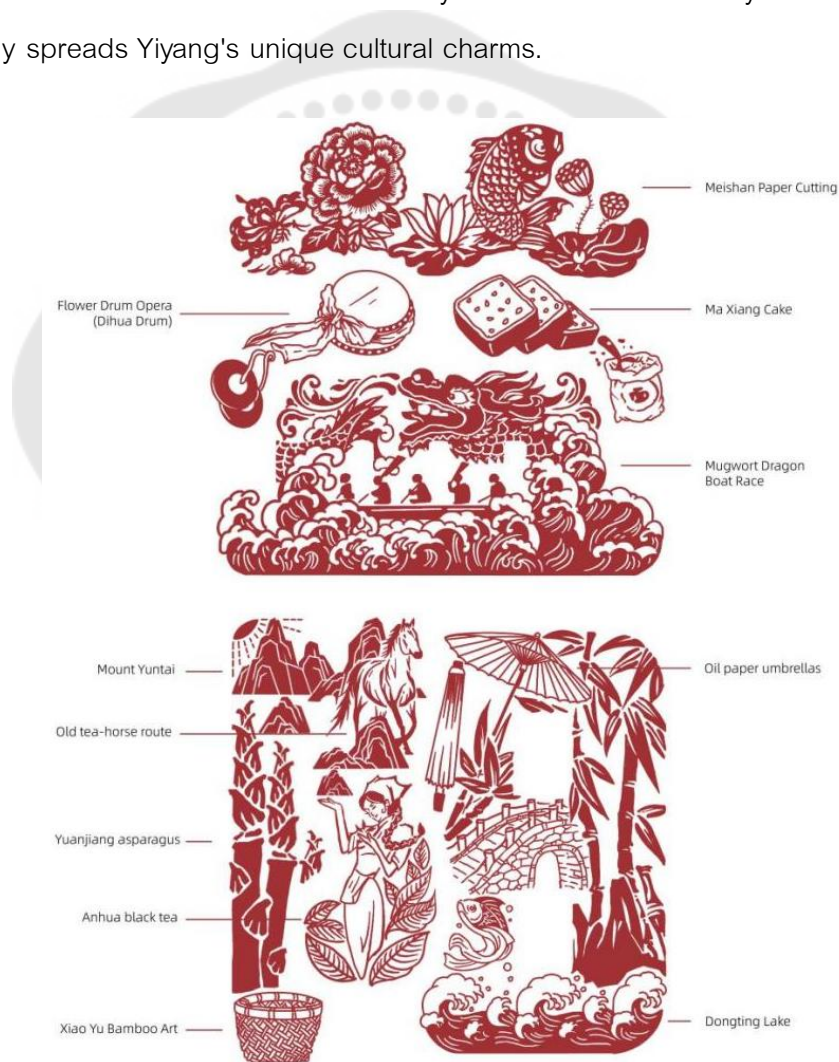


Figure 52 Yiyang oil paper umbrella pattern design 3

Cao Xiyu (2024)





Figure 53 Design 3 Rendering

Cao Xiyu (2024)

### Step 3: Questionnaires and interviews

#### Step 3.1: Questionnaire (410 university students)

The purpose of this research is to understand the Yiyang young people's knowledge, preferences and suggestions on the design of oil paper umbrella patterns in Yiyang area of Hunan Province, with a view to providing data support and direction guidance for the design and promotion of oil paper umbrellas. The questionnaire survey target is Yiyang University students group.

Online questionnaire results (questions 1 to 11 are expressed as Q1 to Q11)

Table 7 The figures come from the survey results of Question 1 in the online

## Questionnaire

Q1	Option	Number of options	Percentages
Gender	Male	146	35.61%
	Female	264	64.39%
	Number of options	410	

According to Question 1, in this survey, women accounted for 64.39% of the participants, which is significantly higher than the 35.61% of men, and the questionnaire can get the views of different gender groups of men and women on the cultural characteristics of Yiyang.

Table 8 The figures come from the survey results of Question 2 in the online

## Questionnaire

Q2	Option	Number of options	Percentages
Whether or not you are a local of Yiyang City, Hunan Province :	Yes	106	25.85%
	No	304	74.15%
	Number of options	410	

According to Question 2, of the 410 people who participated in the survey, 106 (25.85%) were local people in Yiyang City, Hunan Province, while 304 (74.15%) were not local people. The high percentage of non-Yiyang locals indicates that the results of the research have a certain degree of universality and reference value.

Table 9 The figures come from the survey results of Question 3 in the online

## Questionnaire

Q3	Option	Number of options	Percentages
How well do you know the Yiyang area of Hunan Province?	Excellent	46	11.22%
	Very good	124	30.24%
	Good	99	24.15%
	Fair	108	26.34%
	Poor	33	8.05%
	Number of options	410	

According to Question 3, participants' knowledge of the Yiyang area was generally low, with Excellent and Very good accounting for only 41.46%, indicating that the publicity and promotion of Yiyang's non-heritage culture needs to be strengthened.

Table 10 The figures come from the survey results of Question 4 in the online

## Questionnaire

Q4	Option	Number of options	Percentages
Do you think there is currently a distinct cultural identity in Yiyang?	Yes	82	20%
	No	203	49.51%
	Don't know	125	30.49%
	Number of options	410	

According to Question 4, in response to the cultural identity of Yiyang City, 49.51% of the respondents believe that Yiyang City has no obvious cultural identity,

while 30.49% of the respondents said they did not know. Taken together, more than half of the respondents believe that Yiyang City has no obvious cultural identity.

Table 11 The figures come from the survey results of Question 5 in the online

Questionnaire

Q5	Option	Number of options	Percentages
Which of the following do you think best represents the identity of Yiyang? (Multiple choice)	Flower Drum Opera (Dihua Drum)	287	70%
	Mugwort Dragon Boat Race	287	70%
	Old tea-horse route	322	78.54%
	Mount Yuntai	255	62.2%
	Dongting Lake	284	69.27%
	Yiyang Oil Paper Umbrella	336	81.95%
	Xiao Yu Bamboo Art	280	68.29%
	Meishan Paper Cutting	291	70.98%
	Anhua Black Tea	291	70.98%
	Ma Xiang Cake	221	53.9%
	Yuanjiang Asparagus	203	49.51%
Number of options		410	

According to Question 5, Yiyang oil-paper umbrellas, Old tea-horse route, Meishan paper-cutting, Anhua black tea, Dihua drums, and the Mugwort Dragon Boat Race are considered to be the elements that best represent the characteristics of Yiyang.

Table 12 The figures come from the survey results of Question 6 in the online

## Questionnaire

Q6	Option	Number of options	Percentages
Which colours should be used in the design of the oil paper umbrella design pattern design in your opinion? (Multiple choice)	Red	296	72.2%
	Blue	318	77.56%
	Green	312	76.1%
	Yellow	297	72.44%
	Cyan	309	75.37%
	Orange	250	60.98%
	Purple	249	60.73%
	Black	222	54.15%
	White	266	64.88%
	Number of options	410	

According to Question 6, blue, green, and cyan were the most popular choices among those who participated in the survey who thought that blue, green, and cyan were the colours that should be used in the design of the oil paper umbrella design pattern design, with a proportion of over two-thirds of them being the most popular choices. This was followed by red, yellow, and white, while the proportion of orange, purple, and black choices was relatively low. Therefore, blue, green, and cyan are the more popular choices in oil paper umbrella design patterns.

Table 13 The figures come from the survey results of Question 7 in the online

## Questionnaire

Q7	Option	Number of options	Percentages
Which design style do you prefer?	Traditional style (bird and flower patterns)	110	26.83%
	Modern style (geometric lines)	204	49.76%
	Mixed style	95	23.17%
	Other (fillable)	1	0.24%
	Number of options	410	

According to Question 7, in response to design style preferences, modern style (geometric lines category) was the most popular option with 49.76%, followed by traditional style (bird and flower patterns category) with 26.83%, and mixed styles with 23.17%

Table 14 The figures come from the survey results of Question 8 in the online


## Questionnaire

Q8	Option	Average score (out of 5)
Please objectively evaluate the extent to which the following factors influence your willingness to purchase cultural and creative products according to the actual situation. (1-5 represents not important to very important)	Geographical features	4.61
	Commemorative significance	4.58
	Cultural Connotation	4.49
	Artistic value	4.42
	Practicality	3.92
	Innovation	4.33
	Aesthetics	4.4
	Price	4.39


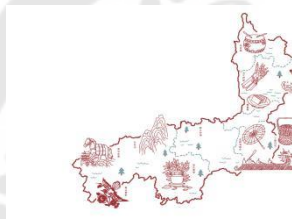


According to Question 8, it can be seen that the factors that have the greatest influence on the willingness to buy cultural and creative products are regional identity, commemorative significance, cultural connotation and artistic value, all of which have an average score of 4.4 or more, and are considered to be very important. The practicality factor, on the other hand, had the lowest average score of 3.92, and was considered to be of average importance. Therefore, consumers pay more attention to the cultural connotation, artistic value and regional identity of products when purchasing non-heritage cultural creations, and relatively less attention to the practicality of products.


Table 15 The figures come from the survey results of Question 9 in the online

Questionnaire

Q9	Option	Number of options	Percentages	Reason
Which of the three designs is your favourite? Why?	 <p>Design1</p> <p>Figure 54Yiyang oil paper umbrella pattern design 1</p> <p>Cao Xiyu (2024)</p>	129	31.46%	<p>1. Combining traditional cultural elements with modern English letters, it retains the cultural identity and looks fashionable and modern.</p> <p>2. Rich in colour, the overall pattern is more vivid and attractive.</p>



 <p>Figure 55 Design 1 Rendering Cao Xiyu (2024)</p>			
<p>Design2</p>  <p>Figure 56 Yiyang oil paper umbrella pattern design 2 Cao Xiyu (2024)</p>  <p>Figure 57 Design 2 Rendering Cao Xiyu (2024)</p>	179	43.66%	<p>1. The identity pattern of Yiyang is integrated into the map of Yiyang, so that the design reflects the local identity and highlights the geographical location.</p> <p>2. The design adopts the style of two colours, warm and cold, which is concise and visually clear.</p> <p>3. The lines outline the pattern with rich details, while the whole is not losing simplicity</p>
<p>Design3</p>  <p>Figure 58 Yiyang oil paper umbrella pattern design 3 Cao Xiyu (2024)</p>	102	24.88%	<p>1. Red symbolises festivity, enthusiasm and good fortune in Chinese culture, and the use of a uniform red colour makes the whole design vibrant and enthusiastic.</p>

	 <p>Figure 59 Design 3 Rendering Cao Xiyu (2024)</p>			2. Artistically integrating the pattern into the text makes the Chinese characters themselves a work of art, ornamental, with traditional flavour but without losing the sense of modernity.
Number of options	410			

According to Question 9, it can be concluded that design 2 is the most frequently selected oil paper umbrella pattern design by 410 customers and is the final design that can be improved.

Table 16 The figures come from the survey results of Question 10 in the online

Questionnaire

Q10	Suggestion
Do you have any other suggestions or ideas for Yiyang special oil paper umbrella pattern design?	<p>1. The current pattern design is mainly based on graphics, the whole umbrella design can also add relevant text, such as Yiyang tourism culture advertisement, the combination of graphics and text can better express the cultural identity of Yiyang.</p> <p>2. It is suggested to promote these identity oil-paper umbrellas through campus activities, social media, cultural festivals and other channels, so that more people will understand and love this traditional craft.</p> <p>3. In the future, we can design a limited series with different themes around different festivals and seasons in Yiyang city, and the pattern can also be made into a relevant periphery in conjunction with the Yiyang Cultural Tourism, so that tourists coming to Yiyang will be interested in spontaneous carding.</p> <p>4. Provide customised services, so that consumers can choose their own favourite patterns, colours, and even add personal elements, which can increase the uniqueness of the product and personal emotional connection.</p>

According to question 10, some participants gave certain suggestions and ideas.

#### **Analysis of online questionnaire survey results:**

By analysing the results of the questionnaire from question 1 to question 10, it can be concluded that the public has a certain degree of knowledge and interest in the design of Yiyang oil paper umbrella pattern, but the degree of understanding still needs to be improved, the identity of the culture of Yiyang need to be further publicised and promoted, and the majority of the participants believe that there are no obvious cultural identity in Yiyang. Regional identity, commemorative significance, cultural connotation, artistic value, aesthetics and price are important factors affecting the participants' willingness to buy non-heritage cultural and creative oil-paper umbrellas, and the design should focus on considering combining the relevant factors to design. In the design of oil paper umbrellas, colours such as red, blue, green, yellow, cyan and white are widely considered to be used in pattern design. The modern style (geometric lines category) was favoured by the most participants, followed by the traditional style (birds and flowers pattern category). Design 2 was the most chosen design by the 410 university student participants, and the main reason for the choice was the incorporation of Yiyang's identity motifs into the map of Yiyang, so that the design reflected the local identity as well as highlighting the geographical location. The design adopts a style of two colours, warm and cold, which is simple and clear visually. The lines outline the pattern with rich details, while the overall simplicity is not lost. So Design 2 is the oil paper umbrella pattern design solution that can be eventually improved.

#### **Step 4: Final Design**

According to the results of the questionnaire on the design of the oil-paper umbrella pattern conducted for local university students in Yiyang, Design 2 gained the highest degree of popularity, with 179 participants, or 43.66%, liking this design. In order to further enhance the attractiveness of the design and the cultural dissemination effect, the design will be further improved with the results of the questionnaire.

Pattern base: Continue to follow the design that combines the identity patterns of Yiyang with the map of Yiyang, integrating the individual patterns of each Yiyang feature into the map lines to form a whole, so that the design embodies the local identity and highlights the geographic location, and highlights Yiyang's regional identity and cultural heritage.

Colour Adjustment: According to the results of the participants' choice of colours in question 6 of the questionnaire, 77.56% of the participants preferred blue, 76.1% chose green, and 72.44% chose yellow, which were the most popular colours among the participants. Based on the results of this study the final design will adjust the colour of the umbrella to be blue-green and the map to be predominantly yellow. Which are cool colours to make the overall design more modern and visually comfortable.

Combination of text: Add text next to the umbrella pattern, using calligraphy fonts and the official slogan of the Yiyang Culture and Tourism Bureau, 'Yishan Yishui, Yimei Yiyang' as the content of the text (People's Government of Yiyang City, 2023), a combination of text and graphics, to promote the cultural identity of Yiyang. The 'Yiyang' part of the text is 'Yiyang'. The word 'yi' can be interpreted as 'good for people or things, richness, growth', which is the same as the word 'yi' in Yiyang, and can be interpreted as 'good mountains, good water, good and beautiful Yiyang'.



Figure 60 Yiyang oil paper umbrella pattern design

Cao Xiyu (2024)



Figure 61 Pattern Design Effect

Cao Xiyu (2024)

## CHAPTER 5

### CONCLUSION DISCUSSION AND SUGGESTION

This study analyzed relevant information about the development of oil paper umbrella patterns to convey the identity of Yiyang city to the new generation of, through expert interviews and online questionnaires to the people involved. After analysing and researching, the presentation and discussion of the findings are divided into three parts.

#### 1. Conclusion

With the goal of studying the culture of Yiyang, designing and developing the oil paper umbrella pattern, and promoting the cultural identity of Yiyang, this study has reached the following main conclusions after a series of systematic research steps:

##### **Yiyang's culture and identity:**

Through the study of Yiyang's literature and cultural background and lifestyle, combined with expert interviews, the researchers gained an in-depth understanding of Yiyang's unique cultural elements and identity. Yiyang's cultural identity can be divided into four main categories: traditional customs, scenic area, handicrafts and local food. Traditional customs include the Dihua Drum and the Mugwort Dragon Boat Race; scenic area include the Old tea-horse route, Mount Yuntai, and Dongting Lake; handicrafts include the Yiyang Oil Paper Umbrella, Xiaoyu Bamboo Art, and Meishan Paper Cutting; and local food include the Anhua Black Tea, the Ma Xiang Cake, and the Yuanjiang Asparagus. The researchers derived the preference identity of contemporary young people through the analysis of generation Z crowd portraits and social media, and found that they have high acceptance and love for products with cultural identity.

##### **Pattern design and development of oil paper umbrellas:**

Based on the summary of Yiyang's cultural identity and the analysis of the common identity of young consumers (especially University students) when choosing products, the researchers designed three patterns of oil-paper umbrellas with Yiyang identity: 1. Yiyang identity patterns combined with the English letters of 'YIYANG',

adopting rich colours and a unified style of design; 2. The Yiyang identity pattern is extracted individually and combined with a map of Yiyang city, using contrasting colours, line style, and simplicity; 3. The Yiyang identity pattern is combined with the Chinese character for 'Yiyang', using red colour, and the picture is integrated into the Chinese character, with a consistent colour tone.

#### **Questionnaire survey:**

The goal was to conduct a questionnaire survey of 410 Yiyang university students on the design of oil paper umbrella patterns featuring Yiyang culture. With 410 actual valid questionnaires, the researchers collected preferences and feedback on the three oil-paper umbrella pattern designs and summarised the relevant suggestions from the questionnaire participants. The results showed that 179 participants had the highest preference for the Design 2 (the combination of Yiyang identity pattern and map), accounting for 43.66%, so Design 2 will be modified to become the final research design.

#### **Final Design:**

Based on the results of the questionnaire survey and participants' suggestions, Design 2 was improved. Change the colour of the umbrella surface and the colour of the design pattern, and adjust the main colour to a cooler tone. Add the official promotional text of Yiyang Culture and Tourism 'Yishan and Yishui, Yimei and Yiyang' in calligraphy font to enhance the cultural promotion effect.

## **2. Discussion**

The researcher will go through the four areas of Cultural identity Classification, Analysis of the identity patterns of oil-paper umbrellas, Design Colours, Morality and Connotation.

For the classification of Yiyang cultural identity, the researcher classified Yiyang culture into four categories, namely four types of traditional custom, scenic area, handicrafts, and local food. This is inconsistent with the classification of Yiyang's cultural identity by expert Wen Dashan in "Preliminary Exploration of Cultural Tourism Development Strategy in Yiyang". Experts classify Yiyang's cultural identity into seven



categories: ancient sites, ancient buildings, red tourism resources, religious cultural resources, folk cultural resources, historical folk cultural resources, and intangible cultural heritage resources (Wen, D. 2013).

Regarding the aspect of analysing the characteristic patterns of oil-paper umbrellas, the researchers found that the patterns of oil-paper umbrellas are mainly single forms and flower and bird patterns. This is consistent with the research of expert Lu Ning (2018) in "Research on brand image promotion in Hunan - Yiyangming oil paper umbrellas as an example". The expert concluded that the old oil paper umbrella patterns did not reflect the Yiyang identity and did not meet the aesthetics of the new era.

Regarding the design colours, the researcher learnt through the questionnaire results that colours like blue, green and cyan were more popular among the participants. This is inconsistent with the research of expert Lu Ning (2018). According to Lu Ning, Morandi's colour scheme has a premium feel with a visual effect that blends modern and contemporary sensibilities, allowing the colours to break the boundaries of tradition and present an elegant sense of colour.

In terms of meaning and connotation, the researchers used the combination of Yiyang English letters and Yiyang cultural identity, the combination of Yiyang city map and Yiyang cultural identity, and the combination of Yiyang Chinese characters and Yiyang cultural identity, with the starting point of highlighting Yiyang. This is inconsistent with the pattern design style mentioned by the expert Ying Xu in "Heritage and Innovation of Hunan Yiyang Ming Oil-Paper Umbrella Crafts", Ying Xu believes that the pattern design of Yiyang oil-paper umbrellas is mainly influenced by the traditional Chinese auspicious culture and the culture of Hunan region, and she proposes that the umbrella pattern of Yiyang Ming umbrellas mainly conveys the symbolism of happy and auspicious blessings, which is suitable for different joyful occasions with different symbolism. For example, the pattern of oil paper umbrella for weddings is "dragon wind presents auspiciousness", "heavenly fairy matches the pair", etc.: to congratulate the child's newborn, it is "two dragons fetch treasure", "magpies are infested with plums",

etc. Plum infested", "Fairy scattering flowers" and so on; as a birthday gift, "Bird facing the wind" and "Pine tree prolonging life" (Xu, Y. 2014). ).

### 3. Suggestion

With regard to the integrated development of culture and tourism: it is suggested to create a cultural tourism brand with local identity, and to enhance Yiyang's tourism attractiveness and cultural influence by setting up cultural display areas, handicraft experience areas and cultural tourism routes.

Product design and development: In product design, focus on the deep integration of culture and design, optimise the design with the help of market research and user feedback, strengthen the cultural display of product packaging and brand stories, and hold cultural experience activities.

Product promotion and cultural publicity: local governments should publicise and promote Yiyang culture through cultural activities and new media, increase support for craftsmen and cultural and creative industries, and encourage the younger generation to participate in cultural inheritance and innovation, so as to promote the inheritance and development of local culture.

Through relevant studies, the researchers hope to better promote the local culture of Yiyang, enhance the design level and market competitiveness of cultural products, and achieve the goal of promoting the cultural identity of Yiyang.

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