

Research on the Design of Cultural and Creative Products Based on Wudang Mountain Tourism Promotion in the Post-epidemic Era

Feihui Luo¹

¹ Yunnan Vocational College of Culture and Art, Kunming, Yunnan 650111, China

ABSTRACT

This paper takes the tourism transformation in the post-COVID-19 era as an opportunity. In order to promote the development of Wudang Mountain tourism, this paper analyzes the resources of Wudang Mountain from the perspective of tourists' consumption psychology. Research on the design of Wudang Mountain tourism cultural and creative products aims to create a deep charm of traditional Chinese culture, and based on the dissemination and popularization of the applicability of cultural and creative product design methods of strong publicity.

Keywords: Post COVID-19 Era, Tourism promotion, Cultural and creative products, Product design.

1. INTRODUCTION

Due to the impact of the COVID-19 pandemic, the global economy has been hit hard, especially the tourism industry, which is the leader of the tertiary industry. A research report by the Oxford Economics Institute, a British consulting firm, shows that all countries have been hit hard by the COVID-19 pandemic, and the global demand for overseas travel fell by as much as 57% in 2020 [1].

Under the effective control of our government departments, the domestic epidemic has been basically under control. At the same time, the outbreak in some other countries and regions has eased and is on a downward trend. The world has entered the post-epidemic era. People who have experienced the severe impact of the epidemic have changed their lives and survival concepts. Survey data show that the COVID-19 pandemic has awakened the public's awareness of "respecting life, the awe of nature" and "harmony between man and nature," and people's concepts consciously tend to protect the ecology. It will inevitably positively impact the development of ecotourism, and people's views on tourism have also undergone fundamental changes. New tourism concepts such as "tourism is beneficial to physical and mental health" and "traveling for health" have gradually been accepted and recognized by people. Once again, it confirms

the law of world tourism history: whenever a major disaster occurs, human health concepts will undergo a considerable change.

The tourism industry in the post-epidemic era is also working hard to transform, launching new tourism products and services based on health and ecology, and online tourism marketing, such as live broadcasting, is in full swing. The tourism trend in the post-epidemic era has completely changed. Health, ecology, high technology, and cloud tourism have become new elements of tourism, which has also brought new opportunities and challenges to the recovery of the tourism industry.

2. WUDANG MOUNTAIN TOURIST PORTRAITS AND PROBLEM ANALYSIS

Wudang Mountain is known as the "Museum of Ancient Chinese Architectural Achievements" and the Forbidden City hanging on the cliffs. Taoism is a native religion in China, and Taoist culture is China's "local specialty culture." It has been highly sought after since the Han Dynasty. Today, Wudang Mountain is even more famous and renowned. However, in recent years, the tourism industry in Wudang Mountain has stagnated. Data shows that the core scenic area of Wudang Mountain has grown slowly in the past decade.

Before the epidemic, the overall development of tourism in Wudang Mountain was stable. However, the growth rate of tourists declined year by year, and the growth momentum needed to be improved. After the epidemic, Wudang Mountain tourism was significantly affected. In 2020, the number of tourists and income dropped by 30 % compared with the previous year.

According to the report "Cultural and Tourism Integration Draws a New Chapter in 2024: A Review of the High-quality Economic Development of Hubei Wudang Mountain Special Zone", 8 million tourists were received throughout the year, and tourism revenue reached 8 billion yuan. The scenic spot received 1.5 million people, a year-on-year increase of 4.58% over 2019 [2]. Tourists from outside the province accounted for 57.69% of the total number of tourists, and the number of tourists from outside the province exceeded that of tourists from within the province for the first time. It can be seen that Wudang Mountain is generally attractive to tourists from outside the province, and distance is an essential factor affecting tourists' image. Secondly, according to the age survey of tourists in the core scenic spots of Wudang Mountain in 2020, the age range of tourists aged 41-45 years old accounted for 11 %, the age range of 36-40 years old accounted for 16%, the age range of 31-35 years old accounted for 25%, the age range of 26-30 years old accounted for 21%, the age range of 25-21 years old accounted for 8 %, the age range of 20 years old accounted for 1 %, and the age range of others accounted for 18 % (over 46 years old or team). The data shows that 73 % of the tourists are young and middle-aged people, that is, between 26 and 45 years old, and the new generation under 25 years old accounts for only 9 %. The Wudang Mountain brand is not attractive enough to the new generation, which may affect the sustainable development of the tourism industry in the future. In addition, the proportion of older adults is also relatively small, which shows that Wudang Mountain needs to be more attractive to both the old and the young.

From the feedback information from 124 on-site tourist questionnaire surveys in Wudang Mountain, it was found that 84 % of tourists stayed in Wudang Mountain for less than two days. However, the proportion of repeat tourists reached 45 %, nearly half. Wudang Mountain and its surrounding tourism projects have great potential and are in urgent need of exploration. Comparing Wudang Mountain with Jiuhua Mountain, another scenic spot of the same type, the number of tourists in the two mountains is

similar. However, in terms of income, Jiuhua Mountain is much higher than Wudang Mountain. The reason is that Wudang Mountain's primary source of income is the ticket income of scenic spots, and other income-generating projects could be better. In addition, tourists generally believe that Wudang Mountain tickets should be cheaper. Combined with the previous survey and analysis, Wudang Mountain's tourism transportation, marketing model, tourism projects, and management model all have significant problems and need to be optimized. The dilemma of Wudang Mountain tourism is summarized as follows: although it is famous, it needs to be more popular, and there is a flow of people but low income.

3. RESEARCH ON THE DESIGN OF WUDANG MOUNTAIN DNA CULTURAL AND CREATIVE PRODUCTS

Based on the above analysis, there needs to be more promotion and marketing for Wudang Mountain tourism. The ultimate goal of tourism promotion is that people, including all domestic and foreign people, have been to the Wudang Mountain Scenic Area and those who have yet to. The traditional promotion model may have a certain appeal to people who have been to Wudang Mountain, but it will have little effect on people who will visit Wudang Mountain in the future. The only products related to Wudang Mountain are tourist route products, Taoist uniforms, shoes, and other Taoist professional products related to Wudang Mountain Taoism. The varieties are single, and the target audience is narrow. From the perspective of Wudang peripheral products for Wudang publicity and promotion, they have yet to play an auxiliary role. Based on this, the design and development of Wudang cultural and creative works is essential[3].

3.1 Audience Analysis of Cultural and Creative Products

According to the questionnaire survey and analysis of tourists in Wudang Mountain, most of the tourists who go to Wudang Mountain for consumption are employed people with a specific consumption capacity and consumption demand, and 57% of the tourists are in the age group of 26-40 years old. People in this age group are the primary users of online self-media platforms. They are easy to accept new things and also have strong communication capabilities.

The publicity and promotion of Wudang Mountain requires not only the planning and management of professionals and teams but also the further publicity and promotion of Wudang Mountain visitors and tourist imagers. Therefore, the customer positioning of Wudang Mountain's cultural and creative products can be based on this age group as the target customer and then further divided based on the purchasing needs. The purchasing needs of this group of people can also radiate to related products for infants, primary and secondary school students, and the elderly. Wudang Mountain's target customers have a comprehensive age group advantage, and it is essential to grasp the purchasing needs and consumption psychology of people in this age group.

3.2 Research on the Positioning of Cultural and Creative Products

Traditional tourist peripheral products are mainly souvenirs, which are mainly decorative products that reflect local characteristics, while cultural and creative products not only have the essential attributes of ordinary products but also contain rich cultural connotations and have spiritual and cultural values such as symbolism, knowledge, and symbolism. It is the crystallization of scientific and technological innovation and cultural creativity with specific cultural connotations and certain practical functions. While inheriting classics brings people spiritual enjoyment and can promote the innovative development of the market economy.

Judging from the overall development of cultural and creative products in China, the industrial positioning of cultural and creative products is unclear, and there is a lack of understanding of the needs of cultural and creative product consumer groups, which has led to the upstream product creative design links being filled with various rigid and boring so-called "cultural and creative" designs, and the downstream sales links have also been seriously unsalable or even no one is interested in the embarrassing situation. The tourism boom before the epidemic has been on the rise, and the number of tourists in China has increased significantly every year. What is strange is that the surging tourism fever in various places has not led to the hot sales of so-called tourism cultural and creative products, and tourism cultural and creative products in various places have been seriously unsalable. On the surface, this is the result of the products being the same and lacking in characteristics. The underlying reason is that those

cultural and creative enterprises need more accurate positioning of consumer needs, and the supply-side structure needs to be in touch with the market.

An essential function of Wudang Mountain's cultural and creative products is to convey the historical stories, artistic values, and cultural spirit behind Wudang Mountain and Wudang Taoism to the public. The ultimate goal of cultural and creative development is to inherit and promote Chinese culture. The history and culture of Wudang Mountain provide people with a platform to travel through time and space and keep pace with history in the treasure house of Chinese culture[4]. How to effectively integrate these visible cultural treasures and invisible cultural imaginations with the aesthetic needs of modern people and create DNA cultural and creative products with Wudang genes is the key and difficulty of Wudang cultural and creative design.

3.3 Thinking About the Attributes of Cultural and Creative Products

The attributes of products are related to the positioning of products and the acceptance of the audience, thus affecting the sales of cultural and creative products. Therefore, the definition of the attributes of cultural and creative products is crucial. The main reasons why traditional tourism products are not famous are the following: First, the functions of the products are single. They are either wearable items with strong regional characteristics, such as hats, clothes, and bags. They are incompatible with the surrounding environment when worn outside the tourist destination and are subject to regional solid restrictions. Alternatively, they are space furnishings, pure tourist souvenir products with weak functionality. Second, tourists' awareness has changed. With the popularization of digital products, tourists have a stronger sense of rational shopping. Tourist souvenirs no longer rely on material souvenirs, and tourist souvenir products have souvenir advantages. Third, souvenirs have no characteristics. With the rapid development of transportation and the Internet, tourist souvenirs are similar in scenic spots across the country, losing the commemorative significance of local differences as souvenirs and thus wholly losing the favor of tourists.

From the perspective of consumers, cultural and creative products are more likely to be recognized by combining them with daily necessities and office stationery. For example, the Forbidden City Cultural and Creative Products, bookmarks, cups,

mouse pads, and mobile phone cases. With the theme of the Forbidden City, Royal Cat are all practices that combine everyday daily necessities with cultural and creative themes. With the popularity of Qing Dynasty palace dramas, elements of Qing Dynasty palace dramas are also trendy, such as "As if I were here in person" and "Traveling by Imperial Order" and a series of luggage tag designs with teasing fun. The price is affordable, the acceptance is high, the functionality is robust, and it is not limited by objective factors such as time and region. It has a broad audience and is indeed the best souvenir for tourism. Another example: Jiangxi Tengwang Pavilion ice cream, the ice cream retains the architectural features of "three bright and seven dark," and the ice cream stick is also attached with the famous sentence "Sign text" Gansu Mogao Grottoes launched the strawberry-flavored "Nine-story Building" ice cream. The ice cream stick can also be used as a bookmark. Eating a bite of ice cream contains tens of millions of years of culture, which has attracted many netizens to say that they must go to the scenic spot to eat ice cream and punch in.

4. DESIGN APPROACHES FOR CULTURAL AND CREATIVE PRODUCTS

Wudang Mountain is known as the "Museum of Ancient Chinese Architectural Achievements." Its architectural value itself carries the connotations of academic research, cultural education, and social responsibility. The Wudang Mountain brand itself is an asset with development potential. How to establish Wudang Mountain's brand, develop and utilize existing resource brands, and create a large-scale cultural and creative industry are all important topics for exploring Wudang Mountain's marketing strategy. The cultural and creative marketing strategy mainly lies in reinterpreting the uniqueness of Wudang Mountain, developing derivatives that can convey cultural values and meet market demand at the same time, and the value generated by cultural and creative design is higher than the rendering power of traditional souvenirs, so that the public can feel and recognize the power of the brand.

Wudang Mountain can adopt an industry-university-research cooperation model. Through many initiatives such as theme cultural and creative design competitions, the combination of themes and curriculum practice, and collaborative research on projects, it can publicly elect design teams, convene

design experts from various aspects, and pool wisdom to provide favorable guarantees for the Wudang brand in the early stages. It can also invisibly have a brand impact on the new generation of people, inspire students to explore and actively discover Wudang culture, and at the same time, it can also have a publicity and promotion effect for the Wudang brand.

5. MARKETING AND PROMOTION OF CULTURAL AND CREATIVE PRODUCTS

The way of traveling in the post-epidemic era is also changing. The most representative one is cloud tourism. Travel is no longer restricted by time, place, and money. From the perspective of consumers, cloud tourism meets the visual and psychological needs of tourism viewing. It has the characteristics of discontinuity and fragmentation. It is suitable for relaxation and decompression after work and study and is easier to accept. However, there is still a big difference from the real immersive experience[5]. In order to make the travel experience more specific and accurate, consumers will be willing to accept the promotion of tourism products. In addition, cloud tourism has no expenditure restrictions on actual funds. Tourists are more likely to be driven to consume cultural and creative products during cloud tourism.

Under the promotion method of cloud tourism, the subsidiary carriers of cultural and creative products are not just utensils but include food, clothing, daily necessities, housing, transportation, and all aspects related to people. Therefore, there are more opportunities and a larger market in the promotion methods and channels of cultural and creative products.

The promotion of cloud tourism is best completed by tourist attractions independently, or by entrusting professional teams to complete marketing and promotion work and use the most popular platforms to carry out fragmented and intensive promotion and publicity; on the other hand, it can also cooperate with the most popular entertainment programs and become one of the event venues, so that Wudang and its cultural and creative products will appear more frequently in the eyes of more people and more people with communication power. Regardless of the promotion model, attention should be paid to the coordination and unity of the overall style and style, the aesthetic and artistic treatment, and the maintenance and inheritance of brand concepts and ideas.

6. DEVELOPMENT PATH OF CULTURAL AND CREATIVE PRODUCTS

The essence of the sales of tourism cultural and creative products is actually retail goods or derivative products of IP. Derivative products involve two modes: independent development and authorized development. At present, most scenic spots adopt the method of independent development. Once this method does not accurately grasp consumer demand, it is easy to have "much ado about nothing" and "investment in vain." In contrast, scenic spots focus on their IP creation and cultural excavation, giving them unique cultural and creative content, and once again, use it as a basis for the authorized development and implementation of subsequent products. Let professionals do professional things; the effect will be better and more secure. At the same time, the specific conditions of each destination, each city, and each scenic spot are different, and the most suitable cultural and creative development methods for them are naturally different. Through top-level planning and design by a professional team, the local scenic spot cooperates with the excavation and refinement of culture, the development and implementation by professional product research and development institutions, and then the operation by an experienced operation team, a set of cultural and creative development models that are most suitable for the development of scenic spots can be formed[6].

As far as the development of cultural and creative products is concerned, authorizing cultural and tourism IP to existing brands for development and design is a win-win approach. For scenic spots, it saves R & D costs, shares market risks, expands sales channels, improves product quality assurance, and preserves local cultural characteristics, which can meet the purchasing needs of tourists. For the authorized brand, cultural and tourism IP increases the cultural and emotional value behind the product, attracting mass consumers while also stimulating the consumption desire of scenic spot tourists[7]. For example, Li Ning is a representative of Chinese domestic brands. As China's comprehensive influence in the world increases, the Chinese people's sense of national honor is getting stronger and stronger, and young people also favor domestic products. The Taoist culture of Wudang Mountain, as a local Chinese culture, has a thousand-year philosophical memorial. If Wudang IP cooperates with the Li Ning brand, it will have a widespread

effect on the promotion of the Wudang Scenic Area in terms of audience and path.

7. CONCLUSION

In summary, the tourism industry in the post-epidemic era faces both challenges and opportunities. From tourists to tourism-related industries, they are all facing changes and transformations in concepts and cognitions. In addition to optimizing the design and promotion of traditional scenic spots and tour routes, the promotion of Wudang Mountain tourism should focus on the design and development of cultural and creative products derived from Wudang, strengthen the school-enterprise cooperation between Wudang Mountain and local universities and enterprises, and enhance the connotation and value of Wudang cultural and creative products. With the help of media bridges such as Douyin, Kuaishou, Weibo, and WeChat, we can transform the promotion ideas of Wudang through spatial limitations, expand the tourism market, and do an excellent job in the extensive dissemination and inheritance of Wudang culture, ideas, and spirit with the unique Wudang cultural IP cultural and creative design.

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