

Research on Consumer Demand of Tourist Souvenirs in China Market

Meimei Cao, Yi Feng*

College of Arts and Design
Beijing Forestry University
Beijing, 100083, P. R. China
fengyid@163.com

*Corresponding author

Abstract—Based on the investigation and analysis of consumer behavior characteristics, the author conducted an empirical research on consumer cognition and purchase willingness of tourism souvenirs, which took potential consumers of tourism creative cultural products as research objects. Through the analysis of questionnaire survey results, it is found that consumers have a general awareness of tourism creative cultural products, and their willingness to purchase is general. In addition, regional characteristics, attractive appearance, exquisite craftsmanship, and historical and cultural sense are the main factors that restrict consumers from purchasing tourism creative cultural products. Based on the research conclusion, the author proposed some product development suggestions for tourism creative cultural products.

Keywords—Tourist souvenirs; Market research; Creative cultural products; Purchase demand

I. INDUSTRY OVERVIEW AND RESEARCH STATUS

A. Overview of tourism creative cultural product industry development

Tourism creative cultural products reproduce culture through creative design of local folk culture, architectural culture and customs, which are originated from Chinese traditional culture and also inherit and carry forward the traditional culture. What is more, they are also used by tourists to commemorate.

Beijing has promoted the revitalization of the creative cultural industry since 2006. In 2015, the creative cultural industry accounted for 13.4% of regional GDP [1]. The Palace Museum has a wide range of creative cultural products with annual sales exceeding 1 billion. The revenue of the Palace Museum creative cultural products means that the creative cultural industry still has a high degree of development space.

In addition to technological development and policy promotion, the key to developing the tourism creative cultural product industry is that products should meet consumer needs. Under the current market, grasping the characteristics and purchase willingness of consumers in China has a certain degree of guiding significance for the development of the tourism creative cultural product industry and product sales.

TABLE I. DRIVING FACTORS OF TOURISM CREATIVE CULTURAL PRODUCT INNOVATION

Factor	Main performance
Technological development	Emerging markets and market characteristics
Market demand	Highly creative cultural products
Policy promotion	Policy encourages the development of creative cultural industry

B. Relevant research status and literature review

In addition to the government-led development of the tourism creative cultural industry, scholars also actively explore and develop new development models. At present, domestic tourism creative cultural products are mainly applied in tourist attractions, museums, art galleries and ancient architectural commercial streets.

Ge Chang [2] studied the demand analysis transformation in the process of creative cultural product design through the factor analysis method. Yang Chen [3] studied the Jinzhou's characteristic creative cultural products through actual case analysis. Yu Mengmeng [4] studied the teaching problems and specific strategies of tourism culture creative products in college teaching through practice teaching. Lv Feng et al. [5] studied the digital media culture of tourism culture and creative products through new technology means of the "Internet +" era. Hsu, Chi-Hsien et al. [6] studied the cognitive preference of consumers through expert opinions and sample evaluations.

In order to analyze consumers' cognition and purchase willingness of tourism creative cultural products, as well as factors affecting consumers' purchases, this work conducted research through questionnaire survey method based on theoretical foundation. It conducted online questionnaire survey on the cognitive tendency, purchase willingness and influencing factors of potential consumers of tourism creative cultural products.

II. RESEARCH PREPARATION AND QUESTIONNAIRE DESIGN

A. Preliminary investigation

In order to make the questionnaire accurate, meticulous and clear, 12 potential consumers of different ages, genders, incomes and travel frequencies are surveyed before the formal investigation.

In the preliminary investigation, research objects raise new questions. 12 respondents believe that the cognition of tourism creative cultural products should include creativity and aesthetics. 8 respondents believe that they should include daily life and portability. Four respondents believe that they should include functionality.

In terms of purchase willingness, 12 respondents believe that they should investigate whether consumers intend to purchase creative cultural products. If they intend to purchase, the main influencing factors are as follows: 12 respondents select regional characteristics, attractive appearance and exquisite craftsmanship. 7 respondents select historical and cultural sense, price, and creative interest. 5 respondents chose portability and practicality. This work designed the questionnaire based on this.

B. Questionnaire design

The research thesis of this work is "potential consumers of tourism creative cultural products", and the questionnaire investigates the cognitive tendency, purchase willingness and influencing factors. The structure is as follows:

Headline: "Market research on the cognition and purchase willingness of tourism creative cultural products and influencing factors".

Subject content: It contains 5 parts, which are 5 items of potential consumers' cognition survey on tourism creative cultural products; purchase willingness survey; 8 influencing factors in the case of willingness to purchase; 6 influencing factors in the case of refusal to buy; 8 categories of which form is more in line with consumer needs. The respondents are required to makes single or multiple choices.

Background information: including the basic situation of consumers' gender, age, income, and travel frequency.

III. INVESTIGATION AND ANALYSIS OF RESULTS

A. Sample data collection and data description

This questionnaire is mainly conducted online and randomly. A total of 92 questionnaires are conducted among young people aged 18-60 middle-aged and elderly.

Among the potential consumers of tourism creative and cultural products, the ratio of male to female is 36.96% and 63.04%. Age is one of the important factors affecting user consumption and the ability to accept products. In the questionnaire, the age of potential consumers is mainly concentrated in 18-25 years old, accounting for 47.83%, those aged 31-40 account for 9.78%, 26-30 for 2.17%, 41-50 for 19.57%, 51-60 for 18.48% and over 60 for 2.17%. See Fig. 1 for details.

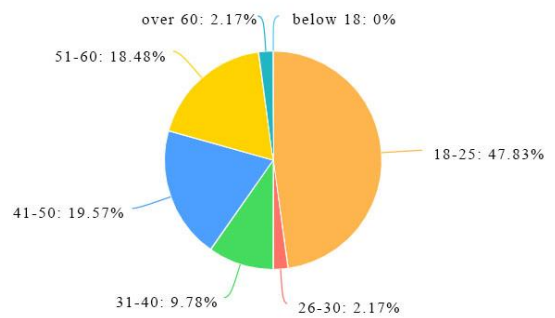


Fig.1. Age distribution of the research group

Among the research group, the number of respondents whose monthly income is below 2000 yuan accounts for 58.7%, 2001-5000 yuan accounts for 26.09%, 5001-8000 yuan accounts for 7.61%, 8001-12000 yuan accounts for 4.35%, 12001-15000 yuan accounts for 1.09%, and over 15000 yuan accounts for 2.17%. See Fig. 2 for details.

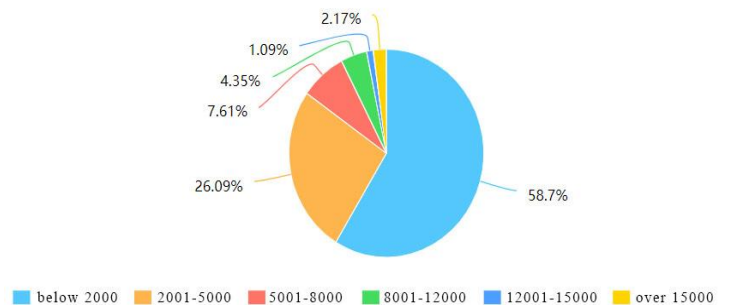


Fig.2. Income distribution of consumers

Among the research group, the number of respondents whose annual tourist frequency is not fixed accounts for 43.48%, once a year accounts for 18.48%, 2-4 times a year accounts for 30.43%, 5-10 times a year accounts for 6.52%, and more than 10 times a year accounts for 1.09%. See Fig. 3 for details.

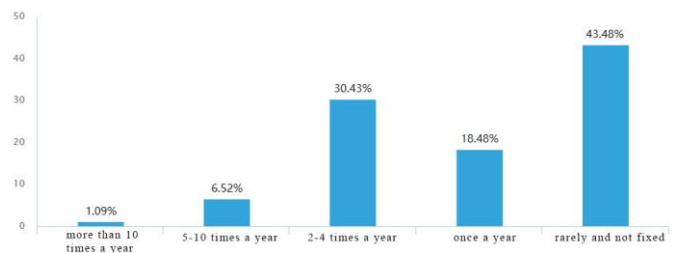


Fig.3. Consumer annual travel frequency

B. Consumers' cognition of tourism creative cultural products

According to the survey, consumers have relatively low understanding of creative cultural products. In the survey data, 7.61% respondents participate in the production and development of creative cultural products, 25% participate in the study or design of creative cultural products, 38.04% understand the categories and the nature of the products, and 43.48% are unclear what is the tourism creative cultural product. See Fig. 4 for details.

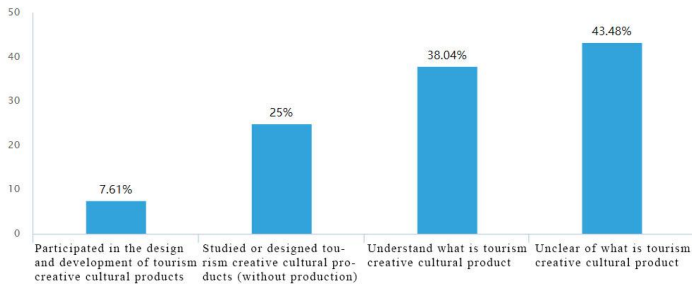


Fig.4. Consumers' understanding of creative cultural products

According to the survey, 47.83% of consumers are aware of tourism creative cultural products through the Internet, 33.7% are shared by friends and family, 15.22% are engaged in related industries, 26.09% are introduced by merchants in tourist areas, 15.22% are through school courses, and 29.35% do not understand. It can be seen that consumers mainly share the creative cultural products of tourism culture through friends and family on the Internet. See Fig. 5 for details.

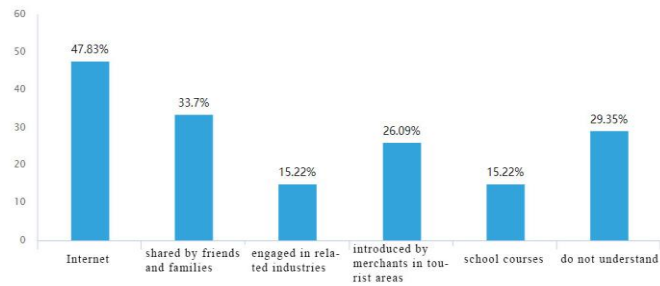


Fig.5. Consumers' understanding channels of tourism creative cultural products

According to the survey, consumers think that creativity and aesthetics are more important than other factors. The five items are sorted by 1-5 points and calculated the average comprehensive score: 2.55 points for creativity, 2.41 points for aesthetics, 2.14 points for functionality, 1.98 points for ordinariness, and 1.25 points for portability. See Fig. 6 for details.

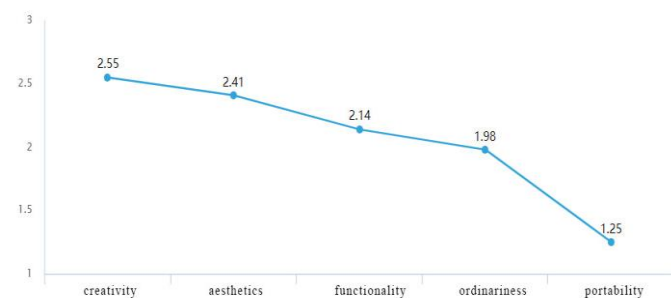


Fig.6. Consumers' focus on creative cultural products

C. Consumers' willingness to purchase tourism creative cultural products

According to the survey, 52.17% of consumers have the willingness to purchase tourism creative cultural products, and 47.83% of consumers have no willingness to purchase.

In the survey, it was found that those aged 18-25 years old with purchase willingness account for the highest proportion, 66.67%, those aged 26-30 account for 2.08%, those aged 31-40 account for 8.33%, those aged 41-50 account for 10.42%, those aged 51-60 account for 10.42%, and those aged over 60 account for 2.08%. See Fig. 7 for details.

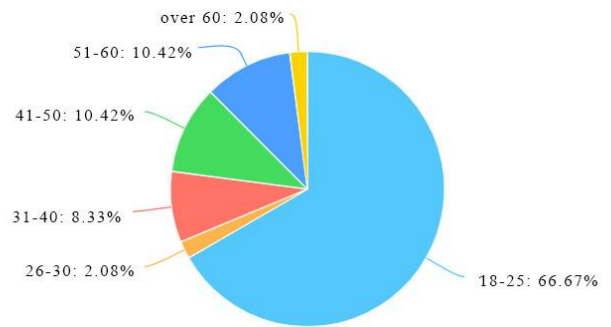


Fig.7. Age distribution of consumers with purchase willingness

The main reason for the reluctance to buy is multiple choices, among which "product is too expensive" accounts for 38.64%, "no interest in creative cultural products" accounts for 36.36%, "tourism creative cultural products are not practical" accounts for 31.82%, "the product characteristic originality is not obvious enough" accounts for 20.45%, "poor workmanship" accounts for 20.45%, "too much baggage to place the product" accounts for 15.91%. See Fig. 8 for details.

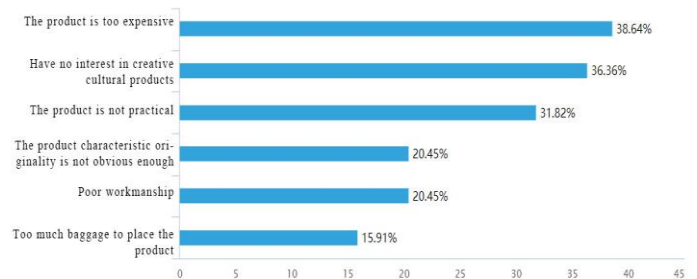


Fig.8. The main factors consumers refuse to buy

It can be seen that the factors that mainly affect consumers' refusal to purchase are product price, product practicability and the attraction of creative cultural products.

D. Factors influencing consumers' purchase of tourism creative cultural products

In the survey, consumers make multiple choices of 5-7 items on 8 indicators including "historical and cultural sense", "regional characteristics", "attractive appearance", "price", "portability", "practicability", "exquisite craftsmanship" and "creative interest". Among them, the sense of history and culture accounts for 68.75%, price for 66.67%, regional characteristics for 89.58%, portability for 43.75%, practicability for 56.25%, exquisite craftsmanship for 70.83%, creative interest for 66.67% and attractive appearance for 83.33%. It can be seen that regional characteristics, attractive appearance, exquisite craftsmanship and historical and cultural

sense are the main factors influencing consumers' purchase. See Fig. 9 for details.

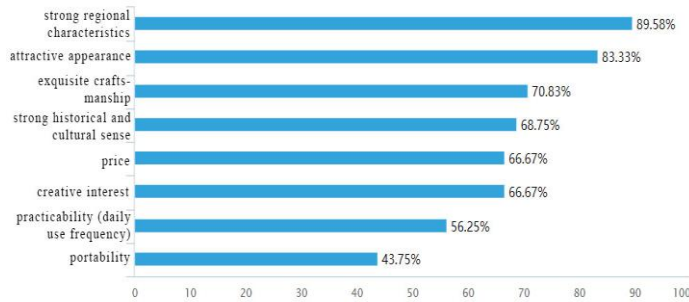


Fig.9. Main factors affecting consumer purchases

E. Consumers' favorite tourism creative cultural product forms

In the survey, consumers can make 1-5 multiple choice among "graphic design such as pen, book, bookmark, paper tape and refrigerator sticker," "canvas bag, wallet, u-shaped pillow, etc.", "ceramic handicraft ornaments, brooch and other decorations", "fans, umbrellas and other small daily necessities", "commemorative coins, stamps and other collectibles", "tea sets, incense sticks and other atmospheric appliances", "small speakers, cups and other small products", and "music boxes and puzzle models". Among them, graphic design such as pen, book, bookmark, paper tape and refrigerator sticker accounts for 45.83%, canvas bag, wallet and u-shaped pillow account for 62.5%, fans, umbrellas and other small daily necessities account for 27.08%, commemorative coins, stamps and other collectibles account for 52.08%, tea sets, incense sticks and other atmospheric appliances account for 35.42%, small speakers, cups and other smaller products account for 27.08%, and music boxes and puzzle models accounts for 20.83%. See Fig. 3 for details.

It can be seen that consumers are more inclined to handicraft ornaments and other decorations, commemorative coins, stamps and other collectibles, pens, books, bookmarks, paper tape, refrigerator stickers and other graphic design products and canvas bags, wallets and other fabrics. See Fig. 10 for details.

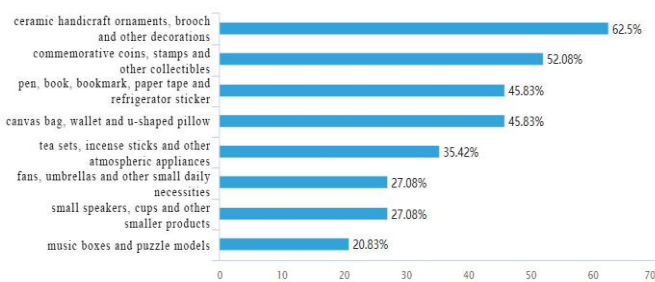


Fig.10. Consumers' formal needs for tourism culture and creative products

IV. SUGGESTIONS FOR CHINA'S TOURISM CREATIVE CULTURAL PRODUCT ENTERPRISES

The tourism creative cultural product enterprises should conform to consumer preferences. It is suggested that

consumers should be positioned at the age of 18 to 30, with young people who are curious about creative cultural products and have the ability to accept them, since consumer are more likely to propose requirements in terms of creativity and aesthetics, that is the perspective of development.

The industry mainly needs to cultivate high-quality talents to enhance the creativity and aesthetics of creative cultural products. It can conduct academic practice activities with universities through school-enterprise cooperation, develop online cultural creativity contests, set bonuses and awards for people from all walks of life, carry out creative design and select excellent production.

The industry needs to increase the use and acquisition of cultural resources. It can exchange characteristic cultural resources by exchanging indigenous people in the scenic spot, hire professional scholars to explain the excellent traditional culture, and allow designers and scholars to communicate in depth and offer design ideas.

The industry should study the R&D process of mature cultural and creative industry chain, and communicate with outstanding practitioners at home and abroad. For the phenomenon of market product homogenization, enterprises can establish a brand of Chinese original culture and creative design brand by establishing brand awareness. In addition, enterprise can also enhance the added value of goods based on specific geographical characteristics and brand image, or cooperate with well-known design industry companies, so that consumers have the awareness and interest to further understand creative cultural products and stimulate consumer desire.

In the existing market, the product types are too single, and the products can be combined with new technologies to design non-physical products, such as cultural creative app and cultural creative AR products (combination of album and AR technology, sale of albums, etc.). New technology should pay more attention to user interaction and set up more experience locations, so that consumers have more choices.

According to the traditional culture, the animation image design and literary image design can be carried out, and the culture will be "IP-based". Related products can be introduced after the popularity among consumer group.

For older consumers who do not have much interest in existing creative cultural products, enterprises can develop more practical material carriers to carry cultural creative design images.

V. SUMMARY

From the perspective the characteristics and laws of consumer behavior, this work researched the consumer cognition and purchase willingness of Chinese tourism creative cultural products and analyzed the factors influencing purchase. Taking the Chinese tourism creative cultural products as the research object, this work conducted empirical research on consumer cognition and purchase willingness of Chinese tourism creative cultural products, and carried out online questionnaire and the field questionnaire to investigate consumer demands. It is found that the main factors that

influence consumers' willingness to purchase are the products' regional characteristics, aesthetic appearance and exquisite craftsmanship. Consumers pay attention to product price, product usability and the attraction of creative cultural products. It is recommended that enterprises that produce tourism creative cultural products enhance the commercial added value of products by establishing brand awareness and tapping regional cultural characteristics as brand image or main design content.

ACKNOWLEDGMENT

This study was financially supported by the Fundamental Research Funds for the Central Universities (2018RW13) and the Fundamental Research Funds for the Central Universities (2015ZCQ-YS-01).

REFERENCES

- [1] Shen Xiaoping, Zhang Jingcheng. Research on the Correlation Effect of Beijing Cultural and Creative Industries[J]. China Science and Technology Forum, 2017, (07): 105-110.
- [2] Ge Chang. Demand Analysis and Transformation in the Process of Creative Cultural Product Design[J]. Decoration, 2018, (02): 142-143.
- [3] Yang Chen. Research on the Innovative Design of Tourism Creative Culture Art in Zhongjinzhou Led by Liaohai Culture[J]. Packaging Engineering, 2018, 39(20): 265-269.
- [4] Yu Mengmeng. Research on the Design and Development of Local Tourism Creative Culture Products by College Art Design[J]. Fujian Tea, 2019, 41(04): 77-78.
- [5] Lv Feng, Zeng Chongjie, Zhou Yue. Research on New Media of Cultural Creative Design in the Context of "Internet +"[J]. Packaging Engineering, 2017, 38(04): 17-21.
- [6] Hsu C, Tsai W. A design strategy of cultural and creative products on the global market[C]. Springer Verlag, 2015: 36-48.
- [7] Wan-Li WEI, Bi-Sia CHI, Li-Ya LIN. A Preliminary Study on Chinese Poetries' Artistic Conception for Digital Visualization Application of Intangible Cultural Heritage[P]. International Conference on Economics, Management Engineering and Marketing (EMEM 2017), 2017.
- [8] Rui-han ZHANG. Research on Cultural and Creative Product Design of Tourism Based on Regional Culture - Taking Chengdu Culture in Sichuan as an Example [P]. DEStech Transactions on Social Science, Education and Human Science, 2018.
- [9] Xiao-Hua HUANG, Yue-Yun SHAO. The Study on Creative Development of Xiao'ao Homestay Village and Dongsha Gulf Mud[P]. DEStech Transactions on Social Science, Education and Human Science, 2019.
- [10] Li Wei. Research, Development and Design of Huizhou Opera Creative Culture Products[J]. Art Research, 2019(03):152-153.
- [11] Liang Zhaoxia. Research Progress in the Development of Library Creative Cultural Products in China[J]. Shandong Library Journal, 2019 (03): 33-37.
- [12] Li Jiayi. The Rebirth of Guizhou Miao Totem in Creative Culture Products[J]. Guizhou Ethnic Studies, 2019, 40 (08): 76-79.
- [13] Zhang Rui, Zhang Yinfei. Development and Marketing of Regional Characteristic Cultural Products in the New Media Era—Taking Tongling Copper Culture as an Example[J]. Journal of Guangxi Normal University of Nationalities, 2019, 36(04): 59-62.
- [14] Liu Haolin. The Idea of Tourism Product Development Based on Cultural Creativity - Taking Heyang County of Shaanxi Province as an Example[J]. Urban and Rural Construction, 2019(17): 62-64.