

# Designing Method and Practical Exploration of Cultural and Creative Products about Intangible Cultural Heritage and Tourism in Zhanjiang

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## Abstract:

Zhanjiang city is the leading city in the west of Guangdong province, the central city in Guangdong province of urban agglomeration around Beibu Gulf and one of the two sub-central cities in the province. It is rich in traditional cultural resources, such as ancient villages, ancient dwellings, ancient buildings, venues, former residences, historical cards, islands, parks, zoos, botanical gardens, scenic spots, characteristic towns and special festivals, which provide a huge resource advantage for the development of cultural and creative products about intangible cultural heritage in Zhanjiang city. The intangible cultural heritage (ICH) in Zhanjiang can be divided into two categories by intuitive presentation, the abstract form and the concrete form. The corresponding cultural and creative products about ICH can also be divided into the abstract type and the concrete type. The teaching practice of art-designing major in colleges and universities is an important link to facilitate the overall improvement of cultural and creative products about ICH in Zhanjiang. As teachers of this major in a local university, those authors have been guiding students to deeply experience and understand the local “ICH” through teaching design, improving students’ creativity and designing ability of cultural and creative products about ICH, and encouraging them to actively take part in the cultural and creative design competition, so as to expand their artistic design vision and to enable them to master the methods and procedures to develop cultural and creative products about ICH and other practical applications in the quasi-market environment. Thus, a talent-cultivating mechanism for cultural and creative products about ICH has been preliminarily formed, which has met the needs to develop the cultural and creative products about ICH in Zhanjiang city.

## Keywords:

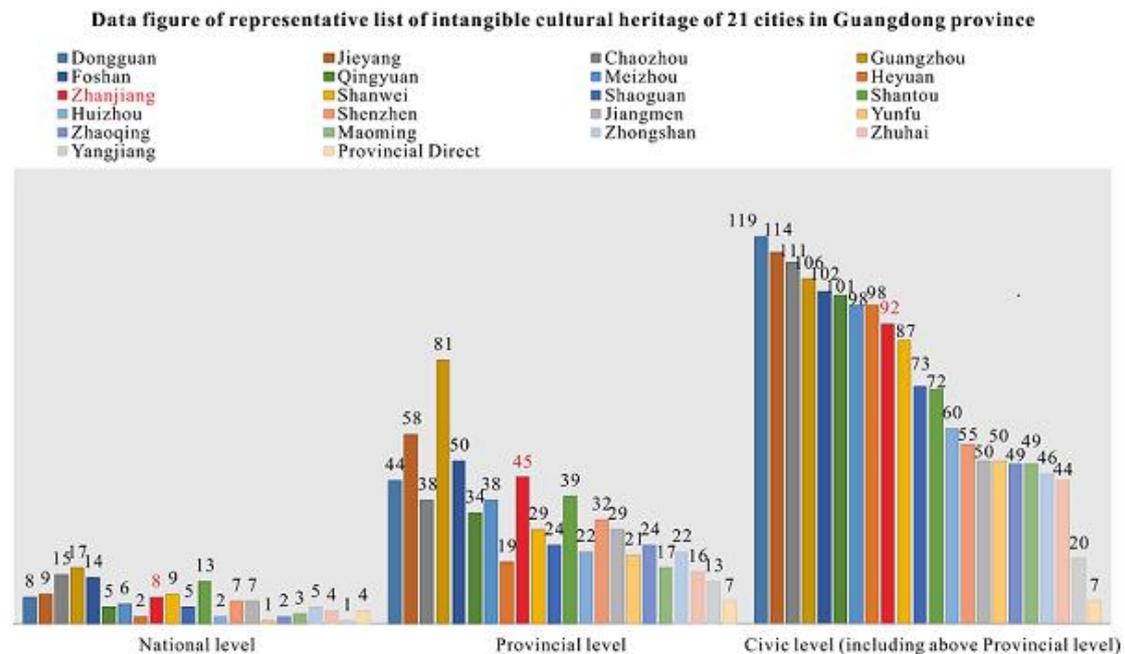
Zhanjiang, Intangible Cultural Heritage (ICH), Cultural and Creative Products, Design and Method

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# 1. Introduction: Cultural and Creative Development Feasibility of ICH and Tourism Resources in Zhanjiang

## 1.1. The ICH Categories in Zhanjiang and Their Cultural and Creative Development Types

According to the exact data obtained from ICH Protection Center of Zhanjiang, as of March 2020, there have been 97 ICH items listed at or above the county level in Zhanjiang city, of which there are 92 items at or above the civic level. It ranks the 4th in the provincial ICH list and the 9th in the municipal ICH list among 21 prefectural and municipal level and above. The number of items included in the list takes the lead in the west Guangdong province. The categories of ICH mainly concentrate on traditional skills, folkways and traditional dances, whose numbers are all above 14. Numbers of both traditional operas and traditional fine arts are more than 10, respectively. Traditional music, folk literature, traditional sporting recreation and acrobatics, and traditional medicine are few. There is no Chinese folk-art forms yet (as shown in Figure 1 and Figure 2). The number of items distributed in Leizhou city is obviously higher than other districts, counties and cities by looking up the specific list of ICH items, and therefore this place can serve as a focus area for research.

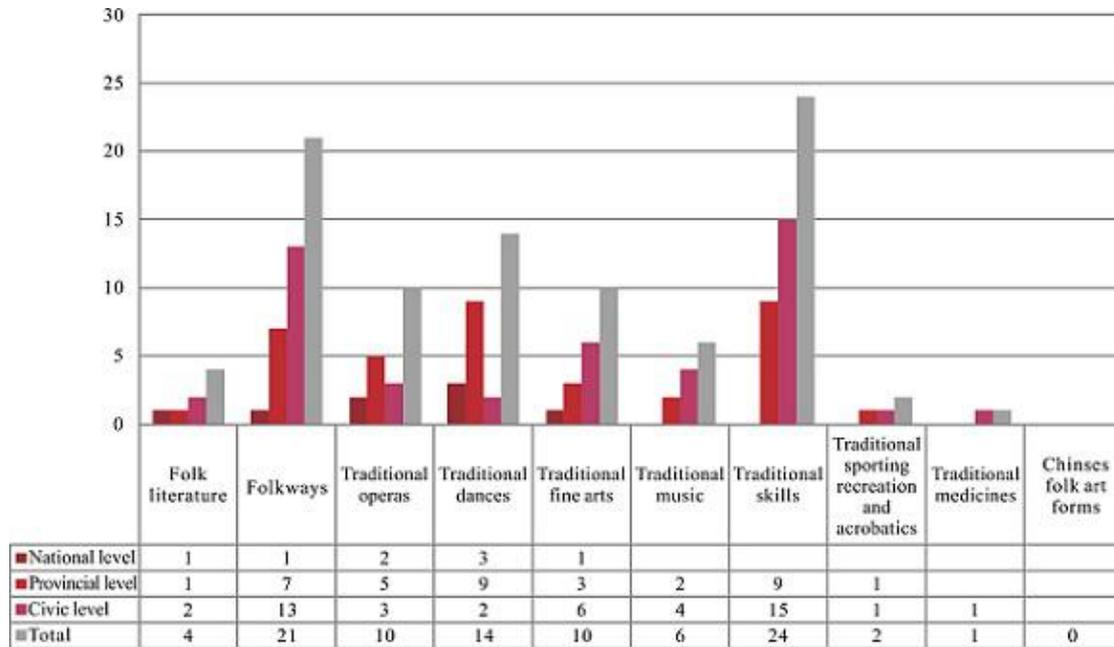


**Figure 1.** Data figure of representative list of intangible cultural heritage of 21 cities in Guangdong province (The data were offered by Pang Jie, the deputy director of Intangible Cultural Heritage Protection Center of Zhanjiang, Gddata.gd.gov.cn. The Figure was made by the author according to those relevant data).

In order to facilitate the development of cultural and creative products about ICH, they have been classified into the concrete type and the abstract type based on their basic categories and intuitive presentation.

The concrete cultural and creative products about ICH refers to a more intuitive derivative that presents an open-and-shut creative form. It is difficult to limit the scope of its creative derivatives. Those derivatives present their endless diversity with the time and the technological progress, which can be subject to in-depth development and creation.

The abstract cultural and creative products about ICH is more abstract. It refers to a relatively simple and limited form of heritage and is difficult to have other forms of creative derivatives.



**Figure 2.** Big data on intangible cultural heritage categories in Zhanjiang (The data were offered by Pang Jie, the deputy director of Intangible Cultural Heritage Protection Center of Zhanjiang. The Figure was made by authors according to those relevant data).

Cultural and creative categories	Cultural and creative division	Cultural and creative interpretation	Intangible cultural heritage types	Form of resource existence	Resource tendency	Developing direction for cultural and creative products
Concrete cultural and creative products about ICH	From the perspective of breadth and depth	Can be expanded unlimitedly; can be presented in various ways, either live or artistically	Traditional fine arts Traditional skills	Physical and concrete type	Ornamental-, commodity- and investigation-type	Cultural and creative tourism products about festival cultural, folk culture, scientific research and education, art study, religious worship, leisure and holiday-making, historical sites, parks and ecology
	From the perspective of tangible form	It can be statically preserved	Chineses folk art forms, traditional operas, traditional dances, traditional sporting recreation and acrobatics and traditional music	Kinetic arts	Ornamental-, experience-, participation- and investigation-types	
	From the perspective of types	Can be processed, refined and recreated from the aspects of personas, modeling dynamics and costume patterns, etc., and can also be presented on the stage.	Folk literature			
Abstract cultural and creative products about ICH	From the perspective of manifestation	Can be displayed or performed in a theatrical form of space.	Folkways	Cultural space type	Ornamental-, experience-, participation- and deep types	
	From the perspective of time	Require a certain timeliness.	Traditional medicines	Practical knowledge type	Commodity-, experience-, and investigation-type	

**Figure 3.** The classification and the division of cultural and creative products about ICH are related to the types of intangible cultural heritage, the forms of resource existence, the resource tendency and the development direction of cultural creations. (The Figure was formulated by authors).

In Figure 3, the classification and the division of cultural and creative products about ICH are related to the types of ICH, the forms of resource existence [1], the resource tendency and the development direction of cultural creations [2] in detail. The information shown in the Figure can point out the future research direction for cultural and creative products about intangible heritage tourism in Zhanjiang. The following is a specific and clear interpretation.

### 1.2. Tourism Resources, Cultural and Creative Development Practice in Zhanjiang City

Ancient villages, ancient dwellings, ancient buildings, venues, former residences, historical cards, islands, parks, zoos, botanical gardens, scenic spots, characteristic towns, special festivals and so on are all valuable cultural tourism resources for Zhanjiang [3] and are distributed differently in each district (as shown in Figure 4).

Regions	Ancient villages	Ancient dwellings	Ancient buildings	Historical cards	Islands	Parks Zoos and botanical gardens	Scenic spots	Venues and former residences	C
Chikan District			yes	yes	yes	yes	yes	yes	
Xiashan District			yes		yes	yes	yes		
Potou District	yes		yes		yes			yes	
Mazhang District	yes		yes		yes	yes			
Development District		yes	yes		yes		yes		
Suixi County	yes	yes	yes				yes	yes	
Lianjiang City	yes	yes	yes				yes	yes	
Wuchuan City	yes		yes				yes	yes	
Leizhou City	yes	yes	yes			yes	yes	yes	
Xuwen County	yes	yes	yes	yes			yes	yes	

**Figure 4.** Statistics (incomplete) on existing cultural tourism resources in Zhanjiang (The Figure was formulated by authors).

At the beginning of 2019, the Zhanjiang Tourism Bureau hosted the evaluation from the perspectives of history, geography, culture, landscape and folkways, and determined the special route “the Most Beautiful Scenic Route in Zhanjiang” (the “Most Beautiful Idyllic” Scenic Road across the Pineapple Sea) and 10 “Most Beautiful Scenic Routes in Zhanjiang”.

Zhanjiang has always been lacking the integration of cultural tourism resources. Therefore, Oct Group settled in Zhanjiang in October 2018 [5]. In the future, Oct Group and the People’s Government of Zhanjiang City will sign comprehensive cooperation agreements in the fields of transforming and upgrading tourist attractions, creating key tourism projects, developing tourism supporting facilities, renovating old buildings and building urban infrastructure. Both sides will cooperate in the entrusted management and overall improvement of Huguang Yan Scenic Spot in Mazhang

District, the comprehensive development of Tiaoshun Island in Chikan District, the improvement and renovation of Leizhou historic district, the entrusted management of Leizhou Jiulongshan Wetland Park, the construction of coastal resort at Qing'an Bay and Baisha Bay in Xuwen County, etc. After integrating those tourism resources, the Group will upgrade and industrialize the cultural industry. Among them, the development of cultural and creative products will be an essential breakthrough point.

## **2. Cultural and Creative Teaching Practice on ICH and Tourism Resources in Zhanjiang**

### ***2.1. Basic Situation of Teaching Practice***

The stable source of students is the practical guarantee for the teaching of cultural and creative products. The major in product design taught by authors has more than 360 students with an average of more than 60 students per grade. At present, there are patent applications being authorized and some works being awarded each year.

### ***2.2. Main Practices***

#### ***2.2.1. Appropriately Introduce Traditional Culture and ICH into Technical Classes and Conduct the Industry-University-Research Practice***

Basic manual training, thematic course training, and cultural and creative graduation design open the new mode of the innovation inheritance + teaching in the ICH + products + cultural creativity. There have been at least one relevant technical course in at least two classes in each academic year since 2012, such as the Basics on Product Modeling, the Bionic Design of Products, the Cultural and Creative Product Design, and the Graduation Design, so that the thinking and practice on cultural and creative design runs from freshmen to seniors.

#### ***2.2.2. Practice on Cultural and Creative Product Development via Campus Studio (Company Registered)***

Nangang Blog Studio focuses on the exploitation of folkways, ICH, marine and tourism cultural resources in Lingnan culture, Beibu Gulf culture and Leizhou culture as its entry point of development. It is the first original cultural and creative design service company in western Guangdong that integrates traditional culture, ICH, marine culture, tourist landscapes and other cultures into tourism products, souvenirs, handicrafts and cultural articles.

#### ***2.2.3. Innovation and Adjustment of Teaching Concepts***

The teaching execution has experienced four periods. a. Learning phase of introduction; introduce ICH elements into some technical courses and combine them with those courses. b. Exploration and practice period; there has been a complete session of students to receive the trial from the development of personnel cultivating program to the curriculum continuity. The studio led students to do cultural and creative projects and R&D projects during their spare time, and cooperated with local museums and cultural centers. c. Adjustment and consolidation period; compare and reflect on the previous product development for re-optimization and re-upgrading. Do not blindly pursue quantity but focus on the improvement of product quality and content. d. Upgrading and perfection period; actively apply for and receive authorization of nearly 30 design patents for intellectual property protection. Apply

for several province-, city- and university-level projects for teaching practice and use them as fund guarantee for continuous research and development of cultural and creative products.

### **3. Hierarchical Design of Teaching Practice**

The teaching practice for freshmen pays attention to the cultivation and guidance of the interest in culture, and apply cultural elements to hands-on practice in models or objects, so as to cultivate students' hands-on ability. For sophomores, the main focus is on the cultivation of thinking methods and performance techniques, promoting learning by competition and strengthening exercise and emphasizing the cultivation of students' practice and performance abilities. For juniors, it is not only about promoting learning through competition but also about improving students' comprehensive abilities, thinking methods and performance techniques. The teaching method is more about targeted training and practice. For seniors, the teaching focuses on students' ability to complete a design work independently or in teamwork. It focuses on the final complete presentation of graduation design work.

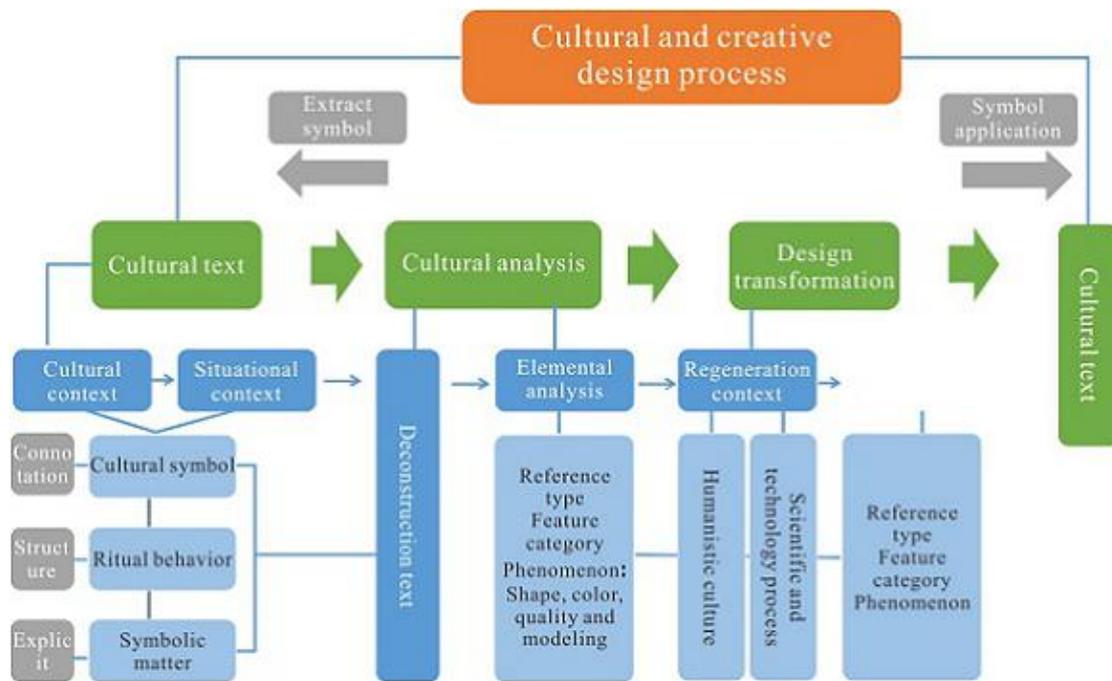
### **4. Problems in Research and Development of Cultural and Creative Products**

The premise of cultural and creative development of ICH and tourism is to be familiar with those resources and then love them. Firstly, restricted by various factors, students majoring in art design in colleges and universities are unable to conduct in-depth field research on most of local ICH in Zhanjiang. Secondly, due to the serious lack of relevant literature and materials, most of the activities of "ICH on Campus" [8] become a mere formality with no in-depth communication with those ICH inheritors. Those factors fundamentally restrict college students' abilities in designing cultural and creative products about ICH and tourism. Finally, there is a serious lack of original local cultural and creative product design and R&D institutions in Zhanjiang and students have few practical approaches, which are also important factors restricting the promotion of cultural and creative products about ICH in colleges and universities.

### **5. Method Innovation in Teaching and R&D**

#### ***5.1. Cultural and Creative Design Methods and Processes***

The method and the process of cultural and creative design in Figure 5 [9] start from the cultural text in the two directions of symbol and symbol application, and conduct cultural analysis and design transformation from the cultural text. Horizontally, it starts from the connotation, the structure and the explicitness, which correspond to the cultural symbol, the ritual behavior and the symbolic material in turn; vertically, it starts with the cultural context and the situational context of the cultural context, the structural text and the element analysis of cultural analysis, the structural text and element analysis of cultural analysis, the regeneration context and the design transformation of the text transformation. Finally, through the four aspects of shape, color, quality and modeling, the element analysis is transformed into cultural and creative products. New technology and technology are used to regenerate the products which are finally designed, innovated, and transformed into cultural and creative products.



**Figure 5.** Cultural and creative design methods and processes (Source of picture: Official Account of Zhang Zhenpeng from Shandong, self-made).

The Pen Containers in Figure 6, a silver prize-winning cultural and creative work, is a perfect example of the cultural and creative design method and process from Figure 5. The work, Pen Containers, extracts its symbol from the original flask with doucai farming diagram of Qianlong in Qing Dynasty, and makes cultural analysis and design transformation between cultural texts. Horizontally, it starts from the connotation, the structure and the explicitness, which correspond to the cultural symbol, the ritual behavior and the symbolic material in turn; vertically, it starts with the cultural context and the situational context of the cultural context, the structural text and the element analysis of cultural analysis, the structural text and element analysis of cultural analysis, the regeneration context and the design transformation of the text transformation. Finally, the 3D elements of porcelain and the 2D elements of landscape painting are extracted and simplified by elemental analysis. The silhouette shows farming elements and transforms them into cultural and creative products in a three-dimensional manner. The storage function of the container remains unchanged. From the shape, color, quality, modeling, the new technology has been optimized and adopted to give the magnetic adsorption and other new functions.



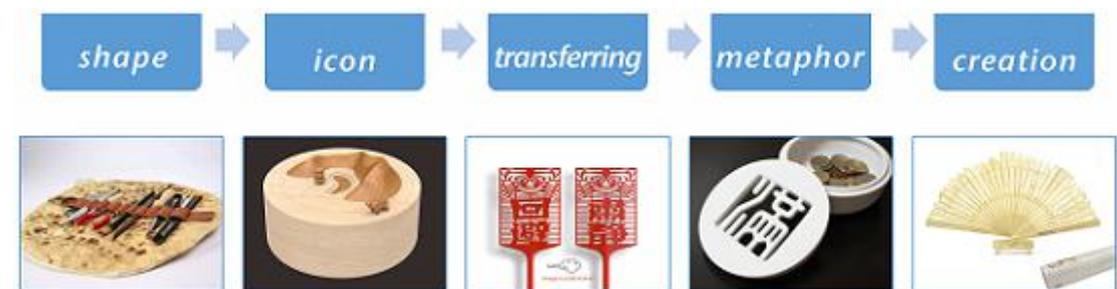
**Figure 6.** Prototype: Flask with doucai farming diagram of Qianlong in Qing Dynasty. Pen Containers, the silver-award work of Grand Canal Culture Belt Culture and Creativity Competition by Wu Tongjin, Li Zhan-hai and Li Linyan.

## 5.2. Formulation and Implementation of Design Schedule on Cultural and Creative Products

During the design and execution of cultural and creative products, the design schedule of cultural and creative products in Figure 7 [10] can apply to the design method I of cultural and creative products in Figure 8 and the design method II of cultural and creative products in Figure 10 respectively for reasonable planning during implementation.

Design schedule on cultural and creative products																						
Plan	Project plan	Preparation for investigation		Research designing			Design positioning	Concept generation		In-depth design			Design finishing									
		Plan for a project	Develop an investigation framework	Make a schedule	Research existing products	Research materials and processes	Research the consumer psychology	Research the behavioral habits	Cultural elements	Design positioning	Basic functions	Basic forms	Sketch preparation	Elemental analysis	Color positioning	Availability research	Product drawing	Model effect presentation	Layout design	Design summary	Design report	Design proposal

**Figure 7.** Design schedule on cultural and creative products (the Figure was self-made with reference to page 106 of *Product Design* edited by Lin Wanwei and Wei Wei).



**Figure 8.** Design method I of cultural and creative products.

### 5.3. Design Method of Cultural and Creative Products

The design method I of cultural and creative products covers five small methods of shape, icon, transferring, metaphor and creation.

The work in Figure 9, the Kunqu tumbler piggy bank, adopts the method of metaphor. The work breaks the tradition by designing the shape of the piggy bank as a figure of Kunqu opera, then simplifying, abstracting the figure and give it a practical function. In addition, the tumbler element adds more interest to the product. A bow with hands folded in front is a universal ritual of greeting. “Making a bow with hands folded in front” means asking people to salute, which is clearly healthier than shaking hands. The tradition of making a bow with hands folded in front in China, a state of etiquette, is gradually being abandoned and even forgotten by the Chinese. It can arouse people’s attention to the traditional culture etiquette by using the cultural and creative works to highlight the connotation of traditional Chinese culture. The adoption of metaphor here is exactly why this work is favored by the judges among swarms of entries.

Kunqu opera is the ancestor of other operas. Leizhou opera and Guangdong Opera with southern school of art in Wuchuan are two traditional operas with many regional characteristics of Zhanjiang. Referring to the design idea of this cultural and creative product, one can link those two operas with the expression of traditional culture and make bold innovations in cultural and creative products.

The design method II of cultural and creative products in Figure 10 [11] shows that it is carried out from the four links of cultural research, design positioning, design practice and design evaluation, and coordinated with the design schedule of cultural and creative products from the Figure 7 during execution.



**Figure 9.** Ordinary piggy bank and the Kunqu tumbler piggy bank of the 2nd China Design Award “Tourism Cultural and Creative Product Design Competition” in 2018 by Cai Mingyang, Fang Chengde, Guan Qiaodan and Liu Pinxin.

Design method II of cultural and creative products			
<b>1. Research on culture</b>			
<b>How to apply culture</b>	<b>Application positioning</b>	<b>Culture and product attributes</b>	<b>Paraphrasing</b>
	<b>Contents to be applied</b>	<b>Spiritual core of culture</b>	Absorb the essence of traditional culture, find the right integrating point, and combine with modern products so that traditional culture can come into the modern lives. Example: Luckiest draw (Rococo).
		<b>Process phenomenon of culture</b>	Look for implicit similarities among the ways how things are operated and used, and apply one attribute of
		<b>External image of culture</b>	Make traditional objects fashionable and modern; refine, summarize, break up and reconstruct the traditional
	<b>Application carrier</b>	Concrete products	Stationery supplies, daily necessities, electronic products, souvenirs, cultural and entertaining products
		Virtual products	WeChat red envelope, Alipay red envelope, etc.
		Both virtual and concrete products	VR and AR products
<b>2. Design positioning</b>			
<b>A</b>	<b>Designing processes and methods</b>	<b>Find highlights and stories</b>	Brainstorm; complete divergent thinking; association of all interesting or fun cultural elements.
<b>B</b>		<b>Determine design concepts</b>	Sort out the key words from the brainstorm and pick the valuable and meaningful design points.
<b>C</b>		<b>Think about design carrier</b>	Applying the design concept or innovation point to the appropriate carrier is not only the appearance but also
<b>D</b>		<b>Refine design features</b>	Refine the traditional features and give new
<b>E</b>		<b>Conduct the exploration on design</b>	Situational design, in-depth details and rendering production.
<b>3. Designing practice</b>			
Design and perfect the scheme according to the design positioning			
<b>4. Design assessment</b>			
Comprehensively evaluate the scheme in a manner that integrates the online and the offline methods, WeChat official account, Sina blog and on-site exhibition.			

**Figure 10.** Design method II of cultural and creative products (The Figure was made by authors with reference to relevant data).

Originally named as Lychee Village, Suer Village in Figure 11 of Suixi County, Zhanjiang, was renamed because Su Dongpo, the great literary master in the Northern

Song Dynasty, entered the village twice. The village retains traditional ancient residences, and the Huoer House (Huoer means the two handle of a wok) is its most iconic building and feature.



**Figure 11.** Ancient dwellings of Huoer House at Suer Village Suixi County and the Suer Village Stationeries by student She Zhinuo.

The Suer Village Stationeries designed by students with help from authors are full of four level of profound metaphorical meanings. For the first level, “Shu (Tree)” er Village. The original name of Suer Village was Lychee village because it was famous for lychee tree. For the second level, “Shu (the first light of morning)” er Village, the first light of morning shines through the Huoer house, implying a bright future. For the third level, “Su (folkways)” er Village; the preservation of traditional buildings will inevitably promote the preservation of more folkways and traditional beliefs. For the fourth level, “Shu (books)” er Village; Su Shi was a poet, calligrapher and artist in the Northern Song Dynasty so there would not be short of poems and drawings by him. Based on the prototype of architectural elements and colors of Huoer House in Suer Village, this series of cultural and creative works combine the tradition with the modernity so as to highlight the strong scholarly culture of Suer Village.

#### **5.4. Design Direction Reference for Cultural and Creative Products of ICH**

The industrial design of cultural and creative products, tourist souvenirs and derivative products of ICH with Cantonese Walking Lion Dance as the design element. For authors of the article, this is a good reference direction for cultural and creative products of ICH [12]. It pays attention to the excavation of ICH itself and the integration between Lion Dance and other ICH. The design integrates the Lion Dance element into daily necessities and toys and develops handicraft courses for children, animation derivatives and other forms of cross-boundary integrating and multi-directional empowering products.

As the first masterpiece by the design, research and development team from Nangang Blog, the Young Lion Tea Pets of Well-beings, Fortune, Longevity and Happiness in Figure 12 adopts the Cantonese Walking Lion Dance elements, a national ICH jointly declared by Foshan city, Suixi County and Guangzhou City. The work is of great Lingnan characteristics. On this basis, the well-bings, the fortune, the longevity, the happiness and other long and old traditional values associated with felicity make it more Chinese. The work won the Bronze Award in the 11th Guangdong Provincial Folk Craft Fine Works Exhibition (Special Session for Youth) in October 2019.

In order to make the product more valuable, it is fired with specially selected high-quality red zisha clay. Zisha Clay, also known as Jia Clay, is a unique mine from Huanglong Mountain in Yixing, China. The clay is rich in organic minerals, of good permeability and strong plasticity, and necessary for manufacturing Yixing clay pot. The red clay is of fine texture, bright color and more jade quality after playing but it is

more difficult to manufacture. The strong viscosity of red clay gives it the largest contraction ratio among all red clay so works made of red clay are the valuable treasures for the successful to collect and play.



**Figure 12.** *Cantonese Walking Lion Dance, the national intangible cultural heritage. The patented Young Lion Tea Pets of Well-beings, Fortune, Longevity and Happiness designed by student team and the design team of Nangang Blog Design Company with help from authors.*

### **5.5. Reference and Innovation of Cultural and Creative Product Development and Practice Under Studio Mode**

The Life Studio of Mr. Zhang Jian from Guangzhou Academy of Fine Arts begin with the three stages from “certificate need” to “mode verification” [13], which is the successful experience arising from continuous practice. Learning through competition can not only continuously explore new theoretical basis and reference for teaching practice, but also validate the practice for continuous improvement and optimization. The promotion of successful models can enable more institutions and industries so it is worth reference.

The institutional system where those authors are has not been reformed as the teaching mode of Guangzhou Institute of Fine Arts. However, under the traditional system and through years of practice and preliminary demonstration, those authors are treading on their own way in combination with their own realities and with appropriate reference to the practice of Guangzhou Institute of Fine Arts. The approach of those authors is to vigorously hatch products into the market while promoting learning through competition and expanding the popularity. Constant practice should generate feedbacks to the teaching, so as to make the measures according to the local conditions and people, and to cultivate more talents in line with social needs through colleges and universities.

## **6. Conclusion: Two Thoughts on Cultural and Creative Development of ICH and Tourism Resources in Zhanjiang**

Zhanjiang is located in Leizhou Peninsula, where a unique Leizhou culture has been formed by the continuous integration of Chu State, Yue people, aborigines, immigrants from southern Fujian province, Marine and central Plains cultures into its own language culture and local customs. The design and the development of cultural and creative products about ICH and tourism in Zhanjiang are deeply rooted in this red land and dependent on such cultural genes with no replacement. At present, in order to design creative and down-to-earth cultural and creative products, it is essential to carry out in-depth field research and comprehensively understand folk articles for daily lives, folk customs, clothing, food, housing and transportation. Sorting systematically according to the regional environment, find clear positioning and conduct continuous innovation.

### ***6.1. Talent Training on Cultural and Creative Products of ICH and Tourism in Zhanjiang***

In terms of cultural and creative development, the development practice of cooperating with professional cultural and creative companies, teams or designers is conducive to the marketization of cultural and creative products. The talent training should be conducted through the cooperation with colleges and universities so as to reserve the backup force for the design, research and development of cultural and creative products. In terms of teaching practice, learning through competition and practical case development should be done simultaneously and a targeted teaching should be conducted so as to enrich the course and arouse students' motivation. Students should enhance their sense of teamwork, develop their own design plans, find their own points of interest from the local culture and tourism resources and get down to earth for investigation and research, so as to identify their design orientations, to change from the passive mentality to act pro-actively, and to enhance their independent learning ability.

### ***6.2. Main Breakthrough Direction of Cultural and Creative Product Development on ICH and Tourism in Zhanjiang***

The design and development of cultural and creative products about ICH and tourism in Zhanjiang cannot make it only by relying on efforts of few. Now, it's the era for sharing economy. If Zhanjiang Cultural, Radio, Television, Tourism and Sports Bureau can lead the ICH protection center alliance and the project transformation center, offer some fund and certain on administrative support, form a strategic alliance with cultural institutions of local universities and cultural enterprises, share the Industry, university and research resources, strengthen the protection of intellectual property rights, determine the attribution of achievement distribution proportion, the cultural and creative product development on ICH and tourism in Zhanjiang may make some breakthroughs.

Those authors' ideas and suggestions may sound idealized but if Zhanjiang, as a tourist city, had not realized the value of local resources and had not maintained an urgent need for resource integration, there would have been no cooperation between the government and OCT Group. Those authors have integrated themselves into the exploration of designing method and practical exploration of cultural and creative products about ICH and Tourism in Zhanjiang. However, their influence is negligible. Through continuous accumulation and practice, those authors are confident that perseverance will usher in the spring of cultural and creative works in Zhanjiang.

### **Conflict of Interest**

The authors declare that there is no conflict of interest regarding the publication of this article.

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