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RESEARCH ON CHILDREN'S CULTURAL CREATIVE PRODUCTS OF MARINE CULTURE TOURISM BASED ON EXPERIENCE DESIGN CASE STUDY: QINGDAO, CHINA.

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Abstract:

The growth of marine tourism in China has resulted in the establishment of a sector that can currently support its own financial needs. There has been a growth in the total amount of money that can be attributed to tourism as a result of the ever-growing tourism culture. A great number of the cities that are located near the shore are significantly reliant on the revenue that is generated by tourism. The major focus of the discussion in this article will be on the cultural and creative products that may be generated through maritime tourism. This study was carried out in order to clarify its design in detail research paths to promote the active application and development of marine tourism cultural resources by analyzing the current status and problems of its tourism children's cultural products, as well as the situation of the marine tourism cultural creative industry in Qingdao.

Keywords:

Marine Cultural, Experience Design, marine tourism, Children's Cultural

Introduction

National income has significantly increased in recent years, owing to China's fast economic and social growth, and people's consumption concepts are continually evolving. Traditional tourism is no longer able to suit people's diversified tourism needs. As a consequence, varied

tourist modes such as coastal tourism and marine tourism have gotten a lot of attention and are better able to suit people's tourism needs. According to the World Tourism Organization, the total number of tourists worldwide reached 1.2 billion in 2016, with an annual growth rate of 4%. According to the data, the tourist sector has grown to become one of the greatest and most powerful development engines in the world economy. This demonstrates that, as an emergent tourist mode, maritime culture tourism has established itself as a vital pioneer and driving force for the existing and future tourism industries. The level of living of Chinese people has improved year after year as a result of economic globalization and the new age of socialism (Borisenko et al., 2018). Chinese families' consumption patterns are changing as a result of their children's education and improved quality of life. Product quality, materials, meanings, and experience are becoming more important to parents when purchasing children's items. A positive product experience may make children feel better, therefore experience design in children's products has grown popular (Cloughton, 2020). As a domestic tourism destination in the twenty-first century, using "marine culture" as a unique emblem to inherit, market, and produce tourism and leisure items with distinct marine cultural qualities is becoming increasingly important. More families with children will be drawn to coastal towns to experience and consume as a result of expanded "experience design" items, and the tourism economy, as well as the marine cultural economy, will transform into a new sort of "experience economy" to drive domestic demand (Fang, 2020).

Marine culture merchandise is popular among teenagers. China's vast area and resources, varied geography, and many ethnic origins resulted in vivid cultural treasures and propelled economic development (Zhou et al., 2021). Academics and society have been paying more attention to marine culture and economy in recent years. Academic study on marine culture, particularly research and exploration for marine creative industries and the marine creative economy, is becoming a key value and industrial growth trend in the creative sector as a whole. The marine culture creative industry has a more developed research foundation in areas such as social development needs, academic development trends, and educational development direction, so it has high theoretical and academic research value and merits multi-faceted and multi-dimensional comprehensive research.

Innovation is emphasized in the design of cultural and creative items. Marine related cultural goods, as a new form of economic activity, must emphasize creativity, support the industry via innovation, and encourage the creation of new ideas and new thinking. As a result, cultural heritage innovation should be at the heart of maritime cultural creative goods (Henderson et al., 2021), integrated with marine elements as its edge so as to embody its uniqueness; at the same time, many coastal cities in China have strong maritime features and each city has its own history, environment and tourism resources. Those coastal cities are increasingly paying attention to marine cultural and creative industries, and actively promoting the development of marine cultural industries has gradually evolved into an important development strategy, allowing for a larger space for the development of marine culture and creative design. Because children are the most significant group of targeted consumers in the field of Fast Moving Consumer Goods (FMCG) (Benfratello, 2021), the integration of children's consumer items and maritime creative design is an unavoidable option of strong collaboration and win-win scenario.

Problem Statement

As the dominant force in China's present consumer market, children are regarded by the market, society, government, and businesses as both direct and indirect customers. In comparison to adults, the psychological, physiological, age, and cognitive features of children's cultural and creative product design should be tailored to their psychological, physiological, age, and cognitive characteristics (Tsvyatkova & Storni, 2019). "Experience design" proposes higher-level needs and tougher standards for children's cultural and creative products, both in terms of emotional and visual experiences, as an essential theoretical basis for modern children's product design.

Children, as a typical and unique audience group, have unique cognitive needs for product function, appearance, colour, and other aspects, while the vibrantly colourful, diverse marine culture can precisely meet this need, which can not only give distinctive meaning, forms, and aesthetic characteristics to the design, but also bring unique cultural charm and market competitiveness to the products, which can produce good social benefits and create huge social benefits. Children's marine cultural and creative products, on the other hand, are in the primary stage in terms of design principles and market impact, and there are a large number of creatively homogeneous, low-quality products, according to an examination of products related to children's marine culture in today's market. In this light, we must apply the important concept of "experience design," investigate the various factors involved in the development of children's products from the standpoint of experience design, integrate the characteristics of children's perceptual ability, aesthetic ability, and creative ability, and chart a new path for designing such products based on experience design in a sustainable, cultural, scientific, educational, and forward-looking manner. As a result of these efforts, this article assists in providing children and families with a physically and psychologically enjoyable consumption experience, as well as increased social, economic, and academic value.

Research Aim & Objectives

The research aim for this study is to propose a guiding framework for designing children's cultural and creative product of marine cultural tourism based on experience design. In order to achieve the research aim, 3 research objectives were formulated:

1. To determine the standard of children's marine culture creative product design.
2. To analyze the relationship between experience design and children's products, as well as experience design and marine culture.
3. To identify the determinants of guiding framework for developing the marine culture and creative product design on the basis of experience design.

Research Questions

The following research questions are formed based on the research objectives that mentioned previously:

1. Against the background of a thriving development of cultural and creative products, market potential is not to be underestimated, the product research in the field of children is still in the shortage of development, what is the standard of children's marine cultural and creative products?
2. The implementation of the "14th Five-Year Plan" and China's "Ocean Power" strategy provides strong policy support and wide development space for the combined development of creative industries and marine culture. What is the best

guiding framework and theoretical support for the design of children's marine culture creative products for the development of tourism economy in coastal cities or regions?

3. As one of the most important consumer groups in society, how to meet their special needs while continuously enhancing the experience of the products to further meet their emotional and cultural needs, and correspondingly develop marine culture creative product design for children based on "experience design"?

Scope and Limitations of the Study

The major research city for this study was Qingdao, which was chosen as the most typical seaside tourism city (Dimitrovski et al., 2021). The following are the reasons:

Qingdao is the only city in China designated as the "World's Most Beautiful Bay," and is known as the "Pearl of the Yellow Sea." It is located on the southeastern coast of Shandong Peninsula, in the eastern part of Jiaodong Peninsula. Qingdao boasts magnificent seaside scenery, a pleasant climate by the sea and mountains, and is known as the "Pearl of the Yellow Sea." Due to the successful staging of the 29th Olympic Games sailing competition, it is also known as the "Pearl of the Yellow Sea" and the "Sailing Capital of the World." It is Shandong Peninsula's most distinctive tourism destination.

One of the most crucial criteria in deciding on Qingdao is its profound maritime culture. The Qingdao Seafood Museum, which is also the cradle of marine research in Qingdao, is China's first aquarium. In addition to the Olympic Sailing Museum, the Underwater Tunnel Museum, the Bellin Nature Museum, the Shell Museum, the Jiao Dong Intangible Cultural Heritage Museum, and the China Seaweed Biotechnology Museum, Qingdao is home to China's first naval military museum. These museums lay the groundwork for Qingdao's marine culture industry, providing a large market for culturally innovative items as well as substantial literature and statistics to assist the spread of marine culture design and development.

The literature review is a crucial aspect of this research since it sorts out current research results, gives research recommendations, and aids in the study of this issue. Data and information will be gathered for the literature study using a variety of methods, including browsing online journals or publications, doing field research at marine cultural locations, and so on. However, because this is a cutting-edge study area, there may not be a lot of relevant literature, and the data collected may be one-sided and lack adequate supporting evidence to give trustworthy data support, limiting and restricting the research.

Literature Review

From the standpoint of corporate social responsibility (CSR), this research contributes to the gender debate in sustainable African tourist development (Uduji et al., 2020). They look at the influence of CSR on the growth of rural women in cultural tourism in particular. A total of 600 rural women from around the Niger Delta were surveyed. The application of a logit model revealed a substantial link between CSR and cultural tourist growth in Nigerian oil host towns. As a result, a multinational oil company's CSR is a vital component in maintaining cultural tourism. The findings suggest enhanced female engagement in multinational oil firm General Memorandum of Understanding initiatives, as well as the necessity to pay special attention to the extent to which rural women participate in the General Memorandum of Understanding.

China's national and cultural self-assurance stems from the country's lengthy history. The production of cultural and creative goods based on museum resources is a growing trend, but it lacks a structured development method. The optimization of product development and rebuilding thinking and techniques, which is the subject of this article, results in an upgrade for the production of cultural and creative goods based on museum resources at the brand strategy and product development levels. This research will look into the process of developing cultural and creative goods using museum resources. In this study, realistic programme scenarios were used to test the science and validity of these ideas and methodologies (Song & Li, 2018).

A quasi-experimental design was used to examine the influence of a real vs. a virtual nature-based marine tourism experience on participants' intentions to engage in conservation behaviors (Hofman et al., 2022). When it comes to influencing conservation behavior, the study finds that a nature-based tourist experience given via 360-degree VR technology may be just as successful as a real-life one. Furthermore, the inclusion of interpretative information does not improve the effectiveness of any sort of encounter, according to this research. The implications for the design of virtual and real-world nature-based experiences that aim to modify behavior are examined, as well as ideas for further study into the design and delivery of interpretation. The ability of virtual reality to reach a broader audience and drive widespread behavior changes is also discussed.

The argument that there is a good case for sustainable food tourism is presented in this article (Leer, 2020), notwithstanding the detrimental impact on the climate produced by tourism and travel practises. This, however, necessitates the creation of well-designed sustainable eating experiences. To offer some general examples, we need to rebuild and rethink the entire notion of the food experience, with a special focus on participation, the role of the customer, the accessibility of food design, and the possibilities of local settings. This is not to say that sustainable food tourism is or will be carbon neutral. It means that a food designer's role is to provide climate-friendly solutions, and that, perhaps more crucially, sustainable food experience designers should think about how to promote more sustainable food consumption and anti-consumerist lives outside of the experience.

Three archipelagic tourism destinations were investigated: the Miaodao Archipelago, which has beaches and maritime geological heritage (Yellow Sea and Bohai Sea areas); the Zhoushan Archipelago, which has beaches and maritime culture (East China Sea area); and Sanya and nearby islands, which have beaches and coral reefs (South China Sea area). Tourists' WTP varies by resource type, with WTPs ranging from 192.93 to 373.16 for the aforementioned six subsamples, supporting the presence of non-use values of maritime tourist resources in China. These findings not only provide benchmarks for determining conservation priorities for marine tourism resources, but also suggest that policymakers should concentrate on the more appealing resources in order to raise conservation funds, thereby promoting the achievement of overall conservation goals. The validity and reliability tests of contingent valuation method (CVM) studies are also discussed in this article (Xiao et al., 2020). The study gives 11 factors to quantify coastal tourism in Indonesia, which highlights the features of sustainable tourism. Specifically, this research focuses on coastal tourism in Indonesia. The variables are organised into clusters with the use of cluster analysis, and the indicator is generated and tested in the village of Selong Belanak, which is located in Lombok, Indonesia, and is a popular tourist destination (Rumiati et al., 2019).

In the paper (Soini-Salomaa, 2017) analyzed the characteristics of three levels of user experience and user experience in product packaging design, and proposed corresponding product packaging design strategies: namely, focusing on product form and material in the instinctive layer; focusing on the use of function in the behavioral level, emphasizing interactivity and fun; in the reflective level, it focuses on the interactive experience of the product and emphasizes the creation of emotional experience and reflective experience. These researches have laid the foundation for exploring the experience design theory that meets the actual situation. Children's growth is a long process and will go through different growth stages, and have different psychological and behavioural characteristics at different growth stages, and children's product design should follow children's psychological and behavioural characteristics and develop corresponding design principles such as objectivity, entertainment and education (Menditto et al., 2020).

Methodology

This paper uses a variety of methods in academic research, including literature research, case study, field research, questionnaire survey, focus group, quantitative analysis and qualitative analysis, all of which aims to obtain the most real and first-hand data to provide strong support for the research conclusions.

Literature Research

This study will collect and collate relevant literature from various aspects such as experience design, marine culture research, cultural and creative product research, marine culture design application and children's product design, in order to extract valuable information resources from them.

Case Study

This study will investigate and analyze children's perceptions on marine culture and children's experience of products from the perspective of individual cases; on the other hand, it will select experience design products and marine culture creative products for case studies, analyzing their design ideas and design methods as well as their advantages and disadvantages.

Field Research

This study will conduct a selective field trip to the coastal area of Qingdao, Shandong Province, to understand the current situation of the marine cultural and creative industry, look for well-received marine cultural and creative product design and conduct interviews and observations of the target groups (children) and consumers.

Questionnaire

Conduct both online and face-to-face questionnaires to collect data so as to pinpoint actual needs of the target consumer group (children) for marine cultural and creative products. Survey questions will include consumers' preferences for creative products, purchase frequency, as well as their concerns and interests in marine culture.

Focus Group

Given that the research topic involves children, the focus group method will be more suitable for collecting information from children. By listening to a group of respondents (children) selected from the target market of the research, more insights can be gained.

Quantitative Analysis

The quantitative analysis method is used to collect and analyze the trends in marine creative products in the form of numerical statistics to support the research with more scientific and accurate data.

Qualitative Analysis

The research also use qualitative methods based on experience design theories, marine culture and children's product design theories to conduct qualitative analysis.

Research Design

This study will be divided into three stages from data collection to problem solving to form a guiding framework. The research plan consists of research objectives, research questions and research methods is as mentioned in figure 1.

The research design of this paper proposes to use a combination of qualitative and quantitative research methods. Through qualitative research, useful information will be collected and data summarized in graphic form; through quantitative research, the focus will be on scientific and numerical analysis.

Data and Information Collection/Analysis Plan

In this multi-method study, a large amount of data and information is required to provide primary data for both qualitative and quantitative research, adequate analysis of it will provide a clearer understanding of the development and theoretical basis of the current research.

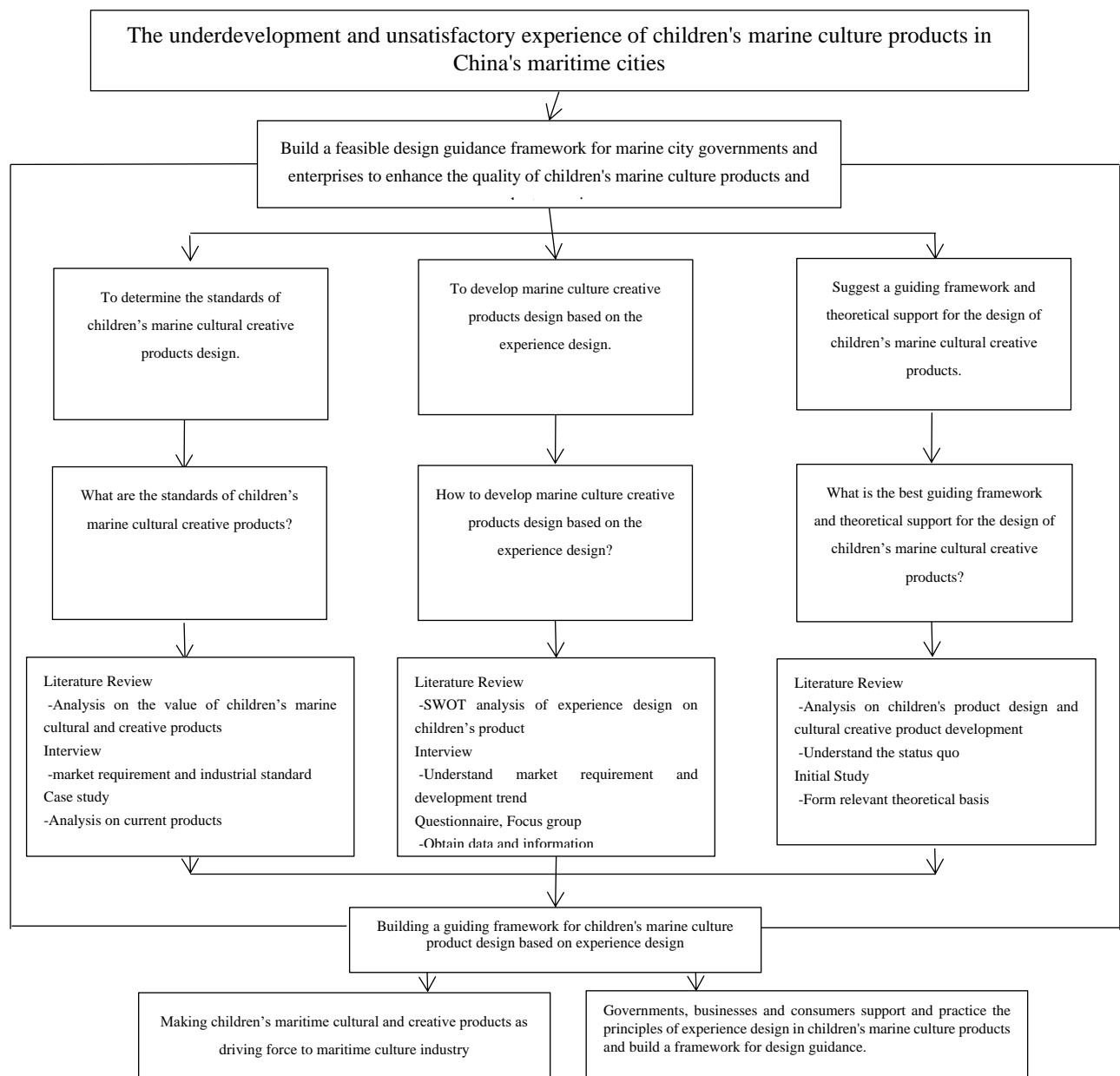


Figure 1: Flow Chart of The Research Plan

The interview questions for the two groups of people are also different. For children, as their minds are not fully developed, the questions were more subjective and open-ended, exploring children's experiences and cultural perceptions of the products.

1. Whether children have had relevant experiences with marine cultural products, focusing mainly on children's preferences and perceptions of the colors, shapes and types of products and other information obtained.
2. Children's perceptions of the product experience (interviews can be conducted experimentally, for example by providing a variety of products for children to try and recording feedback on their experiences).

Interviews with parents of children tend to focus more on how adults choose a product with cultural characteristics for their children, exploring their concerns and priorities when choosing a product for children and their expectations of marine cultural and creative products from their perspective.

1. Children's parents' personal experiences in choosing children's products, with a focus on feedback on various aspects of culture, education, materials and other factors that parents measure in choosing children's products.
2. Awareness of existing marine-culture related products for children, and hopes and expectations for the future development of marine-culture related products.

The above-mentioned interviews were conducted with product experience users (children) and product consumers (children's parents) to find out more objectively the market expectations and consumer needs of marine culture creative products. In order to ensure that the data and information collected are true and objective and have a certain volume, it is necessary to ensure a certain coverage of the research, and it is proposed to set standardized questions in the form of questionnaires or organize group discussions to expand the breadth of the research and enhance the coverage of respondents.

The questionnaire survey in this study is mainly based on the experience design of children's marine culture creative products, while in the face to face research, you can choose marine culture related attractions, museums and other places for questionnaire distribution. Participants can give their personal information through the questionnaire, including their location, suggestions, feelings, experiences, behaviors, emotions and other data as the core of the research.

As children the main target group of this study varies in levels of education and age. The questionnaires will take consumers (parents) as the main audience, the questionnaire consists of four sections, A, B, C and D.

Section A covers the personal background of the respondents. This includes age, gender, region, marital status and current level of education and area of residence. Section B focuses on respondents' knowledge of maritime culture; whether they value the experience when choosing a product; whether they have visited a seaside city; whether they choose to buy a souvenir when visiting a seaside city; and whether they consciously look for products for children. Part C are questions require short answers from the respondents' knowledge and views on the value of experience design and research into creative marine cultural products, and their hopes for the development of creative marine cultural products for children, questions include:

1. Do they agree that maritime culture is a culture that needs to be recognized and perceived at a child's stage?
2. Whether they would buy children's marine culture products in seaside city tours or marine-related tourist attractions.

3. Whether they believe that the experiential value of children's products has an uplifting effect on the overall value of the product.
4. Whether they think that products with cultural characteristics are an important vehicle for spreading regional culture
5. Whether they agree that they will buy a marine culture product as their children's wish.

Part D is about respondents' views on children's marine cultural products. Questions includes: what are your favorite marine cultures? What are the key concerns when shopping for marine culture products? What are the aesthetic value, use value, etc. of the products that you are more concerned about?

The research for the children's group will be conducted in the form of focus groups, with the topics include but not limit to Part A and Part B as follows:

Part A includes what products do they have at home and the types, materials, colors and other features. Section B are questions that requires statement answer, such as how the children are interested in culture-related products, what culture-related children's products currently they have, whether they had trips to seaside cities and other questions related to children's knowledge of maritime culture.

Discussion And Suggestions

The participation and support of the general public is essential to the development of marine cultural tourism; nevertheless, this presupposes that the general public is aware of what constitutes marine cultural tourism. One of the most recent subcategories of tourism is known as marine cultural tourism. According to the findings of the statistical analysis of the questionnaire, a significant number of respondents either do not understand the concept of marine cultural tourism or have never heard of it. If visitors do not have a solid understanding of marine cultural tourism, it will be difficult to increase visitors' levels of satisfaction with the activity, and the expansion of marine cultural tourism will be slow.

On the one hand, the government need to make cultural tourism associated with the sea a top priority. It is important for Qingdao and other coastal cities to make the most of their geographic advantages, aggressively promote their own marine cultural resources, and work to establish the image of the ocean city (*E62fa4395a1873d2681f6a1db19123c2.Pdf*, n.d.). Additionally, these cities should work to increase publicity and showcase marine features. On the other side, scenic spots may make use of television and WeChat public numbers in order to showcase marine culture and spread a general comprehension of marine cultural tourism (Zhang, 2021). This has the potential to increase public comprehension of marine culture while simultaneously stimulating public interest in marine cultural tourism. At the same time, the government may collaborate with marine cultural scenic areas to organise large-scale marine cultural tourism events. These events have the potential to not only increase awareness of marine culture but also have economic repercussions.

This questionnaire is one example of a successful method for gauging the level of satisfaction experienced by visitors. Regular assessments of the level of satisfaction experienced by customers are essential in order to facilitate the expansion of maritime cultural tourism. To acquire a better understanding of the demographics of the target market for marine cultural tourism, monthly surveys are conducted. Second, assessing the level of customer satisfaction on a regular basis may assist scenic areas in recognising potential issues at an earlier stage,

developing contingency plans, and increasing their overall level of competitiveness. Regular customer happiness evaluations in the marine cultural tourist industry should place an emphasis on the following questions in order to maximise the effectiveness and precision of customer satisfaction evaluations: To get started, you need to make sure that the questionnaire is well-thought-out and designed.

The results of the questionnaire need to demonstrate, on a number of different levels, a degree of satisfaction with marine cultural tourism. Second, first responders ought to be selected with caution. As a precautionary measure, it is important to choose respondents who have prior experience working in the field of marine cultural tourism before analysing the results of the survey. As a secondary kind of enterprise, marine culture tourism should place a strong emphasis on high levels of managerial effectiveness and service quality. Complaints from customers should always be addressed in a reasonable manner in order to foster increased brand loyalty. Loyalty from customers has a significant bearing on the level of satisfaction overall. As a consequence of this, the scenic location has an obligation to treat the worries of its customers seriously. Problems should be addressed in a timely and standard manner to ensure that customer complaints are processed within the allotted time frame. The individuals should also be given instant feedback on the solutions and ways to enhance ideas. In the field of marine cultural tourism, an improvement in customer satisfaction will occur as a direct result of the appropriate resolution of customer complaints, which will also help to develop customer loyalty (Jiang, 2020).

In addition to handling customer complaints in the appropriate manner, scenic areas should make a concerted effort to find ways to enhance management levels in order to establish a mode of systemic management service. Due to the intrinsic traits of summer and autumn, which are both times of year when a large number of tourists are likely to visit the desirable locations, these two seasons are considered to be the peak times for marine cultural tourism. The quality of service should be the primary emphasis of scenic locations as they work to develop backup plans for a variety of potential emergencies. In addition to this, it is essential to analyse the holding capacity and reception capacity of the scenic places. The pursuit of profit shouldn't be the primary objective, regardless of the bearing capacity or the quality of the service. In the meantime, the management departments of scenic spots need to strengthen their professional skill training and the overall quality of their services in order to make customers happier. According to an examination of a customer satisfaction questionnaire for maritime cultural tourism, there is a positive connection between the abundance of amenities at attractive regions and overall contentment. This was found to be the case. As a consequence of this, the relevant government agencies need to improve the scenic environment for marine culture tourism as well as support and correct the market environment in order to create favourable external circumstances for the growth of marine cultural tourism. This will allow for more favourable internal circumstances for the growth of marine cultural tourism. To get started, organisations that specialise in tourism should seek more funding in order to provide the necessary infrastructure for marine cultural tourism. This includes things like parks, bathrooms, and beautiful site lodgings. The completion of this infrastructure, which also improves the level of satisfaction experienced by customers, will help foster the expansion of marine cultural tourism. Second, in order to steer the scientific advancement of marine cultural tourism, a variety of functional departments should collaborate in order to construct a scientific and rigorous theoretical development framework for marine cultural tourism. This framework should be built on the basis of the current situation and the characteristics of marine culture.

Last but not least, organisations tasked with the management of tourism should place a higher premium on counselling and supervision, strengthen laws and regulations governing the expansion of marine cultural tourism, and take additional steps to protect the cultural tourism resources that attract visitors.

Conclusion

This article utilizes Qingdao as an example in order to study the Children's Cultural and Creative Products that may be derived from Marine Cultural Tourism. After collecting a large amount of unprocessed data on Children's Cultural & Creative Products of Marine Cultural Tourism through the use of a questionnaire, the data are analyzed through the application of statistical and analytical techniques. In addition, it analyses the influence that various aspects of marine cultural tourism have on the cultural and creative output of youngsters. As a direct consequence of this, we may draw the three following inferences:

- A positive influence on overall satisfaction may be shown when natural scenery, human scenery, the flavour and distinctive features of food and drink in scenic areas, the completeness of transit facilities in attractive locations, and the characteristics of tourist products are all considered.
- The diversity of tourist products, food quality, and sanitary conditions in attractive regions, participation in recreational activities, and overall enjoyment have minimal influence on one another.
- The level of overall satisfaction has a positive correlation with the likelihood that guests would return and recommend your establishment to others.

The limited amount of time and the competence level both contribute to the fact that this study will inevitably have certain restrictions. Simply put, we asked visitors to fill out questionnaires as part of our research in the region surrounding the Qingdao marine cultural tourism area. The scope of the survey was too small, and the amount of information that was gathered was insufficient. It's possible that this will have a negative impact on the study's findings and their potential promotional value. In addition, the design of the questionnaire was not thorough enough to capture the whole spectrum of marine culture from any and all angles. Therefore, it is necessary to modify and improve the investigation's comprehensiveness via practice.

As a consequence of this, we will be able to draw samples from a wider range in our subsequent study, which will allow us to collect more thorough data. In order to broaden the scope of the case study and conduct a more in-depth analysis of the data from a variety of perspectives, we may additionally make use of a variety of statistical methods. Enhance the accuracy of the conclusion, as well as its scientific conclusion.

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