

A FRAMEWORK FOR DESIGNING CULTURAL  
AND CREATIVE TOURISM PRODUCTS TO  
ENHANCE PURCHASE INTENTION  
AMONG YOUNG ADULTS IN HENAN

SU TIAN

SULTAN IDRIS EDUCATION UNIVERSITY

2025



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Perpustakaan Tuanku Bainun  
Kampus Sultan Abdul Jalil Shah



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THESIS PRESENTED TO QUALIFY FOR A DOCTOR OF PHILOSOPHY

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## ABSTRACT

Henan Province is renowned for its rich intangible cultural heritage, yet the participation of young adults in traditional cultural consumption remains low. This study aims to develop and validate a design framework to enhance young adults' purchase intentions for cultural and creative tourism products in Henan Province. Through a systematic literature review, the researcher developed the CFI-MD design framework to investigate the relationships among cultural, functional, and interactive meanings in the design of cultural and creative tourism products. Inspired by the woodcut New Year paintings from Zhuxian Town in Henan Province, the researcher designed, developed, and validated a series of cultural and creative tourism products named "Here Comes Door-God." As an example of the CFI-MD framework, the product was evaluated using an adapted Decomposition Theory of Planned Behavior (DTPB) model, renamed as the DTPB-MD model. The DTPB-MD model incorporates three independent variables: perceived usefulness, perceived value, and user experience; one mediating variable: attitude; and one dependent variable: purchase intention. The researcher analyzed questionnaire data from 384 young adults, revealing that perceived usefulness, perceived value, and user experience had significantly and positively influenced attitude. Attitude was partially mediated between perceived usefulness, perceived value, user experience, and purchase intention. This study suggests that cultural and creative tourism products designed using the CFI-MD framework can enhance young adults' purchase intention. Additionally, the study proposes six guiding principles encompassing multi-sensory experience, cultural connotation, commemorative significance, the way of interaction, social attributes, and branding strategy, providing a comprehensive reference for the design of cultural and creative tourism products. This study offers valuable insights into the innovation and development of cultural and creative tourism products and addresses key design challenges.





## **KERANGKA KERJA UNTUK MERANCANG PRODUK PELANCONGAN BERBUDAYA DAN KREATIF BAGI MENINGKATKAN NIAT PEMBELIAN DALAM KALANGAN GOLONGAN MUDA DI HENAN**

### **ABSTRAK**

Provinsi Henan terkenal dengan warisan budaya tersembunyi yang kaya, namun penglibatan golongan muda dalam penggunaan budaya tradisional masih rendah. Kajian ini bertujuan untuk membangun dan mengesahkan kerangka reka bentuk bagi meningkatkan niat pembelian produk pelancongan budaya dan kreatif di Provinsi Henan dalam kalangan golongan muda. Melalui tinjauan literatur yang sistematik, penyelidik membangunkan kerangka reka bentuk CFI-MD untuk menyiasat hubungan antara makna budaya, fungsi, dan interaktif dalam reka bentuk produk pelancongan berbudaya dan kreatif. Merujuk kepada lukisan Tahun Baru potongan kayu dari Pekan Zhuxian di Provinsi Henan sebagai inspirasi, penyelidik mereka bentuk, membangun, dan mengesahkan satu siri produk pelancongan budaya dan kreatif yang dinamakan “Datangnya Penjaga Gerbang”. Sebagai contoh kerangka CFI-MD, produk ini dinilai menggunakan model Teori Perancangan Tingkah Laku Terurai (DTPB) yang diubah suai, dan dinamakan semula sebagai model DTPB-MD. Model DTPB-MD menggabungkan tiga pemboleh ubah bebas: kegunaan yang dirasakan, nilai yang dirasakan, dan pengalaman pengguna; satu pemboleh ubah pengantara: sikap; dan satu pemboleh ubah bersandar: niat pembelian. Penyelidik menganalisis data soal selidik daripada 384 individu muda, mendedahkan bahawa kegunaan yang dirasakan, nilai yang dirasakan, dan pengalaman pengguna mempengaruhi sikap secara signifikan dan positif. Sikap berperanan sebagai pengantara separa antara kegunaan yang dirasakan, nilai yang dirasakan, pengalaman pengguna, dan niat pembelian. Kajian ini mencadangkan bahawa produk pelancongan budaya dan kreatif yang direka menggunakan kerangka CFI-MD dapat meningkatkan niat pembelian golongan muda dewasa. Selain itu, kajian ini mencadangkan enam prinsip panduan yang merangkumi pengalaman pelbagai deria, konotasi budaya, makna peringatan, cara interaksi, atribut sosial, dan strategi penjenamaan: semuanya memberikan rujukan komprehensif untuk reka bentuk produk pelancongan berbudaya dan kreatif. Kajian ini memberikan pandangan berharga mengenai inovasi dan pembangunan produk pelancongan berbudaya dan kreatif serta menangani cabaran utama dalam reka bentuk.



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## LIST OF ABBREVIATIONS

AGFI	Adjusted Goodness of Fit Index
AMOS	Analysis of Moment Structure
ANOVA	Analysis of Variance
AR	Augmented Reality
ASEB	Activity, Setting, Environmental Condition, and Behavior
ATT	Attitude
AVE	Average Variance Extracted
BRPD	Biometric Recognition Payment Device
CCPs	Cultural Creative Products
CEITOA	Curiosity-Empathy-Insight-Thinking-Originality-Action
CFA	Confirmatory Factor Analysis
CFI	Comparative Fit Index
CITC	Corrected Item-Total Correlation
CPC	Culture Development Program
COVID-19	Coronavirus Disease-2019
CR	Composite Reliability
DSR	Design Science Research
DCMS	Department for Culture, Media and Sport

DTPB	Decomposed Theory of Planned Behavior
GANs	Generative Adversarial Nets
GFI	Goodness of Fit Index
ICH	Intangible Cultural Heritage
IDT	Diffusion of Innovations Theory
IFI	Incremental Fit Index
IP	Intellectual Property
KMO	Kaiser-Meyer-Olkin
MLE	Maximum Likelihood Estimation
NFI	Normed Fit Index
PI	Purchase Intention
PREACH	Purport, Reside, Era, Author, Culture, and History
PU	Perceived Usefulness
PV	Perceived Value
RMR	Root Mean Square Residual
RMSEA	Root Mean Square of Approximation
PRISMA	Pre-Recording Systematic Reviews and Meta-Analysis
SCT	Social Cognitive Theory
SEM	Structural Equation Model
SIPS	Sympathize-Identify-Participate-Share
SLR	Systematic Literature Review
SMC	Square Multiple Correlations

SOR	Stimulus-Organism-Response
SSPS	Statistical Package for the Social Sciences
TAM	Technology Acceptance Model
TEAR	Theme, Environment, Activity, and Reaction
TLI	Tucker-Lewis Index
TPB	Theory of Planned Behaviour
TRA	Theory of Reasoned Action
TTF	Task-Technology Fit
WHO	World Health Organization
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific, and Cultural Organization
USE	Usefulness-Satisfaction-Ease of Use
UTAUT	Unified Theory of Acceptance and Use of Technology
UX	User Experience

## APPENDIX LIST

- A Scoups Database Results in Search
- B WoS Database Results in Search
- C ProQuest Database Results in Search
- D School Consent Letter
- E Ethical Approved
- F Validation by Design Expert in Cultural Creative Products
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- N Informed Consent Form
- O Zhengzhou First Aid Volunteer Certificate
- P List of Conference Presentation and Journal Participation



## CHAPTER 1

### INTRODUCTION



#### 1.1 Overview

Under the positive impetus of steady economic reforms, the level of Chinese consumers' needs is constantly being raised and deepened, with the most notable change being a significant shift in the focus of consumption. In the past, In the past, consumers prioritized material goods. Today, cultural consumption is becoming a key trend, and people are beginning to pursue a higher-quality and deeper spiritual and cultural life experience.





According to the article "Opinions on Accelerating the Construction of a Modern Public Cultural Service System" published on the Chinese government website (General Office, CPC Central Committee & General Office of the State Council, 2015), the Chinese government has explicitly stated the strategic goal of cultivating and promoting cultural consumption. The opinion also emphasizes that public cultural institutions with the conditions should be encouraged to deeply explore and fully utilize their unique resources, increase the research and development of cultural creative products (CCPs), and continuously innovate the contents and forms of cultural products and services in order to satisfy the people's growing spiritual and cultural needs. Under the guidance of this policy spirit, the public's demand for cultural consumption has become increasingly strong, and those cultural creative products that can not only inherit and carry forward the essence of traditional culture but also have unique aesthetic value, practical functions, and rich cultural connotations are gradually becoming the first choice in the minds of consumers. These products not only meet people's growing spiritual and cultural needs, but they also promote the development and innovation of the cultural industry to a certain extent, laying a solid foundation for the construction of a strong cultural country. In addition, according to the Action Program to Intensify Efforts to Promote Public Services in the Social Sector to Make Up for Shortcomings, Strengthen Weaknesses, and Improve Quality and Promote the Formation of a Strong Domestic Market, which was jointly issued by the National Development and Reform Commission and 18 other departments (2019), By 2020, the structure of public service supply will be





more reasonable, a modern public cultural service system will be basically built, and the cultural industry will develop into a pillar industry of the national economy. The realization of this ambitious goal will surely further stimulate the vitality of the cultural consumption market, create a broader space and opportunities for the prosperity and development of cultural and creative industries, and thus promote the cultural industry as a new growth point of the national economy.

In formulating national and cultural strategies, countries consider cultural soft power as a crucial consideration (Nakano & Zhu, 2020). As the core carriers of traditional culture, cultural creative products play an indispensable role in promoting the development of the cultural and creative industries, enhancing their international status, and playing a crucial role in the process of cultural exchange. These products make culture more vivid and lively because of their unique charm and profound connotation, which not only stimulates cultural consumption but also brings significant economic benefits to countries. Cultural creative products will undoubtedly become an important supporting force to enhance countries' overall competitiveness by deeply exploring and fully utilizing their inherent cultural advantages (González Fernández, 2021).

Numerous cultural creative products have gradually evolved into an important communication vehicle for Chinese culture because of their unique creative expressions and profound symbolic meanings that go beyond practical functions





(Wang, 2024). As these cultural creative products garner widespread attention and disseminate across major social platforms, they subtly transmit rich cultural meanings. Combining cultural creative products with the long history and culture not only infuses traditional culture with new vigor and vitality in the new era, enhancing its cultural value, but also offers a high-quality tourism and consumption experience for the majority of consumers. This approach effectively meets the diversified needs of society and generates significant economic benefits for society. In the context of the new era of deep integration of culture and tourism, Henan Province has rich intangible cultural heritage resources. How to better combine these intangible cultural heritage resources with the development of cultural industries, realize the inheritance in the development, and promote the development of the inheritance is undoubtedly an important topic worthy of in-depth research and discussion (Chang, Ding, Xi, Zhang, & Lv, 2023).

This study is dedicated to constructing a meaning-driven design framework specifically applied to the design and development of innovative cultural and creative tourism products, which is intended to be an important guiding tool for the design and development of cultural and creative tourism products. For design teams and designers focusing on the design and development of cultural and creative tourism products, the framework has important practical meaning and application value, which helps to enhance the creativity, cultural meaning, and market competitiveness of cultural creative products and injects new vitality into the sustainable development





of the tourism industry.

In order to verify the effectiveness of the meaning-driven design framework, the researcher first put it into design practice and systematically collected and organized relevant quantitative data through open-ended questionnaires. On this basis, the purchase intention of young adults in Henan towards cultural and creative tourism products developed with the meaning-driven design framework was analyzed in depth. This not only effectively demonstrates the effectiveness of the meaning-driven design framework in practical application, but also provides specific and feasible design guiding principles for the subsequent design and development of cultural and creative tourism products based on the analysis results.



## 1.2 Research Background

The rapid development of China's social economy has significantly improved people's material, spiritual, and cultural living standards in recent years, making tourism consumption one of the most indispensable and important consumption methods in the daily lives of the general public (Leung, Li, Fong, Law, & Lo, 2014). Tourism not only allows people to relax and enrich their experiences in their hectic lives but also plays a positive role in promoting economic development and cultural exchanges (Yao, 2017). After decades of metamorphosis, China's tourism industry has gradually





moved from a slow start to a high-speed development track and has now become an important pillar industry supporting the development of the national economy, playing a pivotal role in promoting economic and industrial transformation and upgrading (Zhang, Yan, & Ye, 2008). The China Tourism Academy (2022) released the Annual Report on China's Domestic Tourism Development (2022-2023), which provides a comprehensive and in-depth analysis of the size of the domestic tourism market, source distribution, destination characteristics, and tourism flows. The report points out that urban residents and highly educated people constitute the main force of China's tourism market, with their share as high as 72.15% and 42.27%, respectively. At the same time, domestic tourism shows a clear trend of localization and proximity, with intra-provincial tourism flows dominating the domestic tourism market, accounting for 81.24% of the total, and the vast majority of inter-provincial tourism flows manifesting themselves as flows between neighboring provinces. The China Tourism Academy (2023) published the "Analysis of China's Tourism Economic Operation in 2022 and Development Forecast for 2023," which predicts that domestic tourist arrivals will reach approximately 4.55 billion in 2023, indicating a year-on-year growth of approximately 80% and a recovery to approximately 76% in 2019. Meanwhile, domestic tourism revenue is also expected to reach approximately RMB 4 trillion, representing a year-on-year growth of approximately 95% and recovering to the level of approximately 71% in 2019. In addition, the number of inbound and outbound tourists is expected to exceed 90 million for the year, doubling year-on-year growth and recovering to the pre-epidemic level of about 31.5%.





Tourism destination enterprises and businesses, as important links in the tourism industry chain, not only carry out the mission of spreading regional culture, but also play an irreplaceable role in promoting the healthy and stable development of the tourism region's economy (Wu, 2020). However, in some regions, the current tourism industry faces problems such as blind development and an imbalance between quality and quantity. The root of the problem largely stems from the confusion in the tourism market and the lack of product innovation and design, including cultural and creative tourism products.

The ongoing promotion of cultural and tourism integration has garnered widespread attention. Taking this opportunity to accelerate the dissemination and promotion of culture has a significant role in promoting and facilitating the development of tourism (Zhang & Zhu, 2020). As an important carrier of regional culture, cultural and creative tourism products have been increasingly noticed and emphasized and have grown and prospered over time. Most regions use cultural creative products as a medium to display their regional characteristics and cultural connotations, which not only attracts people's attention but also promotes the quality of tourism brands and city images (Niu & Chen, 2023). Despite the impact of the COVID-19 epidemic, China's cultural and creative industries have shown vigorous development. According to national statistics, in 2022, the operating revenue of enterprises in cultural and related industries above the national scale amounted to 1,280.5 billion yuan, up 0.9% year-on-year. In the context of cultural and tourism





integration, cultural creative products have gradually become an important representative of Chinese-style modernized regional brands and have become one of the key engines for the innovative and integrated development of the tourism cultural industry in the new era. Among them, portable and interactive cultural creative products are even more important means of creating urban characteristics and highlighting the charm of the city's regional culture (Huang, 2023).

As an important part of cultural creative industry, cultural creative products are the perfect fusion of culture, art, and daily life. Since (Horkheimer & Adorno, 1944) first put forward the concept of cultural industry, cultural industry has gradually developed into an industry that takes cultural forms as carriers, covers all kinds of commercial cultural production forms, and obtains economic benefits. The United Kingdom's Department for Digital, Culture, Media, and Sport (1998) further introduced the concept of creative industries in the Creative Industries Mapping Documents, which define creative industries as industries that utilize intellectual creativity and the ability to create. In Taiwan, China, the term cultural and creative industries was first used and given a profound connotation: the industry stems from the accumulation of creativity and culture and has the potential to create wealth and employment opportunities through the form and use of intellectual property rights, as well as to contribute to the improvement of the quality of life of society as a whole. It can be seen that cultural and creative are the most basic and core attributes of cultural creative products. Therefore, how to organically integrate traditional cultural elements





with product design to create cultural creative products with distinctive regional characteristics has always been an important topic of concern in the design field (Zhao & Sahari, 2024).

### 1.3 Problem Statement

Under the leadership of the Chinese government, a series of cultural protection and development policies currently being pursued in China have attached unprecedented importance to cultural heritage and innovation, not only significantly increasing the overall investment in and deep concern for the cultural industry but also focusing specifically on the flourishing development of tourism (Ministry of Culture and Tourism of The People's Republic of China, 2021; Publicity Department of the Communist Party of China, 2021). Since the reform and opening up, with the continuous prosperity and steady development of China's economy, Henan Province's tourism and culture industry has gradually emerged, not only growing in scale but also firmly occupying a place in the fierce market competition. An increasing number of enterprises are actively participating in the development and construction of the Henan tourism industry, which is gradually exhibiting a distinctive trend of serialization and branding (Wu, 2021). However, compared with some major tourism provinces in China, Henan Province still needs to be further strengthened and improved in terms of exploring and making full use of its unique tourism resource





advantages and maximizing the benefits of tourism resources. At the same time, there are still shortcomings and deficiencies that cannot be ignored in the careful design and development of intangible cultural heritage cultural and creative tourism products.

### 1.3.1 Design Perspectives

Technology-driven innovation has certainly dominated the field of empirical research on cultural creative products. As an example, Zhang and Romainoor (2023), in their research work, applied the K-Means algorithm to perform an exhaustive binarization and color extraction process on the images in the Pop Art dataset, which in turn led to an accurate segmentation of the images. Immediately after that, they implemented the fine coloring work on the binarized and segmented images. After a series of technical processes, they finally succeeded in producing high-quality pop art-style New Year's paintings, which provides strong support for the development of cultural creative products. Similarly, Wang and Alamusi (2022) focused their research on designing Shanghai-style watercolor paintings for cultural creative products. They selected the VGG-19 network as the style transfer model and carefully designed the style transfer algorithm's loss function. Through rigorous simulation experiments, they successfully verified that the proposed method can efficiently extract and reconstruct the unique styles of Shanghai-style watercolor paintings in terms of color, texture, and brush strokes. The designers skillfully integrate these newly generated images into the





design elements, giving the cultural creative products a striking appearance and unique personalized features. Sun (2022), on the other hand, thoroughly researched the application of deep learning neural networks in the prediction of purchase intention for cultural creative products and successfully constructed an efficient prediction model. The model not only significantly promotes the healthy development of Chinese cultural and creative enterprises but also effectively improves the customer satisfaction of cultural and creative enterprises and makes positive contributions to the prosperity of the cultural and creative market. In addition, Wang (2022) provides an in-depth discussion on the creative product design method based on marine culture. By introducing philosophical and mathematical methods, he proposes an innovative product design theory and gradually transforms the profound marine culture into creative products with practical value with the help of a design model. Simultaneously, he concentrates on the execution of the production process at the specific operational level, thereby effectively resolving the challenges and issues encountered by designers during the process of creating innovative products inspired by marine culture. However, the current research provides a less in-depth analysis of cultural creative products from the perspective of meaning-driven innovation.

In today's society, tourism and the cultural creative industries are gradually realizing deep integration and forming a remarkable development trend. Several studies have shown that this process of combining historical and cultural elements with regional tourism resources creates unique tourism projects that reflect the time





period of the region and also gets tourists really excited about learning about history and culture (Jelinčić, 2021; Li & Ju, 2020; Liang & Wang, 2020; Richards, 2020). This integration process further enhances tourists' enthusiasm for exploring history and culture. This integration has far-reaching positive impacts on promoting the growth of tourism, the cultural and creative design industries, and even the overall tourism economy (Bai & Zhou, 2019; Li & Li, 2022; Qiu, 2020; Wang, 2022). Numerous factors, including cultural symbols, user emotion construction, and community relations, profoundly influence the design innovation of cultural and creative tourism products (Dong, 2019; Lyu, Cheng, Yan, & Yang, 2019; Zhang & Hu, 2019; Zhang, Bo, & Li, 2019; Zhang, 2019). However, it is worth noting that the design of cultural and creative tourism products should not be limited to the innovation of external forms only but should also dig deeper into their intrinsic value. Researchers should be committed to meaning-driven innovation to realize the real value enhancement of products by giving them deeper meaning connotations. In the current social context, the core topic of this study is designing cultural and creative tourism products that cater to the needs of young adults. Simultaneously, it is crucial for researchers to accurately understand the development trends of cultural and creative tourism products aimed at young adults. This requires researchers to explore and innovate on the basis of a comprehensive consideration of various influencing factors, with a view to designing cultural and creative tourism products that are more in line with young adults' needs for aesthetics, culture, and meaning, thus promoting the sustainable and healthy development of the tourism industry.





### 1.3.2 Cultural heritage tourism

In the current macro-context of socio-economic prosperity and steady improvement of the population's standard of living, the desire for a high quality of life is growing, as is the concern for and respect for cultural heritage (Boboc, Băutu, Gîrbacia, Popovici, & Popovici, 2022; Skublewska-Paszkowska, Milosz, Powroznik, & Lukasik, 2022). Cultural heritage, as a faithful witness of history, a profound carrier of culture, and a distinctive symbol of human civilization, contains priceless scientific, historical, artistic, and educational values. Therefore, cultural heritage tourism stands out from many other tourism programs and is highly regarded and praised by all sectors of society (Domínguez-Quintero, González-Rodríguez, & Paddison, 2020; Song, Moon, & Choe, 2024). With the vigorous development of tourism, the industry is gradually changing from traditional natural scenery tourism to a deeper tourism model that emphasizes more cultural experience, and the overall quality of tourism activities is also improving. In this context, cultural heritage tourism has become an important part of the tourism industry, attracting a large number of tourists to explore and appreciate its unique charm (Buhalis & Karatay, 2022; Naramski, Szromek, Herman, & Polok, 2022). Cultural heritage tourism, with its deep history and rich cultural connotations, aptly fits modern people's strong desire to trace their cultural roots and feel the pulse of history while traveling. By participating in cultural heritage tourism,





tourists can not only experience our country's long historical inheritance and brilliant cultural charm but also understand the legendary stories of historical figures, the background of the birth of artistic treasures, and the unique charm of regional cultural characteristics in the process of touring. This form of tourism not only enriches tourists' cultural experiences, but it also further promotes the protection and inheritance of cultural heritage, realizing the win-win development of tourism and culture.

Cultural heritage tourism has gradually evolved into an important initiative to promote sound regional economic development (Zhang, Chen, Law, & Zhang, 2020).

This process not only effectively meets the growing cultural needs of the public by exploring and utilizing the potential of cultural heritage in tourism, but it also significantly promotes the improvement of local infrastructure and service quality, injecting new vitality and impetus into the sustainable development of the regional economy (Ezenagu, 2020). Currently, many regions have established cultural heritage tourism as a pillar industry and have further stimulated the boom of cultural heritage tourism by organizing rich and colorful cultural activities, strengthening the protection and restoration of cultural heritage, and innovating cultural product development (Cerisola & Panzera, 2021). Furthermore, cultural heritage tourism significantly contributes to enhancing national cultural literacy and promoting the exceptional traditional culture of the country (Panagiotopoulou, Somarakis, & Stratigea, 2020; Vu Hoang, 2021). During the tour, tourists can experience the deep





heritage of history and culture, thus enhancing national pride and cultural identity. Simultaneously, cultural heritage tourism actively contributes to the preservation and dissemination of intangible cultural heritage, thereby enhancing its transmission and development.

In recent years, Henan, as one of the important birthplaces of Chinese civilization, has made remarkable progress in the field of intangible cultural heritage tourism. Governments at all levels and relevant departments have primarily contributed to this achievement by providing significant attention and support for cultural heritage protection and tourism development. They have consistently increased their investment in cultural heritage tourism in Henan, ensuring its success. Among the many A-class tourist attractions in Henan, cultural heritage attractions occupy a pivotal position with their unique charm and value (Culture and Tourism Department of Henan Province, 2023). These scenic spots fully demonstrate Henan's long historical heritage and deep cultural connotation, making them an important highlight to attract tourists. These precious cultural heritages not only fully satisfy tourists' growing cultural needs and exploration desires, but they also endow Henan's tourism industry with unique and unrepeatably cultural charms and attractions. They have become a bright business card for Henan tourism, attracting more and more tourists to visit and experience them. In the development process of cultural heritage tourism, Henan Province stands out with three distinct features: firstly, the level of attention is consistently rising; governments at all levels and relevant departments





continue to bolster their support for cultural heritage protection and tourism development, thereby providing a robust policy guarantee for the growth of cultural heritage tourism; secondly, the development mode is constantly innovating, delving deeply into cultural connotations and breaking through the limitations of traditional sightseeing tours to create a more unique and Third, development efforts continue to increase and actively promote the in-depth integration of the cultural industry and the tourism industry in order to promote the sustainable development and prosperity of intangible cultural heritage tourism.

The Henan region still faces a number of key challenges in its efforts to further promote the tourism development of intangible cultural heritage. Specifically in the design and development of cultural and creative tourism products, Henan Province has yet to establish a brand that leads the market, enjoys widespread recognition both domestically and internationally, and wields significant influence. Additionally, the current development of cultural and creative tourism products is plagued by issues such as a single product type, severe homogenization, a dearth of innovation, and a lack of personalization. The potential value of many cultural and creative tourism products rich in local cultural characteristics has not been fully explored and effectively utilized, resulting in their insufficient market competitiveness, making it difficult for them to stand out in the fierce market competition, and at the same time restricting the enhancement of their popularity and the enhancement of their attractiveness to tourists. For this reason, it must abandon the traditional mode of





thinking and deepen the development of intangible cultural heritage tourism in Henan. And with more forward-looking and innovative perspectives and strategies, we can promote intangible cultural heritage tourism to realize a more robust, efficient, and sustainable development.

### 1.3.3 Design Framework

Under the background of the continuous prosperous development of China's cultural industry, the design and development of cultural and creative tourism products undoubtedly occupies a pivotal position, which has an irreplaceable role in promoting the overall progress of the cultural industry. Regrettably, a scientific, systematic, efficient, and practical design framework that comprehensively leads and guides the in-depth development of design work remains absent in this crucial area for the future development of the cultural industry. The existence of this status quo has undoubtedly brought numerous difficulties and challenges to the emergence of creativity, the continuous advancement of design, and the final, perfect presentation of products. At the same time, it also fails to provide clear guidance and strong technical support for the majority of practitioners. The persistence of this situation may not only lead to the quality of cultural and creative tourism products not reaching the expected heights and unsatisfactory market performance, but also may cause a certain degree of constraints and inhibition on the innovation potential of China's cultural industry, thus preventing





it from fully exploiting and giving full play to its unique advantages and values and further affecting the overall competitiveness and influence of the cultural industry.

Building a useful and systematic design framework for the creation and design of cultural and creative tourism products is an important strategic step for improving the quality and marketability of these products, as well as for fully exploring and releasing the inherent potential and vitality of cultural innovation. The design framework will comprehensively lead the in-depth exploration of creative ideas and the precise implementation of design, and can inject more creative elements with profound connotations and cultural meanings for social and cultural development.

When constructing the design framework for the design and development of cultural and creative tourism products, it is necessary to make in-depth and detailed considerations and analyses from multiple levels and dimensions. First of all, accurate insight and a deep understanding of the target market and audience needs are the solid foundations needed to ensure that the design framework has a high degree of effectiveness and relevance. Secondly, in-depth exploration and effective integration of the tourism destination's unique cultural elements and resources are the core content and key link in the construction of the design framework. Finally, the use of innovative design techniques and advanced technical means is a key measure and powerful guarantee to improve the quality of cultural and creative tourism products and enhance market performance. In summary, the establishment of a design framework for the design and development of cultural and creative tourism products





can significantly foster the growth of the tourism cultural creative industry and contribute to society by producing more creative masterpieces that possess a unique charm and deep cultural value.

#### 1.3.4 Empirical Studies

Empirical research on young adults' cultural and creative tourism products remains insufficient in the current convergence of culture and the tourism industry, leaving a significant knowledge gap that requires filling. Some studies have looked at the design process of cultural creative products using deep learning while others have carefully outlined the design strategy of cultural and creative tourism products based on regional historical and cultural factors and even gone so far as to study the emotional design of cultural and creative tourism products in archaeological sites (Pei, 2021; Wu, 2021; Yu, 2023). However, there is still a relative lack of empirical research specifically on cultural and creative tourism products for young adults, which undoubtedly leaves a vast exploration space for research in related fields. Given this, an in-depth and systematic empirical study of young adults' cultural and creative tourism products is particularly necessary. Such a move can not only lay a solid theoretical foundation for the prosperous development of China's cultural and tourism industries but also provide clear guidance and reference for their practical operation.





Numerous fields have widely used empirical research methods, such as questionnaire design, data collection, and analysis. However, in the field of young adult cultural and creative tourism product research, the application of these methods is relatively rare. This is mainly due to the fact that researchers in the past have lacked sufficient attention to the unique needs and consumption habits of young adults, a core consumer group, which has led to a relative lag in research in this field. However, in the context of the current rapid development of the tourism and cultural creative industries, the importance of young adults' cultural and creative tourism products has become increasingly prominent. Given the status of young adults as a core consumer group in the tourism industry, their needs and preferences have a decisive impact on the design and promotion of cultural and creative tourism products. Therefore, it is particularly important to conduct an in-depth quantitative analysis of young adults' cultural and creative tourism products.

#### **1.4 Research Objectives**

The objectives of this research are to:

RO1: To introduce the concept of "meaning" in cultural and creative tourism product design research, and to identify and develop a meaning-driven design framework for cultural and creative tourism product design.



RO2: To design and develop a set of examples of cultural and creative tourism products for young adults to enhance their purchase intention.

RO3: To validate whether three specific constructs positively influence the purchase intention of young adults after using cultural and creative tourism products.

RO3.1: To validate whether young adults' perceived value positively affects or not attitudes after using a cultural and creative tourism product with cultural meaning.

RO3.2: To validate whether young adults' perceived usefulness positively affects or not attitudes after using a cultural and creative tourism product with functional meaning.

RO3.3: To validate whether young adults' user experience positively affects or not attitudes after using a cultural and creative tourism product with interactive meaning.

RO3.4: To validate whether young adults' user experience positively affects or not purchase intention after using a cultural and creative tourism product with interactive meaning.

RO3.5: To validate whether young adults' attitudes positively affects or not purchase intention after using a cultural and creative tourism product.

RO3.6: To validate whether young adults' perceived value positively affects or

not purchase intentions after using a cultural and creative tourism product with cultural meaning through attitudes.

RO3.7: To validate whether young adults' perceived usefulness positively affects or not purchase intentions after using a cultural and creative tourism product with functional meaning through attitudes.

RO3.8: To validate whether young adults' user experience positively affects or not purchase intentions after using a cultural and creative tourism product with interactive meaning through attitudes.

RO4: To proposes design guiding principles for using the meaning-driven design framework as a way of designing cultural and creative tourism products to influence young adults' purchase intentions.

## 1.5 Research Questions

Following thorough deliberation, the researcher has formulated a set of interconnected research questions, all built around well-defined research objectives. The research objectives and questions logically demonstrate a close relationship between articulation and mutual illumination, as expressed below:

RQ1: How to introduce the concept of "meaning" in cultural and creative tourism product design research, and to identify and develop a meaning-driven design framework for cultural and creative tourism product design?

RQ2: How to design and develop a set of examples of cultural and creative tourism products for young adults to enhance their purchase intention?

RQ3: How to validate whether three specific constructs positively influence the purchase intention of young adults after using cultural and creative tourism products.

RQ3.1: Is there a significant positive effect of perceived value on the attitudes of young adults after using a cultural and creative tourism product with cultural meaning?

RQ3.2: Is there a significant positive effect of perceived usefulness on the attitudes of young adults after using a cultural and creative tourism product with functional meaning?

RQ3.3: Is there a significant positive effect of user experience on the attitudes of young adults after using a cultural and creative tourism product with interactive meaning?

RQ3.4: Is there a significant positive effect of user experience on the purchase intention of young adults after using a cultural and creative tourism

product with interactive meaning?

RQ3.5: Is there a significant positive effect of attitudes on the purchase intention of young adults after using a cultural and creative tourism product?

RQ3.6: Is there a significant positive effect of perceived value on the purchase intentions of young adults after using a cultural and creative tourism product with cultural meaning through attitudes?

RQ3.7: Is there a significant positive effect of perceived usefulness on the purchase intentions of young adults after using a cultural and creative tourism product with functional meaning through attitudes?

RQ3.8: Is there a significant positive effect of user experience on the purchase intentions of young adults after using a cultural and creative tourism product with interactive meaning through attitudes?

RQ4: What are the guiding principles for using the meaning-driven design framework as a way of designing cultural and creative tourism products to influence young adults' purchase intentions?

## 1.6 Research Hypotheses

This study proposes eight null hypotheses and eight alternative hypotheses to determine the answer through statistical tests.

H<sub>0</sub>: The purchase intention of young adults shows no significant difference after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.

H<sub>01</sub>: There is no significant positive effect of perceived value on the attitudes of young adults after using a cultural and creative tourism product with cultural meaning.

H<sub>02</sub>: There is no significant positive effect of perceived usefulness on the attitudes of young adults after using a cultural and creative tourism product with functional meaning.

H<sub>03</sub>: There is no significant positive effect of user experience on the attitudes of young adults after using a cultural and creative tourism product with interactive meaning.

H<sub>04</sub>: There is no significant positive effect of user experience on the purchase intention of young adults after using a cultural and creative tourism product with interactive meaning.

H<sub>05</sub>: There is no significant positive effect of attitudes on the purchase intention of young adults after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.

H<sub>06</sub>: There is no significant positive effect of perceived value through attitudes on the purchase intentions of young adults after using a cultural and

creative tourism product with cultural meaning.

H<sub>07</sub>: There is no significant positive effect of perceived usefulness through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with functional meaning.

H<sub>08</sub>: There is no significant positive effect of user experience through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with interactive meaning.

H<sub>a</sub>: The purchase intention of young adults shows a significant improvement difference after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.

H<sub>a1</sub>: There is a significant positive effect of perceived value on the attitudes of young adults after using a cultural and creative tourism product with cultural meaning.

H<sub>a2</sub>: There is a significant positive effect of perceived usefulness on the attitudes of young adults after using a cultural and creative tourism product with functional meaning.

H<sub>a3</sub>: There is a significant positive effect of user experience on the attitudes of young adults after using a cultural and creative tourism product with interactive meaning.

H<sub>a4</sub>: There is a significant positive effect of user experience on the purchase

intention of young adults after using a cultural and creative tourism product with interactive meaning.

Ha5: There is a significant positive effect of attitudes on the purchase intention of young adults after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.

Ha6: There is a significant positive effect of perceived value through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with cultural meaning.

Ha7: There is a significant positive effect of perceived usefulness through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with functional meaning.

Ha8: There is a significant positive effect of user experience through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with interactive meaning.

After an in-depth analysis of the above elements, the researcher committed to exploring the inherent logical relationships between the core concepts of the problem statement, the research objectives, the research questions, and the research hypotheses. To this end, the researcher crafted an informative and well-organized table to reveal the complex associations between these elements in an intuitive and lucid manner (see Table 1.1). This table not only greatly facilitates the researcher's comparison and in-depth understanding of these concepts but also provides a clear and comprehensive



basis for academic research. In the rigorous logical system of academic research, clear and comprehensive expressions are critical in academic research's rigorous logical system, and together they form a solid foundation for research. It is on this solid theoretical foundation that the researcher has laid a solid cornerstone for subsequent in-depth research work, ensuring the study's depth and reliability.



**Table 1.1**

*A Research Summary of the Relationship Between Problem Statements, Research Objectives, Research Questions, and Research Hypotheses*

Problem Statements	Research Objectives	Research Questions	Research Hypotheses	
			Null Hypotheses	Alternative Hypotheses
1. There are many empirical studies on cultural and creative tourism products, but fewer studies have been conducted on the level of meaning of cultural and creative tourism products.	RO1: To introduce the concept of "meaning" in cultural and creative tourism product design research, and to identify and develop a meaning-driven design framework for cultural and creative tourism product design.	RQ1: How to introduce the concept of "meaning" in cultural and creative tourism product design research, and to identify and develop a meaning-driven design framework for cultural and creative tourism product design?		
2. Although the volume of the creative industry is large, there is a lack of examples of cultural and creative tourism products, especially in terms of "meaning" orientation.	RO2: To design and develop a set of examples of cultural and creative tourism products for young adults to enhance their purchase intention.	RQ2: How to design and develop a set of examples of cultural and creative tourism products for young adults to enhance their purchase intention?		
3. As of now, there are few empirical studies were conducted in relation to cultural and creative tourism products for young adults.	RO3: To validate whether three specific constructs positively influence the purchase intention of young adults after using cultural and creative tourism products.	RQ3: How to validate whether three specific constructs positively influence the purchase intention of young adults after using cultural and creative tourism products.	Ho: The purchase intention of young adults shows no significant difference after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.	Ha: The purchase intention of young adults shows a significant improvement after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.

Problem Statements	Research Objectives	Research Questions	Research Hypotheses	
			Null Hypotheses	Alternative Hypotheses
	RO3.1: To validate whether young adults' perceived value positively affects or not attitudes after using a cultural and creative tourism product with cultural meaning.	RQ3.1: Is there a significant positive effect of perceived value on the attitudes of young adults after using a cultural and creative tourism product with cultural meaning?	H <sub>0</sub> 1: There is no significant positive effect of perceived value on the attitudes of young adults after using a cultural and creative tourism product with cultural meaning.	H <sub>a</sub> 1: There is a significant positive effect of perceived value on the attitudes of young adults after using a cultural and creative tourism product with cultural meaning.
	RO3.2: To validate whether young adults' perceived usefulness positively affects or not attitudes after using a cultural and creative tourism product with functional meaning.	RQ3.2: Is there a significant positive effect of perceived usefulness on the attitudes of young adults after using a cultural and creative tourism product with functional meaning?	H <sub>0</sub> 2: There is no significant positive effect of perceived usefulness on the attitudes of young adults after using a cultural and creative tourism product with functional meaning.	H <sub>a</sub> 2: There is a significant positive effect of perceived usefulness on the attitudes of young adults after using a cultural and creative tourism product with functional meaning.
	RO3.3: To validate whether young adults' user experience positively affects or not attitudes after using a cultural and creative tourism product with interactive meaning.	RQ3.3: Is there a significant positive effect of user experience on the attitudes of young adults after using a cultural and creative tourism product with interactive meaning?	H <sub>0</sub> 3: There is no significant positive effect of user experience on the attitudes of young adults after using a cultural and creative tourism product with interactive meaning.	H <sub>a</sub> 3: There is a significant positive effect of user experience on the attitudes of young adults after using a cultural and creative tourism product with interactive meaning.

Problem Statements	Research Objectives	Research Questions	Research Hypotheses	
			Null Hypotheses	Alternative Hypotheses
	RO3.4: To validate whether young adults' user experience positively affects or not purchase intention after using a cultural and creative tourism product with interactive meaning.	RQ3.4: Is there a significant positive effect of user experience on the purchase intention of young adults after using a cultural and creative tourism product with interactive meaning?	H <sub>0</sub> 4: There is no significant positive effect of user experience on the purchase intention of young adults after using a cultural and creative tourism product with interactive meaning.	H <sub>a</sub> 4: There is a significant positive effect of user experience on the purchase intention of young adults after using a cultural and creative tourism product with interactive meaning.
	RO3.5: To validate whether young adults' attitudes positively affects or not purchase intention after using a cultural and creative tourism product.	RQ3.5: Is there a significant positive effect of attitudes on the purchase intention of young adults after using a cultural and creative tourism product?	H <sub>0</sub> 5: There is no significant positive effect of attitudes on the purchase intention of young adults after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.	H <sub>a</sub> 5: There is a significant positive effect of attitudes on the purchase intention of young adults after having used cultural and creative tourism products designed and produced using the meaning-driven design framework.
	RO3.6: To validate whether young adults' perceived value positively affects or not purchase intentions after using a cultural and creative tourism product with cultural meaning through attitudes.	RQ3.6: Is there a significant positive effect of perceived value on the purchase intentions of young adults after using a cultural and creative tourism product with cultural meaning through attitudes?	H <sub>0</sub> 6: There is no significant positive effect of perceived value through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with cultural meaning.	H <sub>a</sub> 6: There is a significant positive effect of perceived value through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with cultural meaning.

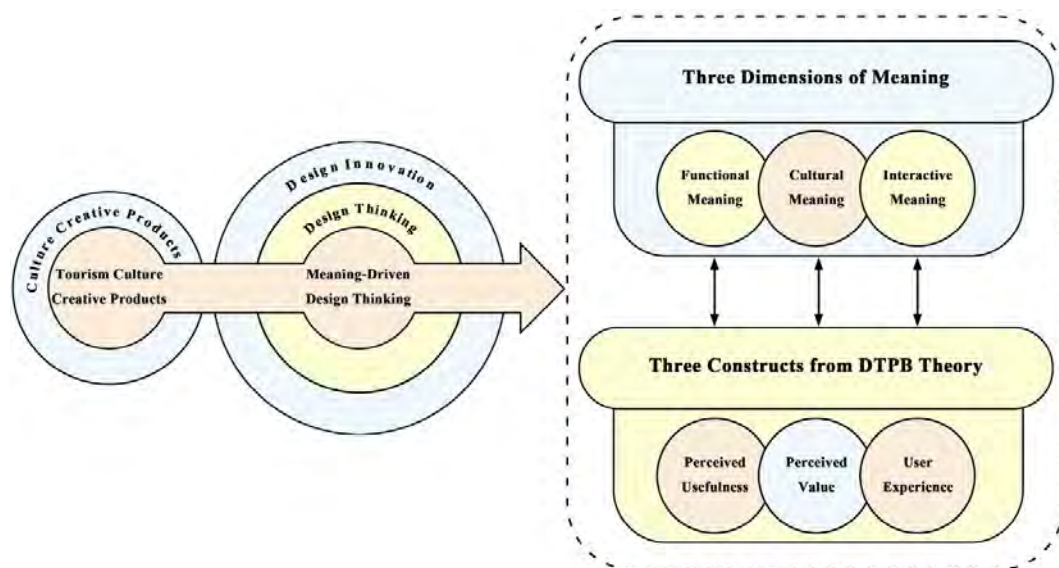
Problem Statements	Research Objectives	Research Questions	Research Hypotheses	
			Null Hypotheses	Alternative Hypotheses
	RO3.7: To validate whether young adults' perceived usefulness positively affects or not purchase intentions after using a cultural and creative tourism product with functional meaning through attitudes.	RQ3.7: Is there a significant positive effect of perceived usefulness on the purchase intentions of young adults after using a cultural and creative tourism product with functional meaning through attitudes?	H <sub>0</sub> 7: There is no significant positive effect of perceived usefulness through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with functional meaning.	H <sub>a</sub> 7: There is a significant positive effect of perceived usefulness through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with functional meaning.
	RO3.8: To validate whether young adults' user experience positively affects or not purchase intentions after using a cultural and creative tourism product with interactive meaning through attitudes.	RQ3.8: Is there a significant positive effect of user experience on the purchase intentions of young adults after using a cultural and creative tourism product with interactive meaning through attitudes?	H <sub>0</sub> 8: There is no significant positive effect of user experience through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with interactive meaning.	H <sub>a</sub> 8: There is a significant positive effect of user experience through attitudes on the purchase intentions of young adults after using a cultural and creative tourism product with interactive meaning.
4. These studies are not sufficient to examining cultural creative industries, especially on cultural and creative tourism products design in Henan.	RO4: To proposes design guiding principles for using the meaning-driven design framework as a way of designing cultural and creative tourism products to influence young adults' purchase intentions.	RQ4: What are the guiding principles for using the meaning-driven design framework as a way of designing cultural and creative tourism products to influence young adults' purchase intentions?		

## 1.7 Conceptual Framework of Research

An in-depth review of design perspectives, cultural heritage tourism, design thinking, and cultural creative products provides a rich theoretical foundation for this study in order to further explore the innovative design of cultural and creative tourism products in Henan. On this basis, the researcher adopts a meaning-driven design thinking approach, aiming to promote young adults' purchase intention for cultural and creative tourism products. According to Camp (2001), a conceptual framework is a powerful explanatory system capable of revealing the development trend of the process under study. Therefore, in order to better clarify the research idea, it is first necessary to establish a clear conceptual framework (as shown in Figure 1.1).

**Figure 1.1**

*Conceptual Framework of the Research (Adapted from Norman & Verganti, 2014; Taylor & Todd, 1995)*



From the circle on the left side of the figure, this study starts with cultural creative products, in which the researcher has found that technology-driven innovation dominates the empirical research on cultural and creative tourism products, with fewer in-depth analyses from the perspective of meaning-driven innovation. In addition, academic research on cultural and creative tourism products for young adults is still insufficient, and there is an obvious knowledge gap. Therefore, choosing cultural and creative tourism product for young adults as a research topic is expected to fill the knowledge gap. The use of meaning-driven innovation design techniques aims to provide some design ideas for cultural and creative tourism product design in

Henan.

Immediately after that, the second circle becomes visible. Innovative design is an important strategy for companies to stand out in the market competition, which provides consumers with a unique experience through the innovative design of the product's function, appearance, featured content, combination form, etc. In his book *Design Thinking*, Rowe (1987) elaborated on the design thinking methodology used by designers in the problem-solving process. Norman and Verganti (2014) used design thinking to co-propose the theory of meaning-driven innovation, which rejects traditional problem-oriented thinking in favor of a meaning-oriented approach that focuses on changes in the meaning of design in order to achieve breakthrough innovation.

The meaning-driven design framework is based on the theory of meaning-driven innovation. Based on the relevant theories of meaning-driven, this study categorizes it into three meaning dimensions, which are the cultural meaning dimension, the functional meaning dimension, and the interactive meaning dimension. In addition, based on the original DTPB theory, subjective norms and perceived behavioral control were removed. The attitude-related variables of perceived usefulness, perceived value, and user experience are retained.

The two-way arrows in the figure indicate that perceived usefulness corresponds to functional meaning, perceived value corresponds to cultural meaning, and user experience corresponds to interactive meaning. The meaning-driven design framework focuses on cultural, functional, and interactive meanings in innovative design conveyed by the product itself, so as to enhance the consumers' cultural symbols, emotional construction, and community relations.

## **1.8 Research Scope and Limitations**

This study is empirical research in the field of applied art, and its core purpose is to provide insights into whether tourism cultural products designed and produced with a meaning-driven design framework can effectively enhance the purchase intentions of



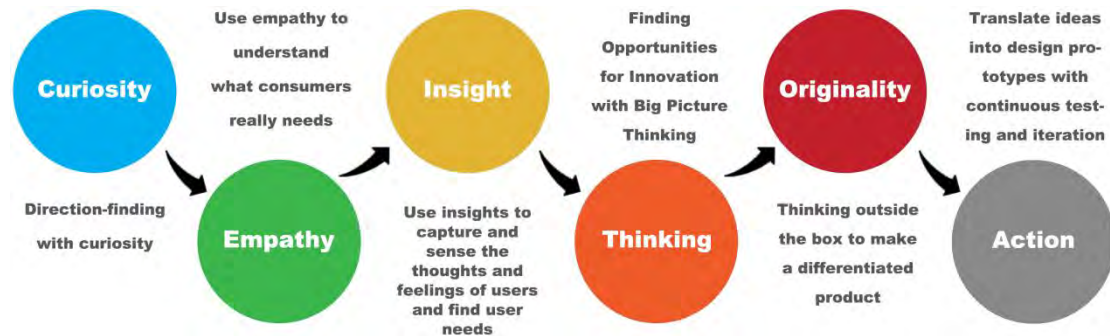
young adults. The researcher expects this study to provide designers with a practical design framework to promote the development of the tourism creative industry in Henan. Throughout the research process, the researcher strictly follows the rigorous norms of social science research and relies on scientific research methods to accurately collect and deeply analyze the data.

This study will analyze the design thinking method in depth and seek to effectively integrate it into the practical application of cultural and creative tourism product design and development through deconstruction and reconstruction. The book *Design Thinking* by Rowe (1987), which analyzes and elaborates on the design thinking methods used by designers in problem solving, is the origin of the term design thinking. This theory has not only had a broad and far-reaching impact in the business and academic worlds but has also developed into a core tool for dealing with complex problems and promoting innovative design. Research has continuously enriched and expanded the connotation of design thinking, leading to its widespread application and practice across various fields. Designers need to follow a series of scientific design thinking methodological steps to promote the realization and enhancement of innovative design, which include curiosity, empathy, insight, thinking, originality, and action, or CEITOA for short (as shown in Figure 1.2).



**Figure 1.2**

*Steps in the Design Thinking Methodology (Adapted from Stanford's 5-step Design Thinking Process and Double Diamond Model)*



Curiosity is the core driving force for designers to move forward, which inspires creators to bravely explore the unknown, explore the possibilities of the future, and then open up innovative paths. Empathy, on the other hand, is like a solid bridge that builds a deep emotional bond between designers and users. By putting themselves in their shoes, observing keenly, and organizing interviews, designers are able to accurately grasp and deeply understand the needs of users, thus bringing them product experiences that exceed their expectations. Designers cannot overstate the importance of insight as a sharp tool. It gives designers the ability to analyze the essence of the problem so that they can keenly capture the user's thoughts and feelings, accurately locate the user's needs, and find the key to solving the problem. In this process, the role of thinking is crucial. Designers need to utilize critical thinking and carefully sift through many possible solutions in order to choose the most suitable one. The vitality of design lies in its originality, which requires designers to get rid of the constraints of traditional thinking and create products, services, and solutions with



differentiated qualities oriented by unique perspectives and innovative thinking, giving distinctive personalities to their works. Action, on the other hand, is the key link in transforming design concepts into reality, which carries with it the important task of designers to rapidly transform ideas into design prototypes. In this process, designers need to accurately capture the sparks of thought and skillfully transform them into concrete design forms. Subsequently, through a series of rigorous and thorough testing and iteration, designers continue to improve and optimize the design scheme until it is finally successfully implemented, fully demonstrating the unique value of the design and bringing about a far-reaching impact on society. In the process of designing cultural and creative tourism products, designers need to follow the systematic steps of design thinking, starting from maintaining curiosity about the unknown, gaining insights into and paying attention to the actual needs of the users, discovering practical solutions through the combination of meticulous thinking and keen insights, and then giving full play to the originality of creating unique and charming cultural and creative tourism products, and finally transforming the design solutions into real products with excellent execution.

The meaning-driven design framework is a cultural semiotics-based methodology that revitalizes heritage value through meaning decoding, translation, and contextual re-embedding, prioritizing cultural resonance over functional solutions. This study is dedicated to exploring and introducing the core concept of meaning in the field of cultural and creative tourism product design, with the aim of constructing



and developing a meaning-driven design framework. Within this carefully constructed framework, the study pays special attention to the centrality of originality rather than overemphasizing the elements of curiosity, empathy, insight, thinking, and action. Based on the concept of meaning-driven innovation proposed by Norman and Verganti (2014) proposed the concept of meaning-driven innovation and specified that designers should focus on achieving fundamental change through meaning-driven. The researcher proposed three core meanings of meaning-driven design thinking based on meaning-driven innovation: cultural meaning, functional meaning, and interactive meaning (as shown in Figure 1.3). Therefore, this study will focus on the field of meaning-driven innovation and deeply analyze the intrinsic connection and mutual influence among the three dimensions of cultural, functional, and interactive meanings in the design process of cultural and creative tourism products.

**Figure 1.3**

*Three Core Meanings of Meaning-Driven Creative Thinking (Adapted from Norman & Verganti, 2014)*





In the process of designing cultural and creative tourism products, designers particularly emphasize the crucial importance of importing meaning. By deeply exploring and strengthening the intrinsic values and spiritual connotations embedded in cultural and creative tourism products, researchers are committed to building a deep and lasting emotional bond and connection between consumers and products. The realization of this goal cannot be achieved without the innovative design of cultural, functional, and interactive meanings. At the level of cultural meaning, the external presentation of cultural creative products is emphasized as the core element of conveying cultural values. Through well-designed graphics, clever color matching, and rich symbolic meanings embedded in the graphics, cultural creative products are endowed with profound cultural connotations, so that they become an important carrier for carrying and spreading the spirit of culture. At the level of functional meaning, the practical value of cultural creative products is fully considered in order to meet consumers' expectations and demands for use functions. Through continuous optimization of product functions, it ensures that cultural creative products can play an effective role in daily use and bring convenience and satisfaction to consumers. At the level of interactive meaning, we are committed to realizing the close interaction between cultural creative products and users. Through innovative interaction methods, it enhances the emotional connection between users and products and builds user-community relationships to promote communication and interaction between users. In summary, the meaning-driven design framework uses the intangible cultural heritage of tourism destinations, cultural and creative tourism products, and





consumers as its core elements to comprehensively explore its applicability and effectiveness.

## 1.9 Significance of the Research

This study is dedicated to deeply analyzing the close connection between young adults and cultural and creative tourism products and pioneering a new field of research on young adults' purchase intentions towards cultural and creative tourism products. This study not only comprehensively and systematically analyzes the design field of cultural and creative tourism products, but also deeply analyzes and explains in detail the diversified attribute concepts and unique characteristics of young adults when purchasing cultural and creative tourism products. At the same time, this study attaches great importance to the development and validation of cultural and creative tourism products and constructs a meaning-driven design framework, aiming at effectively solving various challenges and problems encountered in the design process of cultural and creative tourism products. Therefore, this study has three important research implications.

First, this study's core contribution is the construction of a meaning-driven design framework for cultural and creative tourism products for young adults. The framework not only provides an important guiding basis for the design and





development of cultural and creative tourism products, but it also lays a solid theoretical foundation for them. At the same time, this framework effectively fills research gaps in related fields and has a positive role in promoting innovation and development in the tourism creative industry.

Second, based on the meaning-driven design framework, the researchers created a set of unique cultural and creative tourism products for young adults. The product deeply interprets the core meaning of meaning and provides tourists with a unique tourism experience through innovative design in three dimensions: cultural, functional, and interactive meanings. In the dimension of cultural meaning, the researcher takes the external manifestation of cultural creative products as the transmission medium of cultural essence and gives them deep cultural connotations, making them an important carrier for promoting and inheriting culture. In the dimension of functional meaning, the researchers take into full consideration the practical performance of cultural creative products and strive to meet consumers' expectations for high-quality functionality. In the dimension of interactive meaning, the researcher has constructed a user community network with innovative interactive modes, which effectively promotes in-depth communication and interaction among users. In summary, this set of cultural and creative tourism products not only possesses important reference value and guiding significance but also demonstrates high practical value.





Third, after questionnaire collection and in-depth data analysis, this study summarizes and proposes a series of design guiding principles for the development and design of cultural and creative tourism products in Henan. From a brand strategy perspective, these design guiding principles aim to provide professional and systematic suggestions for the design and development of young adults' cultural and creative tourism products. As a result, these design guiding principles not only have profound theoretical value, but also demonstrate the practical significance of stimulating and enhancing young adults' purchase intentions for this kind of product.

## 1.10 Operational Definitions



A total of five variables were used in this study: the independent variables perceived value, perceived usefulness, and user experience; the mediator variable attitude; and the dependent variable purchase intention. Below are the operational definitions used in this study.

### 1.10.1 Perceived Value

Perceived value (PV) is the conclusion reached by a consumer when assessing the utility of a product or service as a whole, weighing the benefits against the costs. This





evaluation is not based on the objective value of the product or service, but rather on consumers' subjective perceptions of the product or service provided by the company (Gale & Wood, 1994; Porter, 1985; Woodruff, 1997). Perceived value centers on consumers' feelings and perceptions, which together shape their perceptions of the value of a product or service. In this study, perceived value refers specifically to young adults' in-depth evaluation of the external manifestations of cultural and creative tourism products and the cultural connotations they contain.

### 1.10.2 Perceived Usefulness



Perceived usefulness (PU) is the subjective evaluation of the actual value and utility demonstrated by a user when using a particular product or service and belongs to a kind of cognitive evaluation. Davis' (1986) study fully discusses the profound impact of the user's subjective awareness and personal experience on perceived usefulness. In the field of product design, perceived usefulness plays a pivotal role as a central determinant of user satisfaction, attitude, and loyalty (Falcao, Ferreira, & Murilo, 2019). When users engage with and experience a product or service, they compare their actual experience with the expected value based on their own experience, thus providing insight and evaluation of the usefulness of that product or service. In this study, perceived usefulness specifically refers to the degree of satisfaction of the young adult population with the innovative features demonstrated by cultural and





creative tourism products.

### 1.10.3 User Experience

User experience (UX) is a broadly encompassing and comprehensive concept that centers on the overall perceptions and reactions that users develop during the use of a product or service (Harte et al., 2017). In their research in the field of UX design, Hassenzahl and Tractinsky (2006) deeply analyzed and meticulously delineated the three core elements of UX: the user's internal state, system characteristics, and context.

Albert and Tullis (2010) further expanded the conceptual scope of UX, emphasizing that UX should focus on the user's overall interaction with the product or system throughout the entire process of use, encompassing the deep reflection, emotional feelings, and cognitive processes generated by the user in the interaction process. They also pointed out that UX has multiple attributes, such as interestingness, observability, and measurability, which enable the use of diverse methods and tools to comprehensively assess and improve the quality of UX. The user experience involved in this study specifically refers to the experience of young adults' deep perception and emotional connection triggered by their innovative interactions when they come into contact with and use cultural and creative tourism products.





#### 1.10.4 Attitude

Attitude (ATT), defined as the positive or negative cognitive, emotional, and behavioral tendencies held by an individual toward a specific object, idea, or behavior, occupies a pivotal position in the consumer's judgment and thinking process. Attitude is an individual's unique way of seeing and understanding the world, and it profoundly influences consumers' thinking patterns and decision-making processes in a subtle way (Myers, 1993). In the consumer domain, individual attitudes have a particularly prominent influence on the formation of consumer preferences. Specifically, attitudes not only serve the core function of guiding consumer behavior but also produce a motivational effect, which both leads consumers' behavioral direction and inspires them to take specific actions (Eagly & Chaiken, 1993). In this study, attitude specifically refers to the overall evaluation formed by young adults after experiencing cultural and creative tourism products.

#### 1.10.5 Purchase Intention

Purchase intention (PI) is a connotative and multidimensional concept that differs significantly from attitudes. It is not only the core driver of individual behavior, but also a composite of conscious and planned motivation. To a certain extent, purchase intention can effectively guide individuals to implement specific or particular





consumption behaviors. Research has consistently shown a direct correlation between a consumer's level of purchase intention and their likelihood of making a purchase (Dodds, Monroe, & Grewal, 1991; Fishbein & Ajzen, 1977; Mullet & Karson, 1985; Spears & Singh, 2004). As a result, purchase intention largely determines consumers' acceptance of a product and their eventual purchase decision (Schifinan, Kanuk, & Wisenblit, 2010). In this study, the term purchase intention specifically refers to the likelihood that young adults will be willing to purchase a cultural and creative tourism product after experiencing it.

#### 1.10.6 Young Adults



While there is no clear-cut definition of young adults in terms of age, in practice, this is largely due to differences in the age ranges of different countries and cultures, with the United Nations (1985) first delineating the age range of young adults as 15–24 years old. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) followed suit, defining the age range as 16–45 years. By May 2013, the United Nations World Health Organization (WHO) had even clarified the age range of young adults, setting it at 15 to 44 years. On the other hand, the authoritative Modern Chinese Dictionary (2016) defines young adults in China as people aged between fifteen and sixteen and around thirty. Furthermore, in Chinese society's general perception, young adults are typically defined as adults under the age of 35.





These diverse ways of defining young adults are a direct reflection of the different perceptions and understandings of the young adult age range across countries and cultures.

According to market research reports, the main consumer group of cultural creative products is centered on young adults, whose age level is concentrated in the energetic and innovative age range of 18 to 35 years old (Zhao, 2021). Consumers in this age group not only have high purchasing potential, but they also have profound cultural literacy, and their demand for culture and art, creative design, and personalized customization is particularly strong. They place a high value on their quality of life and actively seek out unique, innovative, and personalized consumption experiences. Culturally creative products, with their distinctive design concepts and profound cultural connotations, perfectly meet the core needs of this specific consumer group, ensuring a high quality of life (Gao, 2024). Therefore, this study focuses on this group of young adults between the ages of 18 and 35 to explore and analyze their consumption needs, purchasing behaviors, and market trends.

### **1.10.7 Cultural and Creative tourism Products**

Tourism cultural and creative products, emerging as the result of the integrated development between the cultural and creative industry and the tourism economy,





denote the complex cultural commodities formed through systematic creative design and industrial transformation, grounded in the characteristic cultural resources of the tourist destination. Their essential characteristics are manifested in three value dimensions: First, there is the local representation of cultural symbols, which includes a lot of historical relics, folk traditions, and other cultural elements that are hard to put into words. Secondly, creative design undergoes a value-added transformation, employing modern design methodologies to deconstruct and reconstruct the narratives of cultural prototypes. Thirdly, the continuous generation of market value, through which the creative transformation of cultural resources into economic value is achieved by constructing an intellectual property system (Throsby, 2010; UNESCO, 2005).



In order to retrieve key definitions quickly and easily, and to clearly demonstrate the structure of the theory, the researcher has carefully compiled a comparison table of term definitions based on operational definitions. This table not only helps researchers understand the specific meaning of each term but also helps them quickly find the information they need when conducting academic research and theory exploration (see Table 1.2).



**Table 1.2***Definition of critical terms*

Critical Terms	Definition
Perceived Value	A consumer's holistic assessment of product benefits versus acquisition costs, encompassing four dimensions: functional, emotional, social, and cultural. Serves as the primary driver of purchase decisions.
Perceived Usefulness	Central construct in Technology Acceptance Model (TAM), denoting users' belief that a product/technology enhances task performance or life quality. In cultural product contexts, specifically refers to perceived effectiveness in improving cultural literacy, social interaction, or self-expression.
User Experience	Holistic perception formed during human-product interaction, comprising usability (functional efficiency), affective experience (aesthetic satisfaction), and meaning-making (cultural decoding). For cultural products, manifests as cognitive reconciliation between traditional symbols and modern interactivity.
Attitude	A tripartite psychological predisposition consisting of cognitive (product knowledge), affective (preference), and conative (behavioral tendency) components. In cultural consumption, reflects synthetic evaluation of product authenticity and innovativeness, functioning as critical mediator.
Purchase Intention	Subjective probability of executing a purchase, moderated by cultural identity salience and perceived product scarcity. In cultural tourism contexts, often driven by cultural capital accumulation motives.
Young Adults	Demographic cohort (18-35 years) characterized by digital nativeness, experiential consumption patterns, and cultural hybridity preferences. Serve as pivotal adopters of cultural heritage innovation initiatives.
Cultural and Creative tourism Products	Tangible commodities that reconfigure local heritage into functional-aesthetic-narrative hybrids through design translation, fulfilling dual missions of cultural dissemination and economic valorization.
Meaning-Driven Design	Meaning-driven design focuses on the meaning of design, which is not only to fulfill the functional requirements but also to deeply explore and express the inner meaning of the design object. The breakthrough lies in going beyond the practical and functional orientation, focusing on the three dimensions of cultural, functional, and interactive meanings, and creating a carrier of meaning with existential value.