

# Integration of Culture and Tourism: A Study Base on the Shaping, Communication and Effectiveness of Teng Wang Pavilion Branding

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## ABSTRACT

The Teng Wang Pavilion is one of the most esteemed tourist attractions in Nanchang City, Jiangxi Province. It is the sole 5A-level tourist attraction in the city, and its unique geographical location, profound historical heritage, and rich cultural inheritance have collectively attracted the attention of the majority of tourists. Furthermore, the Teng Wang Pavilion has made a significant and enduring contribution to the promotion of the local culture and tourism industry, as well as the development of the region's economic activities. At the same time, it has stimulated the development of innovative industries, such as the Teng Wang Pavilion itself as the theme of the cultural and creative industries. Moreover, it has also inspired the issuance and sale of cultural and creative products featuring the Teng Wang Pavilion, as well as the creation of a unique Nanchang cultural tourism logo, which has enhanced the brand awareness of the local cultural tourism industry. This paper takes Teng Wang Pavilion as an example and examines the history and current situation of the development of cultural and creative products in the context of the local cultural and tourism industry in Nanchang.

## KEYWORDS

Teng Wang Pavilion; Integration of Culture and Tourism; Cultural and Creative Products.

## 1. INTRODUCTION

In 2009, the Ministry of Culture and the National Tourism Administration jointly issued China's inaugural policy document on the integrated development of culture and tourism, entitled "The Ministry of Culture, the National Tourism Administration on the Promotion of the Combined Development of Culture and Tourism Guidance." Furthermore, the document highlighted the necessity for the establishment of a long-term collaborative framework between the cultural and tourism sectors, with an additional objective of reinforcing the leadership of the combined cultural and tourism initiatives, with the ultimate goal of promoting the integrated development of these two sectors. The integration of culture and tourism has become a key focus for the Chinese tourism industry. Over the course of more than a decade, the Chinese culture and tourism industry has established a clear concept of integration of culture and tourism. This concept emphasises the interpenetration and cross-fertilisation of culture and tourism, the gradual breaking down of original industrial boundaries or elemental domains, the creation of tourism products and services with rich content and distinctive features, and the enhancement of the tourism experience and the reputation and influence of the tourist destination. The integration of culture and tourism is a mutually beneficial relationship. Culture serves as the foundation of tourism, with its rich human resources and historical and cultural charm being of paramount importance for the advancement of this integration.

However, the challenge lies in the effective combination of traditional culture with modern trends and aesthetics, and in the ability to cater to the evolving preferences of modern consumers. This has become a significant obstacle to the growth and advancement of cultural tourism. Cultural and creative products, which may be defined as "cultural and creative products", are tourism commodities with cultural connotations that are created and upgraded with the help of modern scientific and technological means on cultural resources.

Previously, numerous popular tourist destinations have already introduced a plethora of distinctive and diverse products, with the intention of capitalising on the potential of cultural and creative products to disseminate tourism culture, particularly non-heritage culture, in order to enhance the brand's popularity. As a 5A-level tourist attraction, Teng Wang Pavilion also boasts a wealth of historical and cultural resources, and has launched a plethora of cultural and creative products based on local customs, cultural characteristics and the historical connotations of the scenic spot itself. In the preceding research, there has been a paucity of focus on creative products as an entry point to examine the Teng Wang Pavilion scenic area and the development of cultural and tourism integration in Jiangxi Province. This paper, however, is based on the Teng Wang Pavilion. A well-known cultural and tourism IP, along with its derivatives in various ancillary products, is employed to explore the local tourism industry with the objective of building the brand and understanding the role played by cultural and tourism products. At the same time, the current development of cultural and creative industries in the local area is analysed, with the aim of identifying the challenges and dilemmas currently facing the industry and proposing a specific idea for its future development. Concurrently, we are cognizant of the difficulties and challenges confronting the local cultural and creative industry and have formulated specific proposals for its future development.

## **2. TENG WANG PAVILION BRAND HISTORY AND CULTURAL AND CREATIVE DEVELOPMENT**

### **2.1. Historical Background**

The Teng Wang Pavilion, a cultural landmark in Jiangxi Province, originated in Tengzhou and Nanchang. It is renowned for its contributions to poetry. In the year 675 AD, the governor of Hongzhou, Yan Boyu, rebuilt the Teng Wang Pavilion. In the same year, Wang Bo wrote the "A Tribute to Teng Wang Pavilion." This poem famous with the lines, "Rosy evening clouds flying with lonely bird, while autumn waters sharing the same color with the sky." The ancient lines and the text of the "A Tribute to Teng Wang Pavilion" became a masterpiece of the world because of the text. Additionally, the Teng Wang Pavilion gained widespread renown due to this text, with numerous refined individuals vying to ascend the pavilion. Since then, the Teng Wang Pavilion has continued to be a prominent site in the realm of humanities and literature. Furthermore, the Teng Wang Pavilion is renowned for its association with Wang Bo's "A Tribute to Teng Wang Pavilion," which has endured for millennia and is regarded as one of the three most celebrated edifices along the southern reaches of the Yangtze River [1]. In his "New Revision of Teng Wang Pavilion," Han Yu describes himself as a young man who was in the Teng Wang Pavilion. He writes, "When I was a young man, I heard the beauty of southern China, and the Teng Wang Pavilion is only the first, there is a magnificent and unique." [2]

The Teng Wang Pavilion was regarded as an auspicious "feng shui" building in ancient times. An old rhyme, which may be translated as follows, is still in use today: The phrase "Vine broken gourd shear, tower destroyed Yuzhang residual" is an ancient Chinese rhyme that has been interpreted in various ways. The term "vine" is in alignment with the phonetic properties of "Teng," which is associated with the Teng Wang Pavilion. "Gourd" is a term that denotes a valuable object, while "tower" is a reference to the Rope gold pagoda which is a famous tower in Nanchang. The term "Yuzhang" signifies Nanchang. The significance of this ancient rhyme is that the collapse of the Teng Wang

Pavilion and the Jiaojin Pagoda would result in the loss of the city of Yuzhang's talents and treasures, leading to the decline and eventual demise of the city. In traditional Chinese culture, the location where the population gathered was typically situated in a feng shui-compliant building, which was often the tallest structure in the vicinity. These structures were believed to act as a conduit for the celestial energies of heaven and earth, and to absorb the essence of the sun and moon. This concept is commonly referred to as: The term "Wenpenfeng" is used to describe this type of structure. The Teng Wang Pavilion is situated on the Gan waterfront, which the ancients referred to as the "water pen". It was said that: "Seek wealth to go to the Yulong Longevity Palace, seek blessings to go to Teng Wang Pavilion." It is evident that Teng Wang Pavilion occupies a sacred position in the collective consciousness, and has an important cultural and historical status, which has been highly valued and protected throughout the dynasties.

The Teng Wang Pavilion has been rebuilt on numerous occasions throughout Chinese history, undergoing destruction by fire and war on numerous occasions. The current structure, which dates to 1985, is the 29th reconstruction. The main building is 57 metres in height. The pavilion is 5 metres high and has a floor area of 13,000 square metres. It has seven floors, which are divided into three visible floors, three invisible floors and the attic. The Teng Wang Pavilion collection of acrylic mural paintings includes "People's Heroes", "Spirit of the Earth", "Linchuan Dreams" and a number of gold plaques nominated by Mao Zedong, Su Dongpo, and so on. In addition, several gold plaques nominated by Mao Zedong and Su Dongpo are displayed. The architectural structure as a whole is reminiscent of the Song style, with the Teng Wang Pavilion exemplifying an ingenious approach to spatial organisation, layout and expansion. This has resulted in the creative resolution of a series of sound, shadow, light and colour-related issues, thereby engendering a distinctive artistic ambience. The pavilion fully embodies the hallmarks of classical Chinese architectural aesthetics, seamlessly integrating the virtual and actual scenes to create a magnificent and unpredictable landscape. This serves to exemplify the pavilion's cultural diversity.

## **2.2. Development of Cultural and Creative Products**

National style cultural and creative products represent an important avenue for integrating cultural heritage into modern life, connecting the "ancient" and "modern" [3]. They also constitute an important form of national culture. Furthermore, the integration of culture and tourism, under the background of the promotion of cultural and tourism consumption, constitutes a significant aid to the advancement of this field. The Teng Wang Pavilion is a renowned tourist attraction in Jiangnan. It has successfully integrated cultural and creative products with its own distinctive architectural style, renowned scenic spots, and cultural artefacts, such as A Tribute to Teng Wang Pavilion. This has not only contributed to the local economy, but also enabled tourists to gain a deeper understanding of the history and culture of Teng Wang Pavilion. For example, the Teng Wang Pavilion cultural ice-cream underwent three iterations of upgrading before going on sale. In 2021, it was the first cultural ice-cream product to be launched in Nanchang City, the first scenic area in China to offer such a product. During the May Day holiday period, it sold 14,200 units, generating a net income of over 250,000 yuan. From May 1 to the end of August, the scenic area sold approximately 76,000 ice-creams, with a sales volume of approximately 1.4 million yuan. A total of 26,988 units were sold in July alone.

The sales of cultural and creative products at the Teng Wang Pavilion are experiencing a period of significant growth. Concurrently, the investigation revealed a multitude of issues pertaining to the design and development of these products. For instance, the production process is somewhat rudimentary, the quality is mediocre, and the design is unremarkable. Concurrently, the Teng Wang Pavilion's product range is characterised by a paucity of distinctive characteristics and a limited overall product range. The study of the development of Teng Wang Pavilion's cultural and creative products offers valuable insights that can inform the evolution of Guofeng's cultural and creative products.

### **3. TENG WANG PAVILION CULTURAL AND CREATIVE PRODUCTS DEVELOPMENT DILEMMA**

#### **3.1. Lack of R&D Efforts on Cultural and Creative Products**

In comparison to the traditional tourism industry, the innovation of the cultural and creative industry is constrained by a lack of research and development efforts. This is largely due to a shortage of professional talents, specifically those with the expertise to combine culture and trends in a way that is both creative and commercially viable. This lack of professionals with the requisite skills and expertise is a significant obstacle to the sustained and rapid development of the cultural industry. The proportion of management personnel in the cultural and creative industry in Jiangxi Province is relatively low. This is evident in the total number of employees, as well as the proportion of those with a bachelor's degree or above. The scarcity of highly educated professionals and the lack of high-end composite talents further constrains the cultural and creative industries' ability to expand and disseminate their products to the outside world. These shortcomings have also resulted in a situation where many cultural and creative products are unable to meet the needs and preferences of consumers, which has in turn led to a lack of quality and a tendency towards rough production.

#### **3.2. Lack of Novelty and Practicality in the Design of Cultural and Creative Products**

The field survey revealed that the majority of Teng Wang Pavilion cultural and creative products lack practicality and exhibit a lack of originality in their design. The survey data revealed that in the consumer market, cultural and creative products such as Teng Wang Pavilion cultural and creative ice-cream or decorative products, household goods, and other cultural and creative products with Teng Wang Pavilion unique cultural symbols and strong practicality are the types of cultural and creative products that consumers are willing to accept. A perusal of the Teng Wang Pavilion cultural and creative product outlets reveals that a considerable number of items are based on the architectural shape of the Teng Wang Pavilion and scaled down, with the resulting designs attached to other products made of handicrafts. The products lack innovative design changes for cultural relics, and the appearance design is difficult to align with the aesthetic preferences of modern consumers. Additionally, the price range is high, ranging from several hundred to tens of thousands of yuan. Currently, this type of product does not well meet consumer demand, both in terms of sales and heat are far less than the relatively reasonably priced, and rich in Teng Wang Pavilion historical and cultural characteristics of the pragmatic cultural and creative products.

### **4. TENG WANG PAVILION CULTURAL AND CREATIVE PRODUCTS DEVELOPMENT STRATEGY**

#### **4.1. Continuously Promote the Integrated Development of Culture and Tourism, and Endeavour to Cultivate New Cultural and Tourism Industries and Strengthen the Design of Cultural and Creative Products.**

In order to implement the development strategy of culture and tourism integration in Jiangxi Province, and accelerate the cultivation of a number of cultural industry and tourism industry integration and development projects with Jiangxi characteristics, Teng Wang Pavilion, as a mature 5A-level tourist attraction, and with a large number of rich and valuable historical and artistic cultural heritage, The role of Teng Wang Pavilion in the integration of culture and tourism is to serve as a model for innovation and to drive the promotion of Jiangxi's tourism, rural revitalisation, cultural and heritage, stimulate market consumption, and to achieve a range of other comprehensive effects. The aforementioned factors serve to stimulate the market, encourage consumption, and fulfil a multitude of other roles. One such approach is the cross-field, multi-factor combination design, which allows

for the flexible combination of different products and regional cultural characteristics. This approach relies on different product entities to design more diversified, trendy Teng Wang Pavilion cultural products, thereby creating a unique Teng Wang Pavilion within the characteristics of the IP. This approach also strengthens the combination of products and cultural connotations.

Another approach is the joint brand of local historical tourist attractions. This approach allows for the favourable integration of resources, thereby achieving a brand that is difficult to achieve through the single force of a brand. In order to achieve the marketing effect that is difficult to reach by the single power of a brand, so as to create a win-win or multi-win market pattern, to obtain more market exposure, higher visibility, a wider range of consumer groups and higher brand value, it is necessary to consider the advantages of a higher degree of brand joint matching. This is because a higher degree of brand joint matching is conducive to enhancing people's willingness to buy, and ultimately to achieve the "14th Five-Year Plan of Jiangxi Province" [4]. The "Cultural and Tourism Development Plan," proposed by the tourism sector, aims to advance cultural dissemination and consumption. It places a premium on innovation, seeks to optimize the integration of culture and tourism, and endeavors to foster a more comprehensive and profound integration of culture, tourism, and science and technology.

#### **4.2. Combining Culture and Scientific and Technological Innovation to Provide Higher Quality Cultural Services and Create New Cultural and Creative Products**

In the context of the rapid advancement of science and technology, a plethora of technological products are emerging in the present era. The convergence of digital virtual technology and VR equipment has facilitated the revitalisation of the Teng Wang Pavilion cultural exhibition and display, and has enhanced the visitor experience. The scenic area has been developed through the implementation of 5G holographic interactive projection, immersive performing arts and other projects, which have resulted in the formation of an integrated, immersive and experiential tourism product system. This has enabled the transformation of traditional sightseeing tours into experience tours, study tours and cultural tours. Concurrently, the introduction of VR, performing arts and other interactive, experiential projects has enhanced the content of the night tour, expanded the night tour market and established the night tour as a significant economic growth point in Teng Wang Pavilion. For instance, the 2016 launch of the "Teng Wang Pavilion Banquet Music" large-scale performing arts for the Teng Wang Pavilion night tour project, which was set to Teng Wang Pavilion and night show lighting, employed instrumental music, dance, theatre fusion with holographic technology and water curtain show and other fashionable technology to recreate a prosperous scene of the Tang Dynasty for tourists. The performance is integrated with the architectural structure, employing light and shadow to convey a narrative. It is also integrated with the history of Nanchang and humanities, reflecting the city's deep cultural heritage through aesthetic and thought-provoking images. The performance is a synthesis of architectural structure, the use of light and shadow to evoke narrative, and the integration of historical and humanistic elements of Nanchang. It reflects the city's profound cultural heritage through a series of visually stunning images. The creation of a harmonious fusion between classical and modern architectural forms and artworks, resulting in an audio-visual feast. Furthermore, the Nanchang City Bureau of Industry and Information Technology, in collaboration with the Department of Culture and Tourism, has facilitated the establishment of the "A Tribute to Teng Wang Pavilion" VR self-service recitation scoring platform by local VR enterprises. This platform is accessible online during the 2023 "May Day" holiday, thereby enriching the integration of VR technology and culture and tourism. The utilisation of virtual reality and other advanced technologies in the creation of cultural and creative products in a national style serves to protect cultural artefacts, facilitate historical recovery and enhance the educational and social functions of such products.

### **4.3. Standardise Brand IP Management and Protect Intellectual Property Rights of Cultural and Creative Products**

Innovation is the primary driver of sustainable development in the cultural and creative industry. The continuous innovation of cultural and creative products is essential for maintaining the industry's long-term growth. Furthermore, the government's policy support and financial backing for the cultural and creative industry are crucial for ensuring the industry's stability and prosperity. For Teng Wang Pavilion scenic area, standardising brand management, such as standardising the use of Teng Wang Pavilion LOGO, clarifying the promotional slogan, increasing the scope of use of registered trademarks, and formulating Teng Wang Pavilion intellectual property rights utilisation programmes, serves two purposes. Firstly, it enhances the brand image and improves the Teng Wang Pavilion cultural and creative IP content. Secondly, it further plays the role of leading scenic spots and promotes the overall high-quality development of the local scenic tourism. For the government, exercising its functions in accordance with the law, by protecting the original intellectual property rights of cultural and creative products as well as design patents, and stepping up efforts to crack down on unofficially authorised pirated online shops and offline shops selling shoddy and unqualified products, can help the official cultural and creative products of the scenic spot continue to advance, correcting the industry's chaotic phenomenon, while also allowing the local cultural and creative industries to better disseminate their branches, and striving to promote the development of cultural and related industries in terms of value-added GDP share. It is anticipated that the proportion of GDP accounted for by cultural and related industries will continue to grow. The objective is to achieve a robust cultural province, characterised by a refined and elevated standard of cultural products and services.

## **5. CONCLUSION**

The distinctive cultural characteristics of Teng Wang Pavilion offer a distinct advantage for the design and development of local cultural and creative products. Furthermore, the implementation of supportive policies and the involvement of local governments facilitate the growth and advancement of these products. These factors have contributed to the exponential growth of Teng Wang Pavilion's cultural and creative products. It is the objective of Teng Wang Pavilion, a leading tourist attraction, to utilise the inherent advantages of the site to better meet consumer demand for cultural and creative products, with the support of policy. In addition, it is necessary to address the cost-effectiveness of cultural and creative products, their practicality, and their lack of strength, in order to facilitate the long-term sustainable development of the site and the local cultural and creative products industry.

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