


Research on Minnan puppet carving art in tourism cultural and creative products

Ruobing Zhou¹ , Xiaobo Lian^{2*}, Linping Zhou², Yuntao Huang², Hong Pan²

¹Krirk University, Bangkok, 10220, Thailand

²Quanzhou Normal University, Quanzhou, 362000, China

*Correspondence: 875864016@qq.com

Citation: Zhou, R.B., Lian, X.B., Zhou, L.P., Huang, Y.T., & Pan, H. (2024). Research on Minnan puppet carving art in tourism cultural and creative products. *Journal of Arts and Cultural Studies*, 3 (1), 1-15. <https://doi.org/10.23112/acs24020501>



Received: December 10, 2023

Revised: January 18, 2024

Accepted: January 31, 2024

Published: February 5, 2024



Publisher's Note: KIHSS stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.



Copyright: © 2024 by the authors. Submitted for possible open-access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

Abstract: *Background:* Due to the homogenization of the global commodity market, tourism cultural, and creative products are gradually losing their uniqueness. This research studies puppet carving art in southern Fujian, which also faces the problem of homogenization of cultural and creative products. It digs deep into the Minnan puppet head carving art, explores cultural connotations, and finds a new market differentiation method. *Purpose:* This paper studies the status quo of Minnan puppet head sculpture art, tourism cultural, and creative products. It explores the historical origin of Minnan puppet head carving art and excavates artistic modeling expression. It injects deep cultural connotations into the culture and creative products. This research solves the homogenization problem by achieving differentiation in the commodity market, increasing consumers' interest. *Methods:* 1) Literature review to understand the influence of homogenization trend on traditional culture art and artistic characteristics of southern Fujian puppet head sculpture art and tourism cultural and creative products. 2) Comparative study to explore the connection between the puppet head carving art of southern Fujian and tourism cultural and creative products. 3) Case study method to provide innovative inspiration for the research of Minnan puppet head sculpture art tourism cultural and creative products. *Results:* The design should highlight the regional characteristics of Minnan puppet carving art, present its unique characteristics through personalized design, emphasize the individuality of local culture, and give the product a unique competitive advantage in the homogenized market. *Conclusion:* The following conclusions can be drawn from this study: 1) Cultural integration and innovation provide a more engaging experience; 2) Establish the differentiation advantage of cultural and creative products to get rid of the homogenization problem; 3) Narrative expression combined with the puppet show elements of southern Fujian makes cultural and creative products more story-telling; 4) Balance tradition and modernity. This research provides practical strategies for promoting cultural and creative products that stand out in the homogenized market.

Keywords: Southern Fujian culture, A puppet show, Puppet-carving art, Tourism cultural and creative products, Homogenization

1. Introduction

1.1 Research Background

Non-legacy works are excellent traditional Chinese cultural expression forms. It contains the wisdom of life concept, unique aesthetic taste, and superb skills. They can integrate culture and tourism (Jiang, 2020). Now, in a wide range of tourist attractions in China, the homogenization of tourism cultural and creative products is obvious. The people are looking for money-making opportunities due to the development of the economy and society. Excessive commercial development of cultural and creative products leads to chaos in the cultural and creative market and serious homogenization of cultural and creative products (Lu, 2021). Tourism cultural and creative products

should have regional cultural characteristics. However, today's tourism cultural, and creative products are much the same. The current tourism commodity market lacks technological innovation. The development efforts are weak, and the demand market faces a lack of funds. As a result, there is an obvious homogenization phenomenon in China's tourism commodity market (Gao, 2019). This hinders the development of cultural and creative products to a certain extent and is not conducive to the industry's sustainable development (Han, 2022). Tourism cultural and creative products are based on the cultural theme of scenic spots. It can convey user's emotion and story by promoting the cultural background of the scenic spot, creating the product's market value at the same time (Liu, 2023).

A carved Quanzhou puppet is three-dimensional. It is thick, graceful, and retiring. It is reflected in the concrete shape and myriad forms. It is romantic and exaggerated with a common side. However, there are certain personality differences. Diversification is the need of the times. People's concern about the current Quanzhou puppet head carving titled "many tides, lack of main theme" is unnecessary. Only diversity can breed higher levels of integration (Chen, 2006). With modernization and the constant absorption of various cultures, Quanzhou puppet head carving art with strong national tradition will be lifted to a new level. This paper starts from the perspective of tourism cultural and creative product design. It takes the puppet head carving art of southern Fujian as an example to explore the homogenization of cultural and creative products (Huang, 2005).

1.1.1 The origin of Minnan puppet head carving art

The puppet's "puppet" is formed from the continuous evolution and development of the "figurines". The earliest is found in the Shang Dynasty when burying slaves was a tradition. The Yin Ruins are located in Anyang City, Henan Province. There is a 30-square-kilometer ruin of Yin ruins. More than 3,000 chained pottery figures were unearthed. Later, During the Warring States Period, people began to make recreational bronze statues. Some showed the recipient, the listener, and the piano players. These statues reflect the elegance of the sculptors' efforts to reproduce real-life scenes at that time. Next, there are the musical figurines of the Western Han Dynasty. The musical figurines of this period were regarded as a kind of performance art in society at that time. Even today, many of the acrobatic feats we see have been recorded in the musical figurines of that time. Had invented puppets that could perform acrobatics by the Three Kingdoms period. At this point, the early puppet show prototype was born. The "Terra-cotta era" also ended in the Sui and Tang Dynasties. The puppets formed from the figurines had to start looking for new forms to rely upon. Therefore, the sculptors of the time used religious images and sought new style elements. In the Tang Dynasty, was another poem spread among the people. Liang wrote the poem in the Tang Dynasty. The name is "Old Man Yongmu". In the form of poetry, it shows the craftsmanship and a vivid image of the carved puppets(Liu, 2017). The poem goes like this: "Carving wood and stringing silk together makes an old man, and the skin of a chicken is the same as that of a crane". After a while, it was quiet, and nothing happened, just like in a dream life (Figure 1). The poem consists of only 28 words. It describes the time when craftsmen were carving puppets. The puppet carving is lifelike, ingenious, pulls strings, and has the effect. The Quanzhou puppet carving style transformed the painting from the Tang and Song dynasties. The art of sculpture and color sculpture has been perfectly inherited to this day; Graceful and plump, its subtle charm is its basic characteristic style (Lin, 2007). The puppet is evolving, whether it's functional use, artistic presentation, or modeling characteristics. Therefore, the origin and development of the puppet head carving art in southern Fujian probably went from terracotta puppets to living puppets and the current puppet show. The time when puppets were introduced into southern Fujian is still unknown. No credible sources can confirm its history. From the name of "Jiali", we know that its historical origin is very old. There are also three more widely

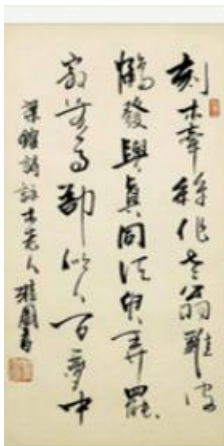


Figure 1: The picture of the old man Yongmu comes from the Internet

accepted views. In the first view, historians speculate that in the Jin Dynasty Yongjia, puppet shows and the central plain's immigrants came to the southern Fujian region. Southern Fujian has experienced four large-scale immigration inflows in its history, of which the Gushi people from Henan immigrated to southern Fujian three times. During migration, they brought the Heluo culture to the Central Plains. There is a great possibility that the puppet shows popular at that time will enter southern Fujian together with the army and people from the south. In the "Fu of Tang Dynasty in Southern Fujian", a Tang poet named Lin Zi wrote a poem called "Mu Ren Fu". It was recorded in the late Tang Dynasty, and five dynasties' hanging silk puppet shows in the southern Fujian area of evidence. Although this article is an allusion to Lin Zi performing art to King Mu of Zhou through Yanshi making puppets, his life sentiment is expressed. However, it detailed the sentiment after watching the hanging silk puppet show. It also includes details on how the hanging silk puppet show was created, their performance techniques, and so on. This can be regarded as the beginning of the puppet head carving art developed and inherited in southern Fujian for more than 1,500 years until today. Since the introduction of puppetry in southern Fujian, more than 1,500 years have passed. The puppet carving must have gone through continuous learning, research, innovation, and many skilled artisans, but few documents record it in history. Therefore, the folk art of puppet head carving, whether it is the art of engraving or the shape of engraving must be closely related to the life of the people, folk customs, production, and so on.

1.1.2 The development of Minnan puppet head carving art

Puppetry was introduced over 1,500 years. Puppet carving has been constantly learned by many skilled craftsmen, To study, Innovation, and development, So it has been passed down to this day. The puppet carving skill is popular because it is unrelated to court art. Literati skills differ, but they belong to the peasants' folk technology. In this way, most of the unknown craftsmen, Hard work, and over time, Generations of hands handed down the skill. Since ancient times, many religions have been co-existing in southern Fujian, keeping faith and living in good faith with each other. Therefore, various large and small temples exist in southern Fujian. There are many gods and goddesses in the temples. There was a wooden idol. Puppets became prosperous in the Tang and Song dynasties. Puppet-carving artists had higher requirements for puppet head carving. The demand for puppet carving was growing. However, most puppeteers focused on convenient and similar carvings. This was because there were no professional puppet-making workshops at the time. Based on the literature, the earliest puppet head carving workshop dates back to Quanzhou in southern Fujian, namely "Xilai Yi" and "Corona" Buddha carving professional workshops. Both workshops were puppet-head carving workshops. The name of the "Xilaiyi" workshop comes from the allusions in the Buddha's teachings. Therefore, all wood carvings in the "Xilaiyi" workshop are related to Buddha. Compared with this, the puppet images carved by the "Corona" are/were closer to the real-life and realistic characters. Minnan puppet head carving art's creative era began at the end of Qing Dynasty. "Zhou Mian" also broke away from its program and opened its path of continuous innovation. Since then, the puppet head carving art developed its regional image style. As a symbol of the "Jiangjia Walk" (1871-1954) began to take shape, the wooden puppet also transformed. In addition to retaining a graceful, implicit, and restrained expression of the traditional puppet head itself, the puppet head carved by him himself, developed a regional style of puppet head carving. Jiang Jia-go and his successors created most of the puppet heads in the Quanzhou area. Today's Minnan puppet head carving is showing signs of imminent decline due to the craft's complexity, sales decline, craftsmen's aging, and the great decrease in the number of inheritors.

1.2 Research Purpose

The purpose of studying the Minnan puppet head sculpture art in tourism cultural and creative products is to find the homogenization of the global commodity market due to efficient and cheap industrial production. This phenomenon spread to tourism cultural products and has made the traditional culture and art lose their uniqueness. The puppet head carving art of southern Fujian is also facing the homogenization problem of cultural and creative products and the risk of skill extinction. This paper will understand the causes of homogenization through literature research. It will explore the cultural connotations of the puppet head sculpture art in southern Fujian. Moreover, compare the cultural and creative products related to Minnan puppet head carving with other cultural and creative product cases. The solution strategy is proposed to extract the advantages of successful cultural and creative product design cases. Strengthening the status of cultural and creative products as regional cultural symbols is significant in promoting the inheritance and cultural exchanges of puppet head carving art in southern Fujian. This research is committed to turning cultural products into symbols of profound local characteristics and focuses on injecting new vitality into the local economy and culture.

1.3 Research scope

This study focuses on the design of tourism cultural and creative products. It examines homogenization's impact on tourism cultural and creative products, and traditional culture and art. The core research focus is on the puppet head sculpture art of southern Fujian. We have deeply explored the historical origin, artistic characteristics, and shape expression of the puppet head sculpture and comprehensively presented its rich connotation. This study also investigates tourism cultural and creative products as media, emphasizing their importance in inheriting and promoting the puppet head sculpture art of southern Fujian. Our focus is on the uniqueness of the puppet head sculpture art itself and on powerfully conveying and disseminating this traditional culture and art through tourism cultural, and creative products. The research perspective extends to the impact of the homogenization trend of the global commodity market on traditional culture and art. The homogenization problem is addressed through deep cultural connotations, innovative design, and differentiation strategies. This research is committed to providing a comprehensive research framework on how to protect and promote traditional culture and arts in the modern globalized environment so that they can maintain their unique charm in the market. This study provides an in-depth and comprehensive analysis of promoting the puppet head sculpture art in tourism cultural and creative products and presents practical and feasible solutions. Through in-depth research on the homogenization problem, we provide substantive suggestions for the protection, inheritance, and innovation of traditional culture and art to promote tourism cultural and creative products. This comprehensive study aims to provide useful insights for academia and industry to promote the flourishing of traditional culture and arts in contemporary society.

1.4 Research Significance

Through an in-depth study of the puppet head sculpture art of southern Fujian and its application in tourism cultural, and creative products, we can deeply understand the key role and irreplaceable value of this traditional art form in contemporary society. With the rapid development of tourism, the puppet head carving art of southern Fujian is gradually emerging in the field of tourism cultural and creative products, injecting new vitality into local culture. However, under the challenge posed by the homogenized market to traditional culture and art, this ancient art tradition also faces a severe test. Homogenization threatens the uniqueness and inheritance of the puppet head carving art in southern Fujian. Therefore, finding innovative ways to cope with this challenge is urgent. In the process of overcoming the problem of homogenization, inculcating

cultural connotations is crucial. By digging deeply into history, tradition, and story, we can give it a more profound cultural connotation and make it unique in culture and art. In addition, innovative design is also the key to solving the problem of homogenization. Integrating modern elements can inject a new era atmosphere into the art of puppet head sculpture, attracting a wider audience. The goal of this innovative design is to meet the market demand and promote the development of traditional art. In the tourism cultural and creative products, the research on the puppet head carving art of southern Fujian is to pursue commercial interests and protect and inherit this traditional art. By skillfully integrating it into the tourism experience, visitors can have a deeper understanding of the local culture. It will promote the inheritance and development of culture. The research frame diagram presents a comprehensive and systematic research path. First, an in-depth historical and traditional study of the puppet head carving art of southern Fujian is carried out to understand its deep-rooted cultural heritage. Secondly, the direction of innovative design is determined through the in-depth analysis of market and homogenization problems. Finally, the research results will be applied to the development of tourism cultural and creative products to realize the inheritance and modernization of traditional art. This research framework provides a comprehensive and systematic approach to explore the development and application of southern Fujian puppet head sculpture art in contemporary society. It provides strong theoretical and practical support for its success in tourism cultural, and creative products.

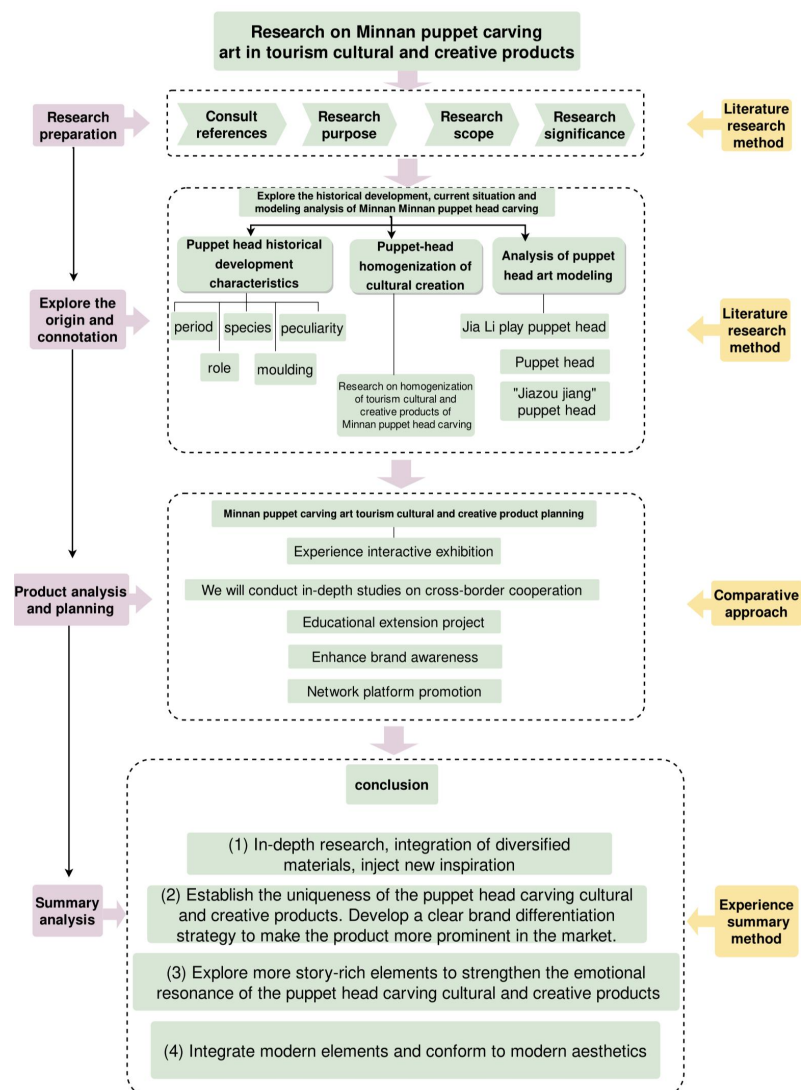


Figure 2: Frame diagram

2. Literature Review




Zhang Xinshuo took the Quanzhou puppet show as the research subject under the intangible cultural heritage and provided a new way for the inheritance and development of the Quanzhou puppet show (Zhang, 2023). Huang Guoshun made an in-depth analysis of the workmanship, shape, and artistic characteristics of the Quanzhou puppet head based on the artistic characteristics of the Quanzhou puppet head sculpture (Huang, 2021). Taking the local cultural elements of southern Fujian as the background of regional cultural creative products, Li Yan conducted an in-depth analysis of the application, extraction, processing, application, and integration of cultural elements of southern Fujian in the design of cultural and creative products from the perspectives of culture, history, and creativity (Li, 2019). With the integrated development of culture and tourism as the background, Chen Sirong discussed how to create new cultural tourism products as the key research object and provided suggestions for tourism IP design through data collection and analysis (Chen, 2018). Based on the protection theory of China's intangible cultural heritage, Liu Guozheng conducted an in-depth investigation of the Quanzhou puppet head carving. He found the difficulties in its development and provided guiding suggestions for its inheritance, protection, and development (Liu, 2017). Zhang Yazhen conducted a carefully integrated study on the historical origin, role classification, and modeling characteristics of the puppet head of Jiang Jiashi and introduced the character background of Jiang Jiashi (Zhang, 2016). Chen Xiaoping studied the style source and formation of the Quanzhou traditional puppet head from the perspective of modeling. He/She analyzed the aesthetic modeling of the sculpture body and the theme of the play to explore the new characteristics of traditional puppet head sculpture in contemporary society (Huang, 2006).



Figure 3: Cited literature timeline

Cheng Hui combined the article with Haining Tourism Resources to carry out in-depth thinking and research on the "homogenization" of tourism cultural and creative products. It is believed that "differentiation" of cultural and creative products can be formed through unique cultural symbols, carefully processed product details, integration into the story behind cultural relics, and differentiated brands (Cheng, 2019). Gao Yuting analyzed the problems caused by the homogenization of tourism cultural and creative products in China and their causes from design, production, and sales perspectives. He/She combined it with successful cases and then proposed improvement plans for the "right remedy" (Gao, 2019). Cultural and creative products occupy an important position in the tourism industry. Their position is different from ordinary tourist souvenirs. It is a unique cultural symbol, representing the product of artistic creativity with unique regional, cultural, artistic, and creative characteristics (Hu, 2020).

Table 1: History of puppets

Period	Species	Peculiarity	Role	Trait
The Western Han Dynasty (206 B.C.)	Shandong Laixi Large Puppet	A Large Puppet 1.93 Meters in Length	The Most Chinese Puppets	
Sui and Tang Dynasties	Wooden Figurines	Graceful and Plump	Wooden Figurines of Women Wearing High False Buns in the Early Tang Dynasty	
Southern Song Dynasty	Wood Carving	Her Face Was Plump, and Her Manner was Realistic	Wooden Statue of Lady in Southern Song Dynasty	
Ming Dynasty	Puppet Show	Grand Scale	Numerous Roles	
Qing Dynasty	"Jiazou Jiang" Puppet Head Carving	Both form and Spirit, as if alive	Hu Wen	

Now, people do not have enough patience to spend 10-15 years mastering this rigorous craft. This is making the camphor wood puppet head art disappear. Of the few dozen puppet head makers are left in Quanzhou, only 10-20 can produce high-quality puppets. Most of the rest are mass-produced or pressed into plastic, resulting in soulless heads (William, 2023). Tourists cannot feel the folk culture of scenic spots through the products' intrinsic meaning. The function of cultural tourism products to spread culture is lost. This resulted in the same type of products at different scenic spots and the lack of distinctive creativity (Peng, 2021). The regeneration of historical and cultural elements is a real processing and innovation process, taking regional historical and cultural elements as the basic products' carriers. Tourism is cultural and creative products that show abstract historical and cultural elements through new forms of expression that are easier to be accepted and understood by people (Wu, 2021). The reasons for the serious homogenization phenomenon are that the design extraction element, combination form, product category, and consumer group are single (Zhi, 2023). Improving the rationality and logic of combining modern design language and handicrafts and integrating exquisite arts and crafts into cultural and creative design products can avoid the uniformity of the original products in the current market (Lan, 2021). The economist's Tyler Cowen writes, "There is one thing on which the whole world seems to agree: globalization is homogenizing culture" (Tyler, 2002). Abu-Febiri states that globalization is giving rise to genuine multiculturalism but destroying cultural diversity, hence the need for a comprehensive school curriculum (Abu-Febiri, 2006).

Table 2: Summary of literature features

Research Direction	Reference	Trait
Present situation and characteristics of puppet head carving art in southern Fujian.	Research on the Application of Tourism Cultural and Creative Design under Intangible Cultural Heritage. Research on the Artistic Characteristics and Inheritance of Quanzhou Puppet Head Sculpture.	Quanzhou puppet head carving art has a high artistic aesthetic value and a long history. It should continue to develop, spread, and inherit.
The current situation of the Quanzhou puppet head under the background of homogenization of culture and creation.	Research on the Visual Communication of Quanzhou Marionette from the Perspective of Drama Semiotics. The Integration and Innovation of Local Cultural Elements -- The Application of local cultural Elements in the Design of cultural and Creative Products in Southern Fujian.	Nowadays, Quanzhou puppet head sculpture is facing the crisis of loss, and the homogenization of culture and creation is very serious, and it does not show its characteristics.
The influence of homogenization of culture and creation.	Methods to avoid "homogenization" of cultural and creative products -- taking Haining as an example. Analysis of Homogenization of Tourism Products in Contemporary China.	The impact of homogenization and how to design and study unique cultural and creative products under such an environment of homogenization.
Creative design of Minnan puppet head.	Introduction to the Plastic Art of Quanzhou Puppet Head.	By highlighting its modeling characteristics and integrating them into life, it can break the bottleneck of homogeneity.

3. Analysis of the homogenization and modeling of the cultural and creative art of Minnan puppet head sculpture

3.1 Homogenization of tourism cultural and creative products

Cultural creative products display cultural resources in a creative form. The products of modern society that emerge are also products formed by materializing spiritual concepts (Yang, 2017). At present, many cultural and creative products in the market have a wide range of homogenization problems. These problems influenced consumers' purchasing decisions. They also negatively affected the cultural and creative market. The economic foundation determines the superstructure. In the face of China's very unbalanced economy, the gap in the level of cultural development has gradually widened. The uneven distribution of talent in various regions hindered the development and design of tourism products, and the differences in the tourism commodity market in different regions have also been highlighted (Gao, 2019). The "homogenization" problem is no exception. Mechanized mass production in modern society has made remarkable progress. However, this trend led to the gradual loss of vitality of many traditional skills. In this context, the unique performance forms and production techniques of Minnan puppets have become attractive highlights, reflecting people's love for life and cherish traditional culture. The developers often ignore cultural differences and regional characteristics and do not conduct in-depth research on the cultural connotation of products due to economic interests. The puppet head sculpture art must closely follow the mainstream trend of cultural products while showing deep cultural heritage for its development and spread. Innovation is crucial. Injecting new elements into the puppet head design, production, and performance form aligns it with the aesthetic needs of contemporary audiences. Maintaining a reverence for traditional culture to ensure that innovation is catering to fashion and respecting tradition is critical to buying decisions. In addition, developers must focus on spreading history, stories, and cultural values of Minnan puppet head carving art in their marketing campaigns. This approach will arouse people's interest in this traditional craft. Different from traditional industries that emphasize changing the use value of products, cultural and creative products are oriented to the cultural needs of consumers and focus on customer value, especially the identification of culture. Therefore, in the early stages of design, choosing the puppet head character, developing a specific type of product, which population segment to

target, understanding the potential needs of the target population, and developing a product promotion strategy are all crucial parts of the design decision.

3.2 Analysis of the artistic modeling of the Minnan puppet head sculpture

3.2.1 Jiali play puppet head modeling analysis

Jiali's show is also known as a puppet show. The puppet head is larger, the five features, especially the nose, and lips, are sillier, blank, and flatter, and the head helmet is not like a "cloth bag shape", so backward (Chen, 2006). The overall height of the puppet is about 10 to 12 centimeters. The puppet head carving technique in Jiali drama is derived from the traditional Buddha sculpture technique introduced into the Heluo region in Central China. It can be seen that the puppet head of the Jiali Drama puppet has a unique, graceful, healthy, and simple style from the north, and the overall shape looks fuller and richer.



Figure 4: Puppet carving (Photo taken at Quanzhou Intangible Cultural Heritage Museum)

3.2.2 Puppet head modeling analysis

The puppetry evolved from the Jiali Opera, in which the head is carved out of wood, and the interior is carved empty, while the body, limbs, and costumes are made of cloth. During the performance, the actors put gloves into the puppets' costumes and act by manipulating the heads and limbs of the puppets. The shape of the puppet body resembles a bag made of cloth. Therefore, the show is also called cloth bag play. The puppet show is popular for its small, exquisite, lively, and colorful characteristics and because it is easy to perform and widely favored.

In ancient times, artists often carried a load, walked along the street, opened their clothes at any time, and performed immediately, which was extremely popular among the masses (Liang, 2016). In the history of performing arts, the puppet show shows its unique handmade art and performance charm by combining wood and cloth. Therefore, the puppet play has similarities with Jiali's play in shape. The initial height of the puppet show was about 3 cm to 4 cm. Later, the stage was reformed, and to adapt to the stage, the puppet show was reformed, and its height was increased from 5 cm to 6 cm. This is the reason for the size differences of the puppet. Coupled with performance constraints, the two gradually showed their differences in style.

3.2.3 Jiangjia Zou Puppet Head Modeling Analysis

In the puppet head carving art of southern Fujian, the most admirable is Quanzhou puppet carving artist JiaZou Jiang master. JiaZou Jiang, based on the puppet show and innovation, created a graceful puppet head image with the South's gentle and fine characteristics. With research, observation, and practice, master JiaZou Jiang summed

up the most expressive human features, namely the "five shapes" - two eyes, two nostrils, and one mouth, and the "three bones" are the brow bone, cheekbones, and jaw, collectively known as the "five shapes and three bones" (Liu, 2017). They are the key to creating the foundation of the puppet's head. These places can better display vivid expressions of the puppet. As shown in Figure 4, for the role of "matchmaker" based on tradition, the engraver added two thin lips, a prominent matchmaker mole on the edge of the lip, and a moving chin to make the matchmaker image more specific and attractive (Fu, 2019). Jiang Jia-go's research on the "five shapes and three bones" is very detailed. In portraying a puppet head, the most important modeling elements are the face, eyes, mouth, nose, and eyebrows. A puppet's head with distinctive characteristics is created by depicting the position and prominence of the brow bone, cheekbones, and jawbone and piecing them together. The basic elements of Minnan puppet head carving are also analyzed:

Table 3: Minnan puppet head carving basic modeling

Face Pattern	Round face, Melon seed face, Oval face, Mo word face, word face, Olive face, Eye word face, "Three hexagonal" face, "Gourd" face... .. And so on
Eye Pattern	Phoenix eyes, Almond eyes, Grasshopper eyes, Bronze bell eyes, Rabbit eyes, Sheep eyes, Mouse eyes, Red phoenix eyes, Oblique white eyes, Bee eyes, Cross eyes, Upside down eyes... .. And so on
Lip Style	Cherry mouth, Water red lips, Almond lips, Curved lips, Carp lips, Open lips... .. And so on
Nose Pattern	Hanging gall nose, Lion nose, Garlic nose, Yingge nose, Chimney nose, Sky nose, Hidden turtle nose, Flat nose, Saddle nose, Bridge nose, Sky nose, Eagle nose, Cat nose, Dwarf dog nose... .. And so on
Eyebrow Style	Lancet eyebrow, Moth eyebrow, Big knife eyebrow, Hanging eyebrow, Broom eyebrow, Upside down eyebrow, Tadpole eyebrow, Mosquito eyebrow, Fire eyebrow, Shrimp eyebrow, Overnight eyebrow... .. And so on
Brow Bone	High, Bottom, Flat, Wide, Narrow, Transverse, Oblique
Zygomatic Bone	High, Bottom, Flat, Wide, Narrow
Maxillary Bone	Wide, Narrow, Square, Round, Pointed

Compared with the original image of a "puppet", the Quanzhou puppet head shows more secularity. However, compared with the image of modern and contemporary puppets, it has a strong religious color, showing its "divine" side (Zheng, 2009). It can be seen that the carving artist can make a puppet image of beauty, ugliness, loyalty, adultery, virtue, and folly. The artist can show expressions of joy, anger, sorrow, and joy performance incisively and vividly. By depicting the complicated changes between the five shapes and three bones of the puppet head, the beauty and ugliness of the puppet image and the happiness and sorrow of the expression can be vividly expressed.

4. Minnan puppet carving art tourism cultural and creative product planning

Through an in-depth exploration of historical evolution and cultural inheritance, this research guides visitors to have a deep understanding of the thousand-year history of puppet head sculpture in southern Fujian, highlighting its unique position in regional culture. This study adopts an experimental exhibition strategy to solve the homogenization problem. It deepens the cognition of the tradition art through virtual experience and tactile interaction, letting visitors participate in puppet head carving process.

Regarding innovative product design, this research deeply investigate the history and image characteristics of the Minnan puppet head. It also focuses on themed products and personalized customization to meet tourists' shopping needs. Regarding exhibition, it provides a deeper understanding of Minnan puppet head sculpture art to tourists' through an in-depth exploration of historical evolution and cultural inheritance, highlighting its unique position in regional culture. To solve the homogenization problem, we adopt an experiential exhibition strategy through virtual experience and tactile interaction, letting visitors participate in puppet head carving to deepen their cognition of traditional craft. In terms of innovative product design, this study investigated the history and image characteristics of Minnan puppet head art. It focused on themed products and personalized customization to meet tourists' shopping needs. This research emphasizes using unique elements in the design and cross-boundary cooperation, including collaborations among artists, performance teams, and the local catering industry for a multicultural experience. Tourism cultural, and creative products are the key expression of the city and culture in a specific region, and each place's urban connotation and scenic spots have unique features. Therefore, selecting professional design talents to enhance the value of cultural and creative product design in tourism destinations is critical (Zhao, 2020).

Interactive activities include craft experience courses and cultural and creative festivals. They aim to give visitors a more comprehensive experience of puppet head carving art and enhance brand awareness. This research emphasizes injecting unique elements into the event to solve the homogenization problem. This will make it different from other cultural and creative products. This research also promotes education and cooperates with schools in educating and promoting puppet head-carving craft projects. This approach cultivates the young generation's interest in traditional culture. Finally, through online promotion, social media activities are integrated with the online mall to spread the history, stories, and puppet head carving products. This strategy helps reach a wider audience, addresses homogenization issues, and boosts sales.

Based on the above schemes, based on the exploration and display of the deep connotation of the puppet head sculpture art of southern Fujian in the early stage of the paper, through innovative design and interactive experience forms, it can be revitalized in the contemporary society and realize the diversified development of cultural and creative products. This solves the homogenization problem and also opens a broader market prospect for puppet head carving.

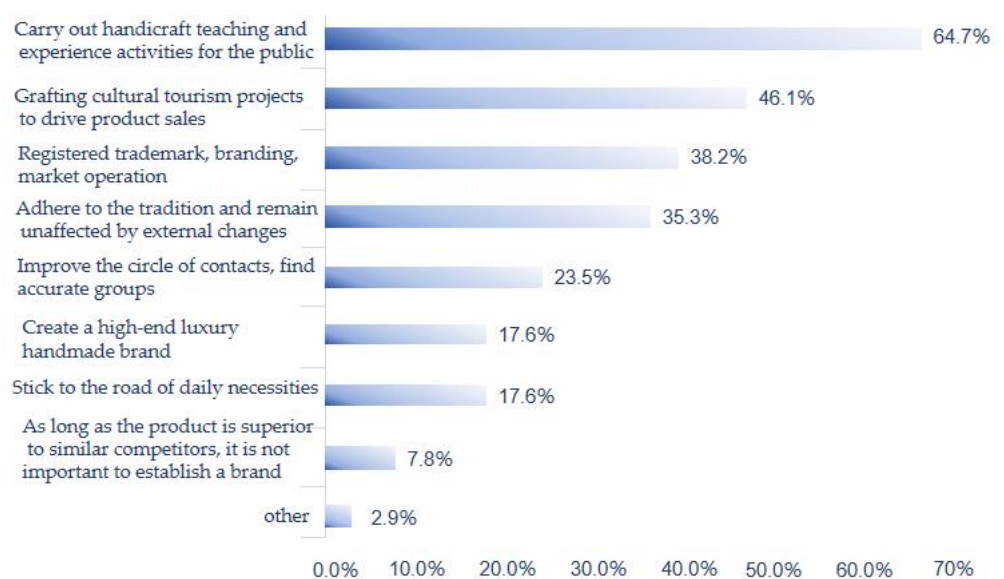


Figure 5: The most effective way out for intangible cultural heritage products in the current situation (Data from the People's Livelihood think tank)

5. Conclusion

This art form is a simple and traditional handicraft carrying national memory and wisdom. In this long history, puppet head carvings have witnessed social changes and recorded various aspects of people's lives. However, with time, the social ecology and ideological concepts have been greatly changed. The connection between the puppet head sculpture art and folk culture is gradually weakening. From a macro level, it plays a positive role in promoting the protection, inheritance, development, and innovation of southern Fujian puppet head sculpture art. It requires the local government's support for developing southern Fujian puppet head sculpture art. From a micro point of view, giving due rewards and honors is necessary for greater motivation. The inheritors should also improve their theory and design consciousness, enhance their vision and ideas, and enhance their confidence in their intangible cultural heritage skills. By achieving perfection at the macro and micro levels, the art preservation and inheritance of Minnan puppet head carving be pushed wider, deeper, and higher. 1) In the in-depth study of cultural integration innovation, we can further focus on finding and integrating more diverse cultural elements to enrich the puppet head sculpture art's expression. With communication with other places or cultures, we can explore commonalities and inject new inspiration and elements into the puppet head carving, making it more appealing globally. 2) Extending this point can involve market positioning and brand building. The research can further explore establishing the uniqueness of the puppet-head carving cultural and creative products through the unique design style, material selection, and production technology. It is recommended that a clear brand differentiation strategy be formulated to make the product more prominent in the market. 3) Further research can focus on excavating more story-rich elements to strengthen the emotional resonance of the puppet head carving cultural and creative products. You can deeply study the history of puppetry and inheritance stories and cleverly integrate these stories into the product to make it more in-depth and meaningful. 4) Integrating modern elements based on traditional skills helps adapt to contemporary people's aesthetics and needs. For example, the carving of a puppet head is displayed through digital technology or modern art elements are cleverly integrated into the traditional design to make the product more contemporary.

Funding:

- 1.Fujian Provincial Social Science Planning project topic: Research on the Protection and Inheritance Strategies of Endangered Traditional Folk Crafts in Minnan, Project code: FJ2023BF507
- 2.Key projects of Humanities and Social Sciences in South Korea: Research on the Creative Innovation Strategy of Quanzhou Characteristic "Fu" Cultural Brand, Project code: 2023KIHSSA004
- 3.Quanzhou City Social Science Cooperation project: Quanzhou Characteristic "Blessing" Cultural Tourism Brand Promotion Strategy Optimization Research, Project code:2023H29
- 4.Quanzhou Normal University education teaching and research project: Based on the Reform Practice of Cultivating Practical Application-oriented Professional Talents in Fine Arts (Normal School) under the New Pattern of "Great Ideological and Politics", Project code: 2023JGX014
- 5.Quanzhou Normal University Curriculum Ideological and Political Demonstration Project: Art Investigation A1
- 6.Youth Science and Technology Project of Fujian Provincial Department of Education: Research on the Restoration of Traditional Mural in Southern Fujian under Machine Voice Deep Learning, Project code: JAT231088
- 7.Fujian Provincial Department of Education University Humanities and Social Sciences Research Base project: The Sea Silk Visual Culture and Art Research Center

Acknowledgments: Not applicable.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: Not applicable.

Author Contribution Statements: Ruobing Zhou serves as the main person in charge of the thesis project, responsible for designing the research plan, collecting and processing data, and writing the entire thesis. Xiaobo Lian participated in the discussion and literature review, and assisted in the overall revision of the paper. Linping Zhou participated in experimental design and data collection. Yuntao Huang participated in literature review and data analysis. Hong Pan participated in experimental operation and data collection.

Conflicts of Interest: The authors declare no conflict of interest.

References

- Adu, F. & Francis. (2006). The Destiny of Cultural Diversity in a Globalized World. *Review of Human Factor Studies*. (June). Vol. 12 Issue 1. PP. 24-37. DOI: 10.15503/jecs20182.
- Brown, W. N. (2023). Quanzhou: Home of Miraculous Chinese Puppets! . In *Splendors of Quanzhou, Past and Present*, PP. 47-50. Singapore: Springer Nature Singapore. DOI: https://doi.org/10.1007/978-981-19-8036-7_5
- Cheng, H. (2018). Methods to avoid "homogenization" of cultural and creative products -- taking Haining as an example. *Design* (19), PP. 96-99. The Link - Link: <https://link.CNKI.net/urlid/11.5127.tb.20181015.1423.072>
- Chen, S.R. & Wang, P.P. (2018). Tourism IP: Theme Shaping, Extension and Improvement -- A case study of Quanzhou Puppet Show. *Travel Overview (Second half of the month)* (12), PP. 157-158 Link-Link: https://kns.cnki.net/kcms2/article/abstract?v=sf24_f5fySZULxRIaBo29fmKr9_04aqmMZ1Sr98ZpPMg3nD1RV813QGaq_yV1bLP27LnhuhVN8zOTPuH1NSg5z4nBCUL1akWuS5vdWmgHcuJYfuNvMR0-ubhBYDadynWDq1wafv7a5cBWeAcZInslQ==&uniplatform=NZKPT&language=CHS
- Chen, X.P. (2006). Master's Degree thesis on Quanzhou Puppet Head Plastic Art, *Chinese National Academy of Arts*. PP.1-80 https://kns.cnki.net/kcms2/article/abstract?v=sSXGFc3NEDJKsh-vzk9LZaP0vbUF8TiEB3BxBsJe01gFO0bdOKGgCRwaPVX9ay8voDDRyeBbv_YlPp0PljvHBEGH-SR4NyRx5OZQvI5Z-RQaSj7GX_TIIyW7UpCp9jz7TknGtrTvVQ_jQWVcHQffg==&uniplatform=NZKPT&language=CHS
- Fu, X.Y. & Fu, Y.P. (2019). On the program and innovation of Quanzhou puppet head carving. *Masterpieces* (12),37. PP.37 Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=Epsqg4wCck1bBlsOwCmsxldmOdaR5WMrfrPq1QjTNwYFz7Fp2lJj8lX7qSUiu6xtLvyyEQIIU_TwE9bkaOoUT8jKs3p37V1OYcM0gMTBgKDd2OQxTv0zHisBk_d3QmF2pSHgwsks3XFRv3vHp2Vs6Q==&uniplatform=NZKPT&language=CHS
- Gao, Y.T. & Yang, Z. (2019). Homogenization of tourism products in contemporary China: A case study of Changzhou Combining. *Popular Arts* (13), PP.62-63. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=xBNwvqFr00KDF1egq1msUJrmIKBT0GBDetDbrgCZINc4JQeXCajXMZJvn0_vXBrlItt61lWZqW_edS4GpKgribt3OKqqkuQNw7nmv5q8UKlgnSHpTq75HoDKiX0Ga6Vym9eJGg9gP6aKWKAfMzXI8mQ==&uniplatform=NZKPT&language=CHS
- Han, L.S. (2022). Research on the problem of product homogenization from the perspective of product design. *Tiangong* (27), PP.26-28. The Link - Link: <https://link.cnki.net/doi/10.16129/j.cnki.mysds.2022.03.019>
- Huang, L.J. (2005). Artistic characteristics and inheritance and innovation of Quanzhou puppet head carving. *Chinese Drama* (11), PP.30-31. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=sSXGFc3NEDJELyM3TEFbw1Jpp3t3HehGVg4pPgr8L9tQCuVmNd4uNKeZE1-LLevi1ru1hzRqBQ_uptSKGw0RiCnhNo47A8_HzFwN3p1R3EBn8QLq6LVmY13Rg4YFD6-aIDki3bFHx5fg=&uniplatform=NZKPT&language=CHS
- Huang, G.S. (2021). Research on the artistic characteristics, inheritance, and innovation of Quanzhou puppet head sculpture. *Tiangong* (02), PP.96-97. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=FY8FZShUIjGWYK1OAnfbsCBbMTEmdCOSUIM_U5tjrN3mS0Z1GKLmg8qrrX2-jeh0KM2PwgjEjd_rZsrj3vWPevLttoshCqAgE9Ho9KPMij1muE1K2Q4AoB8vGI7-TQ_5-rVZOyY64L6OAcLQ4Q14mw==&uniplatform=NZKPT&language=CHS
- Huang, W.Z. & Chen X.P. (2007). The origin of the Quanzhou puppet style. *Decoration* (01), PP.90-91. The Doi: 10.16272 / j. carol Carroll nki cn11-1392 / j. 2007.01.038.

- Hu, A.P. & Dong, Y.Y. (2020). "Getting rid of the Public Face" -- Research on the Innovation of Tourism Cultural and Creative Products under Penglai Characteristic Regional Culture. *Think Tank Times* (15), PP.155-156. https://kns.cnki.net/kcms2/article/abstract?v=FY8FZShUIjG1DOix2AHI9fyxIsOQakgntMGBH76xZ-i-QdupZKIWeLdYe0foBHLqMV7Vfy5lsv_hm_gDs2Kco9VEm2loStNEUQxvvtk1x9Ot9H9Rm8SFj3fhwxV6ucd8wF6j83wUaEQKjNSLUa4BLx_A=&uniplatform=NZKPT&language=CHS
- Han, P. & Yu, J. (2021). Analysis and Research on the current situation of Jiao Dong traditional marine folk culture in cultural tourism products. In *E3S Web of Conferences* (Vol. 251, p. 03030). *EDP Sciences*. PP.13-16. <https://doi.org/10.1051/e3sconf/202125103030>
- Jin, L. (2022). Research on the Integration of Traditional Arts and Crafts into the Design of Modern Cultural and Creative Products. In 2021 International Conference on Culture, *Design and Social Development (CDS2021)*. PP. 362-368. Atlantis Press. <https://doi.org/10.2991/assehr.k.220109.075>
- Jiang, W. & Zhou M. (2020). Research on the development strategy of Intangible cultural heritage themed cultural and creative products under the background of Cultural and Tourism Integration: A case study of Nianhua Bay, Lingshan Town, Wuxi. *Art Hundred* (05), PP. 200-204. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=fCqJ37DMrBmJFuYWNZ_tkGwenT3dySKjhIsUtWR_l3jT25PIMIPRqYQy7IKIGXYHTEJH5TDa9b_aQcGwWORLDSeR17iR-3H96SvCu8HAVMe_wbVW4kxQV-yxvKpUogVliDx40QeSbaBUILkeFMETW2CQ=&uniplatform=NZKPT&language=CHS
- Liu, G.Z. (2017). The protection of the Quanzhou puppet head carving master's degree theses of master of Inheritance and innovation and development research, *China Academy of Art* PP.1-53. https://kns.cnki.net/kcms2/article/abstract?v=FY8FZShUIjEa9mu0cfjkRNVk_oEvfF0DoarCYIakqo9bCwYRjmlYXOaj3fE74iV_JZooKEJfctFCxNnHsVsfTsGFZva6m6sQHUEqz_wCl2ou4vzhHA_c14wlk-bgMon-u6bRXX2Fw3Ilh8nPI8_wjU1jw==uniplatform=NZKPT&language=CHS
- Li, Y. (2019). Integration and Innovation of Local Cultural Elements: Reflections on the application of local cultural elements in the design of cultural and creative products in Southern Fujian. *Art Technology* (09), PP.19-21. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=FY8FZShUIjFjrAcm3walMwYOjNSzsvz28AuHlb2l5h0cL_SajhEpWLOc15JzNyk-Jq3oGgzZ9ZJ_WI-YHyVEdy41VAf8ZPE1vMUT-mJv3Wy4l_lXnzUpWt1ltsB-gbpPCoK15Hxx742XOX9cOM7cyGVQ=&uniplatform=NZKPT&language=CHS
- Lin, C. P. (2007). Quanzhou puppet carving art and its development. *Fujian Art* (04), PP.43-44. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=FY8FZShUIjFmK_okT2ua-6Cn7RfbnmHL7OLpTpGc9ed8kcg6-lua7WQICWmfP9qFgTc5pCRFeb_kGK_yZY-qwrzIcn4ieiMShJNIXYjrmikFtqJzmFggoQ2xtZYurqtTyUoXE5YMZW3A=&uniplatform=NZKPT&language=CHS
- Liu, G.Z. (2017). Master Dissertation on Conservation, Inheritance, and Innovative Development of Quanzhou Puppet Head Carving. *Chinese National Academy of Arts*. PP.1-53 https://kns.cnki.net/kcms2/article/abstract?v=FY8FZShUIjHptHvfXGz-J7Qk26sL6SuXcaZ3ZqxuEGRryHxrwaKy7UTUHeyTZqdjtHMJhvvT5Y_msoBRqWpiPQRvkexpNuOoARPGiE4qVH-XCBSrIfpzVRWIrFS-wK9FgYxx3XLZa4ezTAcTvZ8hGDQ=&uniplatform=NZKPT&language=CHS
- Lin, Z.X. (2021). Graphic Design Curriculum Reform Plan and Implementation: A case study of "Cultural and Creative Industry". *Chinese Manual* (04), PP.90-91. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=PkrNiO65NLkM7hHVSuBUV3Fg7ClkQHeM0NyTuaMI0QanwLJ-bzh0W7Ui8N54n0g-Y4tm79j_wy_BW3EFTgZ02sFBvdpYrocv1GP_2u4ArkrOmwzodFOUz_On4wcncl1FbV-dSUMGrpIhEcHyV_6tl1Ww==uniplatform=NZKPT&language=CHS
- Liu, J. & Sui H.F (2023). Design of Cultural and Creative products of Hongshan Cultural Tourism. *Design* (19), PP.1-3. Doi: 10.20055 / j. Carol Carroll nki. 1003-0069.001199.
- Lv, M. (2021). Research on Innovative Methods of Cultural and Creative Products -- Taking Summer Resort as an example. *Western Leather* (21), PP.142-143. Link- Link: <https://kns.cnki.net/kcms2/article/abstract?v=Epsgq4wCkk2Rsv-3NQhkVc>

- X8XyefpErtzfYUlcsXLKrWEHZzydE6rrl3AYkG8g2GQgXAYVODDA hF3xh-tb5ZzLa_MGbfbt0T4M0k4vOkR_YJkLrbRxpq
TIDhP_gvCgOEtkpT3bsquQZE0_CDtLk0ng=&uniplatform=NZKPT&language=CHS
- Wu, Y. (2021). Tourism cultural creative product design based on regional historical and cultural elements. In *E3S Web of Conferences* (Vol. 251, p. 03004). PP.1-4. EDP Science. <https://doi.org/10.1051/e3sconf/202125103004>
- Yang, H.Z. (2017). *Intangible Cultural Heritage and Cultural Creative Product Design PhD thesis*, Chinese Academy of Arts). P. 1-119 https://kns.cnki.net/kcms2/article/abstract?v=sf24_f5fySZta5Ci1nrM7zqDj2fxYI7o6bTw1-IWxH7jS-x0l8A-A1vH5l04kclq3-JFQXkU7E_nlgn4VRoO9LG0NrUUurpnjSF_a_PItva6sp9OvtAKnX6iqx6hyjdEdK4iqnpDXIwW3u4bu7qhXeA=&uniplatform=NZKPT&language=CHS
- Zhi, Y.J. (2023). Research on Regional cultural Creative products under severe homogenization -- Taking Shanxi Food Culture as an example. *The Design*, 8, 3476. PP.3476-3483 <https://doi.org/10.12677/design.2023.84428>
- Zhao, R.C. & Yu, T.W. (2020). Design and promotion of cultural and creative products of Taishan Tourism under the background of cultural and tourism integration. *Educational Materials* (29), PP.53-54. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=Epsqg4wCkk0RlroJ9jMa0FyKcFLkIRdFMnJ8ZwSKERKZMes2deuRucd0I7RN_gB2jIY0xqgJF_sQtnbkZII S1QyiDr6AHIGZ6GbKoWhL8AoAhE4dDfXqhX1M9bfNylxsyxePjJxkAGV09yTbC5vjaQ=&uniplatform=NZKPT&language=CHS
- Zheng, L. (2009). Symbiosis of gods and mortals - analysis of the cultural characteristics of Quanzhou puppet modeling. *Journal of Zhengzhou Institute of Light Industry (Social Science Edition)* (06), PP.36-39. Link: https://kns.cnki.net/kcms2/article/abstract?v=sf24_f5fySYoSuy7qV1hsIj8w2KNzyLKY-r8su-_smcpcm3kXLNxtIta4qj3BO6-U-fGqT9QOwJovKfmZYRc0JQBtj CvufmdBHUz9Koqa5Cy_G-Sz_MziF1OAhp5LNRcJFazWkZN9TNg=&uniplatform=NZKPT&language=CHS
- Zhang, Y.Z. (2016). Appreciation of Quanzhou Jiang Jia Go puppet head. *Heritage Identification and Appreciation* (05), PP.35-37. Link- Link: https://kns.cnki.net/kcms2/article/abstract?v=FY8FZShUIjEtyfDRfnAzYJ5VTfi4LiFt_DpBNGMydqY9_5KKT MpkKD0_A_WW-CctrHNmmBOUR3 JUtw8kZeFXfTCko8jlg-mjX4G48H0TOb2siXB8YoGx63CMKeFLK_a7Hh-Ae9wekMg PFPoti4SwPQ=&uniplatform=NZKPT&language=CHS
- Zhang, X.S. (2023). *Intangible horizon, tourist culture and design Master degree theses of master of applied research*, Lu Xun Academy of fine arts). PP.1-55 <https://link.cnki.net/doi/10.27217/d.cnki.glxmc.2023.000123doi:10.27217/d.cnki.glxmc.2023.000123>

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of KIHSS and/or the editor(s). KIHSS and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.