

A Study on the Innovative Design of Bayu Folk Art from the Perspective of Cross-Cultural Identity Theory

Chunsheng Mu

ABa Teachers College, Wenchuan, Sichuan, China.

Abstract: Against the backdrop of deep cultural integration and the construction of cultural identity, the preservation and innovation of Bayu folk art have become a key issue in the field of cultural development. As a treasure of regional culture, Bayu folk art embodies unique historical memories; however, due to a lack of in-depth analysis of consumer behaviour in related products, it has failed to gain widespread recognition among consumers and has gradually become marginalised in the process of modernization. This paper adopts a cross-cultural identity theory as its research perspective and integrates multidisciplinary research methods to systematically explore pathways for the innovative design of Bayu folk art. By analysing the formal characteristics and current state of development of Bayu folk art, this study explores its cultural essence and value for cross-cultural dissemination. It proposes strategies for the development of cultural and creative products, market promotion pathways, and cultural inheritance models based on consumer behaviour analysis and the integration of cross-cultural identity concepts. The aim is to achieve the living transmission of Bayu folk art, promote its symbiotic coexistence with modern design and the rural economy, and provide a theoretical reference and practical paradigm for the cross-cultural innovation of regional folk art.

Keywords: Cross-Cultural Identity; Bayu Folk Art; Innovative Design; Cultural Heritage; Cultural and Creative Products

1. Introduction

With the deepening of globalisation and the increasing frequency of cultural exchanges, cross-cultural identity has gradually emerged as a key research focus within the academic community. In the field of art and design, a central issue currently under scholarly examination is how to achieve innovation in

local folk art within a globalised context while preserving its unique cultural characteristics. As an art form of great cultural appeal in south-western China, Bayu folk art embodies a profound historical legacy and rich cultural resources. However, with the accelerated pace of modernization, Bayu folk art faces the grave challenge of marginalisation and even extinction. Existing research has largely focused on dimensions such as the cultural semiotics, artistic aesthetics, and preservation of Bayu folk art, yet there has been limited exploration of its innovative design within a cross-cultural context, particularly a lack of systematic inquiry grounded in theories of cross-cultural identity. Therefore, against this backdrop, a thorough investigation into the innovative design of Bayu folk art, informed by theories of cross-cultural identity, is not only at the forefront of academic research but also of pressing practical importance.

Cross-cultural design refers to the process of fully considering different cultural backgrounds and the differences between diverse cultures, integrating and respecting the elements and values of these distinct cultures within the design. The core of cross-cultural design lies in finding appropriate and compatible cultural connotations for the expression of the same object during the process of intercultural exchange [1]. As a bridge for communication and understanding between different cultures, cross-cultural design not only meets consumers' diverse cultural needs and aligns with the principles of market-driven economic development, but also enhances the cultural value of products and promotes outstanding cultural traditions [2]. Integrating the design of innovative cultural and creative products with cross-cultural design features into distinctive regional cultures has become the prevailing trend in the industry, which will propel the theory of designing cultural and creative products with regional cultural characteristics to new heights [3]. Consequently, people from

different cultural backgrounds have distinct ways of thinking and behaving; designing user interfaces and products tailored to these different cultural contexts also has an impact on human factors design methodologies [4]. This study draws on theories of cross-cultural identity and integrates multidisciplinary theories and methodologies from consumer behaviour, design, brand management and economics to explore innovative design approaches for the folk arts of the Bayu region. The findings

broaden the scope of research into folk arts and provide practical pathways for the contemporary preservation and development of Bayu folk arts, thereby contributing to rural revitalization and income growth.

2. Literature Review

2.1 The Formal Characteristics and Cultural Essence of Bayu Folk Art

Table 1. Representatives of Traditional Folk Art in the Bayu Region

No.	Traditional art forms	Location	Introduction
1	Sunke Luohua	Wanyuan	By employing discarded bamboo shoot husks as a medium, this art form achieves an innovative transformation of waste into treasure. This technique utilises bamboo shoot husks as a medium, employing a hot-iron pen to carbonise and create images on the extremely thin husks, which are merely 0.1 millimetres thick. By controlling the temperature, the artist produces scorch marks of varying depths, which, combined with the natural texture of the husks, result in artistic works—such as landscapes, figures, and floral and bird motifs—that possess a rich sense of depth and a rustic aesthetic.
2	Tujia embroidery	Shizhu, Chongqing	Tujia embroidery is one of the folk embroidery crafts of the Tujia people. Embroidery was once an essential life skill for Tujia girls and holds an important place in the Tujia people's traditional wedding customs and culture of filial piety.
3	Tujia paper-cutting	Yanxing, Jiulongpo, Beibei and Dazhu, Chongqing	Paper-cutting is primarily represented by the styles of Yanxing, Jiulongpo, Beibei and Dazhu. As a purely handcrafted folk art, it employs two main techniques: cutting with scissors and carving with a knife; these are often used in combination, a method known as 'combined cutting and carving'.
4	Xuanhan Zeng Family Bamboo Weaving	Xuanhan County, Dazhou	Xuanhan Zeng Family Bamboo Weaving is a traditional folk craft practised in the Qianhe River basin of Xuanhan. Using bamboo strips as thin as a cicada's wing, it involves over a hundred intricate steps to create two-dimensional bamboo-woven artworks depicting calligraphy and paintings. Notable examples include the bamboo-woven versions of (Along the River During the Qingming Festival) and (The Nine Dragons).
5	Liangping Woodblock Prints	Liangping District, Chongqing	Liangping Woodblock New Year Paintings have been included in the first batch of the National List of Intangible Cultural Heritage, following approval by the State Council. These works display a rustic, unrefined beauty that is bold, robust and profound, embodying the simple and sincere character of the farmers in the mountainous regions of Chongqing, and standing out as a unique phenomenon within the culture of Chinese folk New Year paintings.
6	Bayu Wood Carving	Qianjiang District, Hechuan District	The Bayu wood carvings of Qianjiang District are renowned for their diverse carving techniques, with representative works including carved beds and floral windows; the exquisite floral windows and shrines found in the Zhang Family Residence in Huangxi, the Ganxi Residence in Wuli, and the Huangniba Residence in Lishui—all of which have been preserved to this day—are also key examples. The Bayu wood carvings of Hechuan District, meanwhile, are characterised by their use of golden thread nanmu wood as the primary material and their meticulous craftsmanship.

The artistic treasures of Bayu culture, honed over the course of its long historical development, embody the aesthetic sensibilities and cultural heritage of the people of the Bayu region [5]. Its unique geographical setting and the fusion of 'Ba' and 'Yu' cultures have given rise to the distinctive regional character and rich

cultural diversity of Bayu folk art. The Bayu region boasts a wide variety of folk art forms, including folk literature such as the folk tales of Zouma Town, the legends of General Ba, and the legend of Wu Yaogu; folk art pieces such as the Tongliang dragon lanterns, a traditional craft with a history spanning millennia, and the

Fengjie wood carvings, which utilise water-submerged wood as their primary material; and the 'Bayu songs and dances', which can be traced back to ancient times, evolving through the Warring States period's 'Xiali Ba Ren', the Han dynasty's 'Ba Zi Odes', and the Tang dynasty's 'Zhuzi', until they developed into the Mudong mountain songs of the Ming and Qing dynasties [6].

In terms of artistic form, the folk arts of Bayu can be divided into three major categories: firstly, traditional fine arts (Table 1).

In terms of artistic form, the folk arts of Bayu can be divided into three major categories: firstly, traditional fine arts (Table 1). These include paper-cutting, embroidery, wood carving, stone carving, opera masks and woodblock printing, with representative techniques such as bamboo shoot shell pyrography, Tujia embroidery, Tujia paper-cutting, the Zeng family bamboo weaving of Xuanhan, and Liangping woodblock prints (Figure. 1).



Figure 1. Liangping Woodblock Prints

(Source:

https://whlyw.cq.gov.cn/zjwl/yzq/cqwlzy/zqsfwzwhyc/201303/t20130323_3718863.html)

This category of art emphasises simple yet vivid forms and rich, vibrant colours. It often draws inspiration from the landscapes, folk customs and myths of the Bayu region, combining practical utility with aesthetic appeal. The second category is performing arts. This encompasses projects such as the Tongliang Dragon Dance, Xiushan Flower Lanterns and the Sanhui Dry-Land Boat, which blend diverse elements including music, dance and drama. These serve as important vehicles through which the people of Bayu express their emotions and convey their spiritual aspirations. Thirdly, the traditional crafts category. This includes the Dazhou lantern-making craft, the Ma family's traditional painting and calligraphy mounting and restoration craft, and the Xia Xianxian steamed bun-making craft, all of which embody

the daily life and wisdom of the working people. From a cultural perspective, the folk arts of Bayu embody a natural philosophy of 'harmony between heaven and humanity'; artistic creations often draw inspiration from natural landscapes and rural life, reflecting the Bayu people's philosophy of living in harmony with nature; It highlights a tenacious and optimistic humanistic spirit; art forms such as the Chuanjiang work songs and the Tongliang Dragon Dance all originate from labour and folk rituals, embodying the courage and wisdom of the people of Bayu in the face of natural challenges; it carries the cultural DNA of diverse integration; as a meeting point of Ba-Shu culture, Chu culture and ethnic minority cultures, the folk art of the Bayu region has continuously absorbed elements from different cultures during its development, forming an inclusive artistic character. These cultural essences serve as the primary source of inspiration for the innovative design of Bayu folk art, and also form the foundation of its cross-cultural identity.

2.2 Theories of Consumer Behaviour and Foundations of Cross-Cultural Research

Consumer behaviour and the decision-making process have long been central topics in the field of consumer behaviour research, with scholars conducting systematic investigations from multiple perspectives. Hoyer et al. defined consumer behaviour as the aggregate of decisions made by human decision-making units across different temporal dimensions throughout the entire process of acquiring, consuming and disposing of goods, services, activities, experiences, people and ideas, thereby clarifying the core scope of this research [7]. Moutinho further points out that an in-depth analysis of consumer behaviour must take into account multiple internal and external processes; the research framework must encompass key dimensions such as behavioural determinants, the dual influence of culture and reference groups, the interaction between the individual and the environment, perceived risk, and family decision-making processes, thereby establishing a multidimensional analytical framework for subsequent research [8]. In research within the subfield of consumer behaviour, Roberts conducted research on socially responsible consumer behaviour, pointing out that socially conscious consumers' behaviour (SCCB) can

have a significant impact on specific social groups. At the same time, he criticised the common misconception in marketing research of conflating socially responsible consumer behaviour (SRCB) with eco-conscious consumer behaviour (ECCB), arguing that constructing consumer profiles and marketing strategies based solely on the frequency of ECCB has clear limitations [9]. In the context of consumer behaviour research within specific industries, Beckett et al. developed a dedicated analytical model that systematically elucidated and categorised the behavioural patterns of consumers when purchasing financial products and services, thereby providing a paradigmatic framework for industry-specific consumer behaviour research [10].

With regard to the factors influencing consumer behaviour, Dijksterhuis et al. proposed a highly innovative research perspective, arguing that consumer behaviour is not entirely driven by subjective consciousness; rather, it is often significantly influenced by subtle environmental cues. A large proportion of consumer decisions are made unconsciously, and the process by which they are formed relies heavily on the stimulation and guidance provided by environmental factors [11]. In research examining the relationship between emotions and consumer behaviour, Watson et al., drawing on cognitive evaluation theory, noted that while this theory provides a significant foundation for analysing the impact of emotions on consumer behaviour, the academic community has yet to reach a consensus on the definitions of relevant terminology, the number of core concepts, methods for measuring constructs, and the theoretical relationships between constructs [12]. Through a systematic review of the literature on emotions related to cognitive assessment and consumer behaviour, this study seeks to address this research gap and construct a more systematic theoretical framework for consumer behaviour research from an emotional perspective.

In summary, existing research on consumer behaviour theory has undergone successive expansions—from conceptual definitions to multidimensional analysis, from overarching frameworks to specialised subfields, and from rational decision-making to unconscious influences—thereby establishing a relatively comprehensive theoretical system and providing a paradigmatic reference for subsequent research

across different industries and perspectives. However, existing research in this field has largely focused on sectors such as finance and tourism, with relatively few targeted analyses of distinctive areas such as cultural and creative products and folk art consumption; consequently, the explanatory power and applicability of existing theories to such distinctive consumption contexts remain to be enhanced.

2.3 The Mechanisms through Which Cultural Identity Influences Consumer Behaviour

The cultural environment is a key external variable in consumer behaviour, and its influence on consumption decisions extends throughout the entire process of motivation formation, information processing and decision-making [7]. Cultural identity, as the core mediating factor through which the cultural environment influences consumer behaviour, serves as the key link between cultural background and consumer choice. Alden et al., against the backdrop of global market developments, examined the relationship between advertising brand positioning strategies and global consumer culture; they proposed and validated the core concept of global consumer culture positioning (GCCP), noting that this concept links brands to the symbolic systems widely understood and recognised within global consumer culture. It reveals the profound influence of the globalised dimension of cultural identity on consumers' brand perception, choice and identification behaviours, while also providing significant theoretical support for brand marketing and product design in cross-cultural contexts [13].

In research on the consumption behaviour of ethnic minorities and immigrants, Oswald, through ethnographic studies of Haitian immigrant families in the Midwestern United States, proposed a theory of consumer 'cultural exchange' behavior [14]. He argued that minority consumers achieve a dynamic transition between different cultural identities through the consumption of goods; in the process of negotiating the relationship between their home culture and the host culture, they utilise consumption behaviour to adjust and reconstruct their cultural identity; At the same time, he emphasised that, within the context of global consumer culture, consumer behaviour, social identity and cultural identity all possess dynamic

and variable characteristics. This approach challenges the static research perspective on cultural identity and consumer behaviour, providing new analytical insights for the study of consumer behaviour under conditions of cross-cultural identity. Askegaard et al examined Greenlandic immigrants in Denmark to validate and extend the post-assimilationist model of ethnic consumer behaviour. Their findings revealed that the cultural adaptation process of Greenlandic immigrants generally supports the post-assimilationist model; furthermore, they were the first to define transnational consumer culture as a key influencing factor in cultural integration [15]. This study offers a critical reflection on Oswald's model of cultural exchange performance, arguing that the influence of cultural identity on consumer behaviour is not merely a 'performative' shift in identity, but rather a complex process shaped by multiple factors such as transnational cultural systems and regional cultural characteristics. It thereby enriches and deepens the theoretical framework of consumer behaviour research from the perspective of cross-cultural identity.

Existing research has clearly established the central mediating role of cultural identity in consumer behaviour, revealing the diverse pathways and manifestations through which cultural identity influences consumer behaviour. This has broken away from the culture-blind perspective in consumer behaviour research and laid an important theoretical foundation for cross-cultural design research. However, existing research still exhibits significant limitations and research gaps: Firstly, studies predominantly focus on brand positioning and the consumption of everyday goods, whilst research on the consumption of products with strong cultural attributes—such as cultural and creative products and folk art—remains scarce, failing to provide targeted theoretical guidance for the design and marketing of distinctive cultural products; secondly, neither Oswald's 'cultural exchange' theory nor the post-assimilationist extension by Askegaard et al. has clearly defined the specific mechanisms and boundary conditions through which cultural identity influences consumer behaviour; furthermore, it remains unclear whether the impact of cultural identity on consumer behaviour varies, and the depth and practical applicability of relevant research require further enhancement.

2.4 The Compatibility of Cross-Cultural Identity Theory with Innovative Design in Bayu Folk Art

The intersection of cross-cultural identity theory and innovative art design presents a compelling field of exploration, highlighting how cultural identity influences and is reflected through contemporary artistic practice. Tian, X. et al. explored methods for integrating traditional Chinese patterns into modern aesthetics through a grounded theory analysis of Pang Xunqin's Collection of Chinese Patterns [16]. Following systematic analysis of their patterns and colours, traditional Chinese motifs can be incorporated into contemporary decorative art design, demonstrating the compatibility between cultural heritage and innovative design. In the field of intangible cultural heritage research, Huang, T. et al. employed user-centred design (UCD) and cultural gene theory to develop innovative tourism products based on traditional Spring Festival couplets [17]. This study demonstrates that a thorough understanding of user needs and aesthetic preferences is crucial for designing products that both preserve cultural heritage and align with contemporary aesthetics. Practice has shown that cultural identity resonates with consumer needs, and such innovative design strategies hold significant market potential. Finally, Nagi, E., & Nathalea, M. reviewed graphic design trends related to social values and cultural identity, advocating for participatory and digital design strategies that enhance cultural expression [18]. This study combines critical theory with digital innovation, thereby enhancing the role of cultural identity in art and design while promoting innovative pathways for visual communication in graphic design.

In summary, these studies collectively confirm the mutually reinforcing relationship between cross-cultural identity theory and the innovative design of Bayu folk art. Bayu cultural symbols serve as a crucial source of inspiration and essential material in contemporary design, whilst the application of innovative methodologies based on cross-cultural identity enables intangible cultural heritage to gain wider recognition among consumers. This, in turn, facilitates its reinterpretation and dissemination, driving innovative design practices that are both rooted in traditional Bayu culture and imbued with a spirit of innovation and enterprise. Consequently, the compatibility between cross-

cultural identity theory and the innovative design of Bayu folk art is evident in multiple aspects, including the transmission of intangible cultural heritage, innovative design practices, and the development of the cultural and creative industries, thereby providing theoretical support and directional guidance for the contemporary innovation of Bayu folk art.

3. Innovative Design Methods for Cultural and Creative Products based on Bayu Folk Art

This section explores how, based on the theory of cross-cultural identity, the development of cultural and creative products derived from Bayu folk art should adhere to the principle of integrating ‘local culture + modern design concepts + cross-cultural demands’, thereby creating a system of cultural and creative products that embody traditional cultural heritage, functional practicality, shared aesthetic appeal and mass cultural identity. As illustrated in Figure 2, the design methodology for Bayu folk art cultural and creative products relies on a three-stage development process comprising “product functional requirements – formulation of product design proposals – assessment of consumer purchasing intent and sales performance”. This approach integrates cross-cultural identity into Bayu folk art cultural and creative products, revitalises the contemporary value of Bayu folk art, and drives the high-quality development of the cultural and creative industries. To design superior cultural and creative products, analysis must also be conducted from the following perspectives:

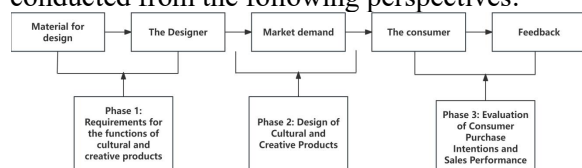


Figure 2. Innovative Design Methods

3.1 Analysis of Consumer Demographics

A key factor influencing consumers’ purchase of Bayu folk art cultural and creative products is the cultural significance of these products. When analysing the consumer base for such products, the positioning of the target market should be guided by consumer demand for the cultural aspects of the products. Culture refers to typical or expected behaviours, norms and ideas that characterise a group of people; it can exert a powerful influence on all aspects of human

behavior [7]. The stage of defining consumer needs comprises two aspects: firstly, designers must conduct in-depth research into the cultural symbols of Bayu intangible cultural heritage, such as the core cultural symbols found in folk arts including the Tongliang Dragon Dance, the Chuanjiang Work Songs, Bayu paper-cutting and folk embroidery, and organise these into key design elements for cultural and creative products. Methods such as questionnaire surveys, user interviews and market data analysis can be employed to quantify consumer acceptance of Bayu folk art symbols and their functional requirements. This provides robust data support for the relevant design work and offers guidance on ensuring the uniqueness of cultural and creative products while preserving Bayu cultural heritage. Only in this way can such products gain recognition from consumers of diverse cultural backgrounds within a cross-cultural context. On the other hand, it is essential to fully take into account the usage habits and aesthetic preferences of consumers from diverse cultural backgrounds, thereby ensuring the universality and practical functionality of these cultural and creative products. This will facilitate the transformation of Bayu folk art-inspired cultural and creative products from localised items into practical commodities with the potential for cross-cultural dissemination, thereby expanding the sales market for the cultural and creative industry.

3.2 Design of Cultural and Creative Products

For the folk art of Bayu to be effectively passed down to future generations, the cultural and creative products produced must achieve strong sales performance, thereby generating economic benefits that support the preservation of intangible cultural heritage. Firstly, by integrating the production materials and local culture of Bayu folk art products, and by cultivating designers’ cross-cultural creative abilities, we can achieve a modern transformation of the traditional craftsmanship of Bayu folk art. By deconstructing, simplifying and reconstructing the cultural elements of Bayu folk art, designers can preserve the spiritual essence of local culture while employing modern design techniques to extract visual language. In terms of material selection, a combination of traditional and modern eco-friendly materials should be utilised, ensuring that products embody the regional characteristics of Bayu

while aligning with contemporary aesthetics, and enabling mass production at reduced costs.

Secondly, the dual value of cultural and creative products—combining functional utility with emotional resonance for consumers—must be reinforced. Designers can integrate elements of Bayu folk art into the design of everyday items, such as notebooks featuring the Tongliang dragon dance pattern or trendy collectible figurines themed around the ‘Chuanjiang Haozi’ folk songs, in response to market demand for such products in modern lifestyles. This ensures that the resulting products not only embody traditional cultural symbols but also fulfil practical functions in consumers’ daily lives. Furthermore, a diverse range of products should be developed to cater to consumer groups of different ages and cultural backgrounds. For instance, by utilising the vibrant colours characteristic of Bayu folk art, designers can create trendy cultural and creative products that are particularly popular among younger demographics. For consumers with a passion for culture and a capacity for collecting, products should be launched that highlight the traditional craftsmanship of Bayu folk art as intangible cultural heritage, thereby showcasing the refinement and scarcity of such items.

Finally, during the design process, traditional crafts such as Bayu folk embroidery and paper-cutting are integrated with modern technologies like 3D printing and digital printing. This approach preserves the unique texture of traditional handicrafts while enhancing production efficiency and product precision, thereby achieving the living transmission and commercial transformation of traditional crafts. Through cross-cultural design translation, we aim to enhance the added value and differentiated market competitiveness of Bayu folk art products, thereby facilitating the transformation of Bayu folk art from intangible cultural heritage resources into marketable and industrializable cultural and creative products.

3.3 Sales Evaluation

After purchasing any product, consumers evaluate their decision and their overall satisfaction with the chosen product or service. This evaluation serves as a crucial means for consumers to assess, in retrospect, whether their decision was correct and whether they would purchase the product again [7]. Sales evaluation involves marketers requesting consumers to

provide active post-purchase satisfaction assessments, utilising consumers’ actual experiences during the purchasing process to investigate their responses to such requests for positive post-purchase feedback [19]. This assessment is based on consumer expectations and the actual performance or utility of the purchased items. The market suitability and economic contribution of Bayu folk art cultural and creative products are evaluated by monitoring the purchasing intentions and usage feedback of both local consumers and out-of-town visitors, and by combining this with sales data and product profitability.

This assessment can address the differing needs of these two groups through the following strategies: Firstly, for the local consumer base, cultural elements such as the majestic rhythms of the Chu River work songs and the lively charm of Bayu paper-cutting are incorporated into the cultural and creative products to strengthen the emotional resonance of Bayu culture, thereby seeking to evoke consumers’ deep-seated cultural memories; secondly, for out-of-town visitors—a group seeking cross-cultural experiences—the origins and core essence of Bayu folk art are translated into an intuitive visual artistic language. We will assess whether consumers can perceive the unique charm of Bayu folk culture through these tangible ‘cultural narratives’, thereby enhancing their identification with and willingness to purchase Bayu cultural and creative products.

By establishing a design feedback mechanism for Bayu folk art cultural and creative products through sales evaluation, we will dynamically optimise product design schemes. Drawing on this feedback, we will continuously refine product functionality, aesthetics and pricing, focusing on metrics such as consumer recognition of Bayu cultural symbols and satisfaction with functional experiences. This will form a closed-loop mechanism of ‘innovative design —Mass Production—Sales Evaluation’, thereby continuously enhancing the cross-cultural adaptability and market competitiveness of Bayu cultural and creative products, and supporting the sustained dissemination and development of Bayu folk art cultural and creative products in the global market.

4. Analysis of Case Study Findings

4.1 Introduction to the Case Study

To further analyse the impact on consumer behaviour resulting from the integration of cross-cultural design into innovative designs for Bayu folk intangible cultural heritage, and in conjunction with market research, this study conducted a practical case study on the incorporation of Bayu intangible cultural heritage paper-cutting art into food packaging design.

As shown in Figure 3, the packaging design takes Bayu intangible cultural heritage paper-cutting art as its core cultural vehicle, linking modern design aesthetics with food packaging to achieve an innovative fusion of tradition and contemporary elements. This design project focused on creating food packaging with distinctive Bayu cultural characteristics. In the first step, the designer deconstructed the visual symbols of Bayu paper-cutting, extracting core cultural elements such as auspicious patterns that possess high regional recognisability.



Figure 3. Bayu Food Packaging Design

Secondly, through modern design techniques such as simplifying the lines of the paper-cut graphics, transforming and reconstructing them, and rearranging their layout, the designers moved away from the mere accumulation of traditional elements, thereby infusing the traditional symbols with a new visual vitality. Thirdly, the colour scheme of the food packaging draws inspiration from the traditional colour aesthetics of Bayu lanterns, using warm and vibrant tones to echo the fresh and lively qualities of the food. This design combines deconstructed paper-cut elements with the practical attributes of food packaging. It not only fully preserves the spiritual essence and regional distinctiveness of Bayu culture but also, through minimalist and refined designs that align with contemporary aesthetic trends, meets the visual demands of modern consumption scenarios and the cognitive logic of cross-cultural communication. In this way, Bayu food packaging becomes a cultural vessel that

embodies regional culture and conveys local flavours.

4.2 Analysis and Conclusions

4.2.1 The impact of design incorporating cross-cultural identity on consumer purchase intentions

Consumers exhibit stronger cognitive and emotional responses to packaging designs that incorporate traditional culture. Packaging plays a vital role in product sales, as it forms the first impression a product makes on consumers. High-quality packaging design accurately conveys a product's purpose and quality through vivid colours, intricate patterns and clear text, helping the product stand out from the competition, attract consumer attention and, consequently, influence purchasing decisions. Innovative designs in Bayu folk art that delve deeply into the core of traditional artistic culture can clearly convey its cultural connotations and value. On the one hand, through methods such as literature reviews, field research and interviews with folk artists, the historical development and formal characteristics of Bayu folk art can be systematically organised to establish a Bayu art and culture resource database. This database, covering aspects such as visual symbols, colour systems and stylistic principles, provides a wealth of graphic, textual and colour materials for innovative design; On the other hand, by appropriately incorporating traditional Bayu cultural symbols into modern design, and through cross-cultural design, food packaging can be given a more appealing visual impact, positively influencing consumers' willingness to purchase.

4.2.2 Design must precisely align with market demand

The core objective of packaging design is to align with the target market, thereby influencing consumers' purchasing decisions. Bayu food packaging that incorporates elements of Bayu intangible cultural heritage is more likely to win consumers' favour and evoke a sense of cultural identity. Innovative designs drawing on Bayu folk art must precisely align with the needs of two distinct consumer groups—local residents and out-of-town visitors—with different cultural backgrounds. Guided by market demand, products should be designed and produced to appeal to consumers. During the early design phase, market research and consumer preference analysis should be conducted, targeting local

consumers and tourist consumers respectively, to understand their aesthetic preferences, consumption needs and purchasing motivations regarding Bayu folk art, thereby providing data support for product design and market promotion. Secondly, leveraging multi-channel sales evaluations to provide valuable insights for product upgrades. This design adopts an integrated online and offline sales approach: offline channels reach consumers through tourist attractions, intangible cultural heritage experience centres and cultural and creative retail outlets in the Bayu region, while online promotion utilises e-commerce platforms, social media and short-video platforms. Following the sales campaign, we will collate turnover figures and data on repeat purchases, as well as compile consumer feedback on product usage. This information will be used to continuously update and optimise the design, helping to create a highly recognisable visual identity for every product in the Bayu region, thereby enhancing the brand's cultural value and market competitiveness.

5. Conclusion

This study, approached from the perspective of cross-cultural identity theory, explores the impact of innovative designs based on Bayu folk art on the sales of cultural and creative products and intangible cultural heritage foods in the Bayu region. The research finds that Bayu folk art, as a treasure of the region's culture, when applied to modern design, serves both as a means of preserving traditional culture and as a driving force for the innovative development of modern design. From the perspective of cross-cultural identity theory, the innovative design of Bayu folk art is not a simple replication of traditional patterns and motifs, but is founded on a deep identification with the cultural essence of Bayu folk art. Guided by the objective of promoting cross-cultural exchange and integration among consumers from diverse cultural backgrounds, it achieves the living transmission of Bayu folk art and the transformation of its contemporary value by delving deeply into the cultural essence of Bayu, integrating diverse design concepts, precisely meeting market demands, and driving the coordinated development of culture and the economy.

The findings of this study hold significant practical value, offering particularly valuable

practical guidance for relevant enterprises, government departments and the cultural and creative industries. Through in-depth research into the current status, challenges and development trends of innovative design in Bayu folk art, this study provides decision-making support for policymakers and enterprises, thereby promoting the sustainable development of the local cultural industry. The specific strategies proposed in this paper aim to attract more tourists and investors, drive local economic growth, increase residents' incomes, and create employment opportunities. Furthermore, this study emphasises the importance of safeguarding and transmitting intangible cultural heritage, proposing that the development of cultural and creative products can support the sustainable development of the industry and achieve an organic integration of traditional art with modern design.

Acknowledgments

This work was supported by a project grant from: 1.2024 General Project of the Bayu Folk Art Research Institute, A Key Research Base for Humanities and Social Sciences in Universities of Sichuan Provincial Department of Education 'Research on Innovative Design of Bayu Folk Art under the Vision of Intercultural Theory' (No. BYMY24B25). 2. Aba Prefecture Key Research Base Project in Philosophy and Social Sciences: A Study on the Innovative Design of Intangible Cultural Heritage Products in Northwest Sichuan from a Cross-Cultural Theoretical Perspective (No.: ABKT-FYCX2025-04).

References

- [1] Zhang, L. (2012). Intercultural Design. *Journal of Nanjing Art Institute*. (Art and Design Edition), p: 147-149.
- [2] Yang, H. (2022). Research on cross-border e-commerce export packaging design in cross-cultural background. *China Packaging*, 42(08):46-48.
- [3] Zhang, D. Y., Zhang, C., and Wang, J. J. (2022). Reflections on the Creation of Guizhou Yazhou Pottery Cultural Creative Products under the Concept of Cross-cultural Design. *Footwear Technology and Design*.
- [4] Plocher, T., Rau, P. L. P., Choong, Y. Y., & Guo, Z. (2021). Cross-Cultural Design. In *Handbook of Human Factors and*

- Ergonomics.
<https://doi.org/10.1002/9781119636113.ch10>.
- [5] Luo, M. (2025). The Dilemmas of Ba-Yu Folk Art and an Exploration of the Application of Its Techniques in Chinese Painting. *Central Plains Culture and Tourism*, (24), 100–102.
- [6] Peng, H. L. (2024). A Reinterpretation of the Transition from Ba-Yu Folk Art to Animation Innovation. *China Ethnic Expo*, (16), 180–182.
- [7] Hoyer, W.D., MacInnis, D.J., & Pieters, R. (2012). *Consumer behavior*. Cengage Learning.
- [8] Moutinho, L. (1987), "Consumer Behaviour in Tourism", *European Journal of Marketing*, Vol. 21 No. 10, pp. 5-44. <https://doi.org/10.1108/EUM00000000004718>.
- [9] Roberts, J. A. (1995). Profiling Levels of Socially Responsible Consumer Behavior: A Cluster Analytic Approach and Its Implications for Marketing. *Journal of Marketing Theory and Practice*, 3(4). <https://doi.org/10.1080/10696679.1995.11501709>.
- [10] Beckett, A., Hower, P., & Howcroft, B. (2000). An exposition of consumer behaviour in the financial services industry. *International Journal of Bank Marketing*, 18(1). <https://doi.org/10.1108/02652320010315325>.
- [11] Dijksterhuis, A., Smith, P. K., van Baaren, R. B., & Wigboldus, D. H. J. (2005). The unconscious consumer: Effects of environment on consumer behavior. *Journal of Consumer Psychology*, 15(3). https://doi.org/10.1207/s15327663jcp1503_3.
- [12] Watson, L., & Spence, M. T. (2007). Causes and consequences of emotions on consumer behaviour: A review and integrative cognitive appraisal theory. In *European Journal of Marketing*, 41, 5–6. <https://doi.org/10.1108/03090560710737570>.
- [13] Alden, D. L., Steenkamp, J. B. E. M., & Batra, R. (1999). Brand positioning through advertising in Asia, North America, and Europe: The role of global consumer culture. *Journal of Marketing*, 63(1). <https://doi.org/10.2307/1252002>.
- [14] Oswald, L. R. (1999). Culture swapping: Consumption and the ethnogenesis of middle-class Haitian immigrants. *Journal of Consumer Research*, 25(4). <https://doi.org/10.1086/209541>.
- [15] Askegaard, S., Arnould, E. J., & Kjeldgaard, D. (2005). Postassimilationist ethnic consumer research: Qualifications and extensions. *Journal of Consumer Research*, 32(1). <https://doi.org/10.1086/426625>.
- [16] Tian, X., Liu, X., & Lu, C. (2024). Integrating traditional Chinese patterns into modern aesthetics: A rooted theory study based on Pang Xunqin's Chinese pattern collection. *TRANS/Form/AÇÃO*.
- [17] Huang, T., Wong Bin Abdullah, M. F., & Zali @ Zali, A. A. B. (2024). Experimental research on innovative design of intangible cultural heritage products based on UCD and cultural gene theory. *EDELWEISS Applied Science and Technology*.
- [18] Nagi, E., & Nathalea, M. (2025). Trends and research directions in graphic design for social values and cultural identity: A systematic literature review. *International Journal of Graphic Design*.
- [19] Jones, M. A., & Taylor, V. A. (2018). Marketer requests for positive post-purchase satisfaction evaluations: Consumer depth interview findings. *Journal of Retailing and Consumer Services*, 41. <https://doi.org/10.1016/j.jretconser.2017.12.013>.