

The Role of Souvenirs in Enhancing Local Cultural Sustainability: A Systematic Literature Review

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Abstract: Souvenirs can facilitate the dissemination and promotion of culture, and culture gives souvenirs unique characteristics and cultural connotations. With the increasingly competitive academic environment, an in-depth understanding of the relationship between souvenirs and local culture is crucial to the theory and practice of souvenir and local culture-development research. The main purpose of this study is to review the previous literature that articulates the dynamic relationship of interdependence and development between souvenirs and local culture. Based on a systematic literature review, the data for this study came from a review of 35 documents between 2019 and 2024. The documents were then analysed individually using the ATLAS.ti 24 program. The analysis revealed five central themes: (1) sustainability and innovation; (2) authenticity and experience; (3) economic and community impact; (4) cultural identity expression; and (5) consumer behaviour and technology. These themes illuminate that souvenirs are not only cultural ambassadors, but also play a critical role in economic development, cultural preservation, and consumer engagement. The findings provide new directions for future research and actionable insights for practitioners, researchers, and designers who enhance the sustainability of local culture through souvenirs. This review contributes to a deeper understanding of the dynamic interactions between souvenirs and local cultures and proposes a framework for the sustainable development of souvenirs.

Keywords: souvenirs; cultural heritage; local culture; systematic literature review; ATLAS.ti 24



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1. Introduction

1.1. Research Background

Cultural tourism is an important part of sustainable tourism, encompassing economic, social, and environmental dimensions. As globalisation and sustainable development reshape global perspectives, cultural tourism is also evolving, emphasising the preservation and deep understanding of local cultural heritage. In this context, souvenirs play a crucial role as a bridge between local culture and global tourists. These tangible objects from travelling are not only personal souvenirs but also play a key role in promoting and sustaining local culture through economic empowerment and cultural continuity [1,2].

Local intangible cultural heritage (ICH), which encompasses traditions, customs, and skills unique to a community, is at the heart of cultural tourism. It enriches the experience of tourists and supports the sustainable development of the region by allowing them to authentically immerse themselves in the local culture [3,4].

1.2. Research Aim and Question

Despite the recognition of the important role of souvenirs in cultural tourism, there is an academic gap in comprehensively exploring the impact of souvenirs on the promotion and sustainability of local culture. This review seeks to fill this gap by examining how recent trends in souvenir-related research from 2019 to 2024 contribute to the sustainable

development of local culture. This study explores the question: How do current trends in souvenirs enhance the promotion and sustainability of local cultures, as discussed in the literature from 2019 to 2024?

2. Background Literature

2.1. Cultural Tourism and Sustainable Development

“Cultural tourism” refers to the movement of individuals with culture as a basic motivation, such as participating in excursions, attending cultural events, visiting sites and monuments, and exploring nature, folklore or art [5]. It is a particularly noteworthy brand of tourism that seeks and coordinates novel and profound cultural experiences, whether aesthetic, intellectual, emotional, or psychological [6]. Cultural tourism consumption is not limited to traditional sightseeing tours but also involves deep, personalised, and experiential activities [7]. In addition, cultural tourism is also seen as a process of telling the story of a destination, with cultural and heritage tourism sites described as destinations with a story [8]. Both tangible and intangible cultural heritage largely reflect local and regional identities, contributing to the authenticity of a destination’s tourism offer and often shaping the destination’s identity. Many types of tourism, including cultural, ethnic, and gastronomic tourism, are based on the intangible cultural heritage possessed by the destination [9].

Cultural tourism plays an important role in sustainable development by contributing to economic growth, environmental protection, and social well-being. To ensure sustainable tourism development, it is important to balance economic, environmental, and socio-cultural aspects [10]. Governments can promote sustainable tourism by prioritising the preservation of culture, ensuring a balance of benefits for local communities and reducing negative impacts on the environment [11]. Sustainable cultural tourism is closely linked to the sustainable use of cultural heritage, emphasising conservation and management practices [12]. Researchers have explored its multifaceted impacts on local communities, emphasising both opportunities and challenges. Sustainable cultural tourism not only promotes the conservation of cultural resources but also stimulates the local economy through job creation and income generation [13]. Thus, cultural tourism is not only a means of experiencing and appreciating diverse cultures, but also an important driver of economic development and sustainability in tourism destinations.

2.2. The Role of Local Culture in Tourism

The term “local culture” encompasses customs, traditions, and practices that are unique to a particular community or region. It encompasses both tangible and intangible heritage, such as language, rituals, performing arts, social practices, and traditional crafts [14]. Local culture in this study focuses on the latter, specifically, local intangible cultural heritage refers to the skills, knowledge, customs, and expressions that have been passed down from generation to generation within a community that constitute inherited practices of the local people [3]. This heritage is an important part of human civilisation and an important tourism resource that contributes to social and group identity and continuity [4]. Safeguarding and promoting intangible cultural heritage is essential for maintaining cultural diversity and promoting sustainable development [15].

Local culture plays a pivotal role in tourism, influencing the development and sustainability of destinations. Cultural tourism is a process by which tourists seek meaning and understanding through participation in the daily lives of local communities [16]. The involvement of local people is crucial for the successful development of a destination, as their support is essential [17]. The role of culture as an actual tourist attraction and its potential to further develop cultural tourism and drive local development is also widely recognised in Terkenli and Georgoula’s [13] study. For example, the majority of resident respondents felt that cultural tourism would have a very positive impact on their island (e.g., infrastructure, employment, and quality of life), as it could improve the economic and socio-cultural aspects of their lives. The development of cultural tourism is also seen as a way of exploring national identities and contributing to the maintenance of

local cultures [18]. In addition, local cultures and local people are seen as potential assets to support the development of sustainable tourism [19]. In a similar case in Northern Japan, the aboriginal Ainu people often use a number of unique patterns that carry their identity and beauty to decorate their houses, clothing, utensils, ornaments, and spiritual objects. Today, various souvenirs made with these motifs are very popular among tourists from Japan and abroad. Therefore, Ainu motifs have cultural and commercial value and significance [20]. By integrating traditional art into the design of modern cultural souvenirs, folk art can be preserved and help people understand the connotation and aesthetic value of folk culture. Therefore, local culture is a valuable asset for the development of local tourism.

2.3. The Relationship between Souvenirs and Local Culture

“Souvenirs” are tangible objects that are powerful conveyors of meaning, enabling individuals to maintain a material connection to cherished past experiences and convey personal and cultural meaning [21,22]. These objects are not only souvenirs but also representations of acquired cultural capital, enabling visitors to preserve memories and share experiences with others [23]. Souvenirs capture intangible travelling experiences in a tangible way, and as souvenirs trigger memories of past collective experiences.

The relationship between souvenirs and local culture is inextricably linked, as souvenirs are often a tangible expression of a place’s unique traditions, heritage, and identity. Locally produced handicrafts and souvenirs are intended to reflect elements of local culture, promote authenticity, and bridge cultural divides. These items are not only products but also carriers of cultural connotations that reflect the essence of local culture and maintain the uniqueness of a place, thus attracting people to buy them [24]. Souvenirs are often locally produced and reflect the authenticity and creativity of the destination, thus playing an important role in promoting local identity and economic development [25]. By combining traditional culture with modern design, souvenirs become symbols of identity, creativity, and beauty that reflect the culture and traditions of the destination [26]. In short, souvenirs are ambassadors of local culture, facilitating the connection between tourists and local cultural heritage and contributing to the preservation and promotion of local traditions and values.

2.4. Challenges and Opportunities for Souvenir Development

The economic benefits of souvenir production and sales have been shown in numerous previous studies to play an important role in supporting local economies and businesses. Souvenir sales generate income for local artisans, retailers, and communities, thereby contributing to economic growth [27]. Souvenirs are economically important to retail businesses near tourist destinations, providing opportunities for revenue generation and business growth [28]. By improving pricing and marketing strategies, museums can increase sales of cultural souvenirs and contribute to their economic sustainability [29]. In summary, the production and sale of souvenirs provide economic benefits by supporting local businesses, generating income, and contributing to the economy of the destination.

Therefore, the opportunities and challenges of souvenir development are key factors influencing the success and sustainability of the souvenir business. Souvenir development offers various opportunities for growth and innovation in the tourism industry. For example, the integration of additive manufacturing technologies such as 3D printing provides opportunities for the production of personalised and creative souvenirs, enabling tourists to participate in the design and personalisation process [30]. Developing souvenirs based on local culture and history provides a unique selling point that attracts tourists while supporting the preservation of cultural heritage, offering opportunities for differentiation and authenticity. The use of local crafts and traditions in the production of souvenirs can enhance the economic performance of local artisans and communities, contributing to income generation and economic development [31]. In addition, the use of technologies such as augmented reality in souvenir development can increase visitor engagement and enthusiasm, providing opportunities for innovative and interactive souvenir experiences [32].

However, along with these opportunities, souvenir development also faces a number of challenges that need to be addressed to achieve sustainable growth. Maintaining authenticity and cultural relevance in souvenir production is a challenge, especially in the face of changing tourist preferences and market competition. Adapting to changing consumer trends and market demands requires flexibility and innovation in souvenir design and production to remain competitive in the tourism industry [33]. In addition, the impact of external factors such as the COVID-19 pandemic can pose challenges to souvenir development, which requires resilience and adaptability to the changing environment [25].

In short, while souvenir development offers opportunities for creativity, innovation, and economic growth in the tourism industry, addressing the challenges associated with authenticity, sustainability, market competition, and externalities is critical to the long-term success and sustainability of souvenir businesses.

In summary, the link between souvenirs and local culture has become increasingly close to the development of cultural tourism. Despite the important role that souvenirs play in cultural tourism, critical analyses of the subject have been so little discussed that it is impossible to understand its current trends and future research directions, and the existing academic literature has not yet fully explored the impact of souvenirs on the promotion and sustainability of local culture. This systematic review aims to fill this gap by investigating how the current trends in souvenir-related research contribute to the sustainable development of local culture. This study is particularly relevant considering that global tourism practices will undergo rapid change from 2019 to 2024, influenced by technological advances and changing cultural dynamics. The main research question of this study is:

How do current trends in souvenirs enhance the promotion and sustainability of local cultures, as discussed in the literature from 2019 to 2024?

3. Materials and Methods

This study adopts a literature-review approach to identify research gaps by analysing the previous research to determine the key aspects of a theme or topic. Specifically, this study is a thematic review of the relevant literature. The thematic literature review allowed for thematic grouping, thus enabling the researcher to demonstrate the specific topics most relevant to his/her research. This study used a thematic literature review as the primary analytical technique, which involved searching and analysing the relevant data obtained from databases. This method has been used in many previous studies [34–36]. Preferred reporting items for systematic reviews and meta-analysis (PRISMA) was used to manage the literature search [37].

3.1. Databases and Search Terms

We used a variety of strategies to access the wealth of relevant research within the scope of this SLR. We primarily used the electronic databases Web of Science (WOS) and Scopus to search for included articles. For each feature (souvenirs, local culture), we used multiple terms to improve our ability to find as many relevant articles as possible. For the souvenir feature, we used the terms: “souvenir” OR “cultural product”; for the local culture feature, we used the terms: “cultural heritage” OR “local culture” OR “intangible cultural heritage”. The keywords in each category are connected by OR, and the terms between each category are connected by AND. One string was used in 2 databases (Table 1). The two priority databases were then mined, and a total of 4070 articles were obtained.

Table 1. Search string.

Search Builder	Search String
souvenir	“souvenir” OR “cultural product”
local culture	“cultural heritage” OR “local culture” OR “intangible cultural heritage”

3.2. Inclusion/Exclusion Criteria

All searches were conducted in March 2024. The following criteria were considered for paper inclusion: (1) publication date range of 2019 to 2024; (2) document type of Article; (3) the language of the article was English; (4) based on the science categories of social sciences/arts and humanities/hospitality leisure sport tourism/humanities multidisciplinary/art/cultural studies; and (5) includes quantitative, qualitative, and mixed-methods research, considering the topic of this research from different dimensions. The period chosen for this study, from 2019 to 2024, ensures access to the most recent relevant literature from the last five years, enabling us to capture the latest trends and advances in relevant research. Secondly, the narrower timeframe allows for a thorough review of the literature, enhancing our understanding of souvenirs and local cultural development.

The criteria for exclusion were (1) articles that do not relate memorabilia to cultural heritage will be excluded from the review. (2) Articles that do not directly address a research question will be excluded. (3) Articles whose document type is other than Article, e.g., conference papers, literature reviews, book chapters, and editorials will be excluded from the review, and only peer-reviewed journal articles will be considered. (4) Articles written in languages other than English will be excluded from the review, as analyses will focus on English language publications. (5) Articles that do not fall within a disciplinary research area will be excluded. (6) Papers that are not available in full text.

3.3. Selection of Articles and Descriptive Overview

All searches were conducted in March 2024. This study used Web of Science (WOS) and Scopus for the literature search, returning 4070 results. First, 2,920 articles published before 2019 were removed by filtering by timeframe. We went on to remove 419 documents based on document type and language range. Then, 509 articles continued to be removed based on the scientific category. In the second stage, two independent investigators reviewed each of the 222 documents, removing nine duplicate articles; 14 book chapter documents; 45 for which the full text was not available or the links were incomplete; and 119 that were not relevant to the topic (articles were considered not relevant to the topic if they did not directly address the intersection between souvenirs and cultural tourism and local cultural development. Specifically, the following papers will be excluded: papers that focus only on general tourism or cultural studies with no specific relevance to the production or marketing of souvenirs or their role in cultural promotion; papers that focus on the economics of tourism or marketing strategies but do not explicitly include souvenirs as a core element of the study; and papers that discuss local culture or souvenirs in contexts unrelated to tourism). Following a full-text review, 35 articles published between 2019 and 2024 were selected for qualitative synthesis. Figure 1 summarises the three stages of the process of selecting references for analysis and prior research (identification, screening, and inclusion).

3.4. Approach to Analysis and Synthesis

In this study, the selected articles were evaluated using mainly quantitative and qualitative analyses. A total of 35 articles were uploaded to ATLAS.ti 24 for the purpose of analysis. Each article was categorised by author, year of publication, journal title, journal number, and publisher. The quantitative section focused on the regional, journal, and country distribution of the scholarly research articles. The quantitative analysis section reported the results of the study mainly from a mathematical point of view in order to derive the corresponding data. In addition, the main method used in the qualitative part of the analysis was thematic analysis by extracting, categorising, and refining the codes of the selected articles [38], then summarising the themes for thematic analysis and developing a conceptual framework while ensuring that there is a link between the framework and the data. This study follows the 6-step framework outlined by Braun and Clarke [39]. The steps are as follows: (1) familiarise with the data, (2) generate codes, (3) identify themes, (4) review themes, (5) define themes, and (6) interpret themes.

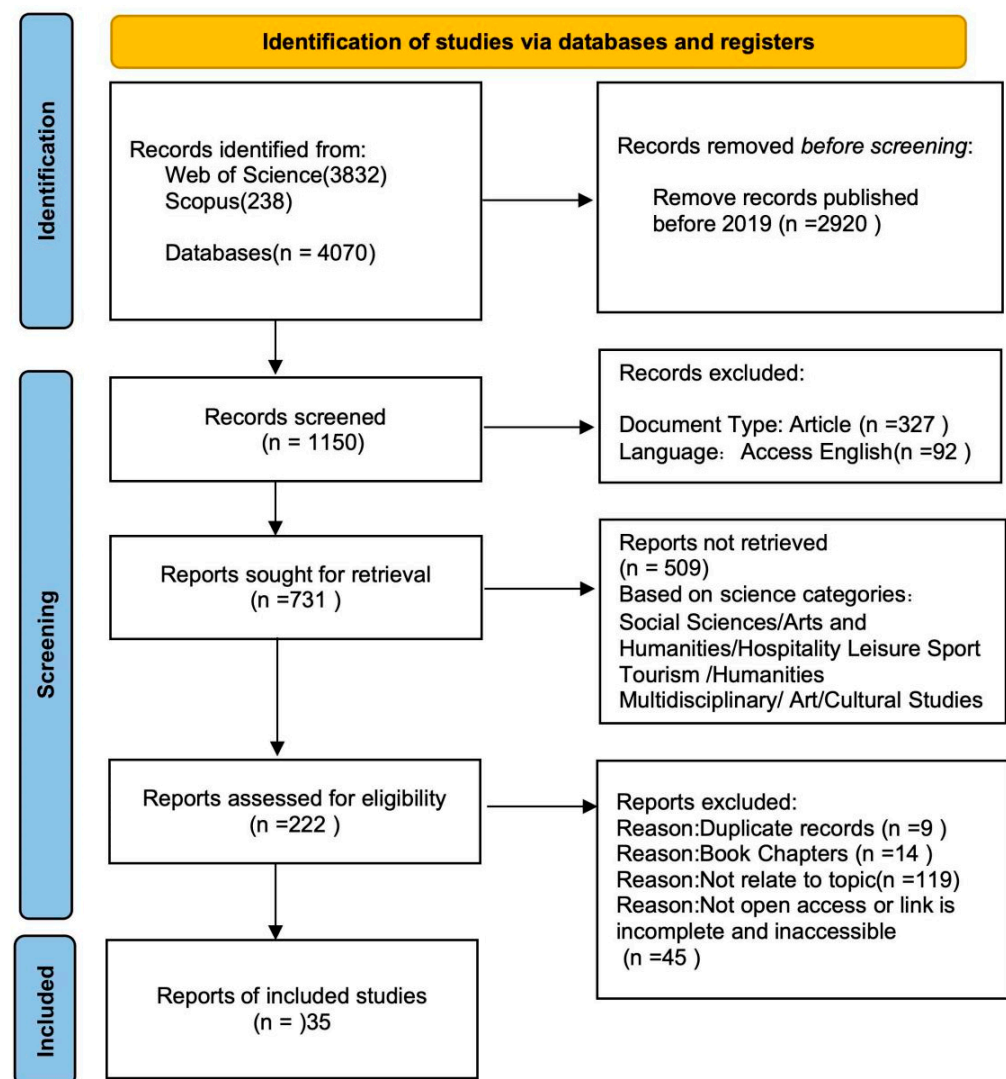


Figure 1. PRISMA flow diagram of the research process.

3.5. Detailed Description of the Research Process

(1) Data-analysis process

The data analysis for this systematic review was conducted using thematic synthesis to distil and interpret the findings of the included studies. After extracting relevant information from each article, the data were analysed qualitatively thematically using ATLAS.ti 24 software. This process involved coding the extracted data into initial codes based on their relevance to the research questions. These initial codes were then summarised into broader themes that reflected important patterns in the literature regarding the role of souvenirs in promoting and sustaining local culture. The thematic framework was iterated to ensure that it covered all relevant aspects of the research question;

(2) Capturing themes in qualitative analysis

Themes were derived through a process of generalisation, i.e., identifying patterns, ideas, and clusters of meaning from the data itself, without predetermined categories. This involved a detailed line-by-line analysis of the extracted data to identify recurring and significant themes related to souvenir development, cultural promotion, and sustainability. Initial themes were continually compared and contrasted across studies to refine their definitions and relationships. This iterative process allowed emerging themes to be strongly supported by the data, ensuring that they accurately reflected the information collected;

(3) Ensuring the reliability of the coding process

A variety of measures were taken to ensure the reliability of the coding process:

Inter-coder reliability: two researchers independently coded a random sample of articles. Inter-coder reliability was calculated, and discrepancies were discussed to reach a consensus to improve coding consistency across the dataset.

Refinement of the coding framework: the coding framework was regularly reviewed and refined in team meetings to resolve ambiguities and ensure consistent application across the dataset.

Audit Trail: an audit trail is maintained to document decisions made during the coding process to provide transparency and allow for validation of coding decisions;

(4) Minimising interpretation errors and resolving interpretation discrepancies

To minimise interpretation errors and resolve interpretation differences between researchers, several strategies were used:

Consensus meetings: the research team met regularly to discuss findings, resolve interpretation differences, and reach consensus on thematic interpretations.

Triangulation: Where possible, research findings were triangulated with the existing literature to check for consistency and validity.

Reflection: The researchers kept a reflective log to record their views and potential biases, reflect on how these might influence interpretations, and endeavour to reduce subjectivity.

4. Results and Discussion

4.1. Quantitative Research Results

By analysing word frequency, research location, year of publication, publication source, and theme, the research trend of souvenir-related local culture can be partially reflected. First, the quantitative part generated the following word cloud based on the analysis of the primary literature (Figure 2). As shown in Figure 2, the most prominent words appearing in the word cloud are “cultur”, “culture”, “souvenirs”, “souvenir”, “heritage”, “value”, “design”, and “touris”, indicating that these words appeared in the articles with a high frequency. As mentioned earlier, the focus of this article is on souvenirs related to local cultural heritage. The word cloud shows the main terms of the subject, with ‘cultur’ and ‘culture’ mentioned a total of 2251 times, ‘souvenirs’ and ‘souvenir’ 2203 times, followed by ‘value’ 1058 times; ‘heritage’ 979 times and ‘design’ 727 times.



Figure 2. Word cloud generated from 35 articles.

Figure 3 shows the number of publications related to this topic, with eight in 2019, six in 2020, six in 2021, seven in 2022, six in 2023, and two in 2024. As only March 2024 has been searched so far, 2024 can be excluded from the calculation. The number of publications in the last five years has been in a steady state overall, with no significant increase.



Figure 3. Year of publication.

Figure 4 presents the preliminary results of the analysis of the geographical distribution. In terms of the number of articles, the theme of souvenirs and local cultural development is more prevalent in Asia, particularly in China. For example, Liang and Qi [40] investigated how wood carvings from the intangible cultural heritage of Huizhou could be integrated into modern product development. Sun et al. [41] introduced a model for cultural product design based on the relationship between ‘form’ and ‘ritual’. Zhang and Wen [42] advocate an approach that incorporates cultural elements early in the design process to ensure that the final product is both authentic and appealing. Wang et al. [43] explore how values influence souvenir purchasing decisions. Guo and Zhu [44] provide insights into the psychological mechanisms that drive intangible cultural heritage (ICH) souvenir purchasing intentions, emphasising the importance of aligning the presentation of souvenirs with authentic cultural narratives. In addition, Thailand and Malaysia contributed four and seven articles, respectively. Boonpracha [45] from Thailand states that the heritage and traditional values of Thai cultural and artistic identity can be extended through cultural products. Ahmad et al. [46] from Malaysia examined the important role of community engagement and targeted outreach in sustaining cultural interest. Similar explorations have been conducted by scholars in other regions, such as South Africa, Laos, and Norway. Patterns in the distribution of the regions in question suggest that research has focused on countries with rich cultural heritage resources, advocating for the function of souvenirs in cultural heritage tourism and providing opportunities for communities.

Table 2 below shows the thematic trends and patterns of the selected publications. Initially, there were 14 coded attributes, but after renaming and merging, the coding results were narrowed down to five themes: sustainability and innovation, authenticity and experience, economic and community impacts, cultural identity expression, and consumer behaviour and technology. These five themes will be analysed in detail later in the qualitative section. Many of the studies in the selected articles focus on consumer behaviours and technologies related to cultural heritage and souvenirs. Sustainability and innovation are also an important focus of the studies, and the themes of authenticity and experience, economic and community impact, and expression of cultural identity have also been focused on in recent years (Table 3).

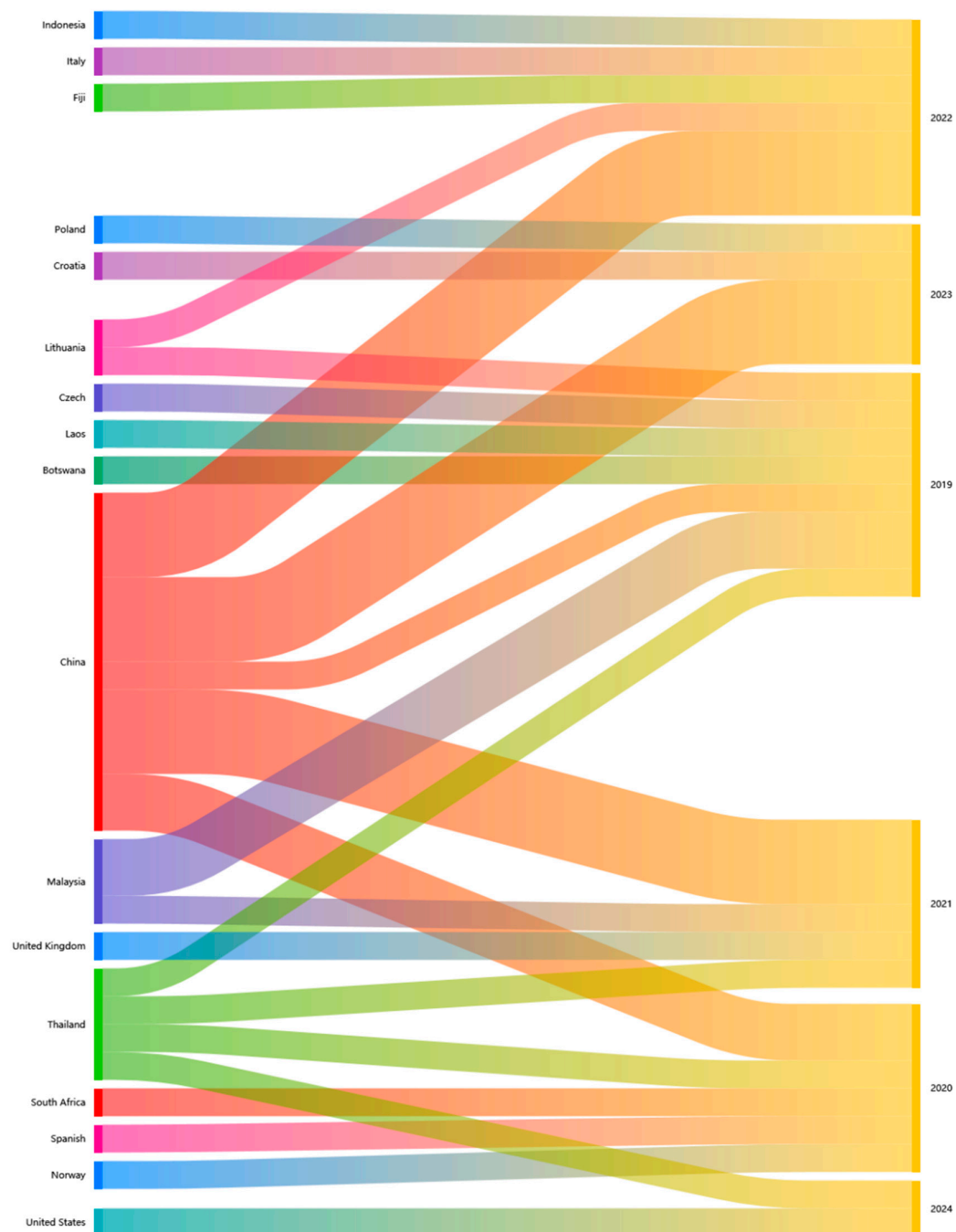


Figure 4. Countries of studies and years of publication with the number of articles.

Table 2. The theme according to year.

	2019	2020	2021	2022	2023	2024	Totals
Sustainability and Innovation	2	1	2	2	1	1	9
Authenticity and Experience	3	0	0	1	2	0	6
Economic and Community Impact	1	1	1	2	2	0	7
Cultural Identity Expression	3	2	0	0	0	0	5
Consumer Behavior and Technology	1	2	3	3	2	1	12
Totals	10	6	6	8	7	2	39

Table 3. Documents to a theme table.

	Sustainability and Innovation	Authenticity and Experience	Economic and Community Impact	Cultural Identity Expression	Consumer Behaviour and Technology
Setlhatlhanyo, K.N., Marope, O., Moalosi, R., and Sealetsa, O.J. (2019)	✓			✓	
Soukhathammavong, B. and Park, E. (2019)			✓	✓	
Husa, L.C. (2020)		✓			
Dumbrovská, V. and Fialová, D. (2020)		✓			
Jerlei, T. (2019)		✓			
Ahmad, A. and Fatima, M.-A. and Ali, A. and Apandi, N. and Kamarudin, M. (2019)	✓				
Olalere, Folasayo Enoch (2019)				✓	
Liu, Haiying and Bunchapatanasakda, Chanchai and Zhang, Chuantong and Zhao, Shujuan and Wang, Dan (2019)					✓
Dangprapai, A. and Cholachatpinyo, A. and Padgett, I. (2020)				✓	
Mathisen, S.R. (2020)				✓	
Zhang, X. and Wen, K.-H. (2020)	✓				
Huang, Shu-Chun Lucy and Wang, Chih-Yung and Yan, Yi-Ru (2020)					✓
Gutierrez Tano, Desiderio and Hernandez Mendez, Janet and Diaz Armas, Ricardo Jesus (2020)					✓
Mohale, Daniel Matome and McKay, Tracey and Van Der Merwe, Clinton David (2020)			✓		
Boonpracha, J. (2021)	✓				
Rahman, N.B.A. and Shamsudin, S.N. and Kong, C.S. (2021)			✓		
Anastasiadou, Constantia and Vettese, Samantha (2021)					✓
Deng, Weiwei and Lu, Changbao and Lin, Yingxing and Chen, Wan (2021)					✓
Liang, Yan and Qi, Zhenlun (2021)	✓				
Liu, Haiying (2021)					✓
Fusté-Forné, F. and Modica, F. and Sgroi, F. (2022)			✓		
Sun, Y. and Wu, I.-W. and Lin, R. (2022)	✓				
Jerlei, T. (2022)		✓			
Chen, Chun and Chen, Hung-Bin and Yeh, Shih-Shuo and Tseng, Liang-Yi and Huan, Tzung-Cheng (2022)					✓
Kumar, Navneet and Trupp, Alexander and Pratt, Stephen (2022)			✓		✓
Chang, Te-Yi and Hung, Shih-Feng and Tang, Shu (2022)					✓
Mayuzumi, Yoko (2022)	✓				
Szromek, A.R. and Bugdol, M. (2023)			✓		
Rudan, E. (2023)	✓		✓		
Guo, Y. and Zhu, Z. (2023)		✓			
Zhang, M. and Guo, X. and Guo, X. and Jolibert, A. (2023)					✓
Shen, Huixian and Lai, Ivan Ka Wai (2023)		✓			
He, Linsi and Timothy, Dallen J. (2023)					✓
Chandhasaa, R. and Pattanapanithipongb, P. (2024)	✓				
Wang, Wei and Yaoyuneyong, Gallayanee and Sullivan, Pauline and Burgess, Brigitte (2024)					✓

The analysis of the published material shows that cultural journals and tourism management are preferred by souvenir and cultural heritage researchers. As shown in Table 4, the *Asia Pacific Journal of Tourism Research*, *Religions*, the *Kasetsart Journal of Social Sciences*, and the *Journal of Tourism and Cultural Change and Sustainability* are popular choices for souvenir researchers. As mentioned earlier, the number of articles found can be in the thousands if a search is conducted using only the keywords “souvenirs” or “cultural products”. However, adding cultural heritage and local culture to the search string resulted in significantly fewer results. The greater concentration of these articles proves that the subject is still fresh and could be explored more in the future.

Table 4. Articles reviewed based on the journal.

	2019	2020	2021	2022	2023	2024
International Journal of Innovation, Creativity and Change	1					
Kurdish Studies						1
Kasetsart Journal of Social Sciences		1	1			
Journal of Tourism and Cultural Change		1			1	
Journal of Marine and Island Cultures				1		
Tourism Review					1	
Journal of Heritage Tourism		1				
Acta Academiae Artium Vilnensis	1					
Journal of Material Culture				1		
Religions		1		1		
Tourism and Leisure	1					
International Journal of Early Childhood Special Education			1			
Journal of Risk and Financial Management					1	
FormAkademisk	1					
Tourism Management	1					
Heritage					1	
Asia Pacific Journal of Marketing and Logistics					1	
Sustainability		2				
Asia Pacific Journal of Tourism Research			1	1	1	
Tourism Management Perspectives				1		
Modern Economy	1					
Asia-Pacific Journal of Regional Science				1		
American Journal of Industrial and Business Management			1			
Scientific and Social Research			1			
Tourist Studies				1		
Annals of tourism research			1			
International Journal of Tourism Research						1
African Journal of Hospitality, Tourism and Leisure		1				
Passos - Revista de Turismo y Patrimonio Cultural		1				

In summary, this section responds to the main research question posed earlier through quantitative research results, i.e., what we have learned about the trends in research on souvenirs and local cultural development in the last five years, which, to some extent, reflect the possibilities of product development in the literature. The analysis of the data highlights a greater interest in research on culture and souvenir development in a number of countries in Asia that are rich in cultural heritage resources, and relatively little research in Western countries. However, it is worth noting that more and more countries are joining the research on cultural heritage and souvenir development in a positive direction. The overall trend of the research in recent years has tended to be stable, with no significant upward movement, and it is hoped that future attention will be elevated.

4.2. Qualitative Research Results

This section is a qualitative analysis explaining the themes that emerged from answering the research questions after reviewing relevant articles. Themes and directions of the relationship between local culture and souvenirs were first coded. Subsequently, the codes were synthesised and summarised to identify theories and concepts that had been extensively thought about and studied by the researcher. Five themes were ultimately identified, namely (1) sustainability and innovation; (2) authenticity and experience; (3) economic and community impact; (4) cultural identity expression; and (5) consumer behaviour and technology. These themes do not stand alone but may overlap between articles, so some articles may use several themes at once. Each theme is discussed in depth below, citing results beyond the articles reviewed as needed to answer the research questions and develop a conceptual framework for using souvenir to promote and sustain local culture (Figure 5).

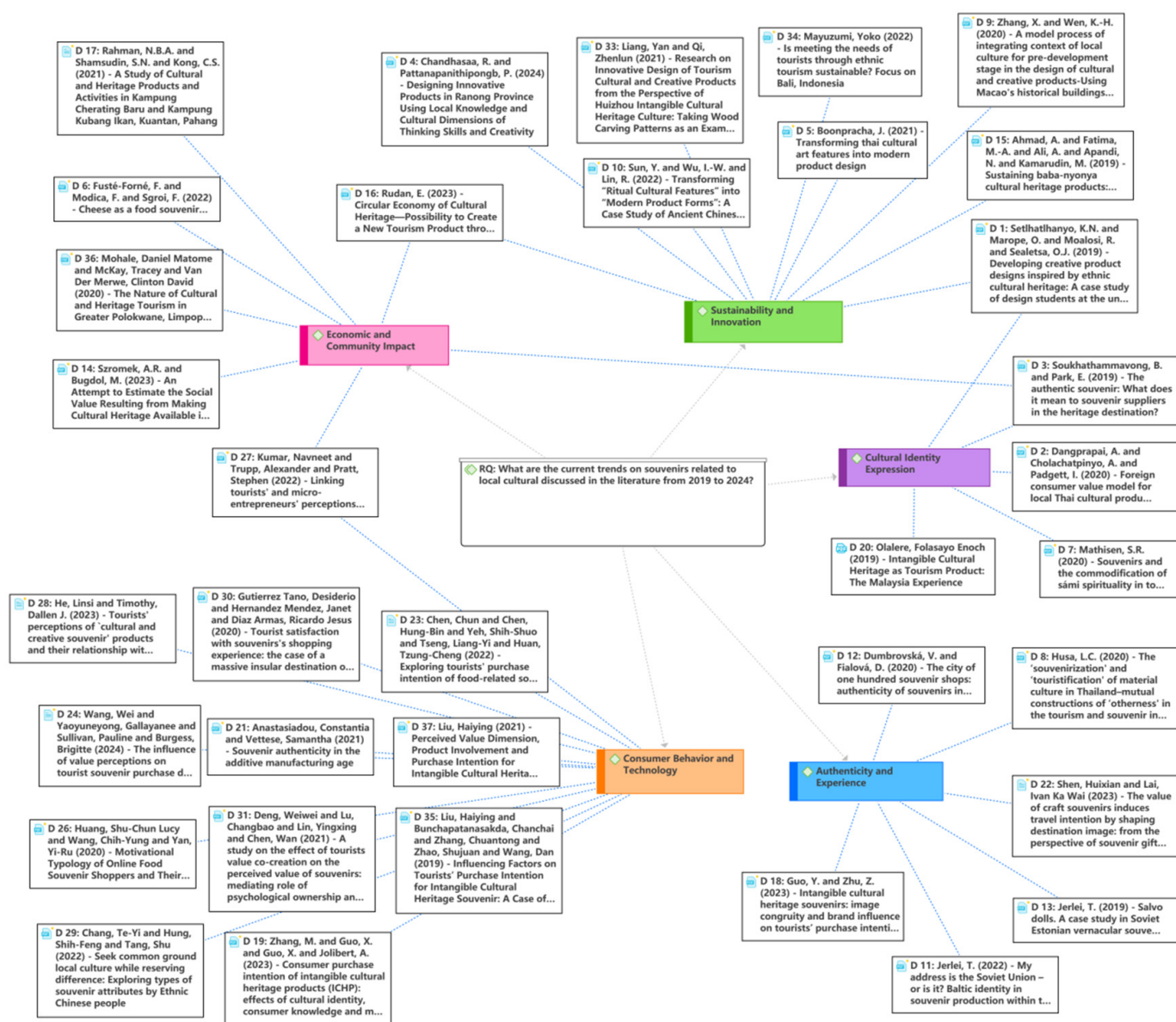


Figure 5. Overall network.

4.2.1. Theme 1: Sustainability and Innovation

The exploration of “sustainability and innovation” in the context of cultural heritage and souvenir production reveals the dynamic interplay between the preservation of tradition and the embrace of modernity, a theme that is well illustrated in the following literature study. The study offers multiple perspectives on how cultures across the globe have evolved in the face of the challenges of maintaining the relevance and economic viability of their heritage in the contemporary marketplace while ensuring the sustainability of their artistic expression and cultural practices.

Mayuzumi [47] in his fieldwork on ethnic tourism in Bali found that, although ethnic tourism in Bali attracts large numbers of tourists and promotes the mass production of traditional arts and crafts, this form of tourism has led to the unemployment of many artisans and has failed to achieve sustainability and that it is necessary to find a model of tourism that promotes economic development as well as the preservation of cultural traditions. Ahmad et al.’s [46] study on heritage products in Baba-Nyonya, Malacca, exemplifies the important role of community engagement and targeted promotion in sustaining cultural interest. By utilising social media, museums, and cultural festivals, the study demonstrated effective strategies to attract appreciation from locals and tourists, which is essential for the long-term sustainability of heritage products. This community-centred approach echoes the findings of Setlhatlhanyo et al. [48], which highlights how design students in Botswana can incorporate ethnocultural heritage into innovative product design. Their work demonstrates the potential of education to produce a new generation of designers who not only understand their cultural heritage but also are adept at expressing this ethno-cultural heritage through modern design practices, an approach that can positively contribute to the creative economy.

Consistent with these insights, Boonpracha [45] proposes a cultural product-design model that translates traditional Thai cultural and artistic identities into modern product design. The heritage and traditional values of Thai cultural and artistic identity can be extended through cultural products. This thorough process from identification to implementation demonstrates how a deep understanding of and respect for cultural roots can lead to innovative designs that not only resonate with modern consumers but also retain the cultural essence. Similarly, Sun et al. [41] provide an in-depth discussion of ancient Chinese ‘ritual vessels’, introducing a model of cultural product design based on the relationship between ‘form’ and ‘ritual’. It shows how cultural significance is intertwined with modern design, highlighting the ways in which traditional artefacts can find relevance and appeal in today’s marketplace. The aim is to provide designers of cultural products with a reference for designing modern products that are consistent with the continuity of cultural attributes.

Chandhasaa and Pattanapanithipongb [49] expand on this discussion by emphasising the integration of local knowledge and creativity in product design in Ranong province. Their focus on community engagement and utilising local cultural dimensions emphasises the importance of grassroots innovation in creating products that reflect local identity and appeal to a wider market. This community-oriented innovation is echoed in Liang and Qi’s [40] study, which examines how Huizhou’s intangible cultural heritage, particularly wood carvings, can inspire tourism products that capture the essence of regional culture while appealing to contemporary tastes.

The concept of adaptive reuse proposed by Rudan [50] introduces a broader sustainability perspective, showing how cultural heritage places and elements can be transformed into new tourism products. This approach not only preserves cultural assets but also adds economic and functional value, demonstrating a sustainable model of heritage conservation. On a complementary note, Zhang and Wen [42] focus on the pre-development phase of Macao’s architectural culture, advocating an approach that incorporates cultural elements early in the design process to ensure that the final product is both authentic and attractive.

Together, these studies form a coherent narrative that emphasises a multifaceted approach to sustaining and innovating cultural heritage. Collectively, they advocate a balanced integration of traditional values and modern sensibilities to ensure that cultural

products not only survive in the context of globalisation but also thrive and resonate. The synthesis of the above literature underscores the importance of community participation, educational initiatives, respect for innovation, and strategic marketing in forging a sustainable future for cultural heritage products (Figure 6).

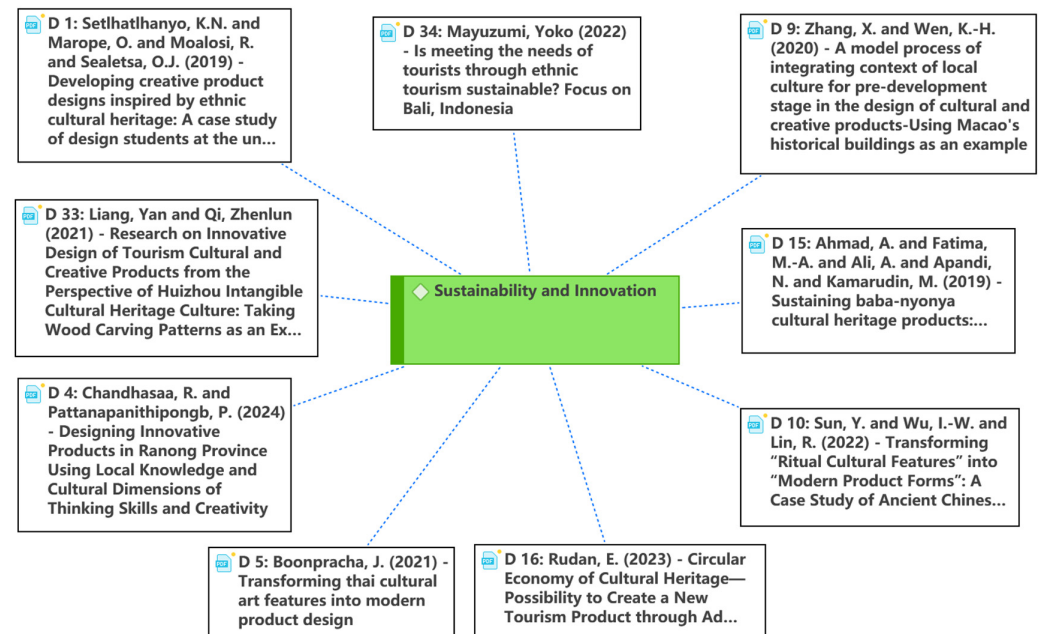


Figure 6. Network of sustainability and innovation.

4.2.2. Theme 2: Authenticity and Experience

The theme “Authenticity and Experience” delves into the complex relationship between souvenirs, cultural heritage, and perceptions of authenticity, examining how these elements influence the visitor experience and the valuation of cultural products. The selected literature offers a variety of perspectives and case studies from different geographical and cultural contexts, presenting a multifaceted view of how authenticity is constructed, perceived, and marketed in the souvenir industry.

Dumbrovská and Fialová’s [51] study of the authenticity of Prague souvenirs reveals the complexities behind tourists’ perceptions of “authenticity” and the market’s response to these perceptions. Their analysis of ‘false authenticity’ and ‘geographically misplaced’ souvenirs provides key insights into manufacturing and marketing strategies that may dilute the true cultural value of these objects. The study highlights the importance of local context in the authenticity of souvenirs, suggesting that the nature of a place significantly shapes the perceived value and authenticity of its associated souvenirs.

Building on the notion of authenticity, Guo and Zhu [44] provide insights into the psychological mechanisms that drive purchase intentions for intangible cultural heritage (ICH) souvenirs, highlighting the role of image congruence and brand influence. Their findings highlight the significant influence of perceived authenticity and brand identity on tourists’ purchasing decisions, emphasising the importance of aligning the presentation of souvenirs with authentic cultural narratives. Husa’s [52] exploration of the process of ‘souvenirisation’ in Thailand reveals the interrelationships between tourists’ perceptions and local production practices, highlighting how the ‘other’ is mutually constructed in the tourism and souvenir industries. The study highlights the economic impact of souvenir production on local communities, suggesting that authenticity in souvenir design plays a key role in sustainable local development.

Jerlei’s research on off souvenir production [53,54] provides a historical perspective that shows how souvenirs have served as a medium for expressing national identity and resisting the forces of homogenisation. The Baltic States’ focus on the ‘European past’

through the theme of the old town shows that they seek to maintain a distinctive, authentic identity that elicits both local pride and familiarity for European tourists. The authenticity of cultural expression is explored in depth through the traditional Estonian costumed dolls produced in the Salvo factory, emphasising that the dolls serve as more than just decorative objects. The dolls represent authentic cultural artefacts from the Soviet context, linking past traditions with present national identity. These studies illustrate how souvenirs, even in restricted political contexts, can convey subtle expressions of regional and national identities, highlighting the complex relationship between power, culture, and authenticity in the production of souvenirs.

Finally, Shen and Lai [55] conducted a study on the impact of craft souvenirs on destination image and travel intentions, highlighting the important role of perceived value in shaping tourists' experiences and perceptions. Their findings suggest that authentic, high-quality crafted souvenirs can significantly enhance the destination image and foster deeper connections between tourists and the essence of local culture.

Together, this literature weaves a comprehensive narrative about the critical role of authenticity and experience in the souvenir market. They reveal how authenticity is articulated, negotiated, and commodified through a variety of dimensions, providing far-reaching implications for cultural preservation, tourism marketing, and global appreciation of local heritage (Figure 7).

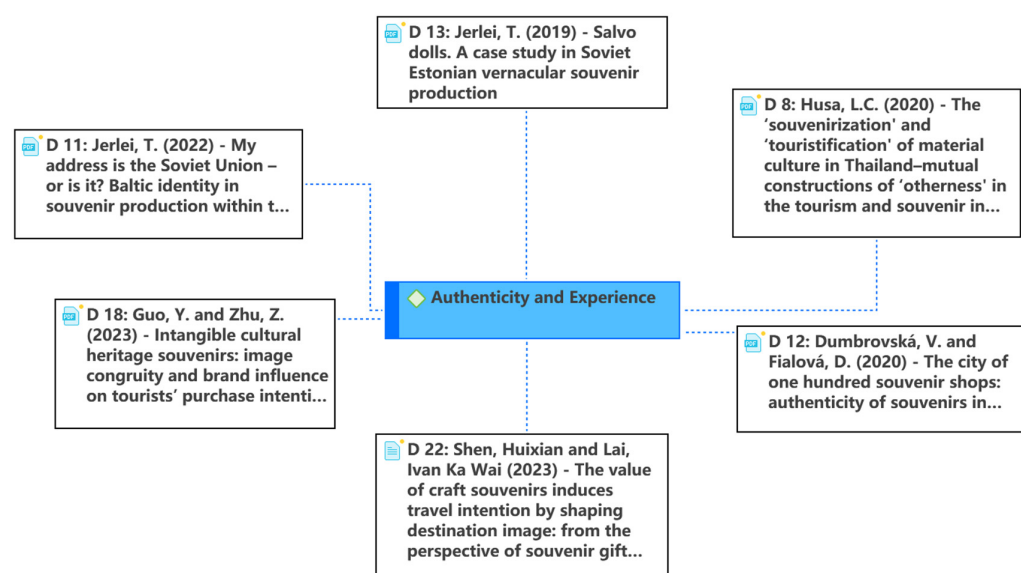


Figure 7. Network of authenticity and experience.

4.2.3. Theme 3: Economic and Community Impact

The theme "Economic and Community Impact" examines the delicate relationship between souvenir production and its broader impact on local economies and communities, illuminated through a number of unique studies with different geographical and cultural perspectives. Together, these investigations highlight how souvenir commerce not only represents an economic activity but also serves as a key intersection where culture, economy, and community engagement converge to promote sustainable development and cultural preservation.

In Sicily, Fusté-Forné et al. [56] explored regional cheese varieties as souvenirs, emphasising the dual role of these products in marketing the destination and supporting local agricultural traditions. The analysis highlights how, from a marketing perspective, gastronomic products are preserved and promoted as symbols of Sicilian culture and heritage, while generating economic benefits and enhancing the image of the destination. The study highlights the delicate balance required to promote truly local products, demonstrating that the true value of these souvenirs lies in their ability to capture and communicate the essence of place.

Moving from Europe to Africa, Mohale et al. [57] provide an in-depth study of the cultural and heritage tourism sector in the Greater Polokwane region of South Africa, noting that cultural products have the potential to activate the local economy. Despite challenges, including limited resources and infrastructural constraints, museums and galleries generate employment and contribute to the local economy, echoing the need for strategic development and resource allocation to realise their full potential. Echoing similar themes, Rahman et al. [58] focus on two communities in Malaysia, illustrating that local cultural offerings and activities not only promote community cohesion but also provide viable avenues for economic diversification and resilience. These findings advocate a community-centred approach to the development of the tourism and souvenir sector, ensuring that economic benefits are equitably distributed and aligned with local development objectives.

Szromek and Bugdol's [59] work on assessing the social value of cultural heritage in tourism introduces a methodological framework for assessing the wider impacts of cultural tourism. Their study emphasises the importance of recognising and measuring the social value generated by cultural heritage, advocating an integrated strategy that focuses on both economic viability and social equity. Adaptive reuse, one of the key principles of the circular economy, demonstrates how the circular economy can pave the way for the creation of new tourism products. Adaptation, reuse, and restoration of heritage sites can contribute to the recovery of the local economy through job creation, increased expenditure, economic development, etc. [50].

In a particular case in Laos, Soukhathammavong and Park [60] analysed the perceptions of souvenir suppliers in Luang Prabang, depicting the tension between authenticity and commercial demand. The study reveals how local artisans and entrepreneurs struggle to maintain the authenticity and local character of their products in the face of global market pressures, despite facing increasing competition and market demands.

Finally, Kumar et al. [61] build bridges between the perspectives of tourists and micro-entrepreneurs in Fiji, illuminating the interconnectedness of souvenir consumption and production. This comparative analysis reveals the subtle dynamics at the intersection of economic motivation, cultural expression, and tourist experience that shape the souvenir landscape in complex and nuanced ways.

The above studies provide a comprehensive account of the 'economic and community impacts' of souvenirs, emphasising their key role in local economic development, cultural preservation, and community empowerment. They call for a holistic and contextually relevant approach to maximizing the positive impacts of souvenir production and trade to ensure that they contribute to sustainable and inclusive growth (Figure 8).

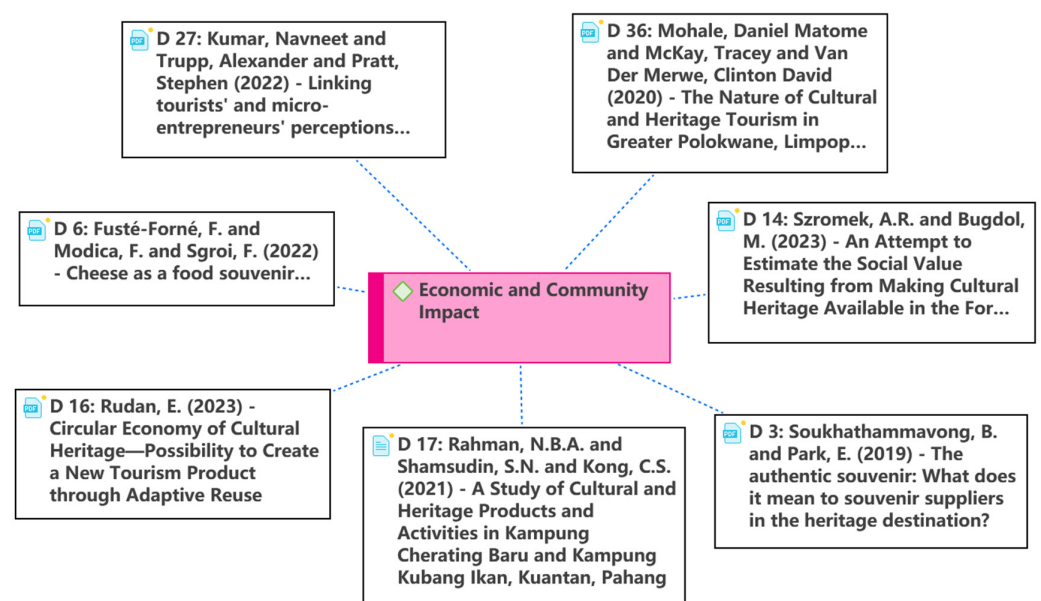


Figure 8. Network of economic and community impact.

4.2.4. Theme 4: Cultural Identity Expression

The exploration of “cultural identity expression” reflects an in-depth study of how cultural values and narratives are embedded and communicated through tangible objects, providing a nuanced understanding of identity representation in the context of global tourism and local traditions. The studies examined cover a wide range of cultural contexts, each offering unique insights into the mechanisms by which souvenirs act as channels of cultural expression and identity preservation.

Dangprapai et al. [62] examined foreign consumers’ perceptions of Thai cultural products, revealing the process of valuing these items and their impact on purchase decisions. Their findings shed light on the importance of aligning product design with consumers’ cultural values and expectations, emphasising that authentic engagement with cultural heritage enhances the appeal and value of souvenirs. This study highlights the need for designers to integrate meaningful cultural narratives, thereby facilitating a deeper connection between consumers and the cultural essence of souvenirs.

Mathisen [1] examines how material objects sold in the context of tourism become examples of commercialisation, especially when they are marketed as representing indigenous cultural heritage, religion, or spirituality. Using the example of Sami souvenirs, the article explores how these objects are adapted to fit the imaginations of Western tourists and how they reflect Sami religion, history, and craftsmanship, and in turn, reveals the complex impact of the commodification of tourism on Sami cultural heritage identity. The study highlights the delicate balance between commercialisation and respectful representation, advocating a thoughtful approach to souvenir production that respects the integrity and significance of source cultures.

Olalere [63] explores how intangible cultural heritage can be sustainably preserved through the commercialisation of such heritage into tourism products. Using Malaysia as a case study, the research shows that, by transforming intangible cultural heritage into tourism products, it not only contributes to the local economy but also helps to maintain the vitality and relevance of the culture. The study emphasises the importance of economic viability for the sustainable preservation of intangible cultural heritage and explores how it can be adapted to modern market demands without compromising the essence of the culture. The potential exists to increase the visibility and viability of culture by transforming cultural elements into marketable tourism products, provided that these efforts uphold respect for cultural origins and meanings.

Soukhathammavong and Park [60] provide a perspective from Laos that focuses on the authenticity of Luang Prabang souvenirs. Their investigation of the perspectives of local artisans and traders revealed a common desire to create souvenirs that authentically reflect local culture and heritage, despite the challenges posed by market forces and resource constraints. Setlhatlhanyo et al. [48] present a case study from Botswana that demonstrates how ethnocultural heritage can be used to inspire innovative product design among university students. This research example illustrates how engagement with cultural traditions can foster creativity and produce products that resonate with both local and global audiences while contributing to the cultural and economic upliftment of communities.

Collectively, these studies illustrate the critical role of souvenirs in expressing and sustaining cultural identity, emphasising that authentic cultural representations in souvenirs can lead to meaningful experiences for tourists, as well as pride and economic benefits for local communities. They advocate a prudent approach to souvenir production that focuses on authentic cultural expression and ethical practices, ensuring that souvenirs serve not only as souvenirs of travel but also as ambassadors of cultural heritage and identity (Figure 9).

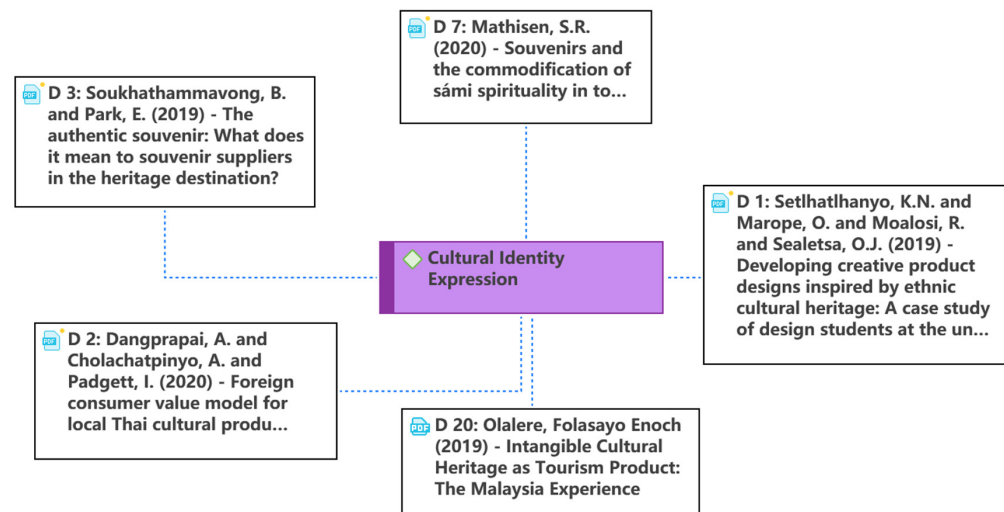


Figure 9. Network of cultural identity expression.

4.2.5. Theme 5: Consumer Behaviour and Technology

Exploring the theme of “Consumer Behaviour and Technology” presents an integrated narrative of the souvenir-buying context, illustrating how contemporary technological advances and deep consumer insights have come together to shape the souvenir market. Through a comprehensive analysis of multiple studies, this narrative demonstrates the multifaceted interplay of consumer preferences, technological innovation, and cultural heritage within the souvenir industry, highlighting the critical role of authenticity and engagement in the souvenir-buying experience.

Among the studies on consumer value and satisfaction, Gutierrez Tano et al. [64] examined the determinants of tourist satisfaction in souvenir shopping, pointing out that the shopping attributes of the shop, the characteristics of the souvenirs, and their presentation are key factors in enhancing the consumer experience. Wang et al. [43] explored how values influence souvenir purchasing decisions, emphasising that functional value and social values significantly influence tourists’ purchase intentions, providing strategic insights for destination marketers to optimise product offerings and promotional strategies.

Some scholars have explored the complex relationship between souvenirs and destination branding, with Chen et al. [65] pointing out how food souvenirs capture and communicate the culinary essence of a destination, thereby influencing travellers’ perceptions and purchase intentions. Chang, Hung, and Tang [66] emphasise the importance of authenticity and local uniqueness in food souvenirs, which resonate with Chinese tourists’ values and preferences, further emphasising the synergy between product attributes and consumer expectations.

The related research then extends to encompass the transformative potential of technology in the production and consumption of souvenirs. Anastasiadou and Vettese [67] elucidate how 3D-printing technology can redefine the authenticity and personalisation of souvenirs, enabling tourists to directly participate in their creation, thereby creating a deeper connection with cultural artefacts and influencing their perceptions of souvenir authenticity and value. This technological evolution is in harmony with a consumer-centred approach, as examined by Liu [68], which explores the dimensions of perceived value that influence the purchase of intangible cultural heritage (ICH) souvenirs, emphasising the moderating role of product engagement.

Further enriching this narrative are studies on the psychological and affective dimensions of souvenir consumption. Deng et al. [69] reveal how value co-creation and tourist psychological belonging enhance perceived souvenir value, highlighting the interplay between consumer engagement, authenticity, and tourist psychological belonging. He and Timothy [70] call for a stronger connection between souvenirs and their places of origin, promoting creativity and uniqueness to enrich cultural expression and consumer appeal.

The discourse also integrates the perspective of online consumer behaviour, as detailed by Huang et al. [26], who categorise the motivations for online food-souvenir purchases, providing insights into the design and marketing of food souvenirs and destination promotion. Meanwhile, Kumar et al. [61] compare the perceptions of tourists and micro-entrepreneurs in Fiji, illuminating the interplay between consumer behaviour and local economic sustainability.

Finally, the discussion turns to the broader implications of souvenir consumption on cultural identity and heritage preservation. Liu et al. [71] conducted an empirical study with Wangkui shadow souvenirs in a study exploring the factors influencing tourists' purchase intentions towards intangible cultural heritage souvenirs. The study examined the effects of hedonic value, perceived problems, utilitarian value, customer satisfaction, and attitudes towards conservation and development on purchase intentions. Zhang et al. [72] examined how cultural identity and consumer knowledge shape purchase intentions for intangible cultural heritage products, highlighting the critical interplay between identity, knowledge, and consumer behaviour.

This theme synthesises diverse and interrelated insights from a number of these studies, outlining the multifaceted dynamics of consumer behaviour and technology in souvenir purchasing, and highlighting the need for authenticity, cultural respect, and consumer engagement in shaping meaningful and sustainable souvenir experiences, ensuring that they serve as meaningful representations of cultural heritage while resonating with contemporary consumer values (Figure 10).

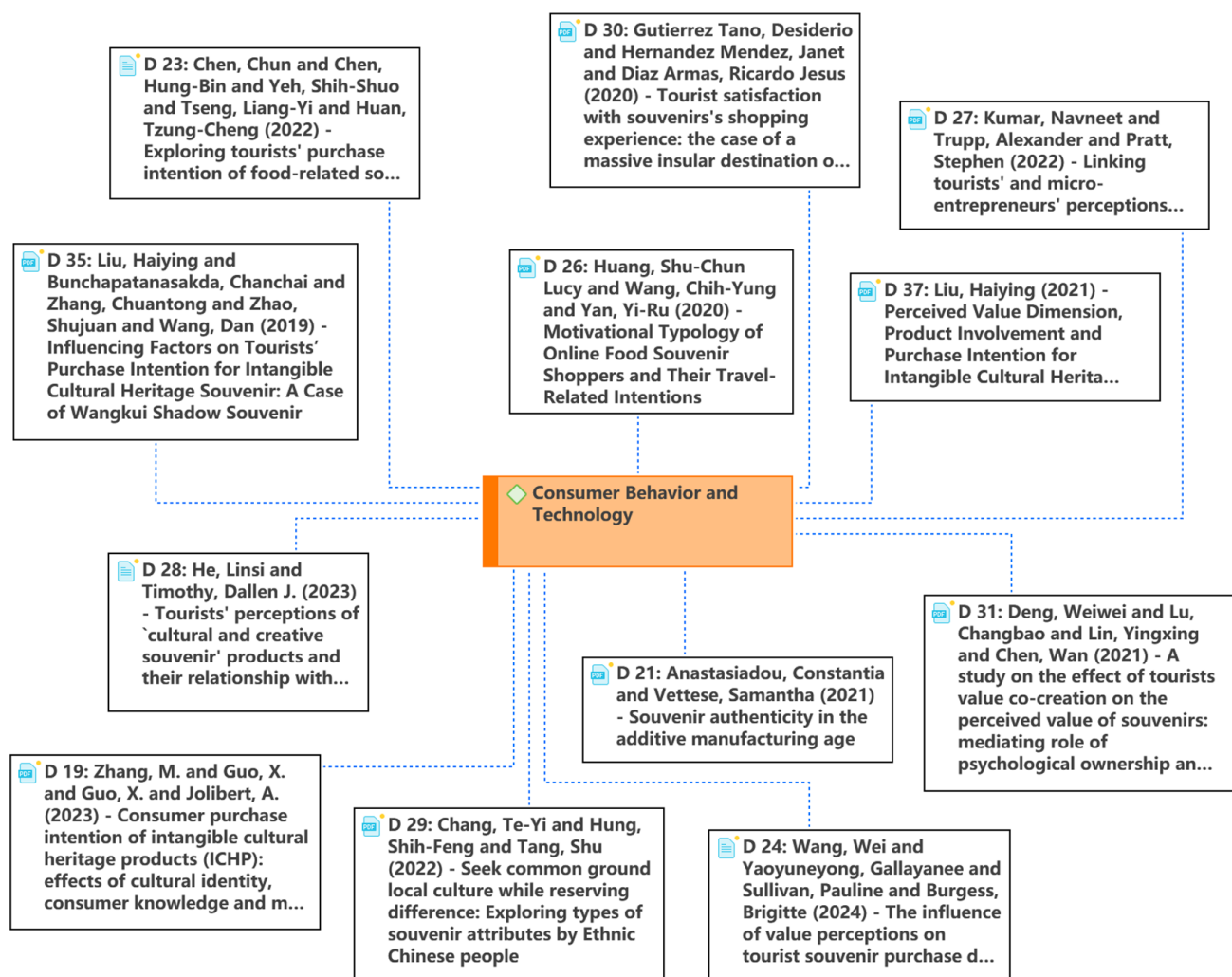


Figure 10. Network of consumer behaviour and technology.

5. Conceptual Framework

The thematic analysis of the articles and the review of the research were summarised into five main research directions:

- (1) Sustainability and innovation: innovative and sustainable practices in souvenir production that were explored as a way of preserving cultural heritage while minimising environmental impact;
- (2) Authenticity and experience: examines the impact of souvenir authenticity on enhancing visitor experience and satisfaction, emphasising its importance in cultural tourism;
- (3) Economic and community impacts: analyses how souvenir production stimulates the local economy, supports community development, and promotes economic resilience;
- (4) Expression of cultural identity: examines how souvenirs can be vehicles for expressing and educating tourists about local cultural identity, traditions, and values;
- (5) Consumer behaviour and technology: to explore the impact of technological advances on consumer behaviour and how digital strategies can improve the marketability of culturally significant souvenirs.

In conjunction with these five research themes, a conceptual framework for the use of souvenirs to promote and sustain local culture is proposed, which elaborates on the theories and concepts related to local cultural heritage, consumers, and souvenirs, respectively, while constructing their logical relationship with sustainable development. A structured approach is provided for understanding and utilising local culture through souvenirs to promote sustainable development and enhance the economic impact on local communities. The conceptual framework contains the following specific elements (Figure 11).

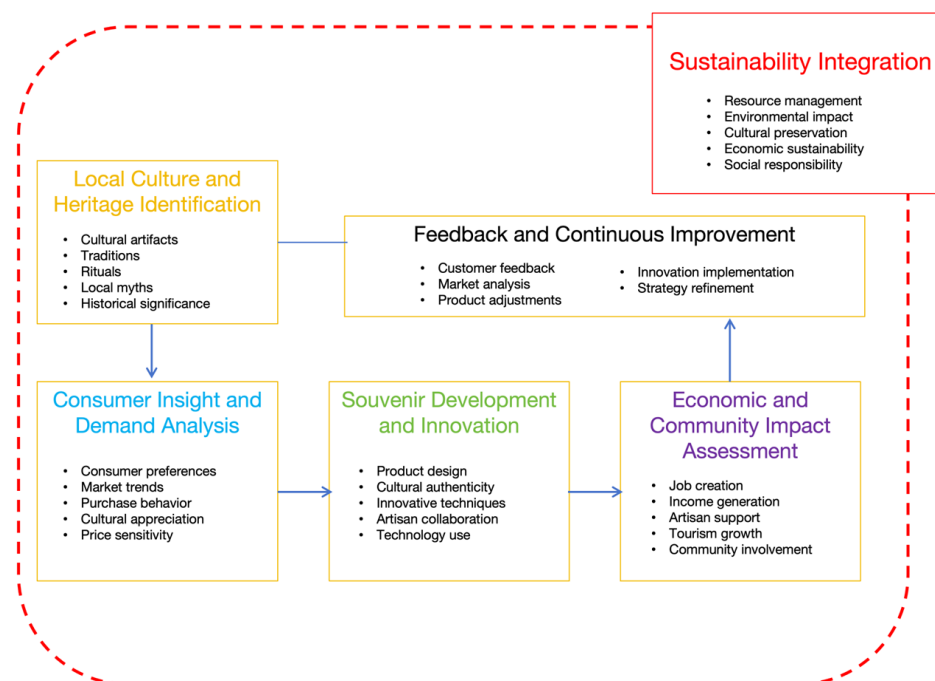


Figure 11. A Conceptual Framework: promote and sustain local culture with souvenirs.

- (1) Local culture and heritage identification: this initial step involves the identification and understanding of local culture and heritage, focusing on tangible and intangible elements;
- (2) Consumer insights and needs analysis: analysing consumer behaviour, preferences, and trends to understand what aspects of local culture are likely to resonate with them;
- (3) Souvenir development and innovation: developing souvenirs that incorporate elements of local culture and ensuring that they are both novel and authentic, thereby enhancing their appeal and promoting cultural sustainability;

- (4) Economic and community impact assessment: evaluate the impact of souvenir production on the local economy and community, with a view to achieving positive outcomes such as job creation and cultural preservation;
- (5) Sustainability integration: ensure that all processes of souvenir development, production, and distribution follow the principles of sustainability in order to minimise environmental impacts and support long-term cultural preservation;
- (6) Feedback and continuous improvement: gather feedback from consumers and local communities to refine and improve the souvenir and its impact on local culture and sustainable development.

6. Conclusions

6.1. Purpose of the Study and Key Findings

The purpose of the study is:

The main purpose of this study is to explore how current trends in souvenirs highlighted in academic literature from 2019 to 2024 contribute to the promotion and sustainable development of local culture. The study aims to shed light on the role of souvenirs in cultural tourism, with a particular focus on their impact on local cultural preservation, economic development, and sustainable tourism practices.

The key findings are:

The study identified several key findings.

(1) Cultural representation and preservation: Souvenirs are important tools for representing and preserving intangible cultural heritage. They encapsulate local traditions and crafts and enable tourists to access and understand culture, which in turn, promotes the continuation and appreciation of culture;

(2) Economic impact: Souvenirs contribute significantly to the local economy. They provide a source of income for artisans, stimulate economic activity in tourism-centred areas, and support the livelihoods of local communities;

(3) Consumer engagement: Modern consumer trends indicate a growing preference for authentic, culturally significant souvenirs. Consumers are increasingly seeking products that create a personal connection with the places they visit, driving demand for innovative souvenirs that reflect authentic cultural narratives;

(4) Sustainable practices: The research highlights a trend towards sustainable practices in souvenir production, including the use of environmentally friendly materials and methods that minimise environmental impact. This shift is in line with the broader sustainability movement in the global tourism industry;

(5) Integration of technology: Advances in technology, such as 3D printing and digital customisation tools, are transforming the souvenir industry. These technologies enable the creation of personalised and unique souvenirs that enhance visitor experience and engagement.

These findings illustrate the multifaceted role that souvenirs play in the dynamics of cultural tourism, emphasising that souvenirs are not only commercial products but also key elements of cultural exchange, economic development, and sustainability.

6.2. Significance of the Study

(1) Policy development: This study provides valuable insights for policymakers engaged in cultural heritage and tourism. By understanding the significance of souvenirs in promoting local culture, policymakers can develop strategies to encourage the production and marketing of culturally authentic souvenirs, thereby enhancing the economic and cultural benefits to local communities;

(2) Tourism management: For tourism managers and destination planners, the findings highlight the importance of integrating local cultural elements into the tourism experience. Partnerships with local artisans to promote souvenirs that truly represent local traditions can enhance the visitor experience and support sustainable tourism practices;

(3) Cultural heritage preservation: The study highlighted the role of souvenirs in preserving intangible cultural heritage. Cultural institutions and heritage managers can capitalise on this by supporting initiatives that link souvenir production with heritage conservation, ensuring that these practices contribute to the continuation of cultural knowledge and skills;

(4) Enterprise innovation: Entrepreneurs and enterprises in the souvenir sector can benefit from consumer preferences for authenticity and sustainability. There is potential for innovation in product design and marketing strategies based on these consumer values, which has the potential to increase customer satisfaction and loyalty;

(5) Practical guidelines for souvenir production: Provide craftspeople and designers with actionable insights to help them produce souvenirs that authentically represent and promote local cultures while ensuring economic viability.

The implications are critical for stakeholders across sectors and provide a roadmap for harnessing the cultural and economic potential of souvenirs in the global tourism industry to enhance the sustainability of local cultures.

6.3. Research Limitations

(1) Scope of the literature: The review is limited to articles published between 2019 and 2024. While this provides a snapshot of current trends, it may not capture the full historical context or emerging trends not yet documented in the academic literature;

(2) Geographic coverage: The studies reviewed focus on specific regions or countries, which may limit the generalisability of findings to other cultural contexts or geographic areas;

(3) Variation in types of souvenirs: This study focuses primarily on souvenirs related to intangible cultural heritage. Other types of souvenirs, such as those based on natural heritage or modern cultural artefacts, received less attention, which may affect the comprehensiveness of the conclusions drawn;

(4) Subjectivity of qualitative analyses: Despite efforts to ensure objectivity, qualitative analyses of themes may still be influenced by the subjective interpretations of researchers. This may affect the identification and interpretation of themes relating to the role of souvenirs in promoting local culture;

(5) Limited quantitative data: This study relied heavily on qualitative data and thematic analyses. The lack of quantitative data may limit the ability to accurately measure the impact of souvenirs on local cultural sustainability.

Addressing these limitations in future research could deepen the understanding of the use of souvenirs in cultural promotion and sustainability and provide stronger recommendations.

6.4. Research Contributions

The theoretical contributions are:

- (1) Deepening the understanding of the role of souvenirs: This study advances theoretical knowledge by illuminating how souvenirs can be used as a medium for communicating local culture and heritage in a way that is consistent with sustainable tourism practices;
- (2) Development of a conceptual framework: This study proposes a novel conceptual framework that integrates the various dimensions of souvenir making and their impact on local culture, providing a structured approach to analysing the interactions between souvenirs, local culture, and sustainable development.

The practical contributions are:

- (1) Guidance for souvenir designers and artisans: The findings provide practical insights into how souvenirs can be innovatively designed to reflect and perpetuate local culture, helping artisans and designers to create culturally resonant products;
- (2) Strategic implications for policymakers and tourism operators: This study outlines the strategic implications of enhancing the sustainability and marketability of local culture through souvenirs, providing policymakers and tourism operators with resources to promote cultural preservation and economic growth.

6.5. Future Research Directions

(1) Empirical and comparative research: Empirical testing of the framework is encouraged, as well as cross-cultural studies that explore how environmental change affects the impact of souvenirs on local culture;

(2) Technological innovation: It is recommended that research be conducted on the impact of new technologies such as 3-D printing on souvenir production and their effects on consumer engagement and cultural authenticity;

(3) Economic impact assessment: It is recommended that the economic benefits of souvenir sales to local communities be investigated in detail to support informed decision-making and sustainable tourism development.

These directions could broaden the scope of cultural tourism research and provide a deeper understanding of the strategic value of souvenirs in enhancing cultural sustainability.

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