Using Narrative Communication as a Tool for Cultural Products Planning: Conceptual, Theoretical and Model Building

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ABSTRACT—*This study aims to provide a thinking model for design to understand all of the factors that affect cultural product planning. The development of cultural products is different from industrial products. Nevertheless, in the past product evolution process, how to select and interpret the traditional cultural characteristics with modern product originality, and further meld this into modern products to promote artistic conception at the spiritual level is a problem that is worthy of exploration. This study focuses on design communication using the Delphi technique to discuss communications in cultural product planning. It is suggested that design communication factors be taken into account when implementing activities concerning story. This study recommends three points for better cultural product development design communication. The designer should first review and explore what is the "awakening concept" of the cultural story. Second, "introspection" into the meaning should be explored. Third, design communication planning should be integrated in an attempt to reach "emotional resonance" for five senses experience and empathy.*

Keywords—design communication, cultural product development, story, design planning

1. INTRODUCTION

The creative industry is facing great changes in a volatile environment that include fast industry development and designer communication during the product design phase even more important. The key element for a cultural product to keep its vitality is story development during product planning. In other words, the successful development of cultural products is dependent upon the emotional experience of the end user. Communication is needed within the team or organization through a story exchange process in which people convey their recognition and understanding of the story.

This work examines whether it is reasonable for organizations to administer cultural product planning activities from the "communication" perspective. Communication is the activity of conveying meaningful information. Communication requires that the communicating parties share an area of commonality (Stott, 2011). Through the sharing of information between organizational members, this research identifies possible cultural product planning design communication aspects.

Cushway and Lodge (1999) emphasised the importance of managing change. Their description of change management emphasized innovation in achieving organizational objectives. This research is based on design communication along with the Delphi technique to probe into organizational communication in cultural product management. The purposes of the present research are as follows.

1. To probe into the cultural product development process and reveal the complete communication and communication design behavior picture.

2. To discuss the cultural product development activities and major structural factors that impact design communication and the related principles.

2. STUDY OF LITERATURE

2.1 The definition of culture

Culture is a difficult concept to define. It can be approached through three angles: (1). Culture as "art". This definition uses the agrarian metaphor to describe the work completed with the "mind". This definition is highly

subjective as it includes a quality evaluation of what art is or is not. (2).Culture as a set of attitudes, beliefs, customs, values and practices commonly shared by a group. The "group" may be defined in terms of politics, geography, religion, ethnicity or some other characteristics. For example, culture will be used in the following expressions: the Irish culture, the Jewish culture, the youth culture, the enterprise culture. The characteristics that define the group may be substantiated in the form of signs, symbols, texts, languages, and artifacts, oral and written traditions as well as by other means. (3). Culture as a tool to qualify a sector of activity: the cultural sector. This definition has a more functional orientation. David Throsby (2001) states that this definition of culture characterizes "the activities undertaken by a group of people and the product of these activities, drawing upon enlightenment and education of the mind". Here culture is employed as an adjective ("cultural sector", "cultural industries", "cultural products"). According to Throsby, three characteristics can be attached to these "cultural" activities": they involve some form of creativity in their production; they are concerned with the generation and communication of symbolic means; their output potentially embodies at least some form of intellectual property. Culture industry designers gather information in various fields and integrate it into design and development knowledge. They then pass the information on to culture product organizations. Cultural product organizations then transform the information into actual cultural products, and by means of the packaging or the image of cultural brand, the meaning of the products as well as the consensus are again passed on to the consumers. On the other hand, consumers' self-values and the social and cultural trends are important elements in cultural industry.

Through cultural industry research we can realize how cultural makes use of resonance production and touches the customer's mind. How designers plan cultural products to expand the psychological level; and how the mind is awakened and exploited. The designer talks to the user via the product itself, so the entire communication must take place through the "system image": the information conveyed by the physical product itself. (Norman & Draper, 1986). The system image like as the story. Norman (2005) put the story system operation into context: it weaves together all of the essential components, providing a framework, a context and reasons for understanding. Without this story, without this conceptualization, the operation of a thing becomes a set of memorized actions, without reason or purpose except "this is how it is done". Every story has an author and listeners naturally know this. They may identify with one or more of the characters, or perhaps with none of them, and still think that the story is a great one (CS de Souza, 2005). Stories for cultural product development facilitate thinking during cultural product design. This research discusses the perspective of consumers buying a story-based cultural product and the experience conveyed by a product that touches human emotions through story-based design.

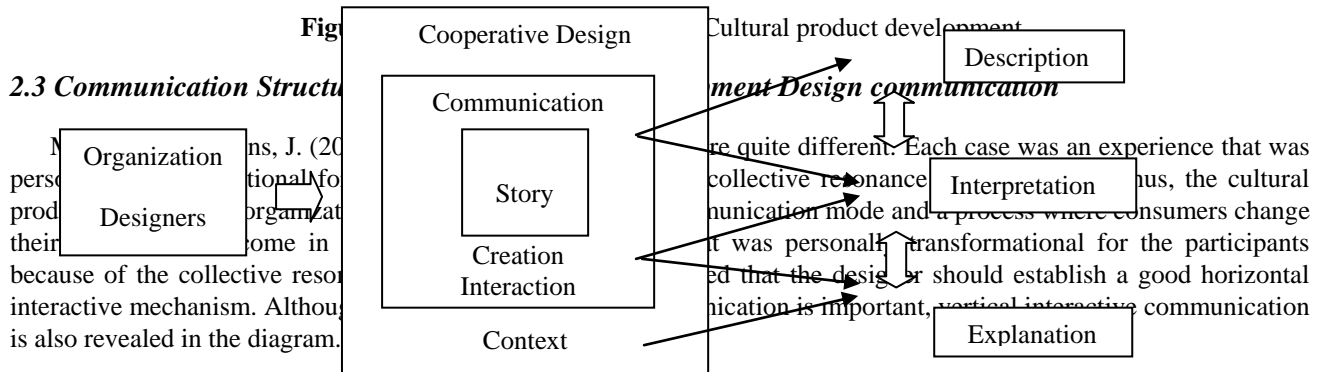## 2.2 Type of Communication for Cultural product

The promise and appeal of a narrative lies in its familiarity as a basic mode of human communication. Because people communicate with one another and learn about the world around them largely through stories, it is a comfortable way of giving and receiving information (MW Kreuter, 2007). For the purpose of this article we define narrative as ''a representation of connected events and characters that has an identifiable structure. This definition integrates key narrative elements as described in the design communication and captures a wide range of narrative types including ''story exchange'' (using forms of communication such as story, textile, or social issues). Narrative communication is a form of communication based on using stories to communicate information or opinions. Most people are accustomed to using narrative communication when they recount instances in their own lives to other people. Narratives are often used to recount a story, but they also can be used to argue a given point, convey information or provide valuable context that explains an action or idea. Narratives are often used to influence the opinions of others, both in general interpersonal communication and in advertising. One of the simplest purposes of narrative communication is recounting past events. Many aspects of personal identity are defined by one's experiences and the social impacts of those experiences. Sharing them with others through narrative communication is a common and important social process by which people learn about the lives and experiences of others. Storytelling can provide entertainment in social situations and a good storyteller may gain considerable social status because of his interesting life experiences and his ability to communicate them in an interesting narrative form (Wisegeek, 2013).

The word "communication" originates from the Latin word "Communes" which means "something common". Therefore, we are "communing" when we are trying to establish commonness of thoughts or feelings with other individuals. Communication is a process of sharing ideas, words and attitudes (Richard, 2010). To put it simply, most "system images" provide a story when there is a communicative conceptual model that provides a perfect information gap. The story must be well thought out, logical, and sensible, and that logic is absolutely necessary in the conflict resolution. The story, for those who had experienced it, is a "system image" control knob plus resonance that is intended to control many of the organization's operations. This research found that design communication is conducted in three stages (Figure 1):

1. The first stage is the co-design stage (Description) : find the people from a type of group to be studied and make

sure the people's problem before product development is gathered in a story report on cultural styles in the world.

2. The second stage is processing analysis (Interpretation): analysis the data and interpret the field study and transform the observations into "a story" during the product information stage, maybe a local story or oral history. A meeting is held with the team and designer. Participation and coordination is required from the interaction level.

3. The third stage is the share insights stage (Explanation): story narration, opinion sharing and creation of text/story. When the theme of the products is decided, detailed plans for product promotion must be carefully made. The market involvement comes from the collective evaluation from planning, designing and marketing staff, which enables them to fully understand and support the mainstream market in an attempt to establish a common design concept. The story is the foundation that reflects affection for the design and cognitive culture.

Figure 1: Cultural product development

2.3 Communication Structure of Cultural product development Design communication

Figure 2: Relationship of Story, designer, and consumer

This research found that for cultural product development, or resonance should be reached through the story integration and information exchange between designer and consumer. a horizontal link or a vertical communication, there must be a good interactive mechanism to enable the products to meet the consumers' actual needs. And proposed four elements include "awakening behavior", "emotional interaction", "sense of conversation" and "resonance connection". s of the four elements should be reached when creating products to reinforce the cohesive force and further reach the purpose of resonance design. Not only is the appearance of package increase Raydoney, A. (2003)

designers acted as storytellers when designing products for a company and advised firms to think about what kind of story they wanted to tell their customers before commissioning a designer to work on products or packaging for products.

2.4 Narratology application in the Design communication process – Cognition and Plot

Narratology is the theory and study of narratives and narrative structures and how they affect our perception. The study objects in narratology are various narrated texts, including the theatrical structure, plot device, characterization, scenes, types and literary skills. When describing a narrative the most important part is the narrative standpoint the story relates. Barthes Roland (1974) mentioned in his book "S/Z" that the code insinuating the cognition of action in a text is the narrative code. Narrative therapy is a treatment practice that is becoming more valued. A narrative therapy practitioner listens attentively, makes the problem objective and identifies its socio-cultural background to create space for a new story. When attentive listening appears inadequate, the therapist raises questions to draw out another life narrative that is new and with fewer issues (Jill Freedman, 1996). Therefore, through the metaphors in a narrative, the lives of people are treated as stories that are regarded as meaningful and practicable so that the lives of patients can be experienced as a way to cure the patients. The patients are encouraged to relate their own stories through externalization, destruction and rewriting as well as to find new meaning and direction in the story (Jill Freedman, 1996).

1. The background explains the time and space and the characters in the story. On one hand, it allows the reader to make associations in real life (Zwaan et al., 1998); on the other hand, it sets the conditions for the purpose (or question) of the story and makes this purpose (or question) become possible.

2. The purpose (or question) is the center of the story. The chief element may wish to achieve a certain goal or may be dissatisfied with the status quo and wish to address the problem existing under the present circumstances. The purpose (or question) is the core of the story. Without it a story is often difficult to comprehend, does not seem like a story, or appears meaningless (Labov and Waletzky, 1967). To make a story comprehensible, the purpose wishes to achieve or the problem he or she wishes to solve has to be comprehensible so that the motive behind the story can be understood (Stein and Glenn, 1979; Stein and Albro, 1997).

3. The method (or solution) is the plot development in the story. The chief element tries to achieve the purpose or solve the problem. During the process there may be help or obstruction from others, or the chief element tries to find a solution to the problem, realizes what the purpose (or question) really is, or develops a new purpose (or question) or more purposes (or questions) from the original purpose (or question). As the complexity grows, an intriguing and fascinating plot structure is developed (Lin Wei-ye, 2006).

4. The ending tells whether the chief element has successfully achieved the purpose or solved the problem as a conclusion of the story. The story build-up involves the chief element for solving a problem, or failing to do so, creating an even bigger problem. Success or failure allows the reader to confirm whether the story has reached a conclusion. Whether the chief element succeeds or fails, it discloses whether the method he or she adopted is feasible or not, as well as whether the worldview behind the method is correct. The reader projects the story into his or her own life and interprets the theme of the story accordingly (Lin Wei-ye, 2006).

From the cultural angle, design knowledge is not just tangible (material and on the technical level) shaping codes. There are also the intangible (secular, metaphysical, on the meaning level, on the strategy level) shaping codes. Only through understanding these "codes" will it be possible to understand and absorb heterogeneous cultures (Yang Yu-Fu, 1995). On the cultural level the control of cultural characteristics and trends is emphasized. On the code level pictograph symbols and the interpretation of meanings are emphasized. On the design level the aesthetic of shapes and creation of functions are emphasized. Therefore, visual aesthetic should not be the only standard of judgment when analyzing works. Three other analytic approaches should also be applied: 1) analysis of the creative skills behind the work; 2) analysis of how the work is organized with individual shaping languages; and 3) the strategy applied to achieve the purpose. A few concepts that are related to narrative design have emerged in the past two decades, product semantics, product context, scenario-oriented design, cultural codes, Kansei engineering, theme paradise, themed design…etc. They all reflect that the concept of narrative design is near maturation and the designers are happy to adopt them as design approaches (Yang Yu-Fu, 2000).

Modern linguistics is used as the basis for cultural codes. Through the technical level, meaning level and strategy level of cultural codes, multi-level meanings are dismantled, first symbolically transformed with medium elements, then dissected with semantic framework and finally strung up through strategy application to locate the cultural code and apply strategic approaches to analyze user habits and behavior modes in order to be more efficient and find the best solution. At the same time, on the strategy and meaning levels of cultural codes, story-telling levels exist where the theme of the story and plot subject elements are depicted. In correspondence with narratological theories, both are based on story material as an important framework. This once again explains the importance of stories in design

communication.

3. METHODOLOGY

This research applies the five-point Likert scale tool to score the Delphi technique and calculate the specialist score for the average level of a survey problem and the coefficient of variation, allowing designers to learn how specialist group consensus for the same problem exists. The National Palace Museum in Taiwan was given a questionnaire on two commercially available test samples. The questions and answers were used feedback. This questionnaire is divided into three parts: (1).The basic data. (2).The reference for the National Palace Museum individual commodities design problems. (3).The subjects were the problems feedback, including: sense, evaluation, pull factor, purpose and expectations.

Leong and Clark (2003) developed a framework for studying cultural objects that was distinguished by three special levels: the outer "tangible" level, the mid "behavioural" level and the inner "intangible" level. They researched through reading stories by designers that interpreted past human events, introducing experiences and cognition of past stories into the design, combining the story strategy to analyse the design elements in cultural products to enable the designer to bring the design purpose close to the "story awakening".

This paper applied this framework toward studying cultural objects, as summarized in Figure 3 (Lin. R, 2007). Culture can be classified into three layers: (1). Physical or material culture--including food, garments, and transportation-related objects, (2). Social or behavioural culture--including human relationships and social organization, and (3). Spiritual or ideal culture--including art and religion. These three layers of culture can be fitted into Leong's three cultural levels, given below. Where cultural objects can be incorporated into cultural design, three design features can be identified, as follows:

1. The inner level, containing special content such as stories, emotions, and cultural features.

2. The mid level, dealing with function, operational concerns, usability, and safety.

3. The outer level, dealing with color, texture, form, decoration, surface pattern, line quality, and detail. (Figure 3)
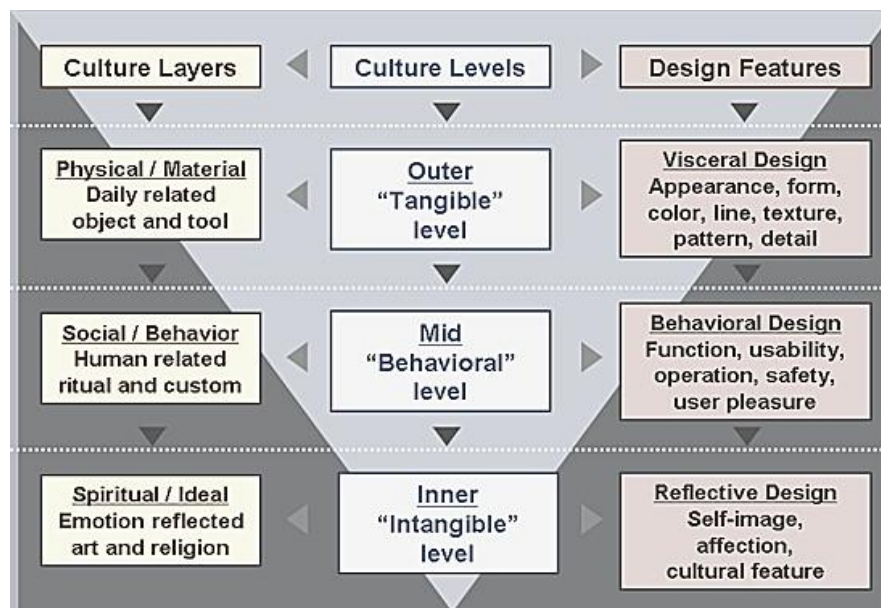

Figure 3: Cultural ideas into product design attributes (Leong and Clark, 2003)

Delphi technique was conducted to explore the cultural product communication stories for culture industry product development activities. The interview outline design was based on the research purposes and literature review. Delphi techniques were conducted with different specialists from three organizations. The outline of the interview can be divided into three parts. (1). Focused on the understanding of general conditions in cultural product development activities. (2). focused on defining the elements of communication in cultural product development activities. (3). Interviewees described general communication mode, communication type, and communication media applied in development activities. The interviewees to express encountered issues or cultural product activities concerning process: (1) Physical

or material culture; (2) Social or behavioral culture; (3) Spiritual or ideal culture.

4. CASE ANALYSIS

4.1 Communication Process of cultural product for Specialist

The research means product activity process include behavior operation, from user behaviour to analysis, Middle-stage operation, from physical concept to product material, and Latter-stage operation, from confirmation of spiritual to mass customers. The cultural product design in each attribute and the way of communication are both implemented in accordance with the interview of each specialist to reach communication among three levels. Among them, visceral design and behavioral design are used as communication media and reflective design further confirmation than others. (Figure 4) ; (Figure 5); (Table 1) ; (Table 2)
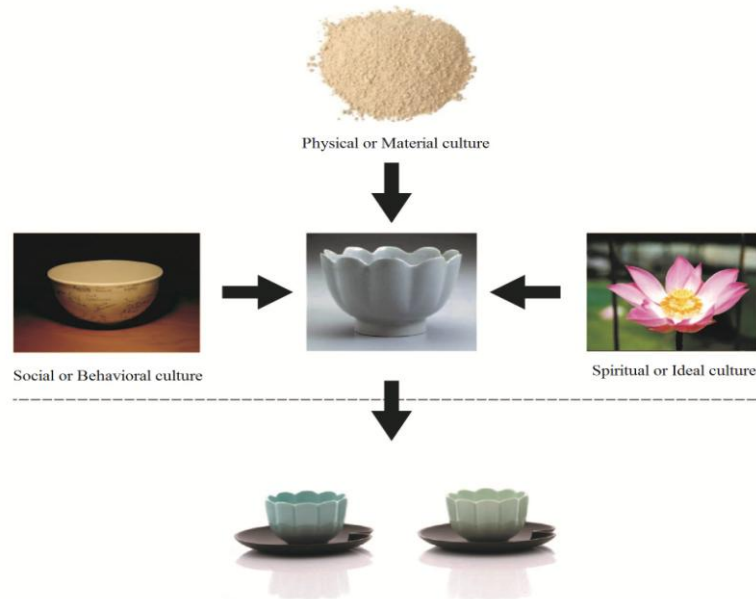

Figure 4: Design case I

Table 1: List of tested Design case I concerning topic of three levels

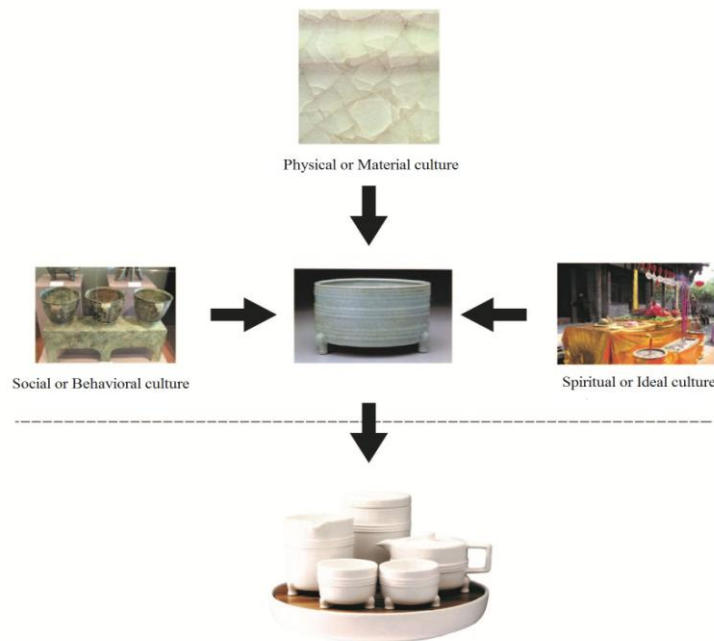| Product	Topic of levels	Parameters	Mean	Standard Deviation	Ranking
Product 1	physical or material culture	material	3.75	.771	2
		sharp	3.31	.715	1
		model	3.60	.696	
		color	3.41	.735	
		decorate	2.99	.900	
	social or behavioral culture	operation	3.58	.778	
		construction	3.47	.858	2
		functional	3.68	.835	1
		convenience	3.44	.802	
		safety	3.19	.970	
	spiritual or ideal culture	emotion	3.72	.831	
		cultural	3.16	.734	
		meaning	3.75	.816	2
		story	3.52	.827	1
		religious	2.83	.872	

Figure 5: Design case II

Table 2: List of tested Design case II concerning topic of three levels

Product	Topic of levels	Parameters	Mean	Standard Deviation	Ranking
Product 1	physical or material culture	material	3.50	.986	
		sharp	3.52	.793	2
		model	3.46	.938	
		color	3.45	.957	
		decorate	3.48	1.086	1
	social or behavioral culture	operation	3.18	1.063	
		construction	3.25	.948	2
		functional	3.16	.943	1
		convenience	3.21	.980	
		safety	3.13	1.012	
	spiritual or ideal culture	emotion	3.53	.914	
		cultural	3.52	.885	
		meaning	3.72	.888	2
		story	3.38	.927	1
		religious	3.37	.905	

These surveys measure items such as "spiritual or ideal culture" for formal policies of the organization. The survey information is then fed back to those that generated it, with the goal of developing an action plan to improve the organization. The case studies highlighted in this study cover a range of communication concerns including: (1) Physical or material culture; (2) Social or behavioral culture; (3) Spiritual or ideal culture. Advice helps organizations to identify the meaning of the story and identify organizational principles that can be applied in the cultural narrative product model. The application proposes a set of objective criteria. (1). Physical or material culture: Product 1 has the highest association, with a design most easily understood using an image similar to the design. The second highest is material the designer uses to decorate and express the shape and image. The material represents the image of stone and the appearance of tea sets is unique. (2). Social or behavioral culture: Product 2 is the most favored which involves ancestor worship design and high practicability. The second favored is Product 2 which is religion and ideology of the tea sets is why it is liked. (3). Spiritual or ideal culture: Product 1 shows the strongest affection, the design of which touches people the most and appropriately expresses feeling. Product 2, the second in ranking, is with simple design and religion and the theme of which properly expresses vitality of the story.

4.2 Communicative operation model process in industry

The cultural level would show different extent of story performance based on the cultural product development. Yet the media level is involved in the process when it is time to perform emotion evaluation and awakening evaluation, with participation in the samples confirmation in the reflective design stage. Therefore, for designers, there are at least the

following advantages in cultural product development process and operation standards: A clear process that can involve physical or material culture that also knows its function and emotion when executing related activities﹔ A clear development process that enables the designer to take control of the progress of the whole activity﹔ Project results are the last stage by feedback stage, and the evaluation of factors that lead to success and failure can serve as references for improvement.(1). Upward Communication - physical or material culture﹕The purpose of upward communication in product development lies in the feedback to the superior and to inform the superior of the progress and the current problems. The timing for upward communication in cultural product development activities, according to the survey, the communication is mainly about inquiries about cultural product development strategies, product form and feedbacks of results. The other timing for upward communication is during the sample product production process when it involves important model decisions. (2). Downward Communication - social or behavioural culture﹕Models for downward communication generally differ due to different extent of innovation and different characteristics in every stage. To improve the manufacturing process and general modification of products, the main purpose of downward communication is for job completion guidance, schedule tracking and quality of execution. The main media used are mainly simplified and compressed. However, when there is an innovation project, while in the middle or later stages of operation, control such as customer behaviour survey, social observe and humanity care would be the focus. (3). Lateral Departmental Communication - spiritual or ideal culture

The purpose of lateral communication is to exchange messages and seek support at work. Mutual respect and the ability to coordinate must exist between the departments, especially when there are keen competitors for a newly developed product. It is not easy to pass on or integrate information in the lateral departments, but when executing some projects, a specific development concept or a specific product emotion must be decided for the product design before production. However, this is often overlooked.

The major structural factors and principles of handling design communication in the cultural product development activity process is the origin of industrial management activities. A development process design helps manage project activities and enables every involved designer to follow the standards and understand their role in the process through design feedback. It must be noted that when executing the development process, there must be a high-quality controlled operation and an action for specific confirmation.

Emotion, Meaning, Story….etc. will help the designer promote communications capability between the message sender and receiver. This should be emphasized and trained into the design process. The elements mentioned above are all influential factors that lead to success in cultural product development. There is an absolute relation between effective communication and cultural product development. As Broström (2002) stated, "Storytelling is a genuine human way to express experiences, thoughts and feelings". Communication in cultural products can put discussing the conflicts between designers into consideration, and construct a smoother and more cooperative design communication.

5. CONCLUSIONS AND RECOMMENDATIONS

5.1 The Mode of Application of Narrative Design for Cultural Products

The design communication for cultural production is analyzed level by level through the motif, sub-subject and subject elements of the narrative design model. It is then dispersed and converted into cultural elements that can be applied in design and reorganized into the senses for spiritual experience. (Figure 6)
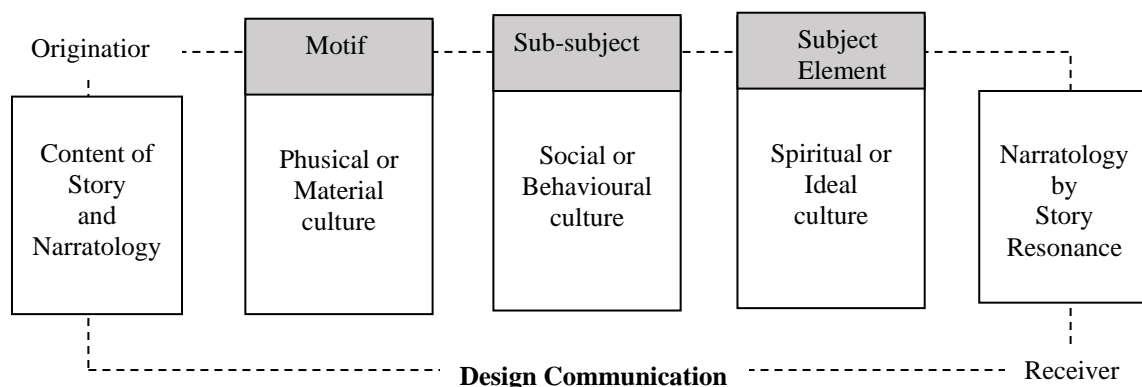

Figure 6: Mode of Application of Narrative theory for cultural productions

5.2 Support in design communication

Collins (2012) said that the story world of the excellence project acts to obscure the frictions, stresses and dislocations associated with the pursuit of business excellence. For the product design used, picking keywords directly from story makes it easy for people to understand the meaning conveyed by the story. A similar method is used for design. However, proper application of the narrative method may present pleasant surprises. If it has practical value, consumers are likely to accept and purchase.

A story is a design communication tool that transcends the cultural divides of multidisciplinary teams and intertwines a technology with its user's goals. In practice this means that teams using stories as a design tool can benefit from including participants with experience or skill in crafting stories (Gruen, D, Rauch, T, Redpath, S, et al. (2002). From the "design communication" characteristic story plays an important role in explaining story marketing and deeply influencing consumer acceptance. What is the best way to get the consumer to profoundly "feel the power of a story" and understand the "product sensibility"? What is the best way to attract the consumer by telling a touching story through the product? How can we tell a story that "emotionally moves" the consumer? What kind of story is novel in achieving the "target design communication"?

"Design communication" stresses story conveyance through a product that surpasses any real marketing channel. While the present market is under condition of supply over demand and consumers turn to spend more time and effort in pursuing past-experiences, finding a story and building a situation for a product is more effective than a price decrease. For instance, telling a story by adapting the lived experience of an animal character is the result of using cognitive processes (Kara, N., Aydin, C. C., & Cagiltay, K. (2013). The key point of the story and the meaning it expresses are truly grasped. For the designer, "story" offers assistance : (1). Learn and develop how to respect a diversified culture and accept different social groups; value the "human orientation" perspective. (2). Make use of the story to express cultural understanding. From eyes of the ethnographer and designer, the story feature is seen to reach the "co-design" goal. (3). Cite experience and re-observe the story for the designer to perform "design communication". (4). Share the story to connect a traditional feature of history and interest for interpretation by the "five senses". (5). Transform a human story into a daily energetic commodity that directly connects a memory to the story.

White (1991) suggested that cultural stories could determine the appearance of our personal life narrative. People's lives become meaningful because of stories, through the cultural narrative individuals grew up with – both being related to the cultural narrative. In this study the story concept is pervasive at all cultural levels. Stories are used to convey the cultural communication elements in design communication, as well as to reflect new thinking for future products. If we can cherish the text contexts from our forebears, acknowledge the connection and influence of stories and designers' use of emotional thinking and language expression fused in the "design communication model" to increase the significance of a product, as well as fully utilize the story contexts, his will help our search or design elements for products and can also improve the cultural connotation of a product to meet the sensory demands of users.

A designer can look at people and problems separately through "externalization" to ponder the influence of narrative description on the user and which part of the user's behavior may be affected. When using tangible matters to depict the user's feelings and emotions, the designer can perceive the user's story and, based on this, try to build a solution into the cultural product. "Transformation" means finding the main elements and branches of the story through the story progression. The designer finds new meanings and possibilities for further development among the branches. "Reformation" refers to the designer's choice of narrative solutions in the new meanings and possibilities for further development to address the problem and rewrite the story or come up with a new development. The cultural products are used as objects of analysis with narratological methods and a mode of cultural codes to study design plan approaches for making cultural production, besides the basic cultural product elements, cultural characteristics and story patterns that carry symbolic cultural significance. From the review analysis angle, expression through cultural products design is conveyable. From the analysis of cultural product design elements for future products, this study developed the six following application principles:

1. Cultural characteristics: Diversified sense of value and toleration and appreciation of multiple culture should be integrated in a designer's aesthetic to display different possible lifestyles to arouse resonance from consumers.
2. Language deduction; Language deduction varies with the plot of the story. It should be fully demonstrated in the design process for the profundity of emotional expression to stand out.
3. Cultural codes: The formation of interactive performance is closely related to the particular local cultural features at the time. It takes a sharp sense of perception and keen sight for the designer to get a grasp of the cultural pulsation, which is also an important element for distinguishing different cultures.
4. Cognitive expression: Emotional expression is important in design communication. It is especially obvious with cognitive expression. In action, physical and mental developments are particularly important; while in design communication, the goal is to pursue sensory satisfaction.
5. Story patterns: Regardless of the mode or expression or application of cultural emotion materials, the purpose of the integration of culture and story is to make the cultural design feasible and human.

6. Epochal significance: Besides reflecting the character of a brand name, the value of the story of the brand name has the purpose of convincing consumers and improving business image in order to establish cultural associations and meaning for the brand name.

Culture is a form of story. It is the result of accumulation and succession. Only through the story will the emotional elements in the design communication process be expressed, and only through the story is it possible to realize the perception toward the environment in culture design. This study tries to construct a model factor for the cultural element in the design communication process – story, and "telling" stories through language presentation to help designers find the right emotional expression for the product. Narrative communication approaches are employed to help designers learn to listen closely to users and communicate with them.

5.3 Issues for the future

This research discovered that "narrative communication" design enables designers to better understand social group culture to attain better understanding of the land they live in and create good design communication relationships. This is also guidance for rapid design communication and development to make good use of story and further develop products with resonant features. The designers can be engaged in resonant design as well as a collection of experiences and stories in the attempt to find a story worth developing. The benefit of development comes from "cultural codes in design: strategy level (physical or material culture), significance level (social or behavioral culture), technical level (spiritual or ideal culture)":

1. Strategy level: Story strategy is adopted to boost thought and quality in design that obtains the benefit from flexible application of the cultural product.
2. Significance level: Understanding and identifying with the meaning of story agglomerate emotions of communicative organization and centripetal force for mutual help.
3. Technical level: Provide culture industry with design thinking and media development.

"Design communication" regards people as important figures should be pondered together by design personalities. What we have to think about is: how to richly polish various cultural product resources including history, nature and living culture. Therefore, the "design" concept is indispensable to our "creation of environment" and "district invention". Research from the viewpoint of story design in "cultural hermeneutics" develops cultural products and expects to offer the designer and craftsman with a thoughtful design that carries out different "design communication" to focus the designer's increasing attention to products developed from stories and interests from successors. This is the future outlook of this research.

The narrative is the basic mode of human interaction and a fundamental way of acquiring knowledge. There is no doubt that story reflection put an emphasis on cultural product development. However, it is a very complex operating process that regardless how innovative the cultural product development project, the cultural product development cannot be effectively completed without a specific awakening in the products. Therefore, the importance concerning communication in cultural product development activities cannot be overemphasized. The development of products is usually conducted in a consensus conveyed through a specific explanation. Therefore, by making good use of the stories, an effective story awakens every part of the design.

Stories, on the other hand, are very specific. They include fleshed-out characters and settings, dramatic elements, well-formed plotlines and enough detail to understand the people who will use a system and the value it will bring to their lives (Burroway, 1999; McKee, 1997). In this study, the understanding of a full design communication picture in the cultural product development team helps the discussion of the designers' activity in a new cultural product development activity. The case study showed that the influential factors for communication in cultural product development activities are restricted by industry. Factors that affect design communication are arrangements of the cultural product development process. When defining the design communication factors, it is found that the story reflects different extents of involvement and different communication behaviour that reflects their psychological and emotional factors.

Therefore, it is suggested that when conducting cultural product development activities, an organization should realize the influential factors in each aspect to create a good operating space for cultural product development operations and a good awakening story for good design communication. This study shows that uncertain innovation sources will influence the craft team and further impact design communication behavior. Generally speaking, when conducting product activities designers will normally face uncertain ideas and these uncertainty factors will influence the level of innovation. In high-innovative projects designers need the capability to handle mass consensus information.

It is suggested that designers conduct cultural product development activities using a story processing system as the design foundation and keep reviewing the situations they face to establish the same design resonance idea within the organization and make necessary adjustments during development. Modern organizations are facing a changing environment that is not easily predicted. Design communication is helpful in coping with the changes in the product development process. A story awakens design communication, making good use of resonance is the most important theme in this study.

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