

Using SWOT Analysis to Solve the Problem of Forbidden City Brand Influence under the Background of New Media

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Abstract. The Palace Museum is not only comprehensive but also the largest museum of ancient Chinese culture and art. The Palace Museum brand is a cultural and creative brand derived from the landmark buildings of the Palace Museum through publicity and transformation in the new media era. The cultural and creative brand refers to the value transformation and empowerment of products by relying on personal wisdom and modern scientific and technological means this research seek to analyze the connection between consumers' impression of the Palace Museum brand and brand loyalty in the new media background of Z era. This analysis concluded that the Palace Museum brand should not be over-commercialized or influenced by the fast-selling atmosphere of the Z era to reduce the actual value of the brand. As a state-supported transformation brand, the Palace Museum brand had a rich cultural value base and production resource support, but it abused brand IP to produce low-quality products due to the atmosphere of the times, resulting in a decline in brand image and loyalty. Therefore, in this context, due to the negative impression brought by the sub-brand and the strong internal and external competitive factors, the brand's image positioning has deviated, the value is reduced, and the brand loyalty is reduced. This paper uses SWOT analysis to split the overall factors of the Palace Museum brand to find solutions.

Keywords: The Forbidden City Brand; New media; Brand image; Brand loyalty.

1. Introduction

1.1 Research Background

In an era of information explosion and rapid development of science and technology, every product and company want to create new and unique products that can lead the trend. It is an effective way to establish their brands, Co-brand with other well-known industries, make products based on interests of different ages, and put relevant information on different social platforms.

No matter whether men, women, old or young, they all know this place, but their understanding is quite different. Among them, young people like those of the post-00s know little about the Forbidden City. Most of them spend most of their time watching videos, doing homework, and doing nothing. Most of them may only know that they heard from the older generation or watched various TV plays and learned that the Forbidden City was once the place where the emperor lived. It's not a waste to visit the Forbidden City when people go to Beijing.

Although there is a lot of analysis on the Forbidden City, Xu Huan (the producer of my Have Been in the Forbidden City for 600 Years) makes documentaries to expand the influence of the Forbidden City [1]. Publishing analysis of the Forbidden City on different platforms, or records by visiting the Forbidden City. There are too many things that can attract people's attention now, especially for those who are not yet fully mature, for example, Tiktok, which is now a craze, or various games.

Generation z has grown up following the "national trend". The Forbidden City's cultural and artistic development has sparked a wave of creative and cultural craze. From the lipstick and clothing in the Forbidden City to the Xitang Hanfu Cultural Festival, to documentaries such as "I Build

Cultural Relics in the Forbidden City", "China on the Tongue" and "National Treasures", brands and videos related to the Forbidden City have become popular among young people after the 2000 year, brands and videos associated with the Forbidden City have become popular among young people, who have become the mainstay of purchases of cultural and creative products in the Forbidden City, with purchasing power even higher than that of the post-90s generation [2].

In 2022, the Palace Museum brand will cooperate with MISS SIXTY to create clothing limited by the Year of the Tiger. The Palace Museum brand is still a popular brand partner. All kinds of popular clothes and cosmetics are willing to create new products with the Palace Museum. As well as the cultural relics of the Forbidden City, the special exhibition of characters has been constantly carried out. In addition, the Forbidden City is still among the top three 5A scenic spots, and its position in China's tourism industry remains invincible.

Faced with such a popular tourist spot, many people have become interested in it and carried out an analysis of it, for example, Chen and others are researching consumer decision-making factors for cultural and creative products from the Palais Museum in the context of new media [3]. What's more, Wang Chunmei studied the communication and innovation of cultural heritage in the era of media integration, using the example of the Musée du Palais [4]. In addition, Li Shuangshuang and Yang Na have studied the online marketing strategy of cultural creative products, which is also an analysis taking the Beijing Palace Museum as an example [5].

1.2 Research Gap

The basic fun is although a large number of people have studied the innovation of the dissemination of cultural heritage. However, no one has specially studied the purchasing power and preferences of the post-00s. Is the Forbidden City brand very attractive to the post-00s generation? How can make more of the post-00s generation teenagers interested too familiar with the Forbidden City brand? Will the post-00s generation buy the jointly branded products of the Forbidden City brand because of the Forbidden City?

The younger ones are all based on their hobbies, and the parents who like them will be responsible for the purchase. Even if they are in their 20s and older in the post-00s generation, they are not mature enough and will buy according to their preferences. If they can grasp the post - 00s who have strong purchasing power, more people will pay attention to and learn about the Forbidden City brand.

Among all kinds of communication methods, social media can effectively and quickly make the Forbidden City get good publicity so that more and younger people can find one of the interesting and rare preserved ancient buildings in the Forbidden City. It has witnessed the liberation of Chinese people's minds and the progress of national development.

1.3 Fill the Gap

Based on the theories of Brand image and Brand loyalty in Brand equity, this problem is analyzed by SWOT analysis. The results show that the Forbidden City can reasonably use the branding marketing strategy, combine social media to improve its brand reputation, realize the rejuvenation and modernization of the brand, and then use the commercialization of media to expand its influence, thus the Forbidden City can also be used as a brand-new brand Integrate into the Z era.

2. Literature Review

2.1 Definition & Development

In 2015, Chou, Fiore, and Russell proposed that brand image refers to consumers' perceptions and feelings about a brand, which generally determines their cognitive, emotional, and attitudinal outcomes regarding the brand [6]. Gardner and Levy criticized the previous exploration for being too superficial, focusing only on stereotyped reasons for buying, and suggested digging deeper into the surface to identify more lasting buying motivations. And in the 1955 article, the "brand image" was clarified. Their conception was that products are social, psychological, and physical, that consumers

feel, think, and feel about the brand, and that their "Image" of the brand, these factors are all extremely important to the choice of purchase. Even though the fact that Gardner and Levy were the first to grasp the essence of branding in their writings, the reality is that because of the constant evolution of branding, advertising, and marketing in the 19th century, marketers of the time paid more and more attention to "brand's gestalt". And in 1949, James Duesenberry observed that consumer behavior as a symbolic act may be more important to individuals than the functional benefits of the product [7].

Brand loyalty is defined as "a deeply held commitment to rebuy or patronize a preferred product/service consistently in the future, thereby causing repetitive same-brand or same-brand-set purchasing" In 1997, Oliver has revealed a conceptual framework for Brand loyalty, the content includes all Brand loyalty of the hierarchical effect model based on cognition, effectivity, conative (behavioral intention) and action (repeat purchase behavior) dimensions. In 1999, the definition that integrates this multidimensional structure is: "a deeply held commitment to rebuy or patronize a preferred product/service consistently in the future, thereby causing repetitive same-brand or same brand-set purchasing, despite situational influences and marketing efforts having the potential to yield switching behavior [8]."

2.2 Important Results

According to the above, brand image and brand loyalty are complementary to each other, which together constitute the assets of an enterprise brand. Keller defines brand image as the customer's subconscious awareness of a brand, recorded in the memory of the feelings or memory of the image [9].

Therefore, some people assume that a positive and socially influential brand image will attract a large number of customers to have a sense of attachment loyalty. Whether brand publicity can make customers feel about the commitment and values of the brand is the customer's image evaluation of a brand. Anne and Wilson have better emotional consistency between consumers and brands, brands give consumers more positive emotional needs is the key to enhancing the brand impression [10]. They also demonstrated that online branding sites and other intermediaries are the physical embodiment of brand value. Similarity, activity welfare, and positive activity, publicity can weaken the negative evaluation of brand image by some customers, which can reduce the negative image of the brand on the impact of Brand loyalty, because when the number of participants becomes wider, the emotional cognition of the brand will become blurred. Using Facebook and questionnaire data, the authors surveyed 201 students about their willingness to participate in the HSBA campaign's branding design competition. The response rate was also 63 percent, and most were young people around the age of 20. This verifies that young consumers are willing to participate in activities that promote better brands [11].

In addition to positive publicity and positive brand value, a derivative sub-brand of the main brand is also providing a role in the brand image of the main brand. When customers are favored by sub-brands or have purchased sub-products, they will have an impression of this brand [12]. Through the table analysis method, the author screened a variety of images that can represent the main brand (such as corporate managers, and corporate accounts), and compared the brand image covered in the affiliated brand to analyze their relationship. When the two highly overlap, it will yield good social influence and evaluation. With the accumulation of many brand reputations, the trademark goodwill of the main brand will also be improved, and the impression on public psychology will be deepened. And, Martinez E, De Chernatony L, reveals a derivative view when customers buy products, they will make impressions and memories of the current brand, so when the sub-product sub-brand is purchased, it also deepens people's impression of the parent brand to a certain extent [13].

Additionally, people clarify that brand loyalty and image depend only on the wishes of customers, which is a very unstable factor, because customers may change their views on a brand at any time. Jahn and Kunz pointed out that the active promotion of the brand will always make customers feel untrustworthy [14]. Only when customers truly accept brand promotion, treat it as a ' friend ' in life or define a brand as their long-term needs and recognition, can brand loyalty be accomplished.

However, this statement depends on the customer's subjective search, which has limitations. Therefore, people found a broader perspective. Duffy, define that Customer loyalty to the brand should depend on external and internal factors [15]. For example, the brand's external competitiveness and the advantages of competitors' brands, the brands internal core values, and clear objectives. This does not only depend on the customer's subjective definition of brand loyalty because brand loyalty also looks at the internal and external environment of the market advantage. When the brand competition is weak and some loyal customers are accumulated externally, good brand image and social preferential brand loyalty are born.

Moreover, the ultimate goal of establishing brand loyalty is to enhance the brand image and to realize the activities of the marketing center. With loyal customers, the company has a higher market share, operating costs can not only reduce but also increase profits. This series of growth will be reflected in the report and society, which enhances the popularity and advantages of the brand image. Tu et al. defined the company's brand image has been shown to have a significant impact on client loyalty and satisfaction [16]. Therefore, it's not just customer satisfaction, evaluation, or comments on social media that affect brand image, brand image itself is also a factor that affects customer choice. For example, consumer awareness of branding green marketing elements influences consumers' decision to buy green products. They consider the branding of products with green elements to be the primary source of information for green products. These brand images have been around in their information base for a long time, making them familiar and establishing a sense of loyalty. If they are not familiar with the brand image, they are not likely to re-buy green products with the same information [17].

2.3 Summary

In general, these arguments mentioned several important points, which can help this investigation to build a brand image, and lay the foundation for brand loyalty at the beginning. First of all, a brand is not only attached to the image of the individual marketing methods but also concerned about the real needs of customers and spiritual resonance. Secondly, the brand should make rational use of media and activities to promote awareness and reputation to accumulate loyal consumers. Finally, it is also crucial for the derivation of the brand. Strategic brand expansion can effectively enhance brand awareness, realize internal image stability and increase external loyalty. However, some articles also have some limitations, for example, they always regard the brand as a marketing tool and increase profits. The lack of true cultural awareness of the publicity, and too much emphasis on marketing products to customers. This makes the brand competition more intense, leading entrepreneurs to pay more attention to the image and assets of their opponents, and lack the improvement of their brand conservation. Therefore, based on the above, this article wants to focus on the true value of the brand, and then explore the activities that are suitable for the brand promotion that truly highlights the value.

3. Method

3.1 Research Design

To better analyze the internal and external environment of the branding of the Forbidden City, this paper will use the SWOT analysis method to conduct a systematic analysis. The SWOT analysis method was proposed by Professor H. Weihrich of the University of San Francisco in the early 1980s. This analysis method refers to a comprehensive consideration of the enterprise's internal and external environmental factors to select the best business strategy method. S stands for Strengths, W stands for Weaknesses, O stands for Opportunities, and T stands for Threats.

There is a journal "Analysis of the Cultural Innovation Development Strategies of China's Museums" which uses SWOT analysis to compare the cultural innovation business of the Beijing Palace Museum and the Taipei Palace Museum [1]. This paper is very similar to this exploration topic. They also used a SWOT analysis method, so a SWOT analysis method is also applicable to this topic.

3.2 The Development of the Palace Museum Brand

The Palace Museum, once known as the Forbidden City, is situated on the northern side of Beijing's Tian'anmen Square. Once the residence of the emperor, this building served as China's Qing and Ming dynasties' royal palace. On October 10, 1925, the Palace Museum opened to the public. It is China's largest and most comprehensive national museum devoted to ancient artifacts and palace architecture. In addition to the Palace of Versailles in France, the Buckingham Palace in the United Kingdom, the White House in the United States, and the Kremlin in Russia, it is considered one of the world's five main palaces. The United Nations has recognized it as part of the "global cultural heritage" as well. Hundreds of priceless works of antiquity are on display at the Palace Museum. There are about a million items, or around a sixth of China's total quantity of cultural artifacts, according to estimates. In addition to housing one of the world's largest collections of ancient Chinese art and artifacts, this museum is also widely recognized as China's premier cultural institution. Many artifacts from the past are irreplaceable treasures of the nation.

The Forbidden City has a good reputation and superior geographical location, and it is also an outstanding place among many museums. The brand is an aspect that people pay special attention to in modern marketing, which directly affects people's willingness to spend money. Until now, there are 5772 museums registered with China, but only a few people get attention, recognition, and praise [18]. This is mainly because China lacks awareness of museum brand development in the process of museum management and cultural communication. In the process of fierce resource and market competition, what determines the development of museums is not only their profound and long-standing cultural connotation but also their unique brand image. The Palace Museum is a pioneer in the development of museum branding, and it has some experience and lessons in the building and innovation of museum brands. The Internet has played a very important role in the branding, communication, and innovation of the Palace Museum. To begin, the Palace Museum has successfully unified the lead generation style and decoration style of e-commerce platforms, microblogs, WeChat, and other new media platforms through the humorous visual and auditory presentation, thereby breaking through the concluding set of the original "serious history" carrier of the Palace Museum. Second, the Palace Museum highlights the need of balancing function and form when creating works of culture and art. It's important to appeal to consumers' sense of familiarity with the Palace Museum's culture when designing cultural and creative goods. The Palace Museum also features exhibits that illustrate the functional benefits of cultural and creative objects, such as their attractiveness and low prices. Finally, the Palace Museum's branding strategy places a premium on consumer participation, as evidenced by its emphasis on ongoing surveys and analyses of the needs of the target audience, and its emphasis on humanizing the brand image and encouraging two-way engagement with consumers. The Forbidden City has so become increasingly recognized as its brand.

3.3 SWOT Analysis

3.3.1. Strength

The Palace Museum, which is famous for its landmark buildings, appears in front of people in the form of a brand, its popularity as a landmark building and the thousands of cultural relics that attract people to visit can be reused as the advantages of the Palace Museum brand. Cultural and creative items created under the Palace Museum brand have specific product quality assurance, which has become an essential element for rapidly consolidating the audience and gaining brand loyalty among young people in the Z age.

The palace building in the Forbidden City is the largest and best-preserved wooden palace-type edifice in the world, as well as the imperial palace of the Ming and Qing dynasties. Beijing's Forbidden City was included on the National Register of Historic places back in 1987. Legend has it that the Forbidden City has more than 9,000 palaces and palaces, known as the "sea of palaces", which has also become a priceless history in China's Ming and Qing Dynasties prove [19]. In 2018, the number of visitors to the Forbidden City in the whole year reached 17 million, an average of 46,600 per day, ranking first among museums in the world. It can be seen that the Forbidden City itself has

a strong brand appeal, and affected by its own brand appeal, the audience's impressions mostly stay on its magnificent architecture and precious cultural relics [20]. However, in the face of the rapid development of society today, if the Forbidden City wants to enhance its brand influence, it needs to carry out targeted development based on the current society.

The Forbidden City is a well-deserved treasure house of traditional culture. It contains a large number of precious cultural relics and is rich in cultural relic resources. As of the end of 2016, the Palace Museum had a total of 1,862,690 collections, including 1,683,336 precious cultural relics [21]. The collection is divided into 25 categories, and each category has a huge amount. For example, there are 75,000 pieces of calligraphy, 53,000 pieces of paintings, and 28,000 pieces of inscriptions [22]. And each collection has an "identity card", and their historical value and artistic value are immeasurable. Facing the arrival of the Z era, the powerful cultural relic resources of the Forbidden City can provide inspiration for creators to re-create while preserving my country's excellent culture, so that these ancient cultures can be brought to life again, and the brand of the Forbidden City can be better integrated into the continuous development. In order to enhance the connection with the youth of the Z era, the products of the Forbidden City will resonate with the youth.

The cultural and creative research and development team of the Palace Museum explains that the museum places a premium on product quality because it is representative of the museum's brand. In order to fully comprehend the subtleties, fine-tune the product process, and enhance the production process, the typical design cycle for a cultural and creative product in the Forbidden City is estimated to be around six months. There needs to be consistency in presentation from the cultural and creative products themselves to the boxes and bags in which they are sold. At the end of 2018, the lipstick of the Forbidden City was very popular. During the investigation and development process, only the design draft of the lipstick was revised 1200 times [21]. People become more familiar with and understand this brand, but also more in love with and clear in this brand thanks to the spirit of excellence like the Forbidden City, which causes Forbidden City products to enter not only the homes of ordinary people but also the field of collection and, in some cases, to participate in competitions and win awards.

The audience's impression of the Palace Museum brand first comes from its landmark building, so the impression of it may stay at the level of grandeur and modesty. Although it may yield a solidified impression, the audience's trust in it is greatly high, and they have certain brand loyalty when they learn about the brand. The cultural heritage resources of the Palace Museum are available resources for the production of cultural and creative products of the Palace Museum brand. With rich and diverse product styles, the audience can be expanded, and re-creation can reverse the solidified impression of the Palace Museum brand. Finally, product quality is also an important advantage of the Palace Museum brand, which not only improves brand loyalty but also leads the audience's impression of the Palace Museum brand in a better direction.

3.3.2. Weakness

At present, disordered management and excessive commercialization are the biggest problems within the Palace Museum brand, both of which have verified their great influence on the Palace Museum brand and brand loyalty with examples. At the end of 2018, both official shops of the Forbidden City, the Forbidden City Cultural and Creative, and Taobao of Forbidden City launched lipstick products at the same time. The two sides competed in the air, and it gradually subsided after two days. The reason why the two parties launched lipstick products at the same time is that many departments of the Forbidden City are intertwined, resulting in some vague problems. The Palace Museum Cultural and Creative Museum is the erection agency of the Palace Museum, and the Palace Museum's flagship cultural and creative store on the mall platform is behind a company wholly owned by the Palace Museum. In the architecture system of the Palace Museum, one of the tasks of the Palace Museum Management Office is to organize the development of cultural products and hospital-level gifts of the Palace Museum and to undertake the external license for the commercial employ of the Palace Museum's intangible assets. It can be seen from the "lipstick dispute" that the Forbidden City may not list the items in detail when signing the contract with the outside world, and the

communication between the two parties is insufficient, resulting in the two departments' external cooperation to carry out the lipstick business at the same time. Confusion in the management of cultural and creative products in the Forbidden City can be seen in the "lipstick dispute," to an extent. [21]. the occurrence of this incident also generated many people to question the official store of the Forbidden City. The two stores were real and fake, and the masses searched and inquired about Baidu. However, after the incident, the number of orders for the series of lipsticks yielded by the Cultural and Creative Museum of the Palace Museum exceeded 1,000 in one night, and the overall sales volume of the lipstick and makeup series of the Palace Museum Taobao, which was launched for 10 hours, has exceeded 50,000 pieces, and the amount of the overall sales have exceeded 5 million [23]. However, the incident hardly affected the brand loyalty of the Forbidden City.

In the era of the national Internet, every move of the Forbidden City is exposed to the public. On February 5, 2019, the Corner Tower restaurant of the Forbidden City officially opened for business on the first day of the Lunar New Year this year. It once jumped to the top of the Beijing hot pot hotpot list on Dianping, and its excessive cultural development also yielded heated discussions on the Internet. Some netizens questioned whether the Forbidden City is a wooden building, whether it is inappropriate to open a hot pot restaurant in the Forbidden City, whether it may yield damage to the cultural heritage of the Forbidden City, and whether there are many ways and types of cultural creation in the Forbidden City, whether it will be excessively commercialized, Make the original cultural protection empty talk [21].

The "lipstick incident" and the "hot pot incident" were affected by the rapid spread of media, both of which were quickly spread and triggered a hot discussion. In a short period of time, the Palace Museum brand did gain some exposure due to the conflicts, but in fact, both incidents brought a negative impact on the Palace Museum brand and its loyalty. Disorder to the Forbidden City brand management order to introspection, and people should realize the Forbidden City is not only a simple brand, but he is also still the world cultural heritage, his body bearing the responsibility of the spread of culture, so have to take into account the Forbidden City brand products to the audience enlightenment function, and the Forbidden City brand commercial boundary problem, people how to balance his cultural and commercial, Get the most out of both.

3.3.3. Opportunity

The Palace Museum brand has much potential to expand its reach and improve its public image as a result of the recent boom in the media and creative industries. As an era of consumer-led traffic in the Z era, the new media platform is a loyalty platform that is not limited to age groups but is particularly concerned with young consumers. Through investigation, this paper finds that when the media brand and the Palace Museum brand cooperate strongly in large-scale activities, the brand exposure of the Palace Museum has increased. This cannot only deepen people's impression of the Palace Museum brand through the transformation of publicity methods but also expand the customer level of the Palace Museum brand to screen out a new batch of loyal customers. And this paper also finds that in the Z era of rapid economic growth, people tend to buy unnecessary, but beautiful and popular brands after their total consumption demand increases. The cultural and creative market and many surrounding brands have developed. When the Palace Museum brand and the market hot brand linkage can expand the brand influence, and deepen the brand impression.

First, the most popular communication platform for young people in China is the short video platform. This is an emerging medium in the past three years due to the epidemic. Young people can employ the short video platform during the epidemic to 'travel around the world' and browse a variety of brand marketing videos and brand image promotion videos. The following figure 1 is the utilization rate of Internet users for major media platforms.

Online audiovisual applications used by young Internet users for the first time

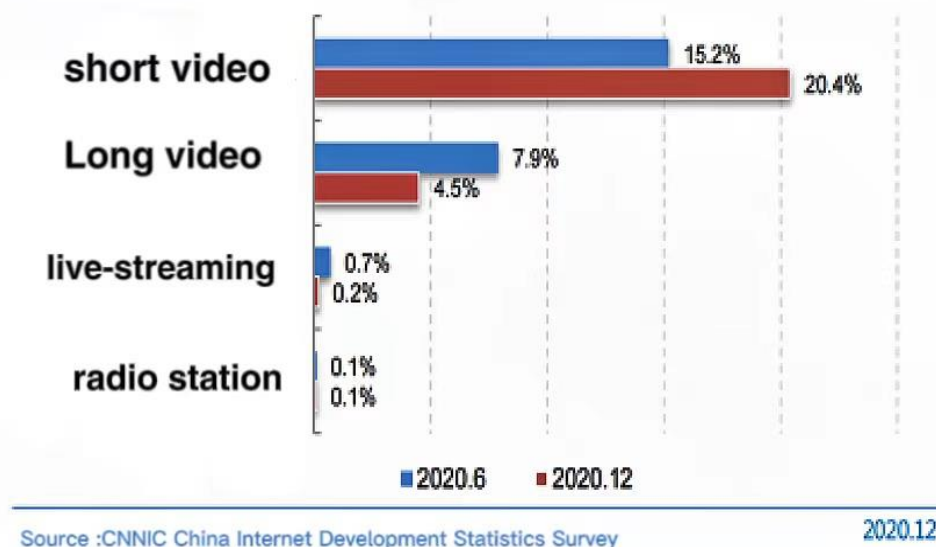


Figure 1. Online audiovisual applications used by young internet users for the first time [24].

Therefore, it can be said that cooperation with the short video brand is undoubtedly the fastest way to promote the Palace Museum's brand image and the most advantageous opportunity.

In 2020, the Forbidden City and TikTok short video brand launched event cooperation, ' Visit the Palace Museum in TikTok '. In the official short video account of the Palace Museum, the ' Show You the Palace Museum ' activity was released, covering topics such as history, ceramics, clocks, clothing, treasures, architecture, and exhibitions. As of May 2021, the short video has been released 50 times. For example, in the history chapter, Gao Xi, Associate exploration Fellow of the Ministry of Education, will explain to the audience the layout concept of the Forbidden City, introduce the development process from the palace to the museum, and describe the internal conservation of the cultural relics left in the Palace Museum [25]. Although the development of the Palace Museum's offline tourism industry has stagnated, through the one-year online promotion and the linkage of the joint short video marketing platform, more people have learned about the Palace Museum's brand image through short videos, and are even willing to pay related fees to buy the Palace Museum's cultural and creative products.

Thus, the joint name of the Palace Museum and short video brand is undoubtedly expanding the Palace Museum brand publicity. Seizing the opportunity of a short video on social media is a good opportunity to attract loyal customers and establish brand values.

And the Palace Museum is not only a joint name with a single media brand, it occupies the first place in the cultural and creative market and offline tourism market through various brand cooperation. For example, beauty master Mao Geping and the Palace Museum have twice jointly launched the ' Oriental ' series of products, which have received great attention. This is undoubtedly to seize the pulse of many young women, the IP let the Palace Museum brand quickly become popular, and the image is not limited to the old rigid cultural industry and the trend of the new era. Harvested a large number of loyal female users. Another example is the joint name of Anta and the Forbidden City brand. The 2022 Beijing Winter Olympics are coming. As a national sports brand, Anta and the Forbidden City jointly launched a special edition of the Winter Olympics franchised goods. Also attracted a group of young male customers to pay attention to the Palace Museum brand and image [26]. As shown in figure 2 below, shows the activity of the linkage brand of the Palace Museum. Multiple strategic partnerships expand the Palace Museum's brand customer loyalty.



Figure 2. MAOGEPING and the Palace Museum [26].

In addition, the Palace Museum brand and jewelry brands, digital brands, and food brands have a variety of strategic joints.

According to the research conducted on the Palace Museum, the media brand significantly contributes to the positive image and awareness of the museum. As the focus of the times, media brands can accumulate loyal customers for many emerging brands and play a positive role in promoting brand values. At the same time, the overall improvement of the economy has opened up this market that is conducive to brand IP linkage and consumption promotion. When the brand is linked, new products are generated, which will bring different brand experiences and brand impressions to customers. The impression of sub-products to enhance the main brand is undoubtedly the opportunity to accumulate loyal brand customers.

3.3.4. Threaten

When the market opportunities expand, the Palace Museum brand also has to face many crises, which is very bad for the establishment of the Palace Museum brand. When some brands began to abuse the IP heat of the Palace Museum brand, or the Z era eliminated the Palace Museum creative, then the Palace Museum brand image is impossible, because, in a wide range of word-of-mouth wear, customer brand loyalty will be minimized.

Culture is always the soul of brand image. The brand linkage should also pay attention to 'door to door', only the cultural fit can make the joint brand complement each other and realize a win-win situation. In this era of fast-selling, cultural industry brand expansion is very difficult, because emerging products emerge endlessly, and young consumers are easy to be attracted to forget the true connotation of the brand.

Many brands abuse the IP advantage of the Forbidden City and weaken customers' attention to the true quality of the brand. When these inferior commercial products are in the hands of customers, will yield a lot of negative evaluation, which is undoubtedly the Palace Museum of brand publicity a very big blow. And customers will be annoyed by fake marketing videos of poor brands on social media, indirectly weakening the positive image of the Palace Museum brand.

For example, the linkage of the Forbidden City and Dove chocolate has been a lot of opposition, repeated on the news front page, and bad reviews. Young consumers' powder message packaging ugly problem, multiple linkage quality is poor, and propaganda is too false.

In addition, in today's era, a dazzling array of media platforms, and video platform components are also very messy. If people want to highlight the advantages of the Palace Museum brand on this colorful social platform is undoubtedly very difficult. Young people will pay more attention to short

and effective visual beauty, rather than spend too much time on the internal cultivation of the Palace Museum brand. Especially for entertainment platforms such as social media, it is impossible to attract the attention of young people by establishing a senior image within the Palace Museum brand.

According to the data reported by various news platforms on the Forbidden City, young people clarify that the Forbidden City brand's report content mostly lacks interest in current affairs news or brand copywriter's writing f not meet customer preferences, brand products, and promotional advertising content and consumer expectations are inconsistent [27]. The signs do not necessarily mean that the cultural propaganda and internal marketing personnel of the Palace Museum brand itself have problems, but it is difficult to quickly catch the attention of young people on the media platform to accomplish rapid brand strategy expansion, harvest loyal young fans and make the Palace Museum brand image deeply rooted. If the Palace Museum brand does not solve the problem of the loss of brand core values yielded by excessive commercialization, or let the negative evaluation yielded by the atmosphere of the times affect the brand publicity, the Palace Museum brand's loyal customers will slowly lose, brand good impression publicity will stop.

4. Results & Discussion

4.1 Results

When it comes to museums, the Forbidden City Museum has always been at the forefront. The Forbidden City is an iconic structure known across China and beyond. This means that the Forbidden City as a whole has a lot of brand recognition value. The Forbidden City is home to numerous priceless works of art and artifacts from ancient civilizations. These materials not only serve to preserve China's rich cultural heritage but also serve as a wellspring of ideas for those working in the arts and humanities today. The post-zero generation places a premium on cultural and creative items, which helps the Forbidden City's culture expand widely throughout that demographic and increases brand loyalty.

In the past five years, the Chinese people's favorite communication platform was a short video, and cooperation with a short video was a favorable opportunity to improve the brand image. The Forbidden City has also been discovered. In 2020, it cooperated with the short video platform, Dita. Although the offline tourism industry of the Forbidden City feels a bit stagnant, through the linkage of online promotion and short videos, more people have learned about the Forbidden City and are even willing to buy cultural and creative products of the Forbidden City. In addition, the Forbidden City not only cooperated with the short video platform but also co-branded with Mao Geping, a beauty brand, which attracted great attention and captured women's preferences. With Anta, they launched a joint brand product for the Winter Olympics to capture the preferences of young male customers. This has effectively promoted the brand of the Forbidden City.

Forbidden City's handling of artistic and cultural goods still requires work. In 2018, insufficient communication and failure to pay attention to details led to the lipstick dispute. Despite the overall sales volume being considerable, the problems of the management cannot be ignored. In addition, at the beginning of 2019, the Palace Museum Corner Restaurant opened a hot pot shop, causing heated discussions. This also reflects whether such development and consumption of the Palace Museum brand will lead to excessive commercialization of the Palace Museum brand and the disappearance of the original intention to protect the culture.

Some brands abuse the IP advantage of the Forbidden City, which weakens the real quality of the brand and leads to the negative evaluation of low-quality goods in the hands of customers, thus weakening the positive impact of the Forbidden City brand. If people want to highlight the advantages of the Forbidden City brand on the social platform, people should pay more attention to the visual beauty rather than setting up a high-level image. Only in this way can people reap the benefits. Young fans are deeply rooted in the image of the Forbidden City brand.

4.2 Discussion

Throughout the globe, many researchers agree that the Palace Museum brand, a positive and reasonable brand image can give customers a different feeling. When this feeling reaches enough value or the first-time enough impact, then the brand will leave a deep impression of positive energy in the minds of customers, which in disguise contributed to the birth of brand loyalty groups. The aesthetics of cultural and creative items were a focus for Yang Li and Jie Li, who also made an effort to include traditional culture in their designs [28]. The only way to increase product sales is to incorporate cultural elements from the past into the present. It's not hard to see that brand image and brand loyalty go hand in hand; however, while the brand image may focus more on the profound impact of first-time people, brand loyalty calls for the long-term accumulation of positive energy values and appreciation groups, not just by product, appearance, or quality. They all serve the customer's sensory consumption and serve the brand's loyal customers.

However, the purpose of establishing brand image is not entirely for marketing services, but the company's profit services. By analyzing the national support brands such as the Forbidden City, it is found that these brand categories are not prepared for commercialization, and all their brand images are only established to establish a correct social vane. As an orthodox national brand, it should be responsible for the correction of social atmosphere and customer behavior, not only to serve the needs of consumers but also to meet the desires of consumers, such as poor linkage with IP brands.

In the context of the Z era, the investigation and development of the products of the Forbidden City have attracted everyone's attention. Therefore, the products of the Forbidden City have to consider how to better grasp the boundaries while catering to the audience, so as to avoid excessive commercialization. Influence and bad public opinion. If the Forbidden City wants to establish a good brand in the Z era and gain certain brand loyalty from the masses, it must conform to the development of society and use various media to cooperate with publicity. It is known that the Forbidden City itself has a certain reputation, and there is a vast number of cultural relics behind it. In the face of today's vast market, he should continue to carry out innovative multi-party cross-border cooperation under the condition of ensuring quality, so that this dignified and elegant brand will become younger and more energetic, and realize the purpose of expanding its audience. However, affected by the background of the epidemic, the overall market has withered in recent years, and many new media have emerged at this time. It can also be seen that the promotion of the Forbidden City should not only stop at official news reports but should combine different tense hotspots. Content creation, while constantly gaining fresh attention, will also continue to consolidate brand loyalty. At the same time, the internal problems of the Forbidden City cannot be ignored. After the "lipstick dispute" incident, the Forbidden City officials were not been able to clarify its industrial management department and operating procedures, resulting in frequent accidents. The Forbidden City now has to pay attention to internal industrial management issues. The rectification will allow all departments to clearly define their respective work contents, cooperate in an orderly manner, and jointly establish a good brand of the Forbidden City.

5. Conclusions

This study concludes by discussing, against the backdrop of new media, the general impression and allegiance of customers in the Z age to the Palace Museum brand. And through the survey found that the Palace Museum brand in brand publicity and values to establish the brand impression there are many limitations. By sorting out the theory of brand image and brand loyalty, the authors use the SWOT analysis method to discuss the brand influence and brand building of the Palace Museum brand. Finally, the authors concluded through exploration: the establishment of the Palace Museum brand is a cultural and creative market advantage and national support advantage, but also paying attention to brand commercialization led to brand impression and loyalty decline. Therefore, this article through exploration recommendations: the Palace Museum brand use of new media background can quickly establish a brand image in the cultural and creative market, but to avoid brand

commercialization, to build more solid brand values to guide the social atmosphere to improve the overall brand loyalty and impression.

This paper confirms customers' positive impression and loyalty to a brand depending on the brand's factors (such as values and product quality) and external factors (such as market atmosphere and publicity quality). Although it confirms the correctness of the above views, it is due to the fact that the Forbidden City brand itself is not related to national factors. The integrator of first-hand information and the literature does not cover the specific research object exploration objects, resulting in a purely empirical judgment bias in the argument of this article. Researchers are invited to demonstrate. The authors of this article offer sincere thanks.

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