

Investigating the Generation Z's Online Purchase Intention of the Palace Museum Cultural and Creative Industry

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Abstract. Today, with the rapidly developing cultural and creative industry and online consumption, the Palace Museum is a proud symbol of China. Cultural and creative products from the Palace Museum have progressively become the fashion of Generation Z. In order to investigate the online purchase intentions of cultural and creative products from the Palace Museum under the consumption idea of Generation Z, this article made use of the SWOT analysis approach and the Marketing Mix Theory with the 4Ps aspects (product, price, promotion and place). Collecting and analyzing existing online data and phenomena. Based on the SWOT analysis, this paper was concluding that the purchase intention of the Z generation group is affected by the aesthetics, practicality, and other aspects of the product. What's more, the results also showed that the "experience" and "cost performance" are the biggest factors affecting the purchase intention of the Z generation group. Finally, the contribution and suggestions of this paper would be discussed in detail below.

Keywords: SWOT; 4ps; Cultural and Creative Products; the Palace Museum; Generation Z; Online Purchase Intention.

1. Introduction

1.1 Research Background

With the rapid growth of the cultural and creative industries in recent years on the global market, it has gradually developed into a "sunrise industry since the 21st century" that has gained recognition from all spheres of society. The offline market for the cultural and creative sectors has been affected by the epidemic, highlighting the benefits of the online market. Therefore, to maintain the vitality of the industry, domestic and foreign major cultural industries. For example, museums and art galleries have deployed e-commerce places through authorization, direct sales, joint names, and other methods to develop online marketing vigorously, and seized the dividends of the online market. As shown in the figure (Figure 1), which is the magic mirror market intelligence data. From January to May 2022, the sales of cultural industries with the Winter Olympics, the Forbidden City, and the British Museum as IPs in Chinese Taobao and T-mall reached 1.65 billion yuan [1].

Cultural museum tourism	Cultural mIP	January-may 2022 sales (ten thousand yuan)	Percentage of sales (%)
Olympic Winter Games		149850	90.4
The Palace Museum		6510.9	3.9
British Museum		3964.8	2.4
National Museum		1150.6	0.7
the Potala Palace		1090.6	0.7
national library		604.7	0.4
suzhou museum		576.0	0.3
Liverpool		384.9	0.2
Metropolitan Museum of Art		265.8	0.2
Sanxingdui		235.9	0.1
Xinjiang Museum		214.9	0.1
Dunhuang Museum		210.3	0.1
Hunan Provincial Museum		183.5	0.1
national geography		120.4	0.1
Shanxi History Museum		108.1	0.1
Real Madrid		99.4	0.1
Shanghai Animation Film Studio		96.1	0.1
shanghai grand theatre		15.8	0.0
Canton Tower		12.0	0.0
V&A Museum		1.0	0.0

Figure 1. The sales of cultural industries [1].

This study demonstrates that the Palace Museum, with its extensive cultural holdings and contemporary internet marketing techniques, dominates the Chinese cultural and creative business. China and other overseas markets are significantly impacted by this. In recent years, the brand's appeal and reputation have both grown.

The Palace Museum is a cultural icon that represents traditional Chinese culture and is proudly Chinese. As a representative of traditional culture and a leader in museum culture, the Palace Museum is also gradually adapting to the new era. The purpose of The Palace Museum has shown a younger trend in terms of its image promotion, product fit, target customer, and promotion place strategies that is to meet the current mainstream customer and promote the culture of the Palace Museum to the people. With a variety of adorable and stylish products, the Palace Museum has captured Generation Z's interest under the direction of the creative sector.

Generation Z, a popular term in the United States and Europe, is defined in the Chinese context as people who were born between 1998 and 2014. According to Qingshan Capital statistics, "Generation Z" includes 280 million people in China and accounts for 18.1% of the entire Chinese population. As a major participant in the digital society and a major contributor to online trading, Generation Z has become the new main consumer in China. At the same time, they also have unique consumption concepts, such as focusing on the cost-effectiveness of products, more believe in real and effective advertising, and preferring "experience" and personalized consumption.

In the past explore, scholars from all walks of life mainly divided into the following aspects of analysis on museum cultural creativity. On the one hand, it calls for the investigation and expansion of the artistic and cultural outputs of the Palace Museum. For instance, Ao and Gong evaluated the cultural significance of Palace Museum derivatives from the standpoint of cultural icons [2]. Li's article is an additional illustration. She conducted an aesthetic study on the value of aesthetic elements in the creation of cultural and creative products [3]. On the other hand, it focuses on the value perception of cultural and creative products of the Palace Museum and consumers' purchase intention. Heshao Shu developed a conceptual model, for instance, of the six-dimensional perceived value and purchase intention of the museum's cultural and creative items and she examined the factors that affected tourists' decisions to purchase those goods from the Palace Museum from the perspective of

value perception [4]. The third component is an analysis of the Palace Museum's marketing plan for its artistic and cultural goods. Xinyang He, for instance, used the SICAS model to study the Palace Museum's transformation process of cultural creation from the viewpoints of goods, sales, and communication [5].

1.2 Research Gap

Although the cultural and creative industry of the Palace Museum has been thoroughly studied, it now has a new development path and marketing strategy due to the swift pace of the times and the main group of new clients that have developed. The cultural creation of the Palace Museum has been pursued and loved by a large number of Generation Z groups through its successful transformation. Up to now, "the Palace Museum Taobao" has accumulated 8.551 million "fans", among which the main "cute" series of daily necessities cater to the consumption needs of young groups, and the cultural creation of the Palace Museum has also cultivated a large number of young consumers. However, according to the existing investigations, few articles can study the consumption intention of the Palace Museum's cultural creation online from a prominent consumer group [1]. Therefore, how does the Palace Museum's cultural creation attract the Gen Z community, and how does the Gen Z community influence the Palace Museum's online marketing strategy? This paper will analyze the relationship between them through specific exploration.

1.3 Structure of This Paper

This article examines the elements impacting Generation Z's intention to consume cultural and creative works from the Palace Museum online using the 4Ps theory, the SWOT analysis approach, current network data, and observations. To provide recommendations on the brand's merchandise, costs, locations, and promotional marketing tactics from the internal and external, macro and micro viewpoints of the Palace Museum brand creation.

2. Literature Review

2.1 Definition & Development

The 4ps marketing theory consists of four elements: product, price, place, and promotion [6]. After that, Philip Kotler called it the marketing mix, which is the basic concept of marketing. He asserts that the products mainly focus on the functions of development, and the products need to have unique selling points, so the functional demands of the products should be put first. Secondly, the price is based on different market positioning. Thirdly, he concludes that enterprises do not face consumers directly, and the contact between them is carried out through distributors. Fourthly, many people interpret promotion in a narrow sense, which is very one-sided. Promotion should include a brand promotion, such as advertising, public relations, promotions, and a series of marketing behaviors [7].

In addition to the traditional 4Ps, scholars have added 3Ps based on the changes in the external marketing environment. The service marketing mix also includes people, processes, and physical evidence. The content is service personnel and customers, customer satisfaction, repurchase decisions, and word-of-mouth publicity.

In general, the difference between 4Ps and 7Ps is that 4Ps are the foundation of physical marketing, focusing on early marketing's focus on products. The 7Ps serve as the cornerstone of service marketing, which prioritizes services above products. The 4Ps emphasize the macro-level of the marketing process, without getting into specifics, from the conception of the product to the determination of the pricing, and then via the use of marketing places and promotions to get the product into the hands of customers. Comparatively, 7P is more particular and thorough than 4Ps since it is built on these principles and pays more attention to the specifics of the marketing process. In this sense, the 4Ps are more concerned with business owners, whereas the 7Ps are more concerned with customers. This entrepreneur negligence is improved by the 7Ps. And in terms of marketing

goals, the 4P emphasizes product promotion while the 7P emphasizes consumer persuasion. While 7P places more emphasis on the pull approach, 4P pays attention to the push strategy in marketing.

2.2 Important Results

First of all, the product is the first factor that affects consumer purchase. Through his analysis, Zhou found that factors such as product visual design and brand IP image would affect consumers' purchases [8]. Li shows that the interest, innovation, and practicality of products are important factors affecting the purchase of young consumers [9]. Meng said that innovation and experience are more important for products based on the Internet [10].

Secondly, the price will affect consumers' purchase intention to a certain extent. According to the research on consumer portrait construction of cultural and creative products based on purchase behavior written by Jiang and Ji, the purchase behavior of some experience-based and pragmatic consumers will be significantly affected by product price, function, and cost performance [11]. Meanwhile, Zhou and others also showed that college students are more rational in consumption. More than 70% of students who have bought or used cultural and artistic items from the Palace Museum believe that they should not only buy such items based on their necessities without consideration the cost [12]. Jiang and Liang's exploration also confirmed that lower prices will make consumers more motivated to buy [13].

Thirdly, the setting and choice of purchase place is also an important part of influencing consumers' purchase. Huang's exploration shows that the shift from offline consumption to online consumption due to the pandemic has promoted the stickiness of online consumption, and the scope of online consumption objects has been expanding [14]. Qiu and Sun also said that under the background of the "Internet + marketing" era, consumers' demands and desires for consumption are more intense [15]. Li also pointed out that the maturity of social software and online e-commerce provides very favorable conditions for new brands to build connections with consumers [16].

Fourth, the promotion activities will also stimulate consumers' desire to buy. Julie Baker and others showed in their research that promotional strategies, shopping atmosphere, and shopping environment are important influencing factors for consumers to produce shopping behaviors [17]. Wang's research shows that digital communication and cross-border cooperation of new media can better meet people's needs in the new era [18]. Zhang's research shows that the spread of new media platforms helps companies gain insight into consumers' psychological preferences [19].

2.3 Summary

To sum up, this paper can conclude that the aesthetics, experience, and innovation of products are important factors affecting consumers' purchases. In terms of product price strategy, consumers pay more attention to price performance, that is, the higher the product price is, the lower the consumer's purchase intention will be if it exceeds the psychological expectation. Under the influence of "Internet Plus" marketing, online consumption progressively takes the lead in terms of sales place strategy. The advertising of online shopping festivals, digital communication in the new media period, and the retail environment all have a significant influence on customer purchases.

3. Method

3.1 Research Design

This essay makes use of the SWOT analysis technique to investigate the artistic and cultural output of the Palace Museum. Heinz Weihrich, a professor at the University of San Francisco, came up with the SWOT analysis technique in the 1980s. This approach involves examining the internal environment's strengths and weaknesses as well as the external environment's opportunities and dangers before concluding the entire company or department. This paper develops the SWOT matrix of the Palace Museum's cultural and creative industries using SWOT analysis, i.e., with the help of its brand advantages, using new technologies like big data and cloud computing to develop emerging

cultural industries, promote the transformation and upgrading of traditional cultural industries, and promote the deep integration of culture and technology. Using this technique, the Palace Museum's cultural and creative products can accurately depict their current situation, allowing them to capitalize on their strengths, mitigate their weaknesses, seize their opportunities, and counteract their threats to increase consumer willingness to purchase.

This article examines the evolution of museum culture's artistic and cultural output. Comparable to this article. Using this SWOT analysis technique, it is possible to examine the cultural significance of the Forbidden City as one of the museums as well as the growth of creative and cultural goods [20].

In addition, the research objects shown in Lin & Li's article and Jia & Jiang's article have their cultural characteristics [21, 22]. However, it is characterized by a single form of expression and an outdated mode of communication. The use of new technology, the threat of homogeneity, culturally and creatively oriented businesses and goods, and new media are all present in all of them. The research direction is similar. Therefore, this paper adopts the SWOT analysis method for analysis.

3.2 The Cultural and Creative Products of the Palace Museum

The Forbidden City Cultural and Creative Online Mall, often known as "Forbidden City Taobao," opened its doors on December 10th, 2008, and sells mostly tourist trinkets. Later, after reform and repositioning, in 2010, it began to sell cultural and creative products of small objects. However, due to a lack of development experience, to avoid blind development and investment, only make simple copies of the main artifact. The makeover began in 2013 as a result of the "I know" paper tape from Taipei's National Palace Museum. Later, after the state published documents on cultural and creative museums, the government promoted the growth of these institutions. In order to build a Tmall flagship store for the Palace Museum as well as other cultural and creative goods, such as books on the Forbidden City and tickets, Beijing's Palace Museum worked with Alibaba. In addition, the Palace Museum has also launched public interactive APPs named "Yongzheng Beauty Picture" and "The Emperor's Day", etc., and the tweet called "Yongzheng: I feel cute" on the self-media successfully let more people know, and attracting more consumers [23].

As of 2020, the Beijing Palace Museum has produced up to 13,098 cultural and creative objects, and as of 2017, the Palace Museum's cultural and creative business had exceeded 1.5 billion, according to the Guangming website [24].

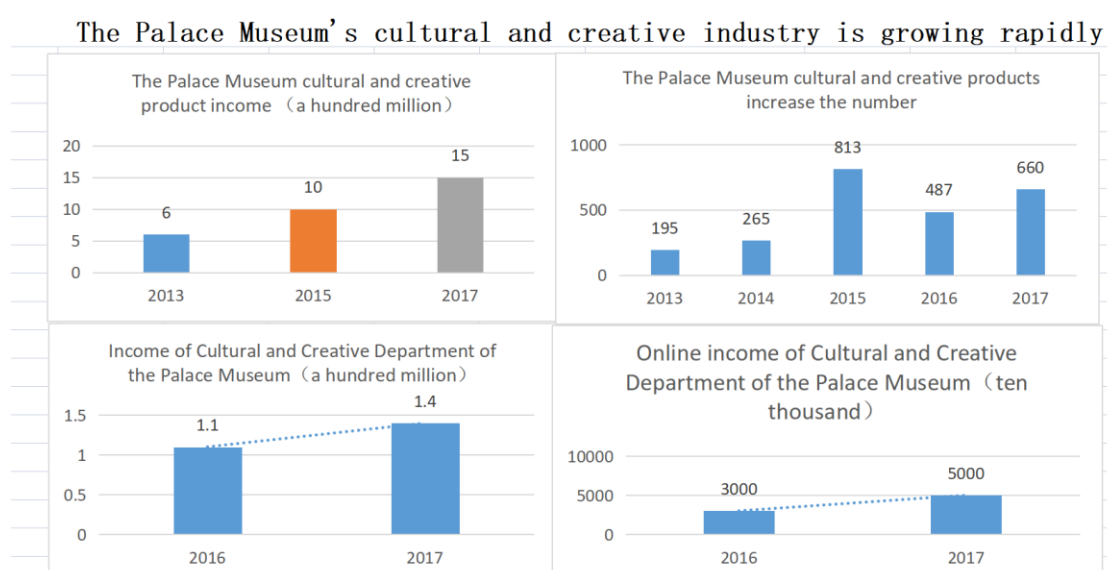


Figure 2. The Palace Museum's cultural and creative industry's explosive growth [25].

Figure (Figure2) depicts the Palace Museum's cultural and creative industry's explosive growth. Even though the quantity of cultural and creative items fluctuated, it was still increasing as of 2017, and the revenue from cultural and creative products in the Palace Museum also kept rising. Its income

can reach 140 million yuan, and its internet revenue is close to 50 million yuan, up 60% from 2016 [25].

3.3 SWOT Analysis

3.3.1. Strength

Firstly, the cultural and creative products of the Palace Museum are superior in terms of visual design when compared to those of comparable competition. It incorporates the 5,000 years of Chinese history and culture as a cultural and creative output of the Palace Museum and skilfully makes use of numerous components from the collections, structures, and artifacts of the Palace Museum to produce related products. The visual effects and experiences created by exquisite product design and exquisite product packaging are highly attractive to Generation Z consumers who focus on aesthetics and experience.

Secondly, in terms of marketing places, the Palace Museum already has relatively mature online official consumption places and mature customer groups. Palace Museum Taobao, Palace Museum Cultural Creativity Flagship Store, Palace Museum Publishing Flagship Store, and Palace Museum Stationery Flagship Store are the four online shops the museum now operates. Each store has a clear sales positioning and market segments. For example, "Palace Museum Taobao" has changed its main target customer group from middle-aged men aged 35-50 to young women under 35. Product positioning is also differentiated from competitors. From the beginning serious to now cute and funny. The products not only convey "cute" but also lose the heritage of traditional Chinese culture, which caters to the consumer needs of young groups.

Third, in terms of price strategy, low-grade products have the most types of development and the highest sales. For the pragmatic Generation Z group who value the cost performance of products, this advantage has greatly influenced their purchase intention.

3.3.2. Weakness

First, the invention and usage of cultural goods produced by the Palace Museum have not been adequately integrated in terms of product strategy. For Generation Z, which focuses on product innovation and practical value, a product needs to be both innovative and practical. Take the "Prince Cup" as an example. The product personifies the cup body and has some innovation in form, but the degree of innovation is not high. In terms of use, the design of the cup body does not bring a good experience to consumers.

Second, from the point of view of the price strategy, the Palace Museum's cultural creation of some products is priced too high. Online consumption gives consumers more room to dictate prices. In order to better encourage Generation Z's buy intention, Cultural and creative items in the Forbidden City should thoroughly examine the cost performance as well as product inventiveness, product attributes, and consumer psychology when setting their prices.

3.3.3. Opportunity

First off, from a macro viewpoint, the government plays a macro-control role in terms of location strategy, which strengthens the impact of the Palace Museum's culture and creative sector in the Chinese market and even the global market. The government emphasized the value of "culture development" in the Measures to Further Promote the Development of Cultural and Creative Products in Cultural Heritage Units published in 2021. The appeal and legitimacy of the cultural and artistic sector of the Palace Museum will be further increased with the backing and macro-control of the government. Strengthens Generation Z's loyalty to the culture they identify with and further promotes their purchases.

Second, Generation Z is more predisposed to the integration of product and network digitization in recent years as a result of the growth of new media, new technology, and the 5G era. Consequently, in the place strategy, there is a tremendous possibility for the Palace Museum's cultural production. The cultural and creative online platform of the Palace Museum makes use of its connectivity and

lack of temporal and spatial restrictions to accomplish industrial integration and growth. Companies can appeal to Generation Z consumers by creating "tech + cultural ideas."

Third, "experiential" consumption and individualized services are preferred by Generation Z. By creating online exhibits, international IP collaboration, and online interactive games, the Palace Museum's cultural and creative shop may improve the consumer experience and individualized customization of Generation Z.

3.3.4. Threaten

The substantial copying of cultural and creative works makes them difficult to distinguish from other works, which is problematic from the standpoint of product strategy. Among all kinds of products, there will be the phenomenon of mutual imitation and theft of creation. Most cultural and creative products have problems with similar forms and unequal levels of quality

As a result, if the Palace Museum's cultural innovation can't mitigate this danger or improve the protection of commercial intellectual property rights, it will lead to the loss of a large number of customers, and the credibility of the enterprise will also decline.

4. Results & Discussion

In general, through SWOT analysis and 4P theory, this paper draws the following conclusions. Based on the consumption concept of Generation Z, this paper finds that the advantages of cultural innovation of the Palace Museum lie in exquisite design, originality, diversified sales places, and precise positioning, as well as the diversity of low-end products. At the same time, the government's macro-control and the convenience of the online marketing market have given the Forbidden City a lot of room for cultural innovation. In general, the Forbidden City's cultural and creative goods do not naturally mix creativity with usefulness. Some goods are either pricey or economical. Plagiarism has also harmed the reputation of cultural and creative brands in the Forbidden City.

This article conducts a SWOT analysis of the internet market of the cultural and creative industries in the Forbidden City based on the consumer idea of the Generation Z group. Because the research findings on the online buying intentions of the cultural and creative sectors in the Forbidden City indicate universally applicable concepts. This paper summarizes the following regular conclusions from the research results.

On the product level, the purchase intention of the Generation Z group is greatly affected by the aesthetic, practical, innovative, and experiential factors of the product. In terms of price, low-grade life and learning products are most popular with the Generation Z group. At the place level, Generation Z groups prefer to buy goods in stores with clear product positioning. In terms of promotion, Generation Z prefers cross-border cooperation promotion activities and promotion activities that integrate technology and have strong interaction

Based on the results of the aforementioned study, the following suggestions are made for the online market of artistic and cultural goods from the Forbidden City. In terms of product strategy, while maintaining the beauty of the product, companies should strengthen customers' "experience" of the product and enhance communication and contact with customers. For example, regularly send new product samples to loyal customers for trial, actively obtain customer feedback, and perform a good job in after-sales service. In terms of price strategy, maintain the price advantage of current low-grade products. Discover the commodities with low-cost performance ratios and adjust their price appropriately. In terms of place strategy, reposition the existing official stores, find the target customer group suitable for each store, study the influencing factors of their purchase intention, find the right place for the target customer group to obtain information, and accurately launch the corresponding advertising information. In terms of a promotion strategy, companies will jointly conduct cross-border promotion and joint promotion with well-known brands. Special festivals such as festivals and solar terms are applied for promotion. In addition, the research found that Li and Meng's conclusions on product strategy, Jiang and Liang's conclusions on price strategy, and Li's conclusions on place strategy are consistent with this paper.

5. Conclusion

Based on the consumption philosophy of Generation Z, this study investigates the online cultural and creative consumer market of the Palace Museum's purchase aspirations. The main variables that affect Generation Z's buying of the online creative and cultural goods of the Palace Museum have been investigated.

Through the definition of the 4P theory itself, the development process, and the corresponding conclusions of each "P", and combined with the existing data and observed phenomenon, the SWOT analysis method is used to analyze the internal advantages and disadvantages as well as the external opportunities and challenges of the online consumption market of cultural creation of the Palace Museum. The conclusion is that the purchase intention of the Gen Z group is influenced by product aesthetics, practicality, and other aspects, among which "experience" and "cost performance" are the biggest factors affecting the purchase of the Gen Z group. Therefore, this paper proposes to add some interactive online marketing activities as much as possible, so that the audience has a sense of experience, maintains contact between enterprises and customers, and promotes enterprises to further adjust their marketing strategies.

By meticulously weighing the advantages and disadvantages of the internal and external departments of the business, this article presents a novel idea for online marketing in the cultural and creative sector. The practicability of the 4P theory in this field is verified by combing the relevant literature. However, there are still some issues with the research. The summary and analysis, have some limits and are susceptible to the author's subjectivity and personal opinion and appraisal. Secondly, the research mainly focuses on the Generation Z group, and a small part of the youth group is not included, so there may be some deviation between the research conclusions and the actual situation. In the future research process, these problems will be solved by more accurate research methods.

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