

# Research on the Influence of Consumer Perceived Value on the Purchase Intention of Cultural and Creative Products in Small and Medium-Sized Museums

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## ABSTRACT

In a long time, the social and imaginative industry of historical centers in China has created quickly, and expansive exhibition halls' social and creative items are developing unendingly. The volume of deals is rising yearly, and the improvement force is fast. At the same time, the lopsidedness within the advancement of social and imaginative businesses in galleries has become progressively noticeable. To begin with, the advancement of created and immature locales is unequal; the improvement of expansive historical centers and little and medium-sized historical centers is uneven. Primarily, small and medium-sized historical centers don't create social and inventive items, resulting in an incredible squandering of social and historical center assets. From the customers' viewpoint, this paper considers the seen esteem variables that influence consumers' deliberate purchase of social and imaginative items in small and medium-sized exhibition halls, collects 532 surveys, and develops an introductory demonstration. The results show that brand esteem, collection esteem, and location esteem have a critical positive effect on consumers' buy deliberate; involvement esteem has no noteworthy impact on consumers' purchase deliberate. This paper puts forward recommendations based on Jinan's particular circumstance, which has directed noteworthiness toward the advancement and decision-making of social and imaginative items of little- and medium-sized historical centers.

**Keywords:** consumer; perceived value; small and medium-sized museums; cultural and creative products; purchase intention.

## INTRODUCTION

From a global perspective, the development of cultural and creative products in museums originated early in European and American national historical centers. The Historical centerStore Association, established in New York in 1955, is recognized as one of the earliest organizations dedicated to commercializing artistic derivatives [1]. In this regard, the 1871-founded Metropolitan Gallery of Craftsmanship was a trailblazer, working with historians, designers, and craftspeople to create cultural and artistic products that were sold all over the world. The museum's revenue increased to \$946 million by 2015, with 60% of total earnings coming from sales of artistic and creative products [2]. In order to supervise the creation of cultural and creative items, the British Gallery established the British Exhibition Hall Co., Ltd. in 1973. By the year 2000, a specialized team had been established to innovate in this area. Interestingly, the British Exhibition Hall debuted its main store on Tmall on July 1, 2018, and it immediately became well-liked [3].

Although they began relatively late, cultural and creative enterprises in Chinese museums have experienced rapid growth in recent years. The 2013 release of the "I Know" tape by Taipei Royal Residence Exhibition Hall marked a turning point in the commercialization of cultural and creative items centered in museums [4]. Museum collections and traditional cultural components were not systematically incorporated into product design until 2013, but the Beijing Royal Residence Historical Center began selling such items in 2008. Consequently, China's creative and cultural industries have grown quickly. Earnings from cultural and creative activities at the Beijing Royal Residence Historical Center rose from 600 million yuan in 2013 to around 1 billion yuan in 2016 and 1.5 billion yuan in 2017, according to data that has been made public [5]. The museum has produced 13,098 artistic and cultural works by the end of 2019 and has more than 700 more scheduled for publication in 2020 [6]. In addition, provincial museums all throughout China have successfully extended their activities to encompass the creation and marketing of artistic

and cultural objects. The cultural and artistic endeavors of Chinese museums started later than those of their Western counterparts, but they are catching up quickly.

There are many galleries in Shandong Province. By the end of 2021, the province will include 639 museums of all kinds and classifications, including 127 third-class or higher-ranking establishments, according to the most recent data figure 1[6].



Figure 1: MAP OF SHANDONG PROVINCE

The greatest concentration of museums in the area is found in Jinan, the capital of Shandong Province. The "Information on Recorded Museums (Memorial Halls) in Shandong Province," released on May 20, 2022 by the Museum and Cultural Relics Department of the Shandong Provincial Bureau of Culture and Tourism, lists 68 museums in Jinan. The city intends to host more than 300 exhibitions annually and increase the number of museums to 150 by 2025, as stated in Jinan's Fourteenth Five-Year Plan for Cultural and Tourism Development. Although the city has a vast collection of museums, the growth of creative and cultural products is concerning. Only three of Jinan's 68 museums actively create and market cultural and creative items, according to the study team's fieldwork and data analysis: Shandong Museum, Jinan Museum, and Shandong Huaxia Letters and Culture Museum. The largest collection of these things, both online and offline, is kept by Shandong Museum. Jinan's extensive museum resources have not been efficiently used or promoted in terms of the growth of the cultural and creative sector.

Variations in the development of cultural and creative products across historical and socioeconomic situations have been found in a number of research [7]. Major institutions with a history of producing cultural and creative products and small to medium-sized museums that have not yet conducted research or expanded into this field can be divided into two categories to better comprehend this issue. The latter group includes all museums that are not situated at the provincial level. There are differences between small and medium-sized historical centers. It is crucial to research how small and medium-sized museums may use their current resources to create locally distinctive items, renew cultural assets, and promote local history, just like larger museums have made strides in producing cultural and creative commodities.

## 2. LITERATURE REVIEW AND HYPOTHESIS

### 2.1 CULTURAL AND CREATIVE PRODUCTS OF SMALL AND MEDIUM-SIZED MUSEUMS

Both domestic and international scholars have conducted extensive research on the design and development of cultural and creative products in small and medium-sized museums [8]. A framework for the creation of cultural products, outlining four key stages: examination (establishing the context), interaction (developing the narrative), advancement (structuring the concept), and realization (designing the final product) was developed. Similarly, [9] categorized the design process into four phases: identification (defining the context), examination (setting objectives), interaction (analysis), and implementation (product design), further breaking these down into ten specific steps. Using the Shanghai Natural History Museum as a case study, [10] explored integrating advanced scientific and technological tools to create interactive, multi-sensory cultural and creative products.

Survey customers to find out how satisfied they were with the current cultural and artistic offerings at the Yao Environmental Museum. The study pointed out a number of flaws and suggested fresh design strategies, which greatly increased consumer satisfaction with the updated products [11]. A method for designing small and medium-sized museums that emphasized "extracting semantics, analyzing language structures, and enhancing pragmatics" was proposed. "Optimizing product information, usefulness, and aesthetic appeal was the goal of this strategy. Additionally, in order to increase direct consumer connection, [12] created an online design system for interactive

and captivating cultural and creative items in the Paleontology Museum. Product design and development are the main areas of current study on creative and innovative commodities in small and medium-sized museums.

## **2.2 CONSUMER PERCEIVED VALUE AND PURCHASE INTENTION**

Research on the effect of religious imagery on Muslim consumers' propensity to purchase personal care products has found that attitude significantly influences consumer behavior, even though the perceived value of emotional imagery indirectly encourages purchase intention. Purchase decisions are often influenced by strong religious beliefs. examined how consumers behaved toward eco-labeled products, concentrating on how perceived quality, perceived innovation, and eco-label attributes affected consumer trust [13]. According to their research, perceived innovation had no discernible impact on trust or purchase intention, however eco-label attributes did have an impact on trust through perceived product quality [14].

The way consumer decisions in the green products market are affected by perceived value were examined [15]. Functional value, conditional value, social value, emotional value, individualistic value, and collectivism value were the six dimensions to which the study categorized perceived value. The research found that though individualistic and collectivist values produced positive but statistically insignificant influences on purchase attitudes, functional, conditional, social, and emotional values significantly influenced them. The impact of perceived value, [15] company image, product awareness, and price perception on the purchase intention of automobile products were carefully examined. All four traits significantly raised purchase intention, as per the research.

Experiments were done to investigate the relationships between food quality, customer satisfaction, corporate social responsibility, and intention to repurchase. Their findings indicated that although food quality significantly impacted both customer happiness and willingness to make additional purchases, corporate social responsibility had no effect on either [16]. Lastly, although perceived value influenced customer satisfaction, it had no effect on future purchase intention inversely. Customer satisfaction was a moderator, however, that enhanced the relationship between food quality and intention to repurchase as well as the relationship between perceived value and intention to repurchase.

Consumer innovativeness was a mediating factor in their research of the effects of identity and social influence on purchase intention and perceived value for organic products [17]. The research indicated that purchase intention was influenced significantly by identity and social influence, while perceived value mediated the effect. Examined what drives consumers to purchase recycled products and discovered that purchase intention was positively influenced by values, beliefs, and personal norms [18]. Conversely, perceived risk enhanced the relationship between individual norms and purchase decisions while reducing buying intention.

Previous studies have demonstrated that consumers' intentions to buy value-added soybean products are of significant importance to them depending on their sense of pride, attitude, and subjective norms. The results also showed a positive relationship between consumers' willingness to buy and the influence of word-of-mouth and their willingness to pay for the product [19]. Additionally, the study revealed that the positive effect of subjective norms on purchase intention would decline when consumers felt significant limitations or constraints. This suggests that although external social pressure or influence could initially lead consumers to buy value-added soybean products, perceived constraints can greatly weaken the level of influence. As a result, marketers need to grasp the dynamics between these variables if they want to increase consumer demand and purchase intent for value-added soybean commodities.

Many factors influencing consumers' willingness to buy a range of products, including food, green products, cars, and environmental protection equipment, have been widely studied in the corpus of existing literature [17]. Yet, there is a conspicuous lack of research on consumers' intentions when buying cultural and artistic products from small and medium-sized museums. Furthermore, there is no widely accepted method for determining perceived value in this context. As stated in the findings of the study, customers' buying decisions are driven by factors of perceived value such as price, social, cultural, experiential, and innovative values [18]. These are the factors that determine how customers' willingness to purchase cultural and creative products from small and medium-sized museums is affected by perceived value.

### 2.3 CONCEPTUAL MODEL OF PERCEIVED VALUE AND PURCHASE INTENTION OF CULTURAL AND CREATIVE PRODUCTS OF SMALL AND MEDIUM-SIZED MUSEUMS

The personality and sociocultural factors affect perceived value and purchase intention for organic products and the mediating role of consumer innovation in these effects was analysed [17].

Based on their research, purchase intention was significantly influenced by personality and social influence, and perceived value was a mediating factor [17]. Similarly, [18] examined the characteristics that influence consumers' readiness to purchase recycled products. Value, beliefs, and personal standards together improved the intention to buy, as stated in the study [18]. Perceived risk, on the contrary, negatively impacted the intention to buy and significantly weakened the relationship between purchase behavior and personal norms. The figure 2 represent the conceptual framework [18].

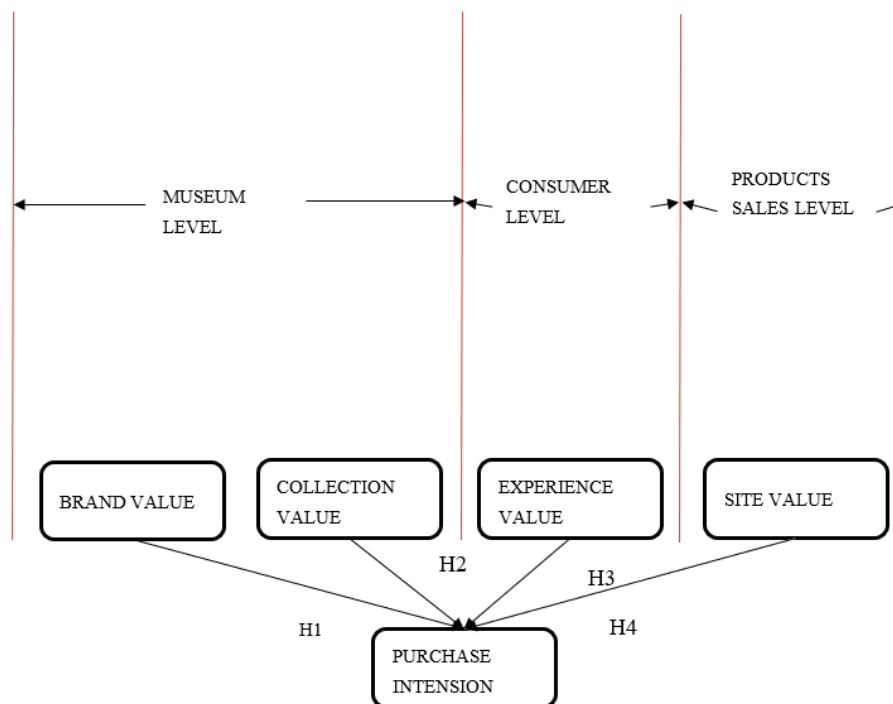


Figure 2: conceptual model

Furthermore, [19] tested consumers' purchasing intents of soybean products with increased value. They found that purchase intention was highly positively affected by customer attitudes, subjective norms, and pride. Furthermore, word-of-mouth referrals and willingness to pay were significantly affected by purchasing intentions. Moreover, the study revealed that out of consumers satisfying subjective standards, the positive relationship between subjective standards and purchase intention was weakened by perceived barriers as a moderator [19].

The amount of research on the factors influencing consumers' propensity to purchase a range of commodities, such as food, green products, ecologically friendly products, and cars, is evident from these studies. Research on consumers' aspirations to purchase artistic and cultural artifacts from small and medium-sized museums is still lacking, nevertheless. Furthermore, there isn't a single, widely recognized definition of perceived value in this situation. Value variables that influence client purchase intents include cost value, social value, cultural value, experiential value, and innovation value [19]. This classification aims to determine how consumers' perceptions of value influence their propensity to buy cultural and creative items from small and medium-sized museums.

Through literature review and interviews, it has been observed that small and medium-sized museums generally lack competitiveness. Unlike major institutions such as the Palace Museum, they do not possess strong brand influence, which could affect consumer recognition of their cultural and creative products. Therefore, brand value is introduced as a key dimension in this study [19]. Additionally, small and medium-sized museums often feature relatively ordinary collections, particularly in privately owned museums, which typically do not possess renowned artifacts or "treasures of the museum" as seen in larger institutions [20]. Consequently, it is crucial to examine whether cultural and creative products derived from these collections are perceived as valuable by consumers, leading to the inclusion of collection value as a key measurement.

Small and medium-sized museums often face challenges in attracting large visitor numbers, primarily due to their remote locations and limited accessibility. This raises critical concerns regarding whether consumers' purchase intentions for cultural and creative products are significantly influenced by their museum visit experiences. As a result, experiential value emerges as a crucial factor in shaping consumer purchase behavior. Additionally, the relatively low visitor footfall and the substandard quality of cultural and creative products in these smaller museums further constrain their sales potential. Prior studies have widely investigated standard value dimensions such as quality value, cost value, social value, emotional value [20], as well as innovation value, educational value, and experiential value [21]. However, this study will not revisit these conventional dimensions. Instead, the focus will be directed towards examining the distinct value factors that influence consumer purchase intentions specifically for cultural and creative products in small and medium-sized museums [21].

The speculations of this ponder are as follows:

H1: The brand esteem of little and medium-sized galleries contains an adverse affect on consumers' buy purposeful;

H2: The value of little and medium-sized gallery collections includes a negative impact on consumers' buy intention;

H3: The involvement esteem of little and medium-sized historical centers features a positive affect on consumers' purchase purposeful;

H4: The esteem of deals put in slight —and medium-sized galleries hurts consumers' buying decisions.

### 3. RESEARCH METHODOLOGY

#### 3.1 QUESTIONNAIRE DESIGN

Based on previous research findings, expert consultations, and in-depth interviews, this study developed a scale to measure the perceived value of cultural and creative products in small and medium-sized museums. Initially, the research team distributed 50 surveys, revised them according to respondent feedback, and refined the questionnaire through additional consultations with experts to ensure validity [22]. After multiple rounds of revision, four measurement dimensions were finalized: brand value, collection value, experiential value, and location value, with each dimension comprising four specific items.

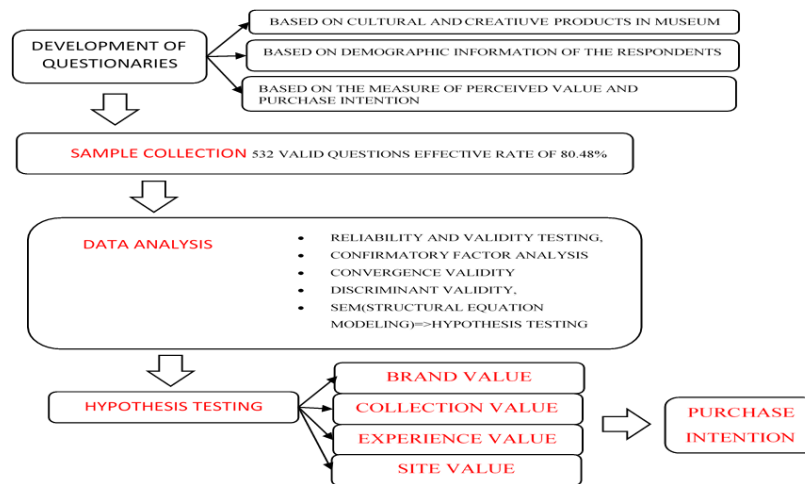


Figure 3: Framework of the Methodology

The last questionnaire is organized into three different sections in order to obtain in-depth data from respondents. The first one has a screening question intended to screen participants depending on their purchase behavior. The figure 3 represents the framework of methodology [23]. The question, "Have you ever purchased cultural and creative products from museums?", serves the purpose of screening those individuals with past buying experience. Those who replied "Yes" were allowed to continue with the survey, while those who replied "No" were disqualified from continuing. The second part is concerned with the collection of demographic data, which includes the respondent's area, gender, age, occupation, level of education, and monthly income [23]. This data are needed in order to gain an understanding of the demographic makeup of the participants. The third and last section aims to determine consumers' evaluations of the four value attributes as well as purchase intentions. A Likert scale with 5

points was used in the study; one point denoted significant disagreement and five denoted strong agreement [24]. Researchers can quantitatively assess how visitors perceive cultural and creative objects in museums thanks to the Likert scale, a standardized method for gathering participant opinions and preferences [24]

### 3.1.1 Based on Cultural and Creative Products in Museums

The cultural industry is characterized by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) as an area that involves economic benefits, product innovation, and cultural creation. The massive growth of the cultural and creative industries has rendered them increasingly significant as a means of "soft power" between states [24]. Museums are valuable cultural institutions with historic and economic significance that are imperative indicators of the progress of a country in culture and the arts. Key contributors to the value chain of the cultural and creative industries are museums, content creators, producers, and distributors. Each institution supports the promotion of cultural wealth extensively [25]. Museums have enormous intellectual property (IP) based on their collections, which are the basis for creating cultural and creative products. Content creators are experts in converting cultural artifacts into marketable products by innovative design and reinterpretation in a contemporary context. Manufacturers use sophisticated production methods to guarantee these products' mass production and high quality, while distributors handle sales channels, customer demand, and marketing. The effective cooperation among these organizations promotes a win-win situation, stimulating sustainable development of the museum-based cultural and creative industries.

Museum professionals work together with innovative designers to ensure that cultural and innovative items today gain international acclaim based on their artistic merit and historical value as well as functional utility [26]. Cultural significance and brand identity of museums obtain support through these elements. China maintains an underdeveloped museum-based culture and creative economy within its major global economic framework. Multiple obstacles continue to exist in the museum sector because of its minimal innovation and slow technological implementation alongside the underdevelopment of its commercialization system. Effective solutions require linking cultural and tourism sectors together with the development of advanced business systems to attain sustainable expansion. Museums should utilize their distinct collection pieces by telling cultural stories through artistic elements which also include creative architectural design. Their engaging historical presentations with attractive visual elements enhance authenticity by allowing more people to become interested in visiting museums.

Museums must develop partnership networks with industry agents to enhance their performance in cultural and creative market activities [27]. Museums expand their commercial influence through expert collaborations which help them develop effective licensing programs to link cultural heritage with business markets. The selected model leads institutions to build successful development methods that combine high efficiency with superior quality at reduced costs which establishes positive outcomes for every participating party. Established brands in tourism and other industries should collaborate with museums to develop new cultural products and creative items for stationery and home decor and food products [28]. Museum product expansion benefits from established companies which operate major marketing networks and wide consumer bases. Manufacturers who protect cultural and creative products' authenticity and artistry can deliver high-quality market-responsive items which solve challenges resulting from product storage and customer service.

The cultural and creative industries need to create new products by integrating present-day consumer needs with technological trends and historical traditional aspects. Technology companies and museums should collaborate to develop novel cultural and creative things which incorporate Internet+ features such as digital applications with augmented reality (AR). Technology companies receive museum intellectual property licenses to produce products that maintain historical item characteristics which consumers can use in their day-to-day lives [29]. The protection of historical value together with existing purpose remains fundamental for these items.

By incorporating regional cultural elements into their product range, museums can enhance their artistic and cultural offerings shown in figure 4 [30]. Local culture encompasses a region's urban landscape, customs, way of life, and natural surroundings, all of which add to its distinct identity. By incorporating these components into their cultural and artistic offerings, museums can draw both residents and visitors searching for sentimental souvenirs. This method supports museums in their larger goal of cultural teaching and preservation while also strengthening the link between cultural heritage and modern society.



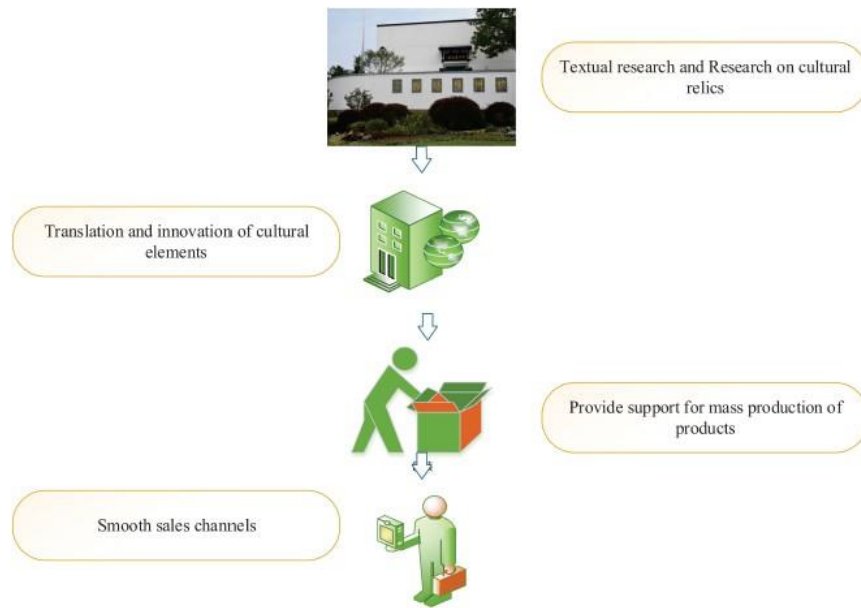


Figure 4: Operation of the museum, cultural, and creative industries chain

#### 3.1.1.1 Development Mode and Typical Cases of Museum Cultural and Creative Products

In contrast to conventional consumer goods, cultural and artistic objects from museums are not only commercial commodities but also ways to reflect one's lifestyle, artistic expression, and cultural heritage. These items need to have three essential qualities in order to succeed in the market: cultural significance, technological innovation, and mass appeal. Historical changes in the cultural industry are reflected in physical forms in cultural and creative output. They must preserve historical and cultural traits while fusing modern styles with original creative components in order to have commercial worth. From an industrial perspective, well-designed, cultural, and innovative products can ensure sustained development within the industry [31]. Conversely, those who are not innovative or creative risk stagnation, not being able to contribute significantly to the growth of the sector. Blending traditional culture with contemporary elements increases cultural relevance and expands consumer participation.

Producers need to create a profound sense of cultural representation so that complex cultural stories appeal to targeted audiences through effectively designed products. The enrichment of cultural and creative products through the fusion of traditional and modern influences enables them to appeal to wider consumer bases. By creating cultural and innovative products, companies in this industry use these products as means of cultural identity, traditional values, and artistic symbolism. The design process is a multifaceted interaction between the cultural and creative industry, product innovation, and consumer behavior. Cultural and creative products need to convey inherent cultural value effectively through various media platforms, enhancing their likelihood of achieving wider market acceptance and promoting genuine consumer engagement.

Competition within the creative and cultural industries has intensified due to the development of public museums in recent years [32]. Museum-company cooperation is one strategy for expanding visitors and product competitiveness. Most Chinese museums today do not have in-house designers with experience and normally depend on external businesses to design their exhibits. One of the best national museums, the Nanjing Museum, for instance, has a dedicated cultural and creative area but no internal production staff. To close this gap and expand their cultural and innovative product offers while preserving their artistic integrity and financial sustainability, museums are increasingly collaborating with other creative organizations as shown in Table 1.

Table 1: Characteristic Elements and Specific Requirements of Cultural and Creative Products in Museums

Characteristic elements	Specific requirement
Culture	Cultural and creative products come from culture. Different types of museums should design unique cultural and creative products according to their own collections and cultural resources.
Innovation	Innovative thinking should run through the whole process of cultural and creative product development to avoid the situation that the form and style of museum cultural and creative products tend to be consistent.
Brand	Cultural and creative products are the basis of building museum brand effect, which is mainly reflected in the brand symbol of the museum marked on the series of products.
Publicity	The sale of cultural and creative products is a way for museums to publicize themselves. Through product publicity, consumers can have a deeper understanding of the collections.
Education	Cultural and creative products should not only be limited to visiting cultural relics in museums but also permeate the historical heritage of cultural relics in museums.

During 2012, the Nanjing Museum implemented a teamwork structure for designing its cultural and creative products. The designers translate historical and cultural values of artifacts into innovative consumer-oriented products by undertaking direct consumer engagement and application. Progressive technology continues to advance development but cultural heritage maintains its strong presence in these products. A successful museum-based cultural and creative products development process requires attention to authenticity of culture together with innovation of products and their brand differentiation while ensuring market readiness and educational benefits for consumers [34]. The way traditional culture engages consumers depends heavily on these two elements because exhibition visitors as well as collectors and tourists interpret traditional culture differently. Designers evaluate customer reviews along with sales metrics to discover user preferences which they utilize to lead future stages of cultural and creative product evolution. Combining traditional cultural elements with modern technological approaches makes products double as commercial items and preservation tools for cultural materials that increase museum reach and prominence.



*Figure 5: Four arrangements of social and imaginative items of Suzhou Historical center. Pictures were duplicated with consent from Suzhou Historical center.*

An outstanding illustration of this approach is the Suzhou Museum, which has made a significant contribution to the growth of the creative and cultural industries [35]. In addition to expanding its reach through digital platforms, including a dedicated Taobao store, and other outlets, such as the Wisteria Bookstore, the museum has initiated a comprehensive expansion strategy that centers on its in-house art store which is shown in figure 5 [35]. Suzhou Museum's unique design approach, which blends unique cultural elements from historical treasures with contemporary craftsmanship, has allowed its cultural and creative products to flourish. The museum has successfully produced a wide range of goods that appeal to a wide audience by fusing historical aesthetics with modern production methods.

The "Suzhou Museum" trademark was officially registered by the State Administration for Industry and Commerce in 2009, which aided in the brand's rise to prominence in the creative and cultural sectors. The four theme lines that currently comprise Suzhou Museum's goods line are "Smoke and Cloud Passing By," "Women Four Families," "Treasures of the Museum," and "Suzhou Museum Design." Specialty food, jewelry, stationery, purses, arts and crafts, and other cultural artifacts that showcase Suzhou's distinctive artistic history are all included in these collections. The majority of buyers are pleased with the product quality and design aesthetics of the museum's online store, which offers 96 cultural and artistic objects in seven categories. Notwithstanding the museum's financial success, a sizable portion of its product line is unoriginal, with many items being copies of already-existing creative and cultural products in other marketplaces [36]. Since differentiation is required to preserve consumer interest and foster sustainable growth, the industry's long-term development is at risk due to this lack of innovation. In the future, greater emphasis should be placed on enhancing the cultural significance and creative



uniqueness of these artifacts so that they not only satisfy market demands but also significantly contribute to the preservation and innovation of cultural heritage.

### 3.1.2 Based on demographic information of the respondents

A purposive sampling method was employed to recruit family visitors for the study. Specifically, surveys were administered by four trained research assistants from a local university. These assistants distributed questionnaires to family visitors at five museums' exits and rest areas during weekends in June and July 2017. Weekends were chosen as the data collection period due to the higher visitor turnout during these times. Although Chinese universities and research institutions do not require formal ethical approval at this stage, the research team adhered to moral considerations. When approaching families, the research assistants introduced themselves as university students conducting an academic study. If families confirmed they were residents, an information sheet detailing the research project was presented, and an invitation to participate in the survey was extended.

Most households designated one representative to fill out the questionnaire because there were no particular selection criteria for individual family members [37]. There was just one survey sent to each family group. If a study participant felt uncomfortable, they might leave at any moment. As a thank you, they were given a set of bookmarks once their child completed the survey. Ninety of the 450 families who participated in the survey were evaluated at each facility. With an 83.3% response rate, 375 completed surveys were deemed genuine. The participant demographics are shown in Table 2.

Table 2: Demographic information of the respondents ( $n = 375$ )

Gender	Percentage (%)	Education level	Percentage (%)
Male	41.1	Primary school and below	3.2
Female	58.9	Middle school	5.9
<b>Age of parents</b>		High school	16.6
25 and below	3.5	Undergraduate	57.7
26–35	46.5	Graduate	16.6
36–45	44.4	<b>Guardian type</b>	
46–55	4.3	Father	36.3
56 or above	1.3	Mother	57.3
<b>Age of children</b>		Grandfather	4.8
3 and below	15.5	Grandmother	0.8
3–7	47.1	Other adult guardian	0.8
8–12	32.2	<b>Visit times</b>	
13 or above	5.2	Once	29
		Twice to 5 times	56
		6 times or more	15

Numerous variables exhibited skewness and kurtosis values that were higher than the allowed range of  $-3$  to  $+3$  (see Appendix), according to the results of the normality tests used in this investigation. Consequently, partial least squares structural equation modeling (PLS-SEM) was used to validate the theoretical model. Because PLS-SEM makes less assumptions about the dataset than Covariance-Based Structural Equation Modeling (CB-SEM), it is more suited for studying data with non-normal distributions. Moreover, a large sample size—typically at least ten times the maximum number of structural routes targeted at a single latent variable—is necessary for accurate PLS-SEM estimations. The 375-person sample size in this study is more than the required minimum sample size, demonstrating the accuracy and sufficiency of the PLS-SEM analysis for testing the proposed model.

### 3.1.3 Based on the measure of perceived value and purchase intention

A consumer's total evaluation of the worth of a material or immaterial good, based on the advantages obtained from the service provider and the expense of receiving the service, is known as perceived value. It is intrinsically tied to a person's subjective thinking and sense of self, enabling them to create self-perceptions in reaction to external environmental circumstances. Customers gather information about their experiences and preferences from their environment, which they then evaluate to make sure their understanding aligns with outside influences. Customer behavior, including halal-friendly destination attributes and purchasing decisions, is influenced by perceived value. Prior studies have found a connection between consumer behavioral intentions and environmental characteristics, such as important resources, tourism attractions, ecological dangers, and experiences associated to halal. Muslim tourists' inclination to visit is greatly influenced by the relationship between halal destination management and

perceived value. Muslim tourists are more likely to return when halal-friendly geographical features and perceived value are combined. Because these factors affect behavioral intentions, especially revisits, research has also emphasized the significance of cognitive and emotional assessments in halal-friendly accommodations [38]. Additionally, research has shown that halal-friendly characteristics increase affective engagement, which in turn increases Muslim tourists' desire to travel to non-Islamic nations like South Korea.

Porter's Competitive Advantage paradigm was the first to introduce the idea of perceived value, but it lacked a clear definition. But his findings opened the door for more study in this field. With a variety of expert viewpoints, the study of customer perceived value has changed over time. Perceived value is, in one widely accepted definition, "a consumer's overall assessment of the utility of a product (or service), based on perceptions of what is received and what is given." Perceived value is also defined as "a consumer's preference for and evaluation of product attributes, performance, and outcomes that facilitate or hinder goal achievement". There are both tangible and intangible components that make up perceived product value. Perceived value was divided into five groups by Sheth, Newman, and Gross: conditional, social, emotional, functional, and epistemic. These traits influence a variety of consumer behaviors, such as brand preference, product selection, and purchasing decisions.

Functional quality, functional cost, social value, and emotional worth are the four key components that Sweeney and Soutar identified in order to expand on the dimensions of perceived value for durable items [39]. They also created specific scales for measuring perceived worth, which were widely applied in later studies. While a variety of businesses and product categories, such as hospitality, luxury goods, tourism, and wetland parks, have been the subject of research on customer-perceived value, cultural and creative products in museums have received less attention.

Consumers' inclination to buy goods from particular companies or brands is evidence of their willingness. The relationship between perceived value and purchase intention can be examined using two different approaches. The first approach looks at perceived value alone and how it relates to perceived cost, perceived return, and intention to buy. For instance, a study examining the connections among perceived value, perceived risk, trust, and the propensity to buy eco-friendly products discovered that perceived value raised purchase intention. The second method treats purchase intention as a multidimensional variable and examines the ways in which different facets of perceived value affect it.

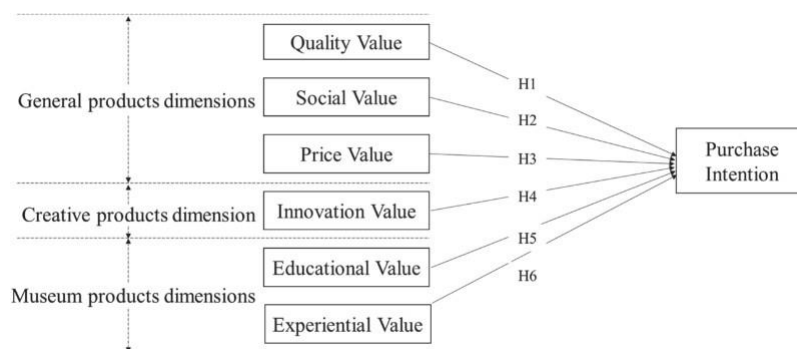


Figure 6: Purchase intention

Social, emotional, cost, and quality were the four categories into which one study divided consumers' perceptions of snack food value. Quality and social value had little influence, according to the study, but perceived cost and emotional worth significantly increased purchase intention. Perceived value and perceived risk both affect consumers' propensity to purchase, according to a different study that included perceived risk into the perceived value paradigm shown in figure 6 [40]. Through its presentation, the researchers looked into the connection between purchase intention and multidimensional perceived value. Purchase intentions are positively impacted by perceived value, according to research overall. Purchase intention is affected differently by different perceived value indicators depending on the characteristics of the product and the circumstances surrounding its use.

### 3.2 Sample Collection

The official survey was conducted from June 16 to July 18, 2023. A total of 661 responses were collected, of which 400 were distributed online, while the remaining 261 were administered in proximity to the cultural and creative

retail store at the Shandong Museum. After excluding invalid responses, 532 valid questionnaires were obtained, resulting in an effective response rate of 80.48%.

### 3.3 Data Analysis

Validity and reliability of the scale were examined with SPSS 22.0 to achieve consistency and predictability in measurement procedures. Confirmatory Factor Analysis (CFA) was carried out using maximum likelihood estimation as a method for evaluating the convergent and discriminant validity of the measurement model. In this research, purchase intention was taken as the dependent variable, and brand value, collection value, experience value, and location value were taken as independent variables. For testing the hypotheses under consideration, a Structural Equation Modeling (SEM) method was used. Furthermore, AMOS 22.0 was used to conduct both Confirmatory Factor Analysis (CFA) and Structural Equation Modeling (SEM), enabling thorough examination of the overall model fit and the inter-relationships among the variables. This method enabled strong testing of the theoretical framework and offered thorough insights into the explanatory power of the model.

## 4. RESULTS AND ANALYSIS

### 4.1 Descriptive Analysis of Samples

Among 532 respondents, the percentage of women is 58.65%, and that of men is 41.35%. Regarding age, 26-30 is the most ancient, accounting for 43.42% of the bookkeeping. Regarding occupation, directors account for the most significant part, with bookkeeping at 25.94%, followed by technical/R&D faculty, with bookkeeping at 15.23%. Regarding scholastic capabilities, most respondents graduated from undergrad programs, bookkeeping for 79.70%. In terms of typical month-to-month wages, the proportion of the "5001-8000" bunch is 25.94%, "8001-10000" is 25.56%, and "10001-15000" is 21.80%. Table 3 shows the recurrence examination of the Demographic sample statistical characteristics of the test.

Table 3: Demographic Sample

Item	Category	Frequency	Percentage (%)	Cumulative percentage (%)
Gender	Male	220	41.35	41.35
	Female	312	58.65	100.00
Age	25 years old and under	79	14.85	14.85
	26-30 years old	231	43.42	58.27
	31-35 years old	146	27.44	85.71
	36-40 years old	45	8.46	94.17
	41-45 years old	20	3.76	97.93
	46 years old and above	11	2.07	100.00
Occupation	Full-time student	30	5.64	5.64
	Production personnel	23	4.32	9.96
	Salesman	29	5.45	15.41
	Marketing/public relations personnel	14	2.63	18.05
	Customer service staff	7	1.32	19.36
	Administrative/logistic personnel	35	6.58	25.94
	Human resources	25	4.70	30.64
	Auditing personnel	40	7.52	38.16
	Civilian/clerical staff	67	12.59	50.75
	Technical/R&D personnel	81	15.23	65.98

	administrative staff	138	25.94	91.92
	Teacher	11	2.07	93.98
	Consultant	1	0.19	94.17
	Professionals (such as accountants, lawyers, architects, medical staff, journalists, etc.)	22	4.14	98.31
	Civil servant	3	0.56	98.87
	Other	6	1.13	100.00
Academic Degree	College students	29	5.45	5.45
	Associate bachelor degree	26	4.89	10.34
	Bachelor degree	424	79.70	90.04
	Master's degree	47	8.83	98.87
	Doctoral degree	5	0.94	99.81
	Other	1	0.19	100.00
Average Monthly Income	3000 and below	32	6.02	6.02
	3001-5000	40	7.52	13.53
	5001-8000	138	25.94	39.47
	8001-10000	136	25.56	65.04
	10001-15000	116	21.80	86.84
	15001 and above	70	13.16	100.00
Total		532	100.0	100.0

#### 4.2 Reliability and Validity Test of the Scale

The legitimacy investigation of the scale comes about as follows: KMO esteem is 0.950, which is more noteworthy than the typical standard esteem of 0.6. Bartlett round test is critical at the level of 0.01, and it is with significant legitimacy, so it is appropriate for figure examination [41]. Table 4 shows the KMO esteem, and the Bartlett circular test comes about. The central component investigation strategy is utilized for the examination calculation, and five components are extricated. The total fluctuation clarification rate is 70.450%, higher than the standard total clarification rate of 60%. The figure stack of each thing is more prominent than 0.5, which suggests a solid relationship between the inquiry about things and the central component, and the vital component can viably extricate data.

Table 4: KMO value and results of Bartlett's spherical test

KMO value		0.950
Bartlett spherical test	Approximate chi-square	6117.597
	df	190
	P value	0.000

The reliability analysis results of the scale are as follows. The total Cornbrash's  $\alpha$  coefficient of the scale is 0.938, more significant than 0.9. Cronbach's  $\alpha$  coefficients of five subscales are:  $\alpha$  brand value = 0.859,  $\alpha$  collection value = 0.843,  $\alpha$  experience value = 0.866,  $\alpha$  site value = 0.851,  $\alpha$  purchase intention = 0.846, all above 0.7, and CITC values are all above 0.5. Overall, the scale has high reliability.

#### 4.3 Confirmatory Factor Analysis

The results of the corroborative examination are  $RMSEA = 0.04$ ,  $\chi^2/df = 1.868$ ,  $TLI = 0.973$ ,  $NFI = 0.952$ ,  $CFI = 0.977$ ,  $GFI = 0.948$ , which all reach a worthy level, showing that the model encompasses a high fitting degree

[42]. From Tables 3 and 4, it can be seen that all corroborative calculate loads are more prominent than 0.7, the combined unwavering quality CR values are more prominent than 0.8, more noteworthy than the standard esteem 0.6, and the normal change extraction (AVE) values are more noteworthy than the standard esteem 0.5, which appears that the demonstrate has incredible joining and legitimacy. The discriminant validity is good, as shown below in Table 5, 6 and 7 where the square root of the Average Variance Extracted (AVE) for each construct is higher than the correlation coefficients between the components. This result is in conformity with the standards set forth by Fornell and Larcker (1981).

*Table 5: Factor Load Factor Table*

Variable	Measurement Item	Factor Loading
Brand Value		
EV <sub>1</sub>	Small and medium-sized museums are not well-known, and buying their cultural and creative products makes me feel humiliated.	0.742
EV <sub>2</sub>	Small and medium-sized museums are not well-known, so buying their cultural and creative products can't show my identity.	0.774
EV <sub>3</sub>	Small and medium-sized museums lack brand effect, and buying their cultural and creative products can't be praised by others.	0.766
EV <sub>4</sub>	Small and medium-sized museums do not have a good brand, and buying their cultural and creative products cannot show my taste.	0.826
Collection Value		
CV <sub>1</sub>	Small and medium-sized museums lack national treasures, and the cultural and creative products developed based on them are unattractive.	0.753
CV <sub>2</sub>	Small and medium-sized museums are mostly ordinary collections, and the cultural and creative products developed based on them are of little value.	0.747
CV <sub>3</sub>	Small and medium-sized museums lack well-known collections, and the cultural and creative products developed on this basis cannot resonate with others when they are bought home.	0.715
CV <sub>4</sub>	The collection of small and medium-sized museums is not well-known, so the cultural and creative products developed based on it can't stimulate my interest.	0.805
Experience Value		
EV <sub>1</sub>	I do not feel the same about the cultural and creative products developed by museums I have never visited.	0.731
EV <sub>2</sub>	I feel strange about the cultural and creative products I have never visited that are developed by museums.	0.769
EV <sub>3</sub>	I don't feel intimate with the cultural and creative products developed by museums I haven't visited.	0.825
EV <sub>4</sub>	Cultural and creative products developed by museums I have never visited make me feel inaccessible.	0.822

Site Value		
SV <sub>1</sub>	Buying cultural and creative products developed by small and medium-sized museums in large museums makes me feel strange.	0.740
SV <sub>2</sub>	Buying cultural and creative products developed by small and medium-sized museums in large museums makes me doubt whether the products are from official sources.	0.720
SV <sub>3</sub>	Buying cultural and creative products developed by small and medium-sized museums in large museums makes me distrust the products.	0.811
SV <sub>4</sub>	Buying cultural and creative products developed by small and medium-sized museums in large museums makes me dislike the products.	0.800
Purchasing Inclination		
PI <sub>1</sub>	I will not consider buying cultural and creative products developed by small and medium-sized museums.	0.766
PI <sub>2</sub>	I don't want to buy cultural and creative products developed by small and medium-sized museums in the future.	0.778
PI <sub>3</sub>	I don't want to praise small and medium-sized museums' cultural and creative products among my friends and relatives.	0.729
PI <sub>4</sub>	I don't want to recommend that friends and relatives buy cultural and creative products in small and medium-sized museums.	0.778

Table 6: AVE and CR Index Results of the Model

Variable	Average Variance Extraction (AVE) value	Combined Reliability CR Value
Brand Value	0.605	0.859
Collection Value	0.571	0.842
Experience Value	0.621	0.867
Site Value	0.590	0.852
Purchasing Inclination	0.582	0.848

Table 7: Discriminant Validity: Pearson Correlation and AVE Square Root Value

	Brand Value	Collection Value	Experience Value	Site Value	Purchasing Inclination
Brand Value	0.778				
Collection Value	0.711	0.756			
Experience Value	0.427	0.553	0.788		
Site Value	0.575	0.587	0.523	0.768	
Purchasing Inclination	0.717	0.673	0.465	0.625	0.763

#### 4.4 Structural Model Analysis

In this study, the maximum likelihood estimation is adopted, AMOS22.0 is used, and the structural model tests the relationship between potential variables and variables. The results are shown in Table 8, in which NFI, IFI, TLI, CFI, GFI, and AGFI are all above 0.9, meeting the standards of [30]. RMR is less than 0.05, and RMSEA is less than 0.1, meeting the standards. Both PGFI and PNFI are above 0.5, meeting the standards. The Chi-square freedom ratio  $\chi^2/df$ , between 1 and 3, also met the standards. Comprehensive indicators show that the model provides good fitness.



Table 8: Model Fitting Indicators

index	Chi-square freedom $\chi^2/df$	ratio	RMSEA	RMR	GFI	CFI	NFI	TLI	AGFI	IFI	PGFI	PNFI
criterion	<3, >1		<0.10	<0.05	>0.9	>0.9	>0.9	>0.9	>0.9	>0.9	>0.5	>0.5
value	1.868		0.040	0.040	0.948	0.977	0.952	0.973	0.931	0.977	0.722	0.802

#### 4.5 Hypothesis Test

From Table 7 and Figure 1, it can be found that brand esteem, collection esteem, and location esteem have noteworthy positive impacts on consumers' buy deliberate, showing that H1, H2, and H4 are substantial; Experience value has no critical positive effect on consumers' purchase deliberate, so H3 isn't substantial. Buyers pay extraordinary consideration to brand, collection, and location esteem when obtaining social and imaginative items of small and medium-sized exhibition halls, but not to involvement value.

Table 9: Regression Coefficient and Hypothesis Test of Structural Equation Model

Relation	Z (CR value)	p	Standardized Regression Coefficient
H1: Brand Value→ Purchase Intention	5.513	0.000	0.479
H2: Collection Value→ Purchase Intention	2.299	0.022	0.218
H3: Experience Value→ Purchase Intention	0.106	0.916	0.005
H4: Site Value→ Purchase Intention	4.587	0.000	0.259

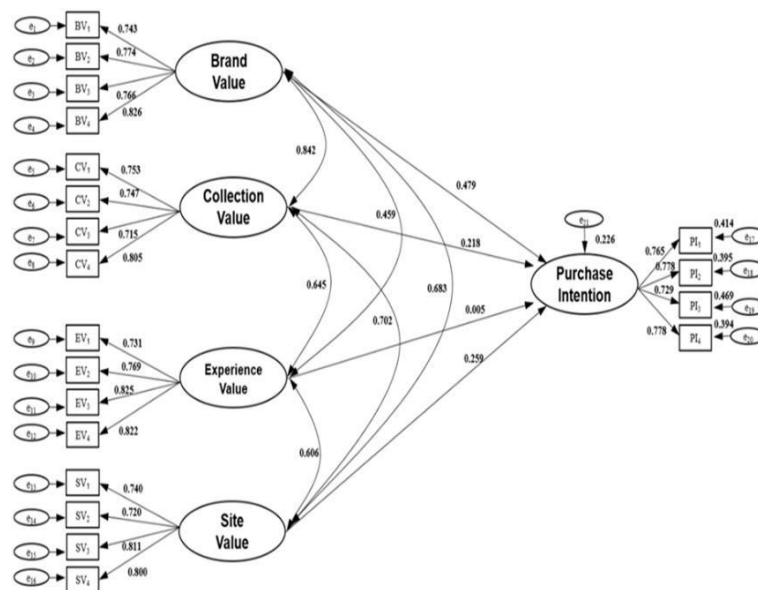


Figure 7: Structural Equation Model (SEM) of Purchase Intention and Value Constructs

The sales performance of cultural and creative products in small and medium-sized museums is significantly hindered by limited brand awareness. The findings of this study indicate that the perceived collection value plays a crucial role in shaping consumers' favorable attitudes toward a museum's cultural and creative offerings. Specifically, the higher the perceived value of a museum's collection, the more likely consumers are to positively evaluate its cultural and creative products, which demonstrated that cultural identity positively influences purchase intentions for intangible cultural heritage products, particularly among highly educated consumers [33]. Established a high correlation between brand cultural identity and the intent to buy among consumers. Here, then, the acknowledgment by consumers of the worth of a museum collection may be viewed as a validation of its

cultural relevance, which then impacts on their buying habits. Nevertheless, small and medium-sized museums usually have collections of relatively lower perceived value than big and more influential museums, which presents a great challenge to enhancing the sales of cultural and creative products [27]. Such a difference in collection value is a great limitation for small and medium-sized museums to gain higher sales performance.

On the issue of location value, this research discovers that consumers prefer buying cultural and creative products from major museums over those from small and medium-sized museums. The marketing channels for the products fall under four categories: direct sales at the museum, sales via major museums, sales in major tourist areas and shopping malls, and online sales. Interviews conducted in this study reveal that it is common practice for large museums to sell their products in their gift shops, and both large and small museums can benefit from selling products in high-traffic areas. Online sales are also a prevalent strategy. In June 2022, the research team visited several museums, including the Shandong Provincial Museum, Jinan Museum, Licheng District Museum, Zhangqiu District Museum, and Jinan Xin Qiji Memorial Hall [35]. The findings indicated that while the Shandong Provincial Museum attracted many visitors, Jinan Museum, Licheng District Museum, and Zhangqiu District Museum had significantly fewer visitors. The Jinan Xin Qiji Memorial Hall was closed for renovations. Utilizing the high visitor numbers at the Shandong Provincial Museum to market cultural and creative products from other small and medium-sized museums in Jinan. Yet, such an initiative has not been implemented.

Secondly, experiential value does not significantly influence consumers' purchase intention. It was expected that if visitors strongly preferred a particular exhibit, they would be more inclined to purchase cultural and creative products inspired by it. However, the findings contradict this assumption. The growing popularity of online shopping can explain this. According to Alibaba's retail data, nearly nine million consumers purchased museum cultural and creative products online in 2019, with more than half belonging to the post-90s generation [24]. Online shopping is primarily driven by search behavior rather than in-person experiences. In this study, 58.27% of respondents were under 30 (born after 1992), and 85.71% were under 35 (born after 1987). Since younger consumers are accustomed to online shopping, visiting a museum in person does not significantly impact their purchase intention.

The results of the study indicate that most consumers are willing to buy cultural and creative products from small and medium-sized museums, with an average score of 2.01 out of 5 for purchase intention. However, when it comes to revenue streams, collection value, and brand awareness, small and medium-sized museums face significant obstacles [36, 38]. The following suggestions are made in light of these findings in order to boost sales of creative and cultural goods in small and medium-sized museums:

**Establish a Unified Brand** – Museums should consolidate their resources to create a recognizable brand. Taking Jinan as an example, if the Xin Qiji Memorial Hall develops cultural and creative products under its museum brand, it may struggle to attract consumer recognition. Additionally, individual museums often lack the financial resources and expertise to develop high-quality cultural and creative products. However, Xin Qiji, as a historical and cultural figure associated with Jinan, has strong name recognition [39]. The Museum Association or other cultural institutions in Jinan could lead an initiative to integrate resources from small and medium-sized museums and develop artistic and creative products under the collective brand of “Spring City.” This approach would replace lesser-known museum brands with a widely recognized regional brand, enhancing consumer trust and interest.

**Leverage Unique Collections to Highlight Cultural Diversity** – While the collections of small and medium-sized museums may not be as prestigious as those of larger institutions, they each possess distinctive advantages. Large museums have comprehensive and visually impressive collections, whereas small and medium-sized museums often focus on specialized themes, offering unique narratives [43]. This specialization presents an opportunity to develop cultural and creative products that highlight their distinct identity. By emphasizing their unique characteristics, smaller museums can mitigate the disadvantages associated with the lower perceived value of their collections.

**Expand Online Sales Channels** – The study shows that 85.71% of consumers purchasing museum cultural and creative products were born after 1987, a demographic that predominantly shops online. Given the limited visitor numbers at small and medium-sized museums and the constraints of on-site sales, online platforms should be prioritized. By displaying detailed product images, historical background information, and cultural narratives on e-commerce platforms, museums can effectively engage consumers and facilitate purchases [43]. For Jinan, an

effective strategy would be to launch flagship stores on major online platforms such as Tmall and JD.com under the collective brand “Spring City.” Additionally, cultural and creative products could be sold in “Welcoming Shandong” stores, increasing their market reach.

Nevertheless, there are several issues with the study. Many factors, including product creation, design, and sales, influence the creative and cultural products that most small and medium-sized museums do not yet generate. This study examines problems in the sales process that involve customers. Future research should look at the entire manufacturing and marketing process using a more thorough methodology. Second, small and medium-sized museums sell their creative and cultural goods in methods that are both similar to and distinct from those of larger museums. This study focuses on the challenges faced by small and medium-sized museums. Future research should address common issues across different types of museums, incorporating factors such as quality perception and pricing strategies to gain a broader understanding of the industry.

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