

**INVESTIGATING THE INFLUENCING FACTORS
OF CONSUMERS' MUSEUM CULTURAL
AND CREATIVE PRODUCT PURCHASE
INTENTION IN CHINA**

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**INVESTIGATING THE INFLUENCING FACTORS
OF CONSUMERS' MUSEUM CULTURAL
AND CREATIVE PRODUCT PURCHASE
INTENTION IN CHINA**

by

DING LILAN

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LIST OF ABBREVIATIONS

| | |
|----------------------|---|
| MCCPs | Museum Cultural and Creative Products |
| S-O-R | Stimulus-Organism-Response Theory |
| PI | Purchase intention |
| PBC | Perceived Behavioural Control |
| PV | Perceived Value |
| AT | Attitude |
| PE | Perceived Enjoyment |
| PQ | Perceived Quality |
| PC | Perceived Culture |
| SN | Subjective Norm |
| SPSS | Statistical Package for the Social Sciences |
| CNNIC | China Internet Network Information Centre |
| CR | Composite Reliability |
| AVE | Average Variance Extracted |
| SEM | Structural Equation Modelling |
| AMOS | Analysis of Moment Structures |
| CFA | Confirmatory Factor Analysis |
| EFA | Exploratory Factor Analysis |
| RMSEA | Root Mean Square Error of Approximation |
| CFI | Comparative Fit Index |
| GFI | Goodness of Fit Index |
| Chi-Square/ χ^2 | Chi-Square Statistic |

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**KAJIAN TERHADAP FAKTOR-FAKTOR YANG MEMPENGARUHI NIAT
PEMBELIAN PENGGUNA BAGI PRODUK BUDAYA DAN KREATIF
MUZIUM DI CHINA**

ABSTRAK

Tujuan kajian ini adalah untuk mengenal pasti dan menganalisis faktor penentu yang mempengaruhi niat pembelian produk Kreatif dan Kebudayaan Muzium (MCCPs) oleh pengguna China. Dengan menggunakan kerangka teori Stimulus-Organism-Response (SOR), kajian ini mengkaji pelbagai faktor produk termasuk persepsi hiburan, kualiti, dan atribut kebudayaan, serta faktor sosio-lingkungan seperti norma subjektif. Variabel ini dikaji dalam hubungannya dengan niat pembelian melalui kesan perantaraan nilai persepsi dan sikap terhadap MCCPs. Metodologi kajian kuantitatif digunakan, dengan data dikumpulkan melalui survei dan dianalisis menggunakan SPSS 25.0 dan AMOS 26.0. Penemuan menunjukkan bahawa faktor keadaan mental dalaman, seperti nilai persepsi, kawalan perilaku yang dirasakan, dan sikap, secara signifikan meningkatkan niat pembelian pengguna. Selain itu, faktor produk multidimensi meningkatkan niat pembelian melalui nilai persepsi, dan sikap mempengaruhi niat pembelian melalui faktor sosio-lingkungan. Secara khusus, persepsi hiburan yang dirasakan tidak memediasi hubungan antara nilai persepsi dan niat pembelian. Disertasi ini menyimpulkan bahawa dalam model persamaan struktural, berdasarkan kerangka SOR, faktor rangsangan (iaitu, faktor produk multidimensi dan faktor sosio-lingkungan) mempengaruhi organisme (keadaan mental dalaman pengguna) dan, seterusnya, mempengaruhi respons (niat pembelian). Kajian ini menyumbang kepada peningkatan strategi pemasaran, membimbing pembangunan dan reka bentuk produk, serta mempromosikan pemeliharaan budaya dan pendidikan.

**INVESTIGATING THE INFLUENCING FACTORS OF CONSUMERS'
MUSEUM CULTURAL AND CREATIVE PRODUCT PURCHASE
INTENTION IN CHINA**

ABSTRACT

The purpose of this study is to identify and analyse the determinants influencing Chinese consumers' intentions to purchase Museum Cultural and Creative Products (MCCPs). Employing the Stimulus-Organism-Response (SOR) theoretical framework, the research examines multidimensional product factors—including perceived entertainment, quality, and cultural attributes—and socio-environmental factors such as subjective norms. These variables are studied in relation to purchase intention through the mediating effects of perceived value and attitudes towards MCCPs. Quantitative research methods were utilized, with data collected through surveys and subsequently analysed using SPSS 25.0 and AMOS 26.0. The findings indicate that internal mental state factors, such as perceived value, perceived behaviours control, and attitude, significantly enhance consumers' purchase intention. Furthermore, multidimensional product factors increase purchase intention via perceived value, and attitudes influence purchase intention through socio-environmental factors. Notably, perceived entertainment did not mediate the relationship between perceived value and purchase intention. The dissertation concludes that within the structural equation model, based on the SOR framework, stimuli factors (i.e., multidimensional product factors and socio-environmental factors) affect the organism (consumer's internal mental state) and, in turn, impact the response (purchase intention). The study contributes to the enhancement of marketing strategies, guides product development and design, and promotes cultural preservation and education.

CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter provides an overview of the study, including the research background, questions, objectives, and the problem statement. It outlines the key factors influencing the recent development of Museum Cultural and Creative Products (MCCPs), such as policy and Internet-based technical support, along with the rising consumer demand for cultural products. Additionally, this section emphasizes the theoretical and practical significance, scope of the study, and key term definitions.

1.2 Background of the Study

Museum Cultural and Creative Products (MCCPs) encompass a variety of items and merchandise collaboratively developed by museums and the cultural and creative industries. They aim to capture and promote the essence of the cultural and historical narratives present in museum collections. Serving as a bridge, MCCPs extend the cultural and educational influence of museums beyond the conventional experience, often including artifact replicas, themed merchandise, educational tools, and artistic interpretations (Huang & Zhan, 2023). Mao (2020) categorizes MCCPs as vital components of the cultural derivatives market, underscoring their function in showcasing museums' unique cultural features. This perspective emphasizes the dual role of MCCPs in commercial and cultural representation.

The term "Museum Cultural and Creative" broadly refers to the industry centred on the intellectual property (IP) of museum collections, spanning diverse creative fields such as broadcasting, film, animation, audio-visual media, visual and performing arts, crafts, design, sculpture, environmental art, advertising, fashion

design, and software development (Liu et al., 2021). These fields engage various creative groups, leveraging elements like museum collections, architecture, and branding, reimagined through innovative and technical approaches. More specifically, the term can also denote mass-producible, marketable cultural products directly derived from museum resources (Liu et al., 2021). This study focuses primarily on this latter aspect, exploring MCCPs that have undergone secondary development for mass production and sale.

1.3 MCCPs in China

As a segment of the cultural industry, Museum Cultural and Creative Products in China have attracted significant public interest for their cultural, historical, and commercial values (Sun & Liu, 2022). The rise in individual incomes, evolution of consumption patterns towards more development- and enjoyment-focused activities, and the increasing cultural demands of consumers are key drivers of economic and social development. In the 21st century, the role of museums has evolved from being primarily object-focused to more people-focused, aiding in societal progression. Museum Cultural and Creative Products in China have attracted significant public interest for their cultural, historical, and commercial values as a part of the cultural industry (Sun, 2022). The key drivers of economic and social development are the rise in individual incomes, the shift in consumption patterns toward activities that are more focused on growth and enjoyment, and the rising cultural demands of consumers. The role of museums in the 21st century has changed from primarily focusing on objects to more on people, facilitating social progress.

1.3.1 National Policy Leadership in China

Recently, Chinese state departments have introduced several policies that significantly influence the museum culture and creative industries. Notably, the 2010 State Administration of Culture Heritage policy, “Opinions on Further Improving the Free Opening of Public Museums and Monuments,” emphasized the development of unique and diverse cultural products derived from museum collections and exhibitions (National Cultural Heritage Administration Department of Museums and Social Heritage, 2010).

The State Council's 2015 Regulations on Museums mandated museums to diversify funding sources, explore cultural meanings within their collections, and develop cultural relic derivatives, establishing a legal and institutional framework for museum cultural and creative products development (The State Council, 2015). In 2016, the “Opinions on Promoting the Development of Culture and Creative Products by Culture Heritage Units” outlined responsibilities for market management and income generation in cultural and creative product development. This policy encouraged investment and development in this sector, alongside implementing the “Internet + Chinese Civilisation” action plan (National Development and Reform Commission, 2016).

The 2016 “Initiative to Strengthen Museum Culture Product Development” called for a deeper exploration of traditional Chinese culture elements in museum collections, the production of vibrant museum cultural products, and the formation of a diverse, distinctive, and competitive museum cultural product system (National Cultural Heritage Administration, 2016).

The 13th Five-Year Plan, introduced in 2017, underscored the importance of enlivening cultural relics and proposed launching key projects to establish a Museum

Cultural and Creative Products brand and improve the industry's framework (National Cultural Heritage Administration, 2017).

The 2019 “Operational Guidelines for the Authorisation of Copyright, Trademark Rights, and Branding of Museum Collection Resources” was released to streamline the development of Museum Cultural and Creative Products (National Development and Reform Commission, 2019).

Finally, the 14th Five-Year Plan and the 2035 Vision, introduced in 2021, reiterated the importance of a robust modern cultural industry system, with Museum Cultural and Creative Products playing a pivotal role due to their cultural, historical, and commercial significance (Xinhua News Agency, 2021).

1.3.2 Internet Technology Support in China

The Internet's emergence has markedly boosted the development of Museum Cultural and Creative Products (National Development and Reform Commission, 2016). As of September 2022, according to the 50th Statistical Report from the China Internet Network Information Centre (CNNIC), China's Internet user base reached 1.051 billion, with a penetration rate of 74.4%. These figures represent increases of 19.19 million users and 1.4% in penetration since December 2021 (China Internet Network Information Centre, 2022). The Internet has expanded the reach and scope of cultural consumption, content dissemination, and the cultural industry, introducing new forms, ideas, and models.

Digital advancements have popularized museum documentaries and variety shows, frequently topping search engine rankings (Zhu, 2021). Programs like “I am repairing culture relics in the Forbidden City”, “National Treasures”, and “The New Palace” have introduced fresh approaches to interpreting and showcasing museum collections. This integration of variety shows, museums, and public engagement has

significantly boosted consumption of Museum Cultural and Creative Products (Huang & Zhan, 2023). The Internet's multi-point, interactive format enables the widespread dissemination of museum-related content, overcoming time and space limitations (China Internet Network Information Centre, 2012).

Additionally, the large online consumer base offers a significant market for museum cultural and creative products. A report by Tmall on 15 August 2019 highlighted that as of that date, there were 24 museum shops on the platform, with online museum transactions tripling since 2017 (Cultural and Creative Industries Comment, 2019). For the first time, online museum shoppers outnumbered offline ones by 1.5 times. This trend reflects the growing Chinese museum culture and creative market, driven by factors such as policy leadership, cultural confidence, consumer upgrading, and museum transformation (Cultural and Creative Industries Comment, 2019). Notably, even the British Museum, which has long established culture and creative shops globally, has expanded into Tmall, indicating the vast potential of China's market for museum cultural and creative products.

1.3.3 Evolution and Adaptation of Chinese Museums

In February 2008, the State Administration of Cultural Heritage issued a directive for the nationwide free opening of museums and monuments (National Cultural Heritage Administration, 2008). Consequently, museums became pivotal in (i) showcasing human culture and natural heritage, and (ii) educating the public, with cultural and heritage departments at various levels managing their gradual free public opening. While this initiative successfully made museum visits more accessible and enhanced public cultural services, it also posed challenges to the operational and financial management of many Chinese museums (Zhao, 2020). According to Liu

(2019), the number of museum visitors surged by 60% (154 million) in 2008 compared to 2007, with an anticipated increase to 778 million by 2017.

These freely accessible museums faced significant responsibilities, including the need for substantial investments in venue maintenance, cultural relic conservation, and staff training due to the visitor influx (Wang, 2018). However, financial subsidies and tax incentives provided to museums did not fully offset the increased financial burden. This situation led to operational difficulties, prompting these institutions to explore new revenue-generation methods (Cheng, 2019). During this period, the development of Museum Cultural and Creative Products (MCCPs) emerged as a crucial strategy for innovative museum-related development (Cultural and Creative Industries Comment, 2019).

1.3.4 Consumer Upgrades and the Rise in Culture Cultural Consumption Demand

With social and economic advancements boosting people's incomes, there has been a shift in consumption patterns towards development-focused and enjoyment-oriented consumption. This change has led to an escalating demand for cultural experiences (Zhu, 2022). In response, museums have been actively developing value-added, popular cultural and creative products to cater to public tastes and bring their collections to life (Guo, 2018). As cultural confidence grows and the pursuit of spiritual enrichment intensifies, products that showcase prominent traditional culture are increasingly becoming a part of everyday life.

1.3.5 Multifaceted Significance of MCCPs: Economic, Emotional, and Educational Perspectives

This section explores the diverse significance of Museum Cultural and Creative Products (MCCPs) from economic, educational, and emotional viewpoints.

Economic value: The economic significance of MCCPs is a vital factor in sustainable museum development. These products, derived from museum artefacts and imbued with cultural symbols, often possess a higher economic value than their ordinary counterparts (Wu & Huang, 2019). This concept is illustrated by Professor Li Siqu of Zhejiang University using the 'rose circle theory'. He explains that a florist can sell roses for their basic ornamental value or create higher-value floral arrangements, adding a creative aspect. On occasions like Valentine's Day, the cultural and emotional significance of roses can increase their price manifold. Shan (2019) points out the significant profitability of palace MCCPs, with turnover reaching 1.5 billion in the previous year (Chen, 2019). The 2019 Museum Cultural and Creative Products Market Data Report showed a market growth triple that of 2017, with 9 million consumers purchasing from the National Palace Museum. Cultural IPs like "Qianlong" are particularly popular, demonstrating effective market realization (Cultural and Creative Industries Comment, 2019).

Educational value: MCCPs significantly enhance cultural education by making cultural messages more accessible and engaging, surpassing the experience of traditional museum visits (Alexande & Alexander, 2014). These products, often replicas or inspired by museum collections, provide a tangible, portable museum experience that deepens the public's understanding and appreciation of culture. They facilitate a closer and more personal interaction with cultural artefacts, which is typically limited in museums due to the artefacts' unique nature and value (Cheng, 2019).

While visiting museums offers the general public an opportunity to learn about culture, the experience can be somewhat detached. Museums often protect artefacts behind transparent barriers or safety lines due to their irreplaceability and preciousness,

limiting meaningful interaction (Jiang, 2020). Visitors usually have to observe artefacts from a distance, relying on accompanying texts to grasp their significance. The advent of replica museum products addresses this gap by providing isometric or 1:1 scale model that allow consumers to freely examine and study the artefacts from any perspective. Owning these products reduces the awe and nervousness usually associated with precious relics, enabling a deeper understanding of the artefacts' details, stories, and cultural meanings without restraint.

Emotional value: The emotional aspect of Museum Cultural and Creative Products (MCCPs) significantly influences consumer behaviour (Hsu & Tsou, 2011). These products, rich in cultural and symbolic meaning, often command a higher price than ordinary items (Li, 2007). Despite this, consumers are drawn to them, not merely for their functionality, but for the emotional connection they offer (Gale & Wood, 1994). This connection stems from the products' ability to meet psychological needs, such as the expression of identity, cultural appreciation, or even social status (Schlenker et al., 1994).

For instance, MCCPs are frequently chosen as thoughtful gifts or as distinctive home decorations, reflecting the buyer's personal taste and cultural awareness (Jiang, 2020). Such items do more than just serve a practical purpose; they evoke feelings, memories, and a sense of belonging to a larger cultural narrative. The act of purchasing and interacting with these products can create a unique experience, tying consumers to the cultural stories and histories they represent, and often inspiring a deeper engagement with the museums and cultures from which they originate.

1.4 Problem Statements

As a branch of the cultural industry, Museum Cultural and Creative Products have garnered public interest in terms of cultural and historical attributes and commercial development value (Sun et al., 2022).

Presently, academic research in the field of cultural and creative industries predominantly concentrates on the development and licensing of cultural and creative products, grounded in fine arts and semiotics (Huang & Zhan, 2023). The design of MCCPs is still in its early stages and lacks a solid foundation (Xing, 2014). The integration of MCCPs with museum culture is not effective, marked by limited theoretical research, widespread product homogenization, inconsistent industrial development, and weak commercialization (Cheng, 2019; Zhou & Sun, 2020).

Although increasing numbers of young people are showing interest in MCCPs, the consumer market faces two major challenges.

Firstly, the consumer market for MCCPs is unevenly developed. Despite China having 5,354 registered museums by the end of 2018, only 92 were designated as culture and creative pilot units (Jiang, 2020). In 2017, national revenue from MCCPs was RMB 3.52 billion, with the Palace Museum alone generating RMB 1.5 billion. This disparity indicates an uneven development in the MCCPs consumption market (Xinhuanet, 2019). Shan Jixiang, President of the Palace Museum, highlighted the significant revenue differences among museums at the “Yabuli China Entrepreneurship Forum” (February 17, 2019).

Secondly, the branding of MCCPs often lacks individuality and cultural depth. Museums tend to replicate popular products, leading to a lack of uniqueness and cultural richness in their creative brands (Jiang, 2020). Typically, MCCPs involve replicas or material recreations of cultural symbols without deep exploration of the

collections' cultural attributes. This approach limits product uniqueness and fails to foster sustainable industrial development. Understanding consumer demand is crucial to overcome these challenges. Therefore, this study focuses on investigating consumers' purchase intention for MCCPs, an aspect previously overlooked in the literature.

Regarding MCCPs development strategies, Tu & Zheng (2019) proposed emphasising cultural resources as the root, shaping the brand image of culture and creative products based on museum carriers, and expanding the market space for culture and creative products. Zhou & Sun's (2020) research on museum cultural and creative products designs also discussed the methods, design principles, and development models of culture and creative product design with recommendations on design thinking and the transformation of museum cultural elements.

A research report on tourism souvenirs in China disclosed that nearly two-thirds of consumers demonstrate purchase intention for culture and creative products. Only one-third of the individuals were disinterested (NetEase Weihai Operations Centre MSA Department, 2019). This outcome implies the potential market for culture and creative products. Merchants need to focus on the popularity of the entire market and degree of publicity in addition to their own products, value for money, the constant expansion of satisfied consumers, and the personalisation of services to address different consumer needs to improve and sustain consumer satisfaction (Burton et al., 1998).

In terms of consumer demand, Wang's (2018) study recommended product design strategies for museums, albeit with general indications (precise positioning and market segmentation) and no explanations of the market location for museum cultural

and creative products, consumer group characteristics have, and the key factors that attract consumers.

Jiang (2020) incorporated brand personality theory into research on museum cultural and creative products brands and analysed the correlation between brand personality, self-consistency, and purchase intention through four dimensions: benevolence, faith, joy, and elegance.–Thus, museum cultural product development and design requires a sound understanding of consumer needs (Ding et al., 2022).

It is vital to study consumers' purchase intention, an aspect that has been neglected in previous studies, given the significance of the consumer demand side in addressing the current complexities underpinning museum cultural and creative products. Hence, this study examined consumers' purchase intention for museum cultural and creative products.

1.5 Research Objectives

Based on the initial findings, this research aims to identify the factors influencing the purchase intention of Chinese consumers towards Museum Cultural and Creative Products (MCCPs). The specific objectives are as follows:

RO1: To investigate how Internal Mental State factors (namely, Perceived Value, Perceived Behavioural Control, and Attitude) affect the purchase intention of Chinese consumers for MCCPs.

RO2: To analyse whether Perceived Value acts as a mediator in the relationship between Multidimensional Product factors (including Perceived Entertainment, Perceived Quality, and Perceived Culture) and the purchase intention for MCCPs.

RO3: To analyse whether Attitude mediates the relationship between Socio-environmental factors (specifically, Subjective Norm) and the purchase intention for

MCCPs.

RO4: To evaluate how a combination of factors, including multidimensional product attributes (Perceived Entertainment, Quality, and Culture), socio-environmental influences (Subjective Norm), and internal mental states (Perceived Value, Perceived Behavioural Control, and Attitude), collectively influence the perceived value and purchase intention of Chinese consumers towards MCCPs.

1.6 Research Questions

Questions are developed to seek answers and solve some of the gaps and problems that exist in the research area. This study focuses on the relationship of Multidimensional product factors (i.e., Perceived Entertainment, Perceived quality, and Perceived culture) and Socio-environmental factor (i.e., subjective norm) towards purchase intention through perceived value and attitude of Museum Cultural and Creative Products (MCCPs). Given this objective, the following questions were addressed in relation to the subject:

RQ1: Do Internal Mental State factors (specifically, Perceived Value, Perceived Behavioural Control, and Attitude) exert a positive influence on the purchase intention of Chinese consumers for MCCPs?

RQ2: Do multidimensional product factors (i.e., perceived entertainment, perceived quality, and perceived culture) positively affect Chinese consumers purchase intention of Museum Cultural and Creative Products (MCCPs) through perceived value?

RQ3: Does attitude have positive effects on the Chinese consumers purchase intention of Museum Cultural and Creative Products (MCCPs) via Socio-environmental factor (i.e., subjective norm)?

RQ4: How do various factors such as multidimensional product attributes (Perceived Entertainment, Quality, and Culture), socio-environmental influences (Subjective Norm), and internal mental states (Perceived Value, Perceived Behavioural Control, and Attitude) collectively impact the perceived value and purchase intention of Chinese consumers towards MCCPs?

1.7 Scope of the Study

The scope of this study encompasses examining the impact of various determinants, focusing on attitudinal, social, and affective factors, on Chinese consumers' purchase intention of Museum Cultural and Creative Products (MCCPs). This investigation employs the Stimulus-Organism-Response (SOR) Model as its theoretical foundation. It is a quantitative research endeavour, aimed at testing hypotheses across different contexts to evaluate the relevance of the SOR theory in various scenarios.

MCCPs fall under the category of "speciality products", known for their uniqueness and cultural value, often linked to specific exhibits or cultural themes of museums (Lyu, 2023). These products appeal to consumers' interests in culture, art, or history, and their purchase decisions are driven more by these factors than by convenience or functionality. MCCPs prompt consumers to engage in distinct searching and selection processes, typical of "speciality products".

This study particularly focuses on the souvenir category within MCCPs to maintain its focus and depth. Despite the diverse categories of MCCPs, including daily objects, educational items, art reproductions, souvenirs, and other memorabilia, this research narrows its scope to souvenirs (Su & Huang, 2023). This includes postcards,

magnets, keychains, reproductions of historical artifacts, clothing, accessories, and other common mementos that museum visitors often purchase.

The primary objective of this study is to explore consumer purchase intention for MCCPs in the specific context of China. This study relies on the SOR theory, incorporating Multidimensional Product Factors (Perceived Entertainment, Perceived Quality, and Perceived Culture) and Socio-environmental Factor (Subjective Norm) as the Stimulus (S), with Perceived Value and Attitude as the Organism (O), and Purchase Intention as the Response (R). A theoretical model is constructed to examine the psychological decision-making process of consumers, focusing on the factors influencing Chinese consumers' purchase intention for MCCPs. The primary unit of analysis is individuals with experience purchasing MCCPs.

1.8 Significance of the Study

This study aims to enhance both academic and practical knowledge of the understudied area of inconspicuous consumption in museum cultural and creative products. The significance of this study is explored from three aspects: theoretical, practical, and methodological contributions.

1.8.1 Theoretical Significance

Research on Museum Cultural and Creative Products in China is still emerging, lacking comprehensive systematic studies (Cheng, 2019). Previous works have mainly focused on product development (Liu, 2019; Luo, 2016; Zhao, 2020), value realization (Wu & Huang, 2019; Chen & Dubinsky, 2003; Li, 2006), and artistic licensing within museology and design fields (Zhou & Sun, 2020; Sun & Wang, 2018; Leong & Clark, 2003; Lindell & Whitney, 2001)., with limited attention to professional consumer behaviours theories (Huang et al., 2022; Guo, 2018; Liang, 2018). Consequently, there

is a depth gap in literature pertaining to the marketing of museum cultural and creative products. This study aims to bridge this gap by incorporating the Stimulus-Organism-Response (SOR) model (Mehrabian & Russell, 1974), a novel approach in this domain. It seeks to deepen the understanding of consumer behaviours in the context of museum-related products.

This quantitative study constructs a framework model to analyse factors affecting consumers' purchase intention of museum cultural and creative products, focusing on their propensity to engage in culture and creative industries. It empirically examines the model, uncovering the decision-making process behind consumers' purchase intention of these products and evaluating the impact of various influencing factors.

First, Bridging Theoretical Gaps: The study introduces the Stimulus-Organism-Response (SOR) framework into Museum Cultural and Creative Products research. This novel application addresses a significant gap in literature, where the use of the SOR model in understanding consumer behaviours, specifically purchase intention, in the context of museum-related products is scarce.

Second, Understanding Consumer Psychology: Employing the SOR model (Mehrabian & Russell, 1974), the study delves into how diverse stimuli, such as Multidimensional product factors and Socio-environmental factors, impact consumers' internal states and, consequently, their purchase intention. This exploration provides deeper insights into consumer behaviours, essential for devising strategies that resonate with their preferences and trends.

Third, Enhancing Museum Marketing (Song, 2007): The research outcomes are valuable for museums and cultural organizations, offering insights to improve visitor engagement and income generation through MCCPs (Shu & Shao, 2021). By understanding the drivers of consumers' purchase intention, museums can better tailor

their offerings and marketing approaches, fostering cultural appreciation and awareness (Farris et al., 2010).

Fourth, Guiding Product Development and Design: An interdisciplinary approach benefits the study of creative products and museum culture, merging museology with other academic disciplines (Zhao, 2020). This approach provides a comprehensive perspective in understanding and designing MCCPs.

Lastly, Implications for Cultural Preservation: Beyond commercial benefits, this research contributes to cultural preservation efforts (The Ministry of Culture, 2017). Understanding what drives consumers' purchase intention can help museums better market and preserve cultural heritage, making it more accessible and appealing to a broader audience (Bagozzi et al., 2000).

1.8.2 Practical Significance

Museum cultural and creative products, by presenting stories in a relaxed style and informal museum language, make museum relics more approachable, enrich people's spiritual lives, and globally showcase China's unique historical and cultural heritage (Guo, 2018). The development of these products supports cultural heritage preservation and economic growth (The Ministry of Science and Technology, 2016).

First, Implementation and Resource Development (Sun, 2016): Studying the factors influencing consumers' purchase intention of Museum Cultural and Creative Products is essential for practical application. Despite the wealth of cultural resources in China's museums, many remain underdeveloped and underutilized (National Cultural Heritage Administration Department of Museums and Social Heritage, 2010). This highlights the significant potential for developing cultural and creative products based on these resources (National Cultural Heritage Administration, 2019).

Second, E-commerce and Market Challenges: With the rise of e-commerce (Soares et al., 2021; Liu & Liu, 2021; Crespo & del Bosque, 2008;), Museum Cultural and Creative Products are gaining popularity. However, the Chinese market faces challenges like product homogenization, variable quality, and underdeveloped intellectual property (Cheng, 2019). Understanding consumers' purchase intention is crucial for these products to thrive in both domestic and international markets (Su & Li, 2008).

Third, Strategic Development and Consumer Engagement: This study aims to identify factors influencing Chinese consumers' purchase intention of museum cultural and creative products. The insights will inform product development, market entry strategies, and marketing approaches, enhancing market success domestically and internationally (Zhao, 2020).

Fourth, Consumer Demand and Product Development: This research will enable tourism departments and enterprises worldwide to grasp consumer expectations and the gaps with existing Museum Cultural and Creative Products. Addressing these gaps can lead to the development of products that meet consumer needs, increasing competitiveness and encouraging purchase decisions (Jiang, 2020).

Lastly, Cultural Industry Growth and Promotion: The study supports the cultural industry's growth, meeting the increasing demand for cultural consumption (Yi, 2018). It leverages Museum Cultural and Creative Products' cultural attributes for consumer education, fostering cultural confidence and identity.

1.9 Definition of Key Terms

This section provides definitions and explanations of key words, constructs, and variables used in this study.

1.9.1 Museum Cultural and Creative Products (MCCPs)

MCCPs refer to commercially viable culture and creative products derived from the secondary development of museum collections, architecture, and brands (Liu et al., 2021).

1.9.2 Purchase Intention (PI)

PI indicates a consumer's stated likelihood of buying a product, measured through responses to statements like "I am likely to buy this product" (Farris et al., 2010).

1.9.3 Perceived Enjoyment (PE)

PE is the perception that purchasing or using a product is enjoyable, pleasurable, and interesting (Davis, 1989; Soares et al., 2021).

1.9.4 Perceived Quality (PQ)

PQ refers to consumers' feelings and perceptions about product attribute performance during purchase or use (Churchill & Surprenant, 1982; Zeithaml, 1988).

1.9.5 Perceived Value (PV)

PV is a consumer's comprehensive evaluation of a product, assessing its merits and ability to meet their needs and expectations compared to similar products (Zeithaml 1988).

1.9.6 Perceived Culture (PC)

PC is the extent to which consumers recognize the historical and cultural knowledge and connotations of museum cultural products when purchasing them (Guo, 2018).

1.9.7 Attitude (AT)

AT describes the degree to which a person positively or negatively evaluates or appraises a particular behaviour (Ajzen, 1991).

1.9.8 Subjective Norm (SN)

SN is the perceived social pressure to perform or not perform a particular behaviour, influenced by the judgment of significant others (parents, spouse, friends, and teachers) (Ajzen, 1991).

1.9.9 Perceived Behavioural Control (PBC)

PBC denotes the perceived ease or difficulty of performing a behaviour, reflecting past experiences and anticipated challenges (Ajzen, 1991).

1.10 Organisation of the Chapters

This thesis is divided into five chapters, each of which addresses a different aspect of the research in depth.

Chapter 1: Introduction This chapter lays the foundation for the entire study by presenting the background of the study, the problem statement, the objectives of the study and its importance. Museum Cultural and Creative Products (MCCPs) and related key concepts such as purchase intention, perceived enjoyment, quality, value, culture, attitude, subjective norms and perceived behaviours control are defined in detail. This chapter aims to provide the reader with the basic framework and theoretical

background of the study and to lay the foundation for in-depth analyses in subsequent chapters.

Chapter 2 Literature Review This chapter explores the cultural industry, museum cultural and creative products (MCCPs) in China, and the stimulus-organism-response (SOR) theory through a literature review. The effects of multidimensional product factors, social-environmental factors, and internal psychological state factors on purchase intention are analysed in depth, and research hypotheses are proposed. This chapter not only reviews existing research in related fields, but also provides a solid foundation for the theoretical framework of this study.

Chapter 3 Methodology This chapter describes in detail the methodological framework of the study, including the research design, research philosophy, research strategy and research setting. The overall design of the study is described in detail, including the purpose of the study, the motivation, and the specific methods and techniques employed. This chapter provides the methodological background necessary to understand the data analysis and results in the subsequent chapters.

Chapter 4 Data Analysis and Results This chapter presents detailed data analyses and results on the factors influencing consumers' purchase intentions for Museum Cultural and Creative Products (MCCPs). Beginning with an introduction to the background of the study, key steps such as survey response rates, preliminary data analysis, reliability testing, and structural equation modelling evaluation are reported in detail. This chapter provides an empirical foundation for understanding consumer behaviour and lays the data support for the discussion and conclusions in Chapter Five.

Chapter 5 Discussion and Conclusion This chapter synthesises and analyses the research findings and explores the theoretical and practical implications of these findings. The chapter not only provides an in-depth discussion of the findings, but also

offers specific recommendations for governments, museums, and consumers, discusses the limitations of the study, and points the way for future research. Finally, the chapter summarises the main points and conclusions of the entire study.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter provides a literature review related to Museum Cultural and Creative Products (MCCPs) and constructs the theoretical framework for the study. The chapter begins with an introduction to the concept of cultural industries, followed by a focus on the definition, development, and research context of MCCPs in China. It also introduces the Stimulus-Organism-Response (SOR) theory in detail and applies it to the study of MCCPs, analysing how multidimensional product factors (Perceived Entertainment, Perceived Quality, and Perceived Culture) as stimuli, socio-environmental factors (Subjective Norm) as external stimuli, and internal mental state factors (Perceived Value, Perceived Behaviours Control, and Attitude) affect consumers' purchase intention. Additionally, the chapter proposes a research framework and a series of hypotheses based on the SOR theory, aimed at understanding the factors influencing consumers' purchase intention for MCCPs in China.

2.2 Cultural Industries

The revival of the cultural sector, spurred by the proliferation of popular cultural lifestyles, garnered considerable academic attention in the 1960s (Lawrence & Phillips, 2002). This era witnessed Western economists beginning to systematically investigate the interplay between culture and the economy (Lin & Xue, 2010). A pivotal moment was in the 1970s when UNESCO initiated discussions and analyses of popular culture in the context of industrialization. Subsequently, cultural industries have made significant inroads into social and economic development (Wu, 2006). The concept of

'culture as an industry' gained formal recognition in the 1997 Communist Party's pre-election policy document, which encompassed the entire spectrum of cultural goods and services, from their creation to consumption (Li & Li, 2010).

The challenge in this field arises from the subjective interpretation of cultural and creative sectors, leading to a lack of consensus on the definition of cultural industries. This ambiguity stems from diverse cultural backgrounds and economic classifications across countries, as well as the continuous evolution of these sectors. Lawrence and Phillips (2002) conceptualize cultural industries as entities that produce and commercialize meanings. Lin & Xue (2004) views them as activities centred around symbolic goods with cultural value-based economic significance. David Hesmondhalgh highlights the tangible aspect, portraying cultural industries as producers of creative and symbolic goods and services, imbued with intellectual property (Hesmondhalgh, 2019). UNESCO defines cultural industries as a gamut of activities involved in the creation, reproduction, storage, and distribution of cultural goods and services, adhering to industry standards, highlighting their industrial and economic facets (UNESCO, 2019).

Globally, cultural industries represent a fusion of cultural and economic elements, despite regional variations. These industries underscore the cultural significance of sectors while engaging in the production, distribution, exchange, and consumption of cultural goods and services, adhering to general economic principles (Fiorenza & Silvia, 2015). The industry's focus on industrial production and market orientation is broadly recognized, despite varying definitions of cultural industries (Kolb, 2016).

2.2.1 Culture and creative industries

The cultural and creative industries have undergone significant evolution, marked by a clear division of labour within the cultural sector and an expansion of industrial

boundaries (Throsby, 2010). This sector represents a crucial development trend, integrating various social and economic sectors with cultural and creative elements. Originating from the fusion of cultural industries, these industries symbolize an emergent, cross-sectoral phenomenon. These industries generate creativity in culture, highlighting the role of creativity in cultural industries and the development and utilization of intellectual property (IP) to industrialize creativity (Flew, 2012). Central to cultural and creative industries are culture and creativity, which underscore the importance of investing intangible resources to foster creative intellectual achievements (Li et al., 2018). This fusion reflects the industrial and economic dimensions of cultural industries and the added value arising from integrating culture with creativity.

Creativity, as a core element and catalyst, necessitates the integration of advanced technology into innovation and creative processes (Jiří Jaromír Klemeš, 2011). By amalgamating multiple cultural resources and information, these industries have developed unique cultural production methods, transcended traditional industrial categories and formed new consumer groups (Wu, 2006). As culture and creativity are applied across various industries for value production and transfer, these industries exhibit high permeability, broadening industrial boundaries and diversifying the flow of cultural value.

In China, the concept of 'creative industry' emerged in the 2006 "Outline of the National Cultural Development Plan for the Eleventh Five-Year Plan" (China Legal Publishing House, 2006). The Beijing Municipal Bureau of Statistics further formalized this concept, defining it as an industry cluster rooted in creation, creativity, and innovation, with cultural content and creative achievements as its core, and IP