

# Research on the Impact of Customer Perceived Value of Cultural and Creative Products on Purchase Intention

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## ABSTRACT

This paper takes cultural and creative products as the research object and employs customer perceived value as the theoretical foundation. Using a questionnaire survey method, it constructs a purchase intention model to investigate the impact of perceived cultural value, perceived aesthetic value, perceived functional value, perceived emotional value, perceived social value, perceived innovative value, and perceived cost on purchase intention. Furthermore, it proposes optimization strategies for developing and marketing cultural and creative products.

## KEYWORDS

Customer Perceived Value; Cultural and Creative Products; Consumer Behavior

## 1. INTRODUCTION

The vigorous development of the tourism and cultural and creative industries has promoted the hot market of cultural and creative products. According to the National Bureau of Statistics of China, from 2016 to 2021, the business revenue of cultural and creative design services above designated size increased from 985.4 billion yuan to 1,956.5 billion yuan. In 2023, the market size of China's cultural and creative industry will grow by 6.9% year-on-year [1]. The Palace Museum takes the culture of the Palace Museum as the background to create cultural and creative products, combining culture with popular and fashion elements, launching products such as tape and the folding fan. The revenue of the "Qinhuai Gift" flagship store and theme store in Nanjing Fuzimiao Scenic area was more than 20 million yuan in 2021, climbed to more than 40 million yuan in 2022, and reached more than 50 million yuan in 2023 [2]. It can be seen that the cultural and creative market has shown its huge consumption potential.

Based on the theory of Customer Perceived Value, this paper adopts the method of literature review and questionnaire survey, takes cultural and creative products as the research object, and constructs a purchase intention model to explore consumers' demand and preference for cultural and creative products from the perspective of customers' perceived value, to enhance the attractiveness of cultural and creative products.

## 2. BASIC THEORY

### 2.1. Cultural and Creative Products

In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) defined the cultural and creative industries as an emerging sector comprising cultural products, cultural services, and intellectual property rights, which satisfy the spiritual, cultural, entertainment, and

psychological needs of the masses [3]. Zheng Yuxuan (2018) believes that cultural and creative products are derivatives of the cultural and creative industries, primarily consisting of creative content and carriers, and are products that emerge from designers' thinking, creativity, and production [4]. Wu Cundong and Wu Qiong (2010) mention that cultural and creative products are the outcomes of individual or team creativity, serving as consumption that conveys meaning, symbols, and lifestyles [5]. David and Garham (2005) consider the cultural industry as a producer of creative elements, incorporating established intellectual property rights and conveying culturally symbolic products and services [6]. In other words, culture is integrated into cultural and creative products with symbolic meaning and possesses originality or creativity. By reviewing the concept of cultural and creative products, this paper finds that cultural relevance, artistry, functionality, innovation, and economic value are the basic attributes of cultural and creative products. Consumers deliberately focus on the cultural content and unique creativity embedded in products when purchasing them.

## **2.2. Customer Perceived Value**

The Customer Perceived Value Theory originally refers to consumers' overall evaluation of the perceived utility of a product. It represents a trade-off between perceived benefits and perceived costs. Perceived benefits primarily refer to the physical attributes and quality levels of products or services. Perceived costs mainly encompass the monetary, time, and effort expenditures required by consumers when purchasing products or services. The definitions are presented in Table 1. With the development of the Customer Perceived Value Theory, scholars argue that Customer Perceived Value should not solely be viewed as a trade-off between quality and price. Instead, perceived value has been categorized into multiple dimensions. In 1990, Sheth proposed that the value provided by any product or service encompasses social value, functional value, emotional value, cognitive value, and episodic value [7]. Roger (1996) analyzed and studied customer perceived value from three dimensions: economic, emotional, and perceived value [8]. Hoeffler and Keller (2003), when researching purchase intention for innovative products, classified consumer perceived value into functional, symbolic, and experiential categories [9]. Jin Dongmei and Lu Fudong (2023), when studying the influence mechanism of satisfaction with domestic trend brands, divided the perceived value of these brands into cultural value, social value, and emotional value [10]. In terms of research on cultural and creative products, the dimensions of perceived value are shown in Table 2. By reviewing the research findings on perceived value in existing literature, this paper extracts the evaluation dimensions suitable for cultural and creative products as perceived cultural value, perceived aesthetic value, perceived functional value, perceived emotional value, perceived social value, perceived innovative value, and perceived cost. The study focuses on the impact of perceived value on consumers' willingness to purchase cultural and creative products.

Cultural and creative products are not merely commodities, they are cultural symbols and emotional repositories. Cultural value is an inherent and natural attribute of cultural and creative products, serving as a distinctive label that significantly differentiates them from other products. Perceived cultural value refers to the ability of cultural and creative products to represent local and regional cultural characteristics, reflect regional historical and spiritual cultures, and enhance consumers' cognition and cultural identity towards traditional historical culture. Aesthetic value pertains to the colors, materials, craftsmanship, and exquisite packaging of cultural and creative products, which captivate consumers' attention. Aesthetic value is the most intuitively perceived aspect by users. Functional value concerns the degree of match between the functional utility provided by cultural and creative products and consumers' actual needs. When consumers perceive that products and services meet their functional and quality requirements, they deem these products and services as highly effective, thereby perceiving them as possessing high functional value. Perceived emotional value encompasses the emotions and sentimental value that consumers experience during the purchase and use of cultural and creative products. For instance, the designs of cultural and creative products often feature strong entertainment, with various cute products emerging in endless succession. The

development of online virtual cultural and creative products enhances interaction with users, allowing consumers to experience fun and emotional satisfaction in purchasing products or services, fostering cultural confidence and national pride. In the social media era, the social attribute of cultural and creative products is also a significant factor in attracting young people. Young people enjoy showcasing their personality and taste by sharing aspects of their lives. Beautiful cultural and creative products can not only serve as decorations in the daily lives of young people but also become a bridge for interaction on social media. When consumers share the cultural and creative products they have purchased, it often attracts attention and likes from friends, fostering social interaction. Furthermore, some cultural and creative products introduce limited editions and collaborations, further stimulating young people's desire for collection and social enthusiasm. Innovative value pertains to the novelty and originality of cultural and creative products. Perceived cost refers to consumers' perception of monetary, time, and psychological costs involved in purchasing cultural and creative products.

Purchase intention in this study mainly means that when consumers decide whether to buy cultural and creative products or services, the comprehensive balance between perceived value and perceived cost will affect consumers' consumption intention and then affect their actual purchase behavior. Purchase intentions include paying attention to online buying activities, recommending to people, and paying attention to new products.

**Table 1.** Definition of perceived value

Name	The Connotation of Perceived Value
Miles	Unit - wide expenses and functions obtained
Porter	A trade-off between consumer perceived performance and cost
Zaithaml	A comprehensive evaluation of the trade-offs between the benefits and losses of a product or service
Monroe	The ratio of perceived quality or benefit to the cost incurred

**Table 2.** Research on the perceived value dimension of cultural and creative products

Name	The Perceived Value Dimension	Reference
Ma Ling, Bao Jigang	Cultural cognitive value, hedonic value, social value, service value, economic convenience value, situation value, function value	Traditional festival tourism experience from the perspective of perceived value
Guo Meini	Perceived culture, perceived usefulness, perceived cost of purchase	Research on cultural and creative products of museums
Zhang Lijuan	Aesthetic value, functional value, fun value, service value, emotional value, social value, perceived cost	A study on the perceived value of tourists of Shanghai Tourist Souvenirs based on IPA analysis
Liu Hai ying	Functional value, emotional value, relationship support value, educational value	The influence of life style and perceived value dimension on purchasing behavior intention of intangible cultural heritage souvenirs
Lu Changbao, Xu Taoran	Functional value, cognitive value, social value, emotional value	
Wang Hong, Sun Min	Functional value, emotional value, social value, perceived cost	Influencing factors of consumption satisfaction of cultural products: A case study of Hubei Province

### 3. RESEARCH HYPOTHESIS AND RESEARCH DESIGN

#### 3.1. Research Hypothesis

Through the discussion of perceived cultural value, perceived aesthetic value, perceived functional value, perceived emotional value, perceived social value, perceived innovation value, and perceived cost, it can be concluded that cultural value is the natural attribute of cultural and creative products, and different consumers' perception of cultural connotation will affect the purchase intention. As an artistic product, cultural and creative products undoubtedly need to bring aesthetic value to consumers. The packaging of cultural and creative products is the first intuitive feeling of consumers. Therefore, consumers' perception of the beauty of cultural and creative products directly affects their purchase intention. Functional value is the pursuit of consumers for the utility of cultural and creative products. When consumers perceive that products have higher utility, they will increase their purchase intention accordingly. Emotional value is the psychological satisfaction of consumers in the process of appreciating and purchasing cultural and creative products. More and more consumers are willing to pay for emotional value. According to the "China Consumption Trend Survey 2024", 64% of consumers attach more importance to spiritual consumption, and the consumption demand of young consumers has changed from functional to emotional, and they attach more importance to spiritual consumption [11]. That is to say, through unique design, profound cultural connotation or moving stories, cultural and creative products trigger emotional resonance of consumers, so that consumers are willing to pay for this emotional body. Cultural and creative products are a new kind of social currency and often become a hot topic among young people. By buying and sharing these products, they can show their interests and hobbies on social media and interact with like-minded people. Therefore, the stronger the social function of cultural and creative products, the stronger the communication of the products and the higher the acceptance of the group, the more conducive to enhancing the purchase intention of consumers. Cultural and creative products attract people with unique cultural charm and innovative design. It can be seen that unique, innovative and novel cultural and creative product design is a factor that stimulates people to buy. In the process of purchasing cultural and creative products, consumers will comprehensively consider the cost of obtaining cultural and creative products, and higher cost may reduce people's purchase willingness.

Therefore, the following hypotheses are proposed in this paper:

H1: Perceived cultural value significantly positively influences consumers' purchase intention towards cultural and creative products.

H2: Perceived aesthetic value significantly positively influences consumers' purchase intention towards cultural and creative products.

H3: Perceived functional value significantly positively influences consumers' purchase intention towards cultural and creative products.

H4: Perceived emotional value significantly positively influences consumers' purchase intention towards cultural and creative products.

H5: Perceived social value significantly positively influences consumers' purchase intention towards cultural and creative products.

H6: Perceived innovative value significantly positively influences consumers' purchase intention towards cultural and creative products.

H7: Perceived cost significantly negatively influences consumers' purchase intention towards cultural and creative products.

### **3.2. Research Design**

This study employs a questionnaire survey as its methodology. The independent variables involved in the research include perceived cultural value, perceived aesthetic value, perceived functional value, perceived emotional value, perceived social value, perceived innovative value, and perceived cost. The dependent variable is consumers' purchase intention. This paper conducts tests for reliability, validity, correlation analysis, and model fitting tests.

The questionnaire is divided into three parts. The first part consists of a title and explanatory remarks, clarifying the purpose of the survey to the respondents and providing brief instructions on how to fill out the questionnaire and the concepts involved. The second part collects information on the respondents' gender, age, education level, and income. The third part consists of items related to the user-perceived value scale for cultural and creative products. The questionnaire uses a Likert 7-point scale for rating, ranging from "Strongly Disagree" to "Strongly Agree."

## **4. DATA COLLECTION AND ANALYSIS**

A total of 200 questionnaires were distributed in this paper, with 7 invalid questionnaires being excluded, leaving a total of 193 valid questionnaires received.

### **4.1. Demographic Characteristics of the Sample**

This paper presents the descriptive statistical analysis of the sample's gender, age, education level, and income, as shown in Table 3. Firstly, analyzing the gender composition, the sample survey included 79 males, accounting for 41%, and 114 females, accounting for 59%. The female group constitutes the primary consumer group for cultural and creative products. Therefore, product development and marketing strategies for cultural and creative products should pay more attention to hot topics, aesthetic preferences, and consumer behavior characteristics of the female group. Secondly, in terms of age distribution, 41% of the sample are in the 20-30 age group, and 31% are in the 31-40 age group. Consumers of cultural and creative products are mainly within the 20-40 age range, with a focus on younger groups. In terms of education level, 57% have a bachelor's degree, followed by 31% with a master's degree. Combining this with age analysis, this paper believes that the consumer group for cultural and creative products is mainly composed of university students and those who have just entered the workforce, characterized by a younger demographic with high education levels. In other words, highly educated individuals with knowledge reserves prefer museum cultural and creative products and have stronger purchase intentions. This group is quick to adopt new things, has strong information retrieval abilities, and enjoys pursuing fresh, personalized items. From the perspective of occupation and income, the consumer group for cultural and creative products is mainly composed of students, followed by employees, which aligns with the distribution of education level and age composition. In terms of income level, the group with a monthly income below 3,000 yuan has the largest number, which is due to the high proportion of students. Student groups rely on parental support and part-time jobs as sources of income, which is consistent with the occupational distribution. Therefore, when pricing cultural and creative products, it is essential to consider students' acceptance and sensitivity to prices.

**Table 3.** Demographic Characteristics of the Sample

Descriptive Indicators	Category	Frequency	Percent
Gender	male	79	41%
	female	114	59%
Age	Under 20 years old	33	17%
	20 -30 years old	79	41%
	31- 40 years old	60	31%
	41-50 years old	10	5%
	51-60 years old	11	6%
	Over 60 years old	0	0%
Education Level,	College degree or below	20	10%
	Bachelor degree	109	57%
	Master Degree Candidate	60	31%
	Doctoral degree	4	2%
Profession	Personnel of government agencies and public institutions	30	16%
	Enterprise practitioner	35	18%
	Self-employed person	11	6%
	Student	85	44%
	Freelancer	30	15%
	Other	2	1%
Income	Below 3,000 yuan per month	80	41%
	3000-6000 yuan per month	63	27% %
	6000-9000 yuan per month	27	14%
	9000-12000 yuan per month	12	10%
	12000-15000 yuan per month	4	2%
	Above 15,000 yuan per month	7	6%

## 4.2. Reliability Analysis

This paper examines the reliability of the questionnaire data results using SPSS 26.0. Reliability analysis is used to test the stability and reliability of the questionnaire. In this paper, SPSS is employed to conduct reliability analysis on the data, and the results are presented in the table. According to the Cronbach's Alpha test standard, reliability is considered acceptable when Cronbach's Alpha is greater than 0.70. As shown in Table 4, the Cronbach's Alpha coefficients for the variables in this paper are all above 0.7. Therefore, the questionnaire has a high level of reliability.

**Table 4.** Reliability Analysis

Descriptive Indicators	Cronbach's Alpha Coefficients
Perceived cultural value	0.951
Perceived aesthetic value	0.871
Perceived functional value	0.911
Perceived emotional value	0.943
Perceived social value	0.907
Perceived innovative value,	0.851
Perceived cost	0.814
Purchase Intention	0.967

### 4.3. Validity Analysis

Validity is an assessment of the correctness and effectiveness of a scale. In this paper, we first examine the scale's structural validity, then use construct validity to measure multiple indicators. Construct validity is divided into convergent validity and discriminant validity. The experimental results in this study employ both convergent validity and discriminant validity to measure the variables being investigated.

#### 4.3.1. Structural validity

Structural validity refers to the degree to which the actual measurements align with the theoretical structures and characteristics intended to be tested. The KMO (Kaiser-Meyer-Olkin) value and Bartlett's Test of Sphericity are conducted using SPSS 26.0. When the KMO value is greater than 0.6 and the significance (sig) value of Bartlett's Test of Sphericity is less than 0.05, it indicates that the items designed in the questionnaire have good structural validity. As shown in Table 5, the result of the KMO test is 0.887, and at the same time, the significance level p of Bartlett's Test of Sphericity is less than 0.001, indicating that the construction of various variable scales in the questionnaire has good structural validity and is suitable for further analysis of the relationships between variables.

**Table 5.** KMO and Bartlett's Test of Sphericity

Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.887
Bartlett's Test of Sphericity	Approximate Chi-squared value	5313.639
	degree of freedom	360
	sig	.000

#### 4.3.2. Convergent Validity

In this paper, confirmatory factor analysis (CFA) is employed to obtain standardized factor loading values, and the Average Variance Extracted (AVE) is calculated for analysis. Firstly, the factor loading of each measurement item should be greater than 0.7, otherwise, it should be discarded. Subsequently, the AVE value is used as a criterion for discriminant validity. When the AVE value is greater than 0.5, it indicates reliable convergent validity. When both the factor loading and AVE indicators of the variables meet the requirements, it suggests that the convergent validity of the measurement scales in this study is reliable. As shown in Table 6.

**Table 6.** Results of Convergent Validity Test

Descriptive Indicators	Measurement Item	Factor loading	AVE
Perceived cultural value	CV1	0.913	0.808
	CV2	0.962	
	CV3	0.881	
	CV4	0.823	
Perceived aesthetic value	AV1	0.754	0.715
	AV2	0.856	
	AV3	0.812	
	AV4	0.745	
Perceived functional value	FV1	0.814	0.706
	FV2	0.805	
	FV3	0.759	
	FV4	0.829	
Perceived emotional value	EV1	0.874	0.816
	EV2	0.824	
	EV3	0.912	
	EV4	0.935	
Perceived social value	SCV1	0.763	0.723
	SCV2	0.837	
	SCV3	0.741	
	SCV4	0.789	
Perceived innovative value	IV1	0.867	0.831
	IV2	0.967	
	IV3	0.861	
	IV4	0.919	
Perceived cost	CP1	0.992	0.827
	CP2	0.959	
	CP3	0.867	
	CP4	0.847	
Purchase Intention	PI1	0.951	0.928
	PI2	0.975	
	PI3	0.956	

#### 4.3.3. Discriminant validity

The correlation coefficients among the variables are all less than the square root of the Average Variance Extracted (AVE), indicating reliable discriminant validity of the scale. As shown in Table 7.

**Table 7.** The correlation coefficients between variables

	CV	AV	FV	EV	SCV	IV	CP	PI
CV	0.879							
AV	0.764	0.918						
FV	0.825	0.878	0.945					
EV	0.747	0.826	0.741	0.869				
SCV	0.812	0.834	0.716	0.7631	0.871			
IV	0.801	0.726	0.731	0.712	0.702	0.823		
CP	0.812	0.835	0.841	0.793	0.857	0.826	0.921	
PI	0.871	0.793	0.815	0.839	0.863	0.857	0.769	0.914

#### 4.4. Correlation Analysis

This paper conducts an exploratory analysis of the correlation between various variables through Pearson correlation analysis. Table 8 shows significant correlations between all variables, with p-values less than 0.001, indicating significance at the 99% confidence level. Among them, the Pearson correlation coefficients between perceived cost and other variables are negative, suggesting a significant negative correlation between perceived cost and the other variables. Except for perceived cost, the Pearson correlation coefficients between the other variables are positive, indicating a significant positive correlation.

**Table 8.** Results of Pearson Correlation Analysis

	CV	AV	FV	EV	SCV	IV	CP	PI
CV	1							
AV	.638**	1						
FV	.714**	.628**	1					
EV	.751**	.831**	.663**	1				
SCV	.879**	.749**	.752**	.846**	1			
IV	.735**	.652**	.749**	.672**	.839**	1		
CP	-.549**	-.419**	-.439**	-.537**	-.471**	-.326**	1	
PI	.716**	.782**	.653**	.856**	.876**	.849**	-.561**	1

\*\* The correlation is significant at a confidence level (two-tailed) of 0.01.

#### 4.5. Model Fit Test

After establishing the initial model using AMOS, the scale data from the survey questionnaire was imported to calculate the model's composite reliability and the factor loading in each analysis. The chi-square to degrees of freedom ratio (CMIN/DF) was calculated to be 2.79. A CMIN/DF ratio between 1 and 3 indicates excellent model fit, while a ratio between 3 and 5 suggests good model fit.

**Table 9.** Hypothesis Testing

The Dependent variable	The Independent Variable	B	S.E.	p	Hypothesis Testing
Purchase Intention	Perceived cultural value	.189	.049	.000	H1 supporting
	Perceived aesthetic value	.312	.063	.001	H2 supporting
	Perceived functional value	.021	.039	.521	not supportingH3
	Perceived emotional value	.425	.081	.000	H4 supporting
	Perceived social value	.365	.072	***	H5 supporting
	Perceived innovative value	.221	.064	.001	H6 supporting
	Purchase Intention	-.241	.023	***	H7 supporting

\*\*\*p<.001, \*\*p<.01, \*p<.05

#### 4.6. Hypothesis Testing

This paper tests the hypotheses, and the results are as shown in Table 9. Perceived cultural value, perceived aesthetic value, perceived emotional value, perceived social value, and perceived innovative value positively and significantly influence purchase intention, supporting hypotheses H1, H2, H4, H5, and H6. The order of influence strength of these five dimensions, from strongest to weakest, is emotional value, social value, aesthetic value, innovative value, and cultural value. Perceived cost significantly negatively influences purchase intention, meaning that the higher the monetary and non-monetary costs of purchasing cultural and creative products, the lower the purchase

intention, supporting hypothesis H7. Perceived functional value does not influence purchase intention, not supporting hypothesis H3.

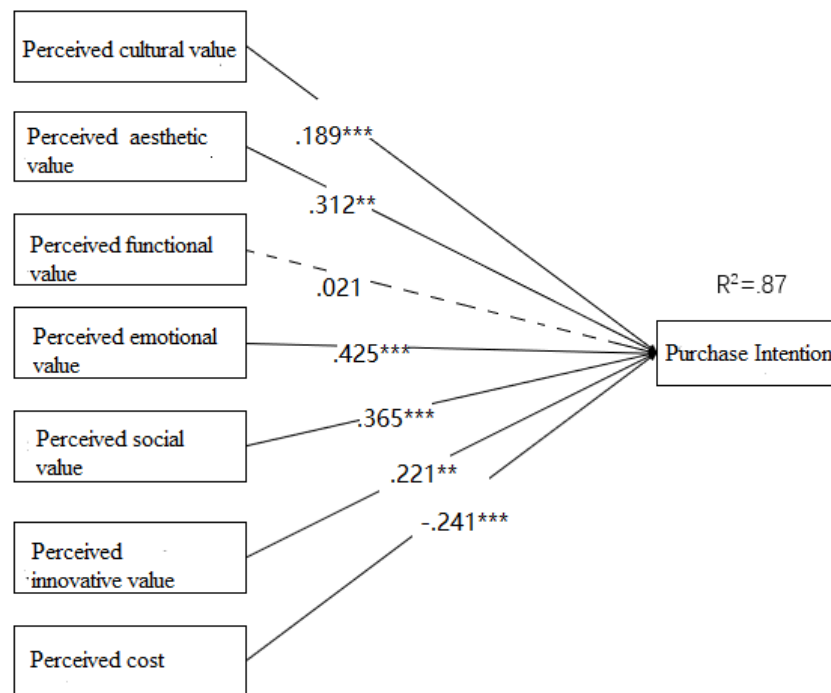


Figure 1. Model of Purchase Intention for Cultural and Creative Products

## 5. CONCLUSION

### 5.1. Research Findings

This paper first reviews the literature on perceived value theory and purchase intention theory. Using a questionnaire survey method, a theoretical model of the factors influencing consumers' purchase intention based on perceived value of cultural and creative products was established. Reliability, validity tests, and model fit were conducted. The following conclusions were drawn: Perceived cultural value, perceived aesthetic value, perceived emotional value, perceived social value, and perceived innovative value positively and significantly influence purchase intention, with path coefficients of 0.189, 0.312, 0.425, 0.365, and 0.221. Among them, perceived emotional value has the strongest influence on purchase intention. Relaxed and cute products can bring people spiritual pleasure and satisfaction. Therefore, the design of cultural and creative products should emphasize enjoyment and fun. Interactivity and entertainment should be increased in marketing activities for cultural and creative products, so that consumers can experience pleasure not only when purchasing and using the products but also when participating in their design. When consumers participate in the design of cultural and creative products, they form a deeper connection with the products, and this emotional connection will promote consumers' deeper understanding of the cultural connotations of the products and deepen their cognition of the products. This series of behaviors will enhance consumers' purchase intention. Next, social value is important as consumers can either keep the cultural and creative products for themselves or gift them to others. For young consumers, they are willing to pay for their hobbies and interests. Therefore, collaborative, limited edition, and highly creative cultural and creative products are popular among young consumers, who often post about their purchases on social media or share them on short video platforms. This sharing behavior attracts the attention of people with similar interests, and over time, consumers with similar interests form social circles. They share their experiences of purchasing cultural and creative products, complain about the problems with them, initiate or participate in discussions on related topics, and

communicate and exchange ideas with each other, even if they are strangers. At this point, cultural and creative products become a bridge for consumers to communicate, and as communication increases and deepens, it also promotes the dissemination of cultural and creative products, creating a good interactive mode between cultural and creative products and consumers. Therefore, the marketing of cultural and creative products should emphasize circle culture and focus on opinion leaders in the group, making them the boosters of cultural and creative products, guiding the public to have a broader understanding of cultural and creative products, and forming deeper interactions. The influence of aesthetic value and innovative value on purchase intention is similar. In other words, the stronger the personality and artistic sense, and originality of cultural and creative products, the stronger consumers' purchase intention. Additionally, the path coefficient for cultural value proposed in this paper is the lowest, indicating that consumers have less attention to the cultural heritage embodied in cultural and creative products, which deviates from the core value of cultural and creative products. This shows that cultural and creative products on the market lack in cultural transmission, and cultural connotations are not well displayed in product design and marketing. Therefore, cultural and creative products should tell good cultural stories and convey cultural connotations in the design and marketing process, so that consumers can perceive the cultural connotations of cultural and creative products and enhance their cultural value.

The impact of perceived functional value on purchase intention is insignificant, leading to the rejection of the original hypothesis. This indicates that consumers do not place significant emphasis on functional value when purchasing cultural and creative products, and do not prioritize factors such as functionality, material, efficiency of use, convenience, and product lifespan. Instead, this suggests that consumers' purchases of cultural and creative products are influenced by a sense of curiosity, and they may be swayed by the novelty of the products when making their purchasing decisions.

The perceived cost of cultural and creative products has a significant negative impact on consumers' willingness to purchase. The higher the perceived cost, the lower the consumers' purchase intention. The development of the internet has led to an explosion of information, accelerating the speed of information transmission and promoting the growth of online shopping. For young consumers, they excel at shopping online, gathering information about various cultural and creative products, and comparing their design sense and prices. Therefore, products with high cost-effectiveness are the choice of young consumers. Hence, while pursuing cost-effectiveness, cultural and creative products should also attach importance to their originality. Additionally, marketing strategies such as collaborative branding, limited sales, and personalized customization can be employed to enhance the value and premium-pricing ability of cultural and creative products, making consumers feel that they are getting more than what they paid for.

## **5.2. Practical Implications**

As mentioned above, this paper finds that the path coefficients for cultural perception and innovation perception are relatively low. Cultural connotation is an important distinguishing feature of cultural and creative products compared to general commodities. Therefore, cultural value is a primary attribute to consider in the development of cultural and creative products, yet it has a limited impact on consumers' purchase intention. This paper conjectures that despite the thriving cultural and creative industry in recent years, the market is flooded with numerous similar and homogeneous products. Cultural and creative products simply use and replicate the shapes, patterns, colors, lacking exploration of the cultural heritage and connotations of these relics, which results in low innovative value of these products. Additionally, people purchase cultural and creative products out of curiosity, emotional value, or social value, causing them to overlook the cultural value of these products. Therefore, in the development and marketing of cultural and creative products, emphasis should be placed on the exploration and presentation of cultural connotations, actively seeking ways to integrate cultural elements so that cultural and creative products can reflect cultural connotations. Furthermore, a series of cultural and creative products can be created to express a series of cultural stories through

these products, so that consumers may feel surprised, moved, or fond of the products due to the cultural stories behind them when making purchasing decisions.

Additionally, increasing the interactivity of cultural and creative products. The high path coefficients for perceived emotional value and social value indicate that consumers are attentive to the enjoyment and fun brought by cultural and creative products. Young consumers live in an era of thriving internet and short videos, and they are the main active group on social media. They quickly absorb online information and enjoy chasing trends and hot topics. Therefore, in marketing, cultural and creative products can leverage social media more often, utilizing the fast dissemination and convenient interaction features of new media to continuously refresh the perceived value among consumers. Strengthen interactions with consumers by engaging them in activities such as designing cultural and creative products, allowing cultural and creative products to form an effective emotional connection with consumers. Furthermore, virtual images are deeply favored by young consumers. Hence, cultural and creative products can not only develop physical products but also enhance the interactivity between products and users by researching and developing virtual products. This can also enable consumers to discuss and interact with like-minded groups through cultural and creative products, participate in more social activities, and form social circles.

Increasing the diversification of cultural and creative products. Currently, the market for cultural and creative products is dominated by types such as handicrafts, toys, and fashion accessories. However, based on the analysis above, functional value is not the primary concern for consumers when making purchasing decisions. Consumers do not primarily consider factors such as product functionality, material, efficiency, convenience, and lifespan when buying. However, mass production of cultural and creative products can diminish consumers' curiosity. During the process of recognizing, comparing, and evaluating cultural and creative products, consumers form rational perceptions of them. Once the heat of cultural and creative products fades and consumers return to rationality, perceived practical value comes into play, and cultural and creative products that are both cleverly designed and practical will become more attractive, thereby promoting consumers' purchase intention. Therefore, from a long-term perspective, the design of cultural and creative products should expand to include more types, taking into account their practicality, operability, durability, and convenience. For example, designing cultural and creative products for stationery, home furnishing, and tea sets, combining aesthetics, design sense, cultural connotation, and practicality. Such products, with clever ideas and both beauty and practicality, will more easily gain consumers' favor. Daily life cultural and creative products that integrate fun and practicality have high usage frequency, allowing consumers to understand the cultural connotation of the products subtly in their daily lives, enhancing people's cultural perception of cultural and creative products, integrating traditional culture into people's lives, bringing culture closer to people, and promoting the in-depth dissemination of culture and the sustainable development of cultural and creative products.

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