

Research on Nanyin Cultural and Creative Design Based on Interactive Narrative Theory

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ABSTRACT

This article introduces the interactive narrative theory, analyzes the advantages of combining this theory with culture, and concludes the importance of redesigning Nanyin by analyzing its cultural and creative values. Nowadays, Nanyin cultural creativity couldn't strongly influence the dissemination of Nanyin culture. The reason for this is not only insufficient protection of Nanyin culture, but also the lack of cultural and creative design. By collecting data and analyzing the current market cases of Nanyin related cultural and creative works, the design and development strategy of Nanyin cultural and creative works under the interactive narrative theory is ultimately determined.

Keywords: Interaction, Interactive narrative, Nanyin, Cultural and creative design.

1. INTRODUCTION

Being melodious and affecting, Nanyin is rooted in Minnan, and contained in time, waiting to bloom in the new era. Both the lyrics and tunes of Nanyin carry enormous cultural information, containing infinite potential coupled with a large number of preserved and complete works. Due to limitations in performance form, singing rhythm, local dialects, and other issues, despite its endless charm, Nanyin ultimately becomes niche, being too high to be popular. In order to recreate the excitement and revitalize yesterday's old songs, the innovative protection of Nanyin still needs to be continuously explored. Although various forces have actively carried out exploration, their influence has been limited, and discussions have only been conducted on a small scale. On the path of "cross-circle" dissemination and public recognition of Nanyin, more effective ways are needed to guide Nanyin forward.

2. CROSS-BORDER COOPERATION OF INTERACTION AND NARRATIVE

Interaction broadly refers to the interaction between things in nature and human society, and narrowly refers to the interaction related to humans.

Narrative design is the introduction of the results of narratology research into design research, emphasizing the narrative expression of design significance and form. [1] After the famous French scholar Tzvetan Todorov officially proposed the theory of "Narratology" in 1969, narratology gradually became an important research method for deepening other disciplines.

2.1 Interactive Narrative Application Fields

In the early days, narrative theory was mainly applied to text research, later to the study of image narration, and then to the application of image narration such as montage, as well as some stage art and installation art. With the progress and changes of media, the narrative methods in new media represented by games and social media have been included in the research scope of narrative theory. In the development of narrative theory, it can be seen that narrative is increasingly not a one-sided narrative, not simply telling stories to others, but paying more attention to "interactivity". The concept of "interactive narrative" was proposed by Chris Crawford and is divided into two parts: narrative design and interactive design. [2] The interactive narrative theory emphasizes that in the context of dynamic narrative, interactive media provides users with corresponding interactive forms

through its technical characteristics, triggers behavioral actions, and forms a multi-layer immersive experience of information, aesthetics, and emotions.

2.2 Interactive Narrative Features

Interactive narrative is non-linear. The usual narrative method is linear narrative, which unfolds in chronological order. The linear narrative in the text is described as the chronological order of development, while the linear narrative in the image is to narrate the core of a story. In interactive narrative, the continuity of the story is often weakened, and it is more likely in a fragmented and collage-like nonlinear narrative method. The narrative approach emphasizes interactive attributes and completes the audience's secondary creation of the story through interactive behavior, gaining a deeper understanding.

Interactive narrative relies on space. This kind of space not only includes physical space but also digital space, which is a "field" that provides interaction opportunities. In the interaction process of physical space, visitors are either placed in a display area a few feet square, or in a magnificent and vast museum, or in a dim and blurred theater, providing participants with a large or small context. The murder mystery games represented by "Who's the Murderer", with bizarre scenes, ultimately reveal thought-provoking themes. Many social issues such as domestic violence, campus bullying, and gender equality are involved. Experience makes participants more personally experienced. In the interactive process of digital space, a situational space is constructed through technological means, which is no longer limited to independent and linear structures. The characteristic of hypertext narrative in digital display is interactivity, where the audience can participate in the narrative and become a part of the implicit author, thereby achieving co-creation. [3] The interactive documentary work "Drawing Maine Street" from 2008 allows any user to upload audio, video, and photos related to Maine Street, forming a part of the entire work to explore and witness the changes in urban culture in the United States.

Experience is the beginning of interaction, while behavior is the occurrence of interaction. The achievement of interaction goals is not solely determined by the creator. Interaction truly occurs when the storytelling prompts participants to engage in corresponding behaviors. Fludernik believed that readers will perceive the text in a

personal experience when it does not meet expectations, and combine it into a personal cognitive event structure. [4] In Phelan's views, reading is the tension and communication between the author and the reader - which actually regards reader acceptance as interactive behavior. [5] So the core of interactive storytelling is actually the interactivity between users and the story. Users are attracted to the story and fully immerse themselves in the development of the story, promoting their active participation and obtaining a deep immersion experience. [6] Interactive narratives break traditional narrative methods and can present the same theme in more diverse ways. In the face of traditional culture, it is necessary to participate in interactive narrative in order to innovate. When using interactive narrative theory to optimize the display and dissemination of cultural heritage, the value of culture itself can also be better demonstrated.

3. THE IMPORTANCE OF NANYIN CULTURAL AND CREATIVE DESIGN

Nanyin, also known as "Nanqu", "Nanguan", "Nanyue", etc., is mainly spread in the Minnan dialect region and serves as a cultural link connecting compatriots on both sides of the Taiwan Strait and overseas Chinese. Although widely popular in the southern Fujian region, Nanyin originated in the Central Plains, accompanied by several large-scale population migrations from the Central Plains region and the continuous accumulation of Central Plains culture in the history of southern Fujian. Nanyin also gradually formed with the development of Minnan culture. The concentration of Nanyin is already deep, and it has vast design resources for cultural and creative industries. At the same time, the power of cultural and creative industries can also promote Nanyin to better win the favor of the public.

3.1 Cultural Value of Nanyin

Today's Nanyin has a vast content, with Tang and Song melodies, accumulating for thousands of years, hence it is known as the "living fossil" of traditional music. While gathering the classical rhyme of Central Plains elegant music, it also absorbs the essence of Song poems, Yuan Opera, Kun Opera, Yiyang Opera, Chaozhou opera and Buddhist music, and integrates the characteristics of folk music in southern Fujian.[7] In 2009, Nanyin

was included in the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

Nanyin has been playing for over a thousand years, moving both ancient and modern times with music. The connotation contained in its music has extremely high aesthetic and cultural value. The main lyrics in Nanyin are Sanqu (a type of verse with tonal patterns modelled on tunes drawn from folk music), which have a wide variety of genres and themes. They can describe beautiful landscapes and romance in life, sing sorrows and joys, and also portray legendary and supernatural stories. The way of performing in Minnan dialect is unique to the local culture. Appreciating Nanyin is an important entertainment activity in traditional daily life in southern Fujian. In the long accumulation and integration, Nanyin has integrated the essence of the Chinese nation's ideology, reflecting the concept of family and country. At the same time, Nanyin culture interprets the ideological core of traditional etiquette and music culture. In ancient times, people's moral consciousness and behavioral cultivation were standardized by etiquette, music, and elegant music. Nanyin and elegant music also have a good role of ideological education.[8] The lyrics and tunes of Nanyin contain the educational concepts and ethical principles of excellent traditional Chinese culture, as well as the transmission of historical stories and the inheritance of Minnan customs and culture, which carry the way of education and self entertainment, subtly guiding people to practice and establish themselves.

Although Nanyin has rich connotations, traditional Nanyin still shows a declining state. Exploring the cultural value of Nanyin in the new era is of great significance for Nanyin to gain the favor of the audiences. The successful innovative transformation of Nanyin can enhance the aesthetic and cultural appreciation of popular music, gain a sense of cultural identity, and even showcase the diverse brilliance of Chinese cultural civilization to the world.

3.2 Cultural and Creative Value of Nanyin

For the innovation of Nanyin, it is often an attempt and exploration of the music itself. At the 2023 Spring Festival Gala Evening, singer Tan Weiwei's song "A Hundred Birds Return to Their Nests" stunned audiences, opening up public awareness of Nanyin to some extent and sparking curiosity about it. The Double Mingnan Music Team, which has been researching the innovation of Nanyin for many years, has adapted the

traditional and long Nanyin into lively and popular music, making Nanyin more widely accepted by the public. Such as the band's 'The Wind Beats the Pear', it portrays the melancholy of a young girl who cannot see her lover on the Mid-Autumn Festival. But after the adaptation, the music's style has been changed, which focused more on the beauty of autumn cuisine, with a more open-minded mindset and bold and modern expression. Innovation in the music field has occasionally produced excellent works, but the results have always been minimal, requiring joint efforts from other fields to innovate in Nanyin.

Cultural and creative industry has played an important role in the dissemination of culture in recent years. Whether it's the auspicious beast ice cream from the Forbidden City or the "Horse Treading on Flying Swallows" from last year's Gansu Provincial Museum, these frequent "widely-known" cultural and creative aspects reflect people's increasing cultural consumption enthusiasm. Faced with the redesign of intangible cultural heritage, intangible cultural heritage is conservative and prudent, but cultural and creative products based on intangible cultural heritage can be open, active, and closely related to life. [9] The secondary creation of designers can not only carry the cultural connotations of intangible cultural heritage, but also coordinate with contemporary lifestyles, and well conform to the aesthetic taste of the public, which helps to trigger cultural resonance, enhance cultural identity, and promote the dissemination of intangible cultural heritage culture. Especially with its vast content and enormous potential, Nanyin possesses excellent cultural and creative attributes, which can further enrich public life and showcase the unique charm of Minnan culture. For example, the Qiliao Nanyin Cultural and Creative Beverage Store located in Quanzhou City, with Nanyin as its selling point, plays Nanyin in the store, and the decoration also has a unique Minnan style. It also incorporates Nanyin songs such as the rustle of the west wind, the painting hall, and three thousand taels of gold into the beverage name. Various drinks have different flavors, and people can look out at the cars and horses outside the store to appreciate and listen to the music.

4. CURRENT SITUATION OF NANYIN PROTECTION

Protecting Nanyin cannot be reversed solely by one person. Currently, all sectors of society are actively making their own efforts to make Nanyin

sound in more corners. Many cultural heritages have emerged in the public eye through cultural and creative design with a completely new appearance, and have had a huge impact. Retaining Nanyin should also be transformed into more accessible products through cultural and creative means. However, the current response to cultural and creative designs related to Nanyin is mediocre, and key issues need to be addressed to make better designs and disseminate Nanyin.

4.1 Mass Protection Measures

The forces that protect Nanyin include the government, some public welfare organizations, non-governmental organizations, museums, etc. The strong promotion and support of Nanyin by relevant government departments mainly play a policy guiding role. The Nanyin Art Garden, hosted by the government, has become the most concentrated venue for Nanyin performances. The theater will showcase many innovative Nanyin plays, and the environment of the theater can be more immersive for viewing. There will also be free performances targeted at citizens during specific festivals. The Nanyin Folk Nanyin Association organizes various forms of cultural and entertainment performances to inherit and play a leading role in society, such as the local Nanyin Pavilion in Quanzhou, which holds Nanyin performance every day in Jinyu Lane. Many museums have exhibitions of Nanyin related content, among which the Quanzhou Museum has a relatively concentrated and famous Nanyin content. Among them, there is a dedicated "Quanzhou Nanyin Nanxi Exhibition Hall", but after on-site investigation, the museum has been closed for three years as of 2023. The display of Nanyin in the main exhibition hall is also static, and the use of interactive projects has also been discontinued, leading to a trend of retrogression in the protection status quo.

In response to the wave of the information age, there are also some new attempts to protect Nanyin, such as using digital means for dissemination. The existing official website of Nanyin, Fujian Nanyin Network, covers multiple fields such as information, music theory, and music library. In addition, there are also Quanzhou Nanyin Network, China Guqu Network, and others. [10] With the aim of promoting the dissemination of Nanyin culture, the Quanzhou Municipal Government has also organized and transcribed the old records that have

survived since 1907. In 2017, it compiled and published an audio book titled "Listening to the Voice of Nanyin History" with a QR code, as shown in "Figure 1". However, it has been less widely circulated on the market, and the method of scanning QR codes is also common nowadays, which has not achieved good results.

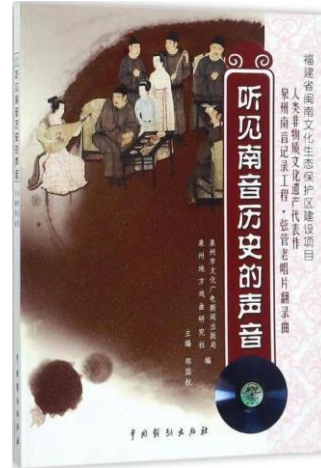


Figure 1 "Listening to the Voice of Nanyin History".

The above are all direct preservation and innovation of Nanyin's ontology, but in order to promote Nanyin, some methods of combining microfilms and animations have also been attempted. These video works are mostly created by Nanyin enthusiasts, and their production is not considered excellent. And this year's "Monster Inn" in the animation field is quite impressive, which has to some extent strengthened innovation and linkage with Nanyin's inheritance. However, it has not participated much, mainly in terms of sound performance and ending songs, with Nanyin collaborating on music and soundtrack, as shown in "Figure 2".



Figure 2 "Monster Inn".

It can be seen that various sectors of society and in many fields are making their own efforts to protect Nanyin in a more effective way, but the measures are not widespread and effective enough. Although there are innovations in the use of digital methods, their application is relatively single and lacks interest. Image creation is also different from current video communication habits, and their use on new media platforms has not been given much attention. Overall, the vast majority of protective measures revolve around the inheritance and innovation of music itself, presenting an appearance that contradicts current popular trends and has not been updated in a timely manner. At the same time, it also means that it has less integration with other fields and cannot reveal the charm of Nanyin to a greater extent.

4.2 Current Situation of Cultural and Creative Product Development

The current audience of Nanyin is mainly the elderly, and it is an important daily entertainment activity for them. Su Tongmou, a national representative inheritor of Nanyin, also acknowledges that the audience of Nanyin still belongs to the "small circle".[11] So in order to better promote traditional intangible cultural heritage, it is very necessary for young people to have a sense of cultural identity, and young people can inject new vitality into the inheritance and development of Nanyin. Therefore, there will be a must to pay more attention to the preferences of young people in cultural and creative development based on Nanyin. However, at present, the following three issues are presented in Nanyin Cultural and Creative Industry, which are not enough to arouse the interest of the youth group.

4.2.1 Shallow Vision Makes It Difficult to Showcase the Essence

In the design with Nanyin as the theme, due to the abstract and obscure nature of Nanyin itself, instruments such as pipa, dongxiao, and sanxian will repeatedly appear in these works, and only from a visual perspective, as shown in "Figure 3". However, this kind of display is only the performance instruments of Nanyin, which inevitably builds a high platform for the public to understand Nanyin visually. But Nanyin has been passed down for thousands of years, with a vast variety of repertoire, a gentle and melodious style, and a profound foundation. The secondary creation of performances is also highly arbitrary, and in addition to being able to perform independently, it can also be applied to various local operas, with rich extraction possibilities.

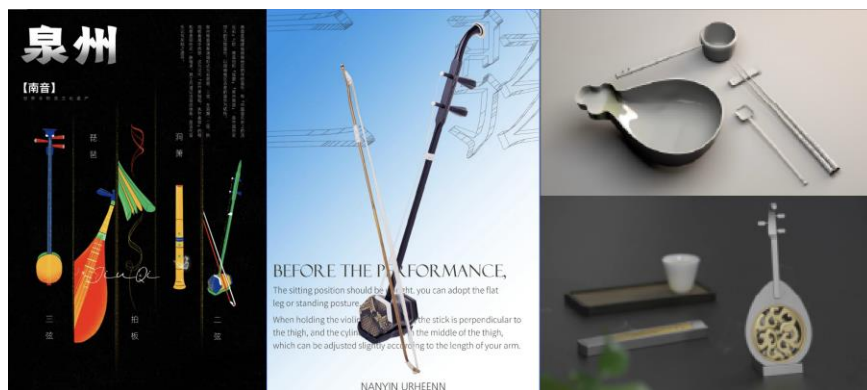


Figure 3 Nanyin cultural and creative design (from internet).

4.2.2 *Traditional Media Is Difficult to Effectively Spread*

As an intangible cultural heritage, Nanyin has its advantages and inevitable disadvantages, the most obvious of which is its obscurity. When faced with the obscurity of Nanyin, most designers still mainly choose to use a relatively single printing medium for communication, coupled with the weak design, which cannot successfully bridge the gap between Nanyin and the public. In order to remove the difficult to understand aura of Nanyin, utilizing digital media and other physical media to expand communication media can help fully showcase the cultural beauty under Nanyin.

4.2.3 *The Ethereal Experience Is Difficult to Penetrate Deeply into People's Hearts*

Using posters, IPs, and other means to passively receive information from the public, it is difficult to effectively enter the world of Nanyin with only visual perception, and it is even more difficult to gain love. Especially in terms of music, lyrics, and performance, Nanyin is difficult for young people to understand. Therefore, relying solely on one-way communication cannot revitalize Nanyin in the new era. In the design, emphasis is placed on interaction and fun presentation, allowing the public to actively participate and expanding their physical perception. Increasing physical perception can increase the likelihood of the public liking Nanyin, thereby helping to expand its audience. Yang Qichun pointed out that increasing the interaction between tourists and products can achieve the "added value" of tourism cultural and creative products. [12]

Therefore, even if Nanyin is enough to make people feel nostalgic, not everyone can immerse

themselves in this unfamiliar world of Nanyin. Adapting it through cultural and creative design is not satisfactory, and future designs still need to be changed. The difficulties of Nanyin need to be solved more cleverly, in order to transform it into works that can obtain aesthetic and emotional value.

5. THE CULTURAL AND CREATIVE DESIGN STRATEGY OF NANYIN UNDER THE THEORY OF INTERACTIVE NARRATIVE

From the above situation, it can be seen that there are obstacles in communication between young people and Nanyin, and young people are the main force in consuming cultural and creative products. To design excellent cultural and creative products, one must first understand consumers. The research by Shu Shujin and Shao Jun has certain reference value, proposing that innovative value and experiential value are the main factors that trigger consumer purchase intention. [13] Under the interactive narrative theory, design can provide dual values of innovation and experience. Faced with the three major problems faced by Nanyin cultural creation, namely simple visual element extraction, simple media form, and weak fun experience, corresponding design strategies are proposed to break down the communication barriers between Nanyin and consumers.

5.1 *Enriching Sensory Experience to Create Emotions*

Although 90% of all information consumed by people in the brain is visual information, smell and touch can awaken people's memories and emotions. Nanyin white ceramic lomo "Ceramic Sea Nanyin" is created based on the images of five gods: Lao Jun, Shakyamuni, Vishnu, Four Winged Angels,

and Mazu. The gods play Nanyin together. On the one hand, it showcases the rich culture of Quanzhou and the profound and playful nature of Nanyin. It is made of Dehua white porcelain and showcases the elegant and gentle quality of Nanyin when played, as shown in "Figure 4". Qiu Yu's work "Taste of Sound" establishes a connection between sound and smell, exploring smell, as shown in "Figure 5". Through the vibration of the horn, different spices are rubbed, and the taste is emitted and mixed, thereby establishing a new perception and extension experience between sound and taste. Although the odors involved are mostly spices, they also have reference significance for Nanyin. If the fragrance is used to describe the sound, the long and distant Nanyin is generally like a faint fragrance blowing slowly and swaying coldly.



Figure 4 "Ceramic Sea Nanyin".



Figure 5 "Taste of Sound".

5.2 Enriching Media Forms to Immerse in the Atmosphere

In addition to traditional printing media, more diverse forms can also be added, such as product design, dynamic design, digital works, and so on.

When there are both physical and digital entities, it can break the traditional single and static presentation method, more comprehensively wrap the audience, and effectively pull the audience into a cultural situation, as if they are in the real world. The poster created for Nanyin, although it may be puzzling to directly express one's own feelings about "what is Nanyin", but Pan Danying redesigned the instruments used by the "Upper Four Band" band in the AR poster "Nanyin? Nanyin!", as shown in "Figure 6". When people aim the camera at the poster, Nanyin can turn stillness into motion, increasing people's psychological exploration of Nanyin. The music score of Nanyin inherits from the ancient times, with "qie gong liu si yi" as the sound, combined with a reclining incense burner, as shown in "Figure 7", allowing people to burn incense and sit quietly, settling in. Although music has no boundaries, it will bear the imprint of the times, and traditional music always needs to be constantly adapted to regain popularity. As shown in "Figure 8", Sanxingdui has created a rock band called "Star Music Quest", incorporating the concept of the metaverse and launching a digital music piece called "Long Time No See". AR has also been used to allow band members to hold concerts in various places. In addition to AR, cutting-edge technologies such as VR and MR are also widely used. By combining technology with culture, culture has more opportunities for cross-border cooperation and cultural creativity has more opportunities to create new opportunities. For Nanyin, the current popular method is also applied, tracing back to the traditions that have been passed down for thousands of years.



Figure 6 "Nanyin? Nanyin!"



Figure 7 Nanyin laying censer.



Figure 8 Sanxingdui Band.

5.3 Increasing Physical Interaction Experience to Transform the Environment

The surging emotions are the most touching, and only by touching them personally can one feel the warmth between them. Through design, a "field" can be woven. When the events in the field touch the skin, it allows the story to unfold and people will immerse in the experience even more. Zhang Tianchen's work "Her Kitchen" is just a small table, as shown in "Figure 9", but it creates a space for six Chinese women from different eras to express themselves in the same time and space, touching the tableware used by women, and the story spreads to the heart with the sound, which has enhanced storytelling, made storytelling more immersive, and increased cognitive initiative. The shaping of the field helps women's voices enter their hearts, and after transformation, it can also help Nanyin enter the hearts of the masses. The author created "The Secret Language of the Nanping" using vases as the carrier, as the embodiment of Nanyin performers. Different vases

have different holes on their bodies, leaving a path for flower arrangement, as shown in "Figure 10". When one day leisure arises, the flower stems are placed in the vase, or in the living room where one reclines, or in the upright kitchen, or in the bedroom where one lies paralyzed, the music of Nanyin rises, like a soft blanket, enveloped in both comfort and peace. Physical interaction can reshape classics, making the "sound" of Nanyin deeply ingrained in people's hearts.



Figure 9 "Her Kitchen".



Figure 10 "The Secret Language of the Nanping".

6. CONCLUSION

This study explores the integration of interactive narrative theory into the cultural and creative design of Nanyin. The characteristics of interactive narrative theory naturally have advantages in the display and dissemination of culture, including cultural heritage, and can be approached from a clearer perspective, making the audience or more immersive experiences a part of the story. Nanyin has lasted for thousands of years, but now it is in a corner of tranquility. Even though all sectors of society actively inherit and protect, all

measures are not in place and sufficient in the face of an increasingly new society. The cultural and creative design that can promote the dissemination of Nanyin culture is not given enough attention and also presents a mixed landscape. Nowadays, the audience of Nanyin is mostly elderly people. In order to inject fresh vitality into Nanyin, it is necessary to incorporate the needs of young people into it. Creativity that incorporates cultural attributes can help to not only convey products, but also spread the inherent cultural values, thus bringing them closer together.

Based on this, the researchers explore the problems that need to be addressed in the current Nanyin cultural and creative design, and further propose a design strategy for Nanyin cultural and creative design based on interactive narrative theory, aiming at sensory experience, media form, and physical interaction, which provides ideas for Nanyin cultural and creative design.

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