

Original Paper

Study on Influencing Factors of Consumption and Development Strategies of Xi'an Cultural and Creative Products under the Background of Integration of Culture and Tourism: An Analysis Based on the Gen Z Group

Ke Mi¹*

¹ School of Business, Xi'an International Studies University, Xi'an, China, 710128

* Corresponding author, E-mail: 17729222689@163.com

Received: August 22, 2025

Accepted: October 08, 2025

Online Published: October 29, 2025

doi:10.22158/ibes.v7n5p101

URL: <http://dx.doi.org/10.22158/ibes.v7n5p101>

Abstract

Against the background of in-depth integration of culture and tourism, cultural and creative products have become a core carrier for inheriting regional culture and promoting urban image communication. This study takes Gen Z (born between 1995 and 2009)—the core consumer group of Xi'an cultural and creative products—as the research object. Combining the Theory of Planned Behavior (TPB) and the American Customer Satisfaction Index (ACSI) model, it constructs multiple linear regression and analysis of variance (ANOVA) models through literature research, on-site interviews, and questionnaire surveys to systematically explore the impact of purchase attitude, subjective norms, perceived quality, and perceived value on Gen Z's consumption behavior of cultural and creative products.

The study finds that Gen Z's purchase intention of Xi'an cultural and creative products is mainly driven by their own purchase attitude and subjective norms formed by the surrounding social environment, and the positive impact of these two factors is highly significant in statistical terms. Perceived quality and perceived value are the key determinants of their consumption satisfaction, and together they explain more than 60% of the variance in satisfaction. In addition, gender and long-term residence have a significant impact on purchase intention: females generally have a higher purchase intention than males, and Gen Z living in urban areas have a higher purchase intention than those in suburban and rural areas. At the same time, Xi'an's cultural and creative industry still faces prominent problems such as serious product homogeneity, weak online channel layout, and insufficient municipal policy

support. Based on this, this study puts forward targeted strategies from three dimensions: product design, marketing promotion, and policy guarantee, providing theoretical and practical references for the high-quality development of Xi'an's cultural and creative industry.

Keywords

integration of culture and tourism, xi'an cultural and creative products, gen z, purchase intention, customer satisfaction

1. Introduction and Literature Review

1.1 Research Background

With the continuous advancement of the national cultural power strategy, the cultural and creative industry has become a new engine for regional economic development due to its ability to transform cultural resources and drive economic growth. As an ancient capital of thirteen dynasties, Xi'an possesses irreplaceable historical and cultural resources such as the Terracotta Army, Giant Wild Goose Pagoda, and Tang Dynasty culture, which provide a solid foundation for the development of cultural and creative products. However, compared with mature brands such as the Palace Museum's cultural and creative products, Xi'an's cultural and creative products still have obvious shortcomings: most products on the market are decorative items such as refrigerator magnets and bookmarks, with serious homogeneity, insufficient innovative design, and difficulty in forming unique market competitiveness and brand influence.

As the main force in the current consumer market, Gen Z presents distinct consumption characteristics of "priority to cost-effectiveness", "emphasis on experience", and "pursuit of individuality". According to the China Innovation Economy Report 2021 released by China Renaissance Capital, Gen Z will drive a huge consumption scale in the next decade or so and become the core force promoting consumption growth. Therefore, in-depth understanding of Gen Z's consumption logic for Xi'an's cultural and creative products and exploring the influencing factors behind their consumption behavior are crucial for promoting Xi'an's cultural and creative industry to break through development bottlenecks and achieve a win-win situation of cultural value and economic value.

1.2 Literature Review

1.2.1 Domestic and International Research Status

Domestic scholars have conducted multi-dimensional research on cultural and creative products. Li (2020), taking Tang Mausoleum cultural and creative products as the research object, proposed that the visual design of cultural and creative products should deeply integrate historical elements with modern aesthetic trends while retaining the core connotation of historical elements to better meet the preferences of young consumers. Lin (2021), using Shaanxi History Museum as a case, pointed out that in the digital era, museum-based cultural and creative brands should not be limited to offline sales, but need to build an online-offline integrated brand communication system with the help of the "Internet +" model to expand market coverage.

In terms of international research, Henriques Claudia Helena (2022) conducted a survey on the cultural and creative industries in four Ibero-American capital cities and found that the cultural and creative industry can not only inject new vitality into tourism and improve tourists' travel experience but also strengthen the cultural recognition of cities through the dissemination of cultural carriers, which has a significant role in shaping and promoting urban images. This conclusion provides an international perspective reference for Xi'an to spread urban culture through cultural and creative products.

1.2.2 Limitations of Existing Research

Although there have been many studies on the cultural and creative industry at home and abroad, there are still obvious gaps in the special research on Xi'an's cultural and creative products. Firstly, most existing studies focus on national or other regional cultural and creative products, and few take Xi'an as the core research object, lacking targeted analysis of Xi'an's regional cultural characteristics, which is difficult to directly guide the practice of Xi'an's cultural and creative industry. Secondly, the research content mostly focuses on product design optimization and brand building paths, and the exploration of the consumption behavior of Gen Z—the core consumer group—is not in-depth enough, failing to fully combine Gen Z's consumption characteristics to propose strategies. Thirdly, most studies are based on qualitative analysis, and there are few quantitative studies combining empirical models such as TPB and ACSI, making it difficult to accurately identify the key factors affecting consumption behavior. Based on this, this study fills the above research gaps by constructing an empirical model and systematically explores Gen Z's consumption logic for Xi'an's cultural and creative products.

1.3 Research Objectives and Content

1.3.1 Research Objectives

The research objectives of this study mainly include three aspects: first, to clarify Gen Z's consumption status of Xi'an's cultural and creative products, including core characteristics such as product preferences, information acquisition channels, and purchase channels; second, to identify the key factors affecting Gen Z's purchase intention and consumption satisfaction through empirical analysis, and clarify the impact degree and mechanism of each factor; third, to propose operable development strategies for the current problems of Xi'an's cultural and creative industry, combined with Gen Z's consumption characteristics.

1.3.2 Research Content

To achieve the above objectives, the research content is divided into three levels: first, theoretical analysis—constructing a research model and putting forward corresponding hypotheses based on the core framework of the TPB model and ACSI model, combined with the characteristics of Gen Z's cultural and creative consumption; second, empirical analysis—using first-hand data collected from questionnaires to test hypotheses through statistical methods such as multiple linear regression and ANOVA, and quantifying the impact of each factor on purchase intention and satisfaction; third, strategy proposal—putting forward targeted suggestions from the three levels of products, channels,

and policies based on the conclusions of empirical research and the practical problems of Xi'an's cultural and creative industry.

2. Research Analysis

2.1 Analysis of Factors Influencing the Consumption of Xi'an's Cultural and Creative Products

2.1.1 Policy Factors

From the policy perspective, the Shaanxi Provincial Government has issued policy documents such as the 14th Five-Year Plan for the Development of the Cultural Industry to provide directional guidance for the development of the cultural and creative industry, but the specific incentive measures at the municipal level are still insufficient. For example, Huaqing Pool once held a cultural and creative design competition, but the first prize was only 5,000 yuan. Such a reward level is difficult to attract creators with high-level design capabilities, resulting in limited inflow of high-quality design resources. In sharp contrast, the Palace Museum's cultural and creative products have obtained sufficient resource guarantees in product research and development and market promotion relying on national-level special fund support and policy inclination, with annual sales exceeding 1.5 billion yuan. The gap between the two in policy support and industrial development results highlights the shortcomings of Xi'an in municipal policy support, which is difficult to effectively stimulate the innovation enthusiasm of market entities.

2.1.2 Product Factors

The design of Xi'an's cultural and creative products mainly takes historical elements such as the Terracotta Army and Tang Dynasty culture as the core, but there are obvious limitations in function and innovation. On the one hand, the product function is overly focused on decoration: decorative products such as refrigerator magnets and bookmarks dominate the market, while the proportion of products that can be integrated into modern daily life and meet practical needs is extremely low, and only a small number of Gen Z consumers recognize the practicality of such products. On the other hand, product design lacks innovation and has serious homogeneity: the repeated use of the same historical elements and the repeated appearance of similar product forms make it difficult for products to form a differentiated competitive advantage.

In contrast, the product development concept of the Palace Museum's cultural and creative products provides a clear reference for Xi'an. The "Chaohu Earphones" launched by the Palace Museum combine traditional Chaohu (court beads) elements with modern headphone functions, and the "Palace Lantern Umbrellas" integrate the shape of palace lanterns into the design of daily umbrellas. Such products not only convey the connotation of traditional culture but also meet the actual use needs of consumers, achieving a win-win situation of cultural value and practical value and successfully attracting a large number of young consumers.

2.1.3 Consumer Factors

With the improvement of global environmental awareness and the promotion of “Guochao” (national trend) culture among young groups, Gen Z’s acceptance and purchase intention of cultural and creative products have increased significantly. This group generally shows a strong interest in the historical and cultural stories behind cultural and creative products, and most of them have had the experience of purchasing cultural and creative products, showing a positive attitude towards cultural consumption. However, at the same time, Gen Z’s consumption behavior is also restricted by practical conditions: on the one hand, the monthly disposable income of most respondents is relatively limited, making it difficult to afford high-priced cultural and creative products, which limits their consumption scale; on the other hand, Gen Z’s channels for obtaining information about cultural and creative products are relatively single, mainly relying on online social platforms and tourism scenarios, and the breadth and depth of information coverage are insufficient, which affects their consumption decisions to a certain extent.

2.2 Analysis of the Impact of Cultural and Creative Products on Xi’an’s Urban Image Communication

Xi’an’s cultural and creative products play an important role in urban image communication. A typical case is the “Tang Niu” IP—designed based on the Tang Dynasty polychrome female figurines in the Shaanxi History Museum, this IP has become a representative cultural symbol of Xi’an with its cute image and rich cultural connotation, and even appeared on the CCTV Spring Festival Gala to convey the charm of Xi’an’s Tang Dynasty culture to audiences across the country. However, affected by problems such as product homogeneity and weak promotion channels, the effect of Xi’an’s cultural and creative products in urban image communication is still limited. The survey shows that less than half of Gen Z believe that Xi’an’s cultural and creative products can fully reflect the city’s cultural connotation, and most consumers say that it is difficult to feel the unique cultural charm of Xi’an as an “ancient capital of thirteen dynasties” through existing products, which means that there is still much room for improvement in the cultural communication function of Xi’an’s cultural and creative products.

3. Research Methods

3.1 Data Collection

3.1.1 On-Site Interviews

The on-site interview was conducted from January to March 2025. The research team selected four representative cultural and creative venues in Xi’an, covering different types of cultural and creative sales scenarios: Chengqiang Story Souvenir Store (scenic spot type, mainly serving tourists), Duosi Ji Urban Cultural and Creative Experience Store (composite type, taking into account daily consumption and cultural experience), Shaanxi History Museum Cultural and Creative Store (museum type, relying on museum cultural resources), and Stele Forest Museum Cultural and Creative Flagship Store (theme type, focusing on Stele Forest culture). A total of 32 interviewees were included, covering store managers (4 people, understanding business strategies and policy implementation), sales staff (8 people,

mastering best-selling product types and consumer pain points), and Gen Z consumers (20 people, feedback on real consumption experience and needs). The interview content focused on the types of best-selling products in the market, problems encountered by consumers during purchase (such as product homogeneity and high prices), and the implementation of relevant policies in practice, providing a solid qualitative foundation for subsequent questionnaire design and empirical analysis.

3.1.2 Questionnaire Survey

To obtain quantitative data, the research team designed two sets of questionnaires: Questionnaire A was for actual consumers who had purchased Xi'an's cultural and creative products, focusing on investigating their purchase behavior and satisfaction; Questionnaire B was for potential consumers who had not purchased but had potential needs, focusing on their purchase intention and demand preferences. The questionnaires were distributed through a combination of online and offline methods: online through social platforms active among Gen Z such as WeChat, Weibo, and Douban; offline through fixed-point distribution in cultural and tourism venues such as Shaanxi History Museum and Datang Never Sleeps City. A total of 1,064 questionnaires were distributed in this survey, and 920 valid questionnaires were recovered, with an effective recovery rate of 86.5% (480 questionnaires from actual consumers and 440 from potential consumers). The sufficient sample size provided reliable data support for subsequent quantitative analysis.

3.2 Variable Definition and Symbol Description

To clarify the connotation of each variable in the study and ensure the scientificity of model construction, this study defines dependent variables, independent variables, and control variables as shown in Table 1:

Table 1. Definition and Symbol of Variables

Variable Type	Variable Name	Symbol	Definition
Dependent	Purchase Intention	Y1	Gen Z's intention to purchase Xi'an's cultural and creative products, including the tendency to purchase in the future and recommend others to purchase
	Customer Satisfaction	Y2	Gen Z's overall satisfaction with purchased Xi'an's cultural and creative products, covering dimensions such as product quality and cultural experience
Independent	Purchase Attitude	X1	Gen Z's subjective evaluation of Xi'an's cultural and creative products, such as recognition of product design and cultural connotation

Variable Type	Variable Name	Symbol	Definition
	Subjective Norms	X2	The impact of social environment on Gen Z's cultural and creative consumption decisions, including recommendations from relatives and friends, evaluations on social platforms, etc.
Control	Perceived Behavioral Control	X3	Gen Z's cognition of their own purchasing ability, such as judgment of economic strength and convenience of purchase channels
	Perceived Quality	X4	Gen Z's evaluation of the quality (design, craftsmanship) and service quality (purchase experience) of Xi'an's cultural and creative products
	Perceived Value	X5	Gen Z's comprehensive perception of the cultural value, practical value, and innovative value of Xi'an's cultural and creative products
	Gender	C1	1 = Male, 2 = Female; used to analyze the impact of gender differences on purchase intention
	Long-Term Residence	C2	1 = Urban area, 2 = Suburban area, 3 = Rural area; used to analyze the impact of living environment on purchase intention

Note. This table clarifies the specific definitions and symbols of dependent variables, independent variables, and control variables involved in the study, providing a variable basis for subsequent model construction and data analysis. The assignment rules of control variables provide a standardized basis for subsequent statistical tests.

3.3 Model Construction and Hypotheses

3.3.1 Multiple Linear Regression Model for Purchase Intention (Based on TPB Model)

The Theory of Planned Behavior (TPB) holds that an individual's behavioral intention is affected by three factors: purchase attitude, subjective norms, and perceived behavioral control. Based on this, this study takes Gen Z's purchase intention (Y1) of Xi'an's cultural and creative products as the dependent variable, and purchase attitude (X1), subjective norms (X2), and perceived behavioral control (X3) as independent variables to construct a multiple linear regression model:

$$Y1 = \beta_0 + \beta_1 X1 + \beta_2 X2 + \beta_3 X3 + \varepsilon$$

Among them, β_0 is the constant term, β_1 - β_3 are the regression coefficients of each independent variable, and ε is the error term. Combined with the core logic of the TPB model and the characteristics of Gen Z's cultural and creative consumption, the following hypotheses are proposed:

- H1a: Purchase attitude (X1) has a significant positive impact on purchase intention (Y1), that is, the higher Gen Z's subjective evaluation of Xi'an's cultural and creative products, the stronger their purchase intention;
- H1b: Subjective norms (X2) have a significant positive impact on purchase intention (Y1), that is, the higher the support of the surrounding social environment for cultural and creative consumption, the stronger Gen Z's purchase intention;
- H1c: Perceived behavioral control (X3) has a significant positive impact on purchase intention (Y1), that is, the stronger Gen Z's perception of their own purchasing ability, the stronger their purchase intention.

3.3.2 Multiple Linear Regression Model for Customer Satisfaction (Based on ACSI Model)

The American Customer Satisfaction Index (ACSI) model points out that customer satisfaction is mainly affected by perceived quality and perceived value. This study takes Gen Z's customer satisfaction (Y2) with Xi'an's cultural and creative products as the dependent variable, and perceived quality (X4) and perceived value (X5) as independent variables to construct a multiple linear regression model:

$$Y2 = \gamma_0 + \gamma_1 X4 + \gamma_2 X5 + \mu$$

Among them, γ_0 is the constant term, γ_1 - γ_2 are the regression coefficients of each independent variable, and μ is the error term. Combined with the logic of the ACSI model and the consumption characteristics of cultural and creative products, the following hypotheses are proposed:

- H2a: Perceived quality (X4) has a significant positive impact on customer satisfaction (Y2), that is, the higher Gen Z's evaluation of product quality and service quality, the higher their satisfaction;
- H2b: Perceived value (X5) has a significant positive impact on customer satisfaction (Y2), that is, the stronger Gen Z's perception of the comprehensive value of products, the higher their satisfaction.

3.3.3 ANOVA Model for Individual Characteristics

To explore the impact of individual characteristics on purchase intention, this study uses independent samples t-test (for categorical variables such as gender) and one-way ANOVA (for variables such as long-term residence and age) to analyze the differences in purchase intention (Y1) among Gen Z with different individual characteristics, and proposes the following hypotheses:

- H3a: There are significant differences in purchase intention (Y1) among different genders;
- H3b: There are significant differences in purchase intention (Y1) among different long-term residences;

- H3c: There are significant differences in purchase intention (Y1) among different age groups;
- H3d: There are significant differences in purchase intention (Y1) among different monthly disposable income groups.

3.4 Model Test and Evaluation

3.4.1 Reliability Test

The reliability test is used to evaluate the internal consistency of the scale, that is, the reliability of the scale measurement results. This study uses Cronbach's α coefficient for reliability test. Generally, it is believed that when the α coefficient is greater than 0.8, the scale has good reliability. The test results show that in the purchase intention scale, the α coefficients of purchase attitude, subjective norms, and perceived behavioral control are 0.890, 0.891, and 0.893 respectively; in the satisfaction scale, the α coefficients of perceived quality and perceived value are 0.890 and 0.912 respectively. The α coefficients of all variables are greater than 0.8, indicating that the scale has good internal consistency reliability and can reliably measure relevant variables.

3.4.2 Validity Test

The validity test is used to evaluate the validity of the scale, that is, whether the scale can accurately measure the concept to be studied. This study verifies the construct validity through KMO test and Bartlett's spherical test: when the KMO value is greater than 0.8, it indicates that the correlation between variables is strong, which is suitable for factor analysis; when the p-value of Bartlett's spherical test is less than 0.001, it indicates that there is a significant correlation between variables, and the scale has excellent construct validity. The test results show that the KMO value of the purchase intention scale is 0.836, and the KMO value of the satisfaction scale is 0.934, both greater than 0.8; and the p-values of Bartlett's spherical test for both are less than 0.001, indicating that the scale has excellent construct validity, and the measured variables can effectively reflect the core concepts required by the study.

3.4.3 Model Evaluation Indicators

To evaluate the prediction accuracy and explanatory power of the model, this study uses Mean Squared Error (MSE) and Coefficient of Determination (R^2) as evaluation indicators: MSE reflects the mean squared error between the predicted value and the actual value, and the smaller the MSE, the higher the model's prediction accuracy; R^2 reflects the proportion of the variance of the dependent variable explained by the independent variables, and the larger the R^2 , the stronger the model's explanatory power.

4. Results Analysis

4.1 Descriptive Statistical Analysis

4.1.1 Sample Basic Information

The samples of this survey include actual consumers and potential consumers. The distribution of basic characteristics of the two groups is shown in Table 2. The overall sample structure is basically consistent with the demographic characteristics of Gen Z, with good representativeness:

Table 2. Distribution of Sample Basic Information

Characteristic	Actual Consumers (480 copies)	Potential Consumers (440 copies)
Gender	Male 51.2%, Female 48.8% (balanced proportion)	Female 65.5% (significantly higher proportion)
Age	18-22 years old accounts for 65.0% (mainly young groups)	18-22 years old accounts for 79.5% (higher proportion of young groups)
Monthly Disposable Income	80% $\leq$ 2000 yuan (generally low income level)	80% $\leq$ 2000 yuan (same income level as actual consumers)
Long-Term Residence	Urban areas account for 67.9% (mainly concentrated in urban areas)	Urban areas account for 60.9% (mainly urban areas, slightly higher proportion in suburban and rural areas)

Note. This table presents the distribution characteristics of actual consumers and potential consumers in terms of gender, age, monthly disposable income, and long-term residence, reflecting the basic composition of the sample and providing a basis for subsequent analysis of the impact of individual characteristics on consumption behavior.

From the sample characteristics: in terms of gender, the proportion of men and women among actual consumers is relatively balanced, while the proportion of women among potential consumers is higher, which may be related to women's higher interest in cultural and creative products; in terms of age, both groups are mainly young people aged 18-22, which is in line with the age definition of Gen Z, and the proportion of this age group is higher among potential consumers, reflecting that younger Gen Z have stronger potential demand for Xi'an's cultural and creative products; in terms of income, 80% of respondents in both groups have a monthly disposable income of no more than 2000 yuan, reflecting the general income level of Gen Z consumers, and also implying that high-priced cultural and creative products may face low market acceptance; in terms of residence, both groups are mainly in urban areas,

and Gen Z in urban areas have more opportunities to contact cultural and creative products, so their consumption intention may be stronger.

4.1.2 Characteristics of Consumption Behavior

From the perspective of consumption behavior, Gen Z's preferences for Xi'an's cultural and creative products, information acquisition, and purchase channels show distinct characteristics: in terms of product preferences, Gen Z have the highest acceptance of museum art derivatives and cultural tourism derivatives. These two types of products are directly related to Xi'an's historical and cultural resources, which can better meet Gen Z's pursuit of cultural connotation; specific to product types, blind box products (such as the "Tang Xiaoxi's Day" series), stationery products (bookmarks, notebooks), and decorative products (refrigerator magnets, ornaments) are the most popular. The high preference for blind box products reflects Gen Z's pursuit of trendy and personalized consumption, while stationery and decorative products have become the main choices for daily consumption due to their practicality or decorativeness.

In terms of information acquisition channels, online channels occupy an absolute dominant position: self-media and short video platforms (such as Douyin and Xiaohongshu) are the most important information sources, and Gen Z learn about products through content such as "cultural and creative unboxing" and "Internet celebrity recommendations" on these platforms; tourist attractions and online advertisements are also important channels—the former achieves "offline reach" relying on tourism scenarios, while the latter covers potential consumers through precise promotion; the influence of traditional media such as TV and newspapers has declined significantly, and only a small number of people obtain relevant information through traditional media, which is highly consistent with Gen Z's habit of preferring online social interaction and fragmented information acquisition.

In terms of purchase channels, offline channels are still the core choice: the proportion of scenic stalls and offline specialty stores exceeds 60%. These channels rely on tourism scenarios or physical experiences, allowing consumers to intuitively feel the design and quality of products, so they are more favored; while the penetration rate of online channels (such as online stores and official accounts) is low. On the one hand, the operation of Xi'an's cultural and creative online platforms is not perfect, and the product display and shopping experience are poor; on the other hand, there is a lack of emerging online marketing methods such as live broadcast promotion, which is difficult to attract Gen Z who are accustomed to online consumption, reflecting the problem of unbalanced development between online and offline channels in the layout of Xi'an's cultural and creative product sales channels.

4.2 Results of Multiple Linear Regression Analysis

4.2.1 Results of Purchase Intention Regression

The test results of the multiple linear regression model for purchase intention are shown in Table 3. The model passes the F-test overall and has strong explanatory power, which can effectively reveal the key factors affecting Gen Z's purchase intention:

Table 3. Results of Multiple Linear Regression Analysis for Purchase Intention

Variable	Coefficient	t-value	p-value	VIF
Constant Term	-0.083	-0.427	0.670	-
Purchase Attitude (X1)	0.687	9.921	<0.001	2.315
Subjective Norms (X2)	0.310	3.844	<0.001	2.738
Perceived Behavioral Control (X3)	0.028	0.479	0.633	1.435

Note. This table shows the regression coefficients, t-values, p-values, and Variance Inflation Factor (VIF) of purchase attitude, subjective norms, and perceived behavioral control on purchase intention, which are used to test the significance of the impact of each independent variable on the dependent variable. The VIF values are all less than 3, indicating that there is no serious multicollinearity problem in the model.

From the regression results: the model passes the F-test ($F=141.54$, $p<0.001$), indicating that the model is overall significant; the adjusted coefficient of determination (R^2) is 0.658, indicating that the three variables of purchase attitude, subjective norms, and perceived behavioral control together explain 65.8% of the variance in purchase intention, and the model has good explanatory power. Specific to each variable: the regression coefficient of purchase attitude (X1) is 0.687, the t-value is significant and $p<0.001$, indicating that purchase attitude has a significant positive impact on purchase intention, and hypothesis H1a is valid—the higher Gen Z's subjective evaluation of Xi'an's cultural and creative products (such as thinking that the product design is interesting and the cultural connotation is rich), the stronger their purchase intention; the regression coefficient of subjective norms (X2) is 0.310, the t-value is significant and $p<0.001$, indicating that subjective norms have a significant positive impact on purchase intention, and hypothesis H1b is valid—the higher the support of the surrounding social environment for cultural and creative consumption (such as recommendations from relatives and friends, “seeding” on social platforms), the stronger Gen Z's purchase intention; the regression coefficient of perceived behavioral control (X3) is 0.028, the t-value is not significant and $p=0.633$, indicating that perceived behavioral control has no significant impact on purchase intention, and hypothesis H1c is invalid—Gen Z's cognition of their own purchasing ability (such as economic strength and convenience of purchase channels) is not a key factor affecting their purchase intention.

This result reflects that Gen Z pay more attention to emotional identity and social recognition in cultural and creative consumption: whether they purchase Xi'an's cultural and creative products mainly depends on their own preference for the products and the evaluation of the products by people around them, while the impact of objective conditions such as economic ability and purchase convenience is

relatively small. This is highly consistent with Gen Z's consumption characteristics of “paying for interests” and “valuing social recognition”.

4.2.2 Results of Customer Satisfaction Regression

The test results of the multiple linear regression model for customer satisfaction are shown in Table 4. The model is overall significant and has strong explanatory power, which can clearly reveal the core factors affecting Gen Z's satisfaction:

Table 4. Results of Multiple Linear Regression Analysis for Customer Satisfaction

Variable	Coefficient (Y2)	t-value	p-value	VIF
Constant Term	0.453	2.787	0.006	-
Perceived Quality (X4)	0.305	5.378	<0.001	2.607
Perceived Value (X5)	0.512	8.497	<0.001	2.516

Note. This table presents the regression coefficients, t-values, p-values, and VIF values of perceived quality and perceived value on customer satisfaction, which are used to analyze the impact degree of each independent variable on customer satisfaction. The VIF values are all less than 3, and there is no serious multicollinearity problem in the model.

From the regression results: the model passes the F-test ($F=157.636$, $p<0.001$), which is overall significant; the adjusted coefficient of determination (R^2) is 0.663, indicating that perceived quality and perceived value together explain 66.3% of the variance in satisfaction, and the model has good explanatory power. Specific to each variable: the regression coefficient of perceived quality (X4) is 0.305, the t-value is significant and $p<0.001$, indicating that perceived quality has a significant positive impact on customer satisfaction, and hypothesis H2a is valid—the higher Gen Z's evaluation of the quality of Xi'an's cultural and creative products (such as design and production craftsmanship) and service quality (such as service attitude during purchase), the higher their satisfaction; the regression coefficient of perceived value (X5) is 0.512, the t-value is significant and $p<0.001$, indicating that perceived value has a significant positive impact on customer satisfaction, and hypothesis H2b is valid—the stronger Gen Z's perception of the comprehensive value of Xi'an's cultural and creative products (such as cultural connotation, practical value, and innovative value), the higher their satisfaction.

It is worth noting that the regression coefficient of perceived value (0.512) is greater than that of perceived quality (0.305), indicating that perceived value has a greater impact on satisfaction. This means that when Gen Z evaluate Xi'an's cultural and creative products after consumption, they pay more attention to the comprehensive value experience brought by the products, rather than just satisfying the basic quality of the products—even if the product quality is qualified, it is difficult to

obtain high satisfaction from Gen Z if it cannot convey rich cultural connotation or meet practical needs. This result highlights the importance of “value orientation” in Gen Z’s cultural and creative consumption.

4.3 Results of ANOVA

The results of ANOVA on the impact of individual characteristics on purchase intention are shown in Table 5. By testing the differences in purchase intention among Gen Z with different individual characteristics, the significant impact of gender and long-term residence is clarified:

Table 5. Results of ANOVA on the Impact of Individual Characteristics on Purchase Intention

Individual Characteristic	F-value / t-value	p-value	Hypothesis Conclusion
Gender	-2.204	0.044	H3a is valid
Long-Term Residence	4.352	0.014	H3b is valid
Age	1.273	0.280	H3c is invalid
Monthly Disposable Income	0.896	0.479	H3d is invalid

Note. This table uses F-values (or t-values) and p-values to test whether gender, long-term residence, age, and monthly disposable income have a significant impact on purchase intention. Among them, independent samples t-test is used for gender (t-value), and one-way ANOVA is used for other variables (F-value).

From the test results: the impact of gender on purchase intention is statistically significant ($p=0.044<0.05$), and hypothesis H3a is valid. Further analysis of the mean shows that the average purchase intention of females (3.76) for Xi’an’s cultural and creative products is higher than that of males (3.52). This difference may be related to females’ higher interest in cultural products and greater emphasis on the aesthetic and emotional value of products.

The impact of long-term residence on purchase intention is also statistically significant ($p=0.014<0.05$), and hypothesis H3b is valid. The mean analysis shows that the purchase intention presents a trend of “urban area > suburban area > rural area”: the average purchase intention of Gen Z in urban areas is 3.81, that in suburban areas is 3.45, and that in rural areas is 3.28. This difference is mainly due to the fact that Gen Z in urban areas have more opportunities to contact cultural and creative products (such as dense distribution of cultural and creative stores and museums), more convenient access to information, and higher recognition and acceptance of cultural and creative products; while Gen Z in rural and suburban areas have limited scenarios to contact cultural and creative products, resulting in relatively low purchase intention.

The impact of age and monthly disposable income on purchase intention does not reach the statistical significance level (p -values are all >0.05), and hypotheses H3c and H3d are invalid. This indicates that within the Gen Z group, age differences (such as 18-22 years old and 23-29 years old) have little impact on purchase intention, and Gen Z of different age groups have relatively consistent demand preferences for Xi'an's cultural and creative products; at the same time, differences in monthly disposable income also do not significantly affect purchase intention, which is consistent with the previous result that perceived behavioral control is not significant, further indicating that Gen Z's cultural and creative consumption pays more attention to interests and emotions rather than economic ability.

4.4 Model Performance Evaluation

The performance evaluation results of the purchase intention model and satisfaction model show that both models have high prediction accuracy and explanatory power, and can reliably support the research conclusions: the Mean Squared Error (MSE) of the purchase intention model is 0.08, and the Coefficient of Determination (R^2) is 0.92; the MSE of the satisfaction model is 0.09, and the R^2 is 0.88. The low MSE indicates that the average error between the predicted values and the actual observed values of the two models is small, and the prediction accuracy is high, which can accurately predict Gen Z's purchase intention and satisfaction; the high R^2 indicates that the independent variables in the model can fully explain the changes in the dependent variable, and the model has strong explanatory power, and the identified influencing factors are core and representative. Overall, the two models have excellent performance, providing a solid empirical basis for the subsequent conclusion of the study and the proposal of strategies.

5. Conclusion and Policy Recommendations

5.1 Research Conclusions

5.1.1 Conclusions on Consumption Status

From the perspective of consumption status, Xi'an's cultural and creative industry still faces three prominent problems: at the product level, although relying on Xi'an's rich historical and cultural resources, the products have serious homogeneity, insufficient innovative design, and overly focus on decorativeness in function, with weak practicality. Only a small number of Gen Z recognize the innovation of the products, which is difficult to meet the diverse and practical needs of young groups; at the channel level, sales rely heavily on offline scenic stores, with offline channels accounting for more than 60%, while online channels are underdeveloped, with low penetration rates of platforms such as online stores and official accounts, and lack of emerging online marketing methods such as live broadcast promotion. There is a significant gap with the mature layout of the Palace Museum's cultural and creative products in the live broadcast channel, making it difficult to adapt to Gen Z's habit of preferring online consumption; at the policy level, the provincial government has issued policies to support the development of the cultural and creative industry, but the municipal-level policy incentives

are insufficient, and the capital investment and policy support for cultural and creative design innovation and market promotion are limited, resulting in the lack of sufficient policy guarantee and resource support for industrial development.

5.1.2 Conclusions on Influencing Factors

In terms of influencing factors, the study clarifies the core driving logic of Gen Z's cultural and creative consumption behavior: in terms of purchase intention, the core driving factors are purchase attitude and subjective norms. Purchase attitude reflects Gen Z's subjective evaluation of the product itself, such as whether the product is interesting and in line with their own aesthetics; subjective norms reflect the impact of the social environment on their consumption decisions, such as recommendations from relatives and friends and "seeding" by Internet celebrities on social platforms. This indicates that Gen Z pay more attention to emotional identity and social recognition in cultural and creative consumption, rather than simply being restricted by objective conditions such as economic ability.

In terms of satisfaction, the direct determinants are perceived quality and perceived value. Perceived quality involves the design, production craftsmanship of the product and the service experience during the purchase process; perceived value covers the cultural connotation, practical value, and innovative value of the product, and the impact of perceived value is greater. This shows that after consumption, Gen Z pay more attention to the comprehensive value brought by the product, rather than just satisfying the basic quality of the product, and "actual experience" has a more significant impact on satisfaction than "pre-purchase expectation".

5.2 Policy Recommendations

5.2.1 Product Design: Tap Deeply into Cultural Connotation, Strengthen Innovation and Practicality

Products are the core of the cultural and creative industry. Xi'an's cultural and creative products need to transform from "cultural presentation" to "value creation" and optimize the design in combination with Gen Z's needs: first, promote the in-depth integration of "culture + innovation", deeply tap the historical and cultural resources of Xi'an as an "ancient capital of thirteen dynasties", and develop products in combination with modern life needs and trend trends while retaining the cultural core. For example, design trendy figurines based on the Terracotta Army IP to meet Gen Z's demand for trendy products; integrate Tang poetry elements into writable refrigerator magnets, making the products not only have cultural recognition but also meet the practical needs of daily recording.

Second, promote the cross-border cooperation of "Intangible Cultural Heritage + Cultural and Creative", and transform the intangible cultural heritage elements of Xi'an, such as shadow puppetry, paper-cutting, and Qinqiang opera, into cultural and creative products with greater market appeal. For example, apply shadow puppetry patterns to the design of scarves and decorative paintings, allowing intangible cultural heritage elements to be presented in a form closer to life; at the same time, launch "limited edition" products in conjunction with intangible cultural heritage inheritors to enhance the cultural added value and scarcity of the products and attract Gen Z consumers interested in traditional culture.

Finally, carry out customized design for different segmented groups to meet differentiated needs. For example, launch the “Tang Niu” series of makeup products (such as Tang-style eyeshadow palettes) for Gen Z females, combining with the aesthetic and usage needs of female consumers; launch the “Stele Forest Inscription Stationery Set” for student groups, combining Stele Forest culture with school supplies to meet the practical needs of student groups, and enhance the market competitiveness of products through differentiated design.

5.2.2 Marketing Promotion: Expand Online Channels, Build a Youth-Oriented Communication Matrix

Channels and promotion are the key to connecting products with consumers. It is necessary to adapt to Gen Z’s consumption habits and build an online-offline integrated marketing system: in terms of channel expansion, focus on upgrading online channels, improve the operation of flagship stores on mainstream e-commerce platforms such as Tmall and JD.com, and optimize the experience of product display, customer service response, and logistics distribution; at the same time, add “cultural and creative customization” services, such as providing customized products such as engraved bookmarks and personalized blind boxes to meet Gen Z’s demand for personalized consumption. In addition, strengthen cooperation with KOLs on social platforms such as Douyin and Xiaohongshu, and display the cultural connotation and usage scenarios of products through short video content such as “cultural and creative unboxing” and “intangible cultural heritage experience”; at the same time, launch topics such as #Xi'an Cultural and Creative Challenge# to attract users to participate in interactions and expand brand influence.

In terms of offline scenario innovation, set up “Gen Z Exclusive Experience Stores” in popular cultural and tourism scenic spots such as Datang Never Sleeps City and Xi’an City Wall. These stores not only sell cultural and creative products but also provide DIY handmade experience projects such as movable type printing and ancient papermaking, allowing consumers to experience the charm of traditional culture in the process of hands-on production; at the same time, create immersive scenarios, set up experience links such as costume check-in and Tang Palace dance performances, enhance consumers’ sense of participation and experience, and improve the attractiveness of products.

In terms of cultural and tourism linkage, integrate cultural and creative products into the design of Xi’an’s tourism routes. For example, launch a one-day tour route of “Terracotta Army + Cultural and Creative Handmade”, where tourists can participate in the production of miniature Terracotta Army models after visiting the Terracotta Army, and the completed products can be taken away by themselves, realizing a closed loop of “tourism sightseeing + cultural and creative consumption”, which not only improves the richness of tourism experience but also drives the sales of cultural and creative products.

5.2.3 Policy Guarantee: Strengthen Government Support, Promote High-Quality Industrial Development

Policies are the guarantee for industrial development, and it is necessary to increase support at the municipal level to empower Xi'an's cultural and creative industry: first, increase financial support, set

up the “Xi’an Cultural and Creative Design Special Fund”, provide financial subsidies for innovative cultural and creative design projects with market potential, with a maximum subsidy of 100,000 yuan to reduce the innovation cost of designers and enterprises; at the same time, provide a 5% tax reduction for excellent cultural and creative products with market sales exceeding 100,000 pieces, and stimulate the innovation enthusiasm of enterprises and designers through economic incentives.

Second, improve the cultural and creative talent training system, cooperate with local universities such as Xi’an Academy of Fine Arts and Shaanxi University of Science and Technology, set up the “cultural and creative design major direction” in relevant majors, and set up courses such as cultural heritage protection, product design, and marketing according to the needs of industrial development to cultivate compound talents with both cultural literacy and design capabilities; at the same time, establish “school-enterprise cooperation internship bases” to provide practical opportunities for students, promote the connection between university talent training and the actual needs of the industry, and solve the problem of talent shortage in the cultural and creative industry.

Third, promote the development of digital cultural and creative products, adapt to Gen Z’s interest in the metaverse and virtual consumption, and use AR/VR technology to develop “digital cultural and creative products” such as virtual Terracotta Army collections and Tang Palace virtual tour experience projects, allowing consumers to experience the charm of Xi’an culture through digital terminals; at the same time, explore the transaction model of digital cultural and creative products, build a digital cultural and creative transaction platform, seize the digital cultural and creative consumption market, and open up a new development track for Xi’an’s cultural and creative industry.

Finally, establish and improve the quality standard system for cultural and creative products, formulate the Xi’an Cultural and Creative Product Quality Standard, standardize the entire process of cultural and creative product design, production, and after-sales service, and clarify the standards for the presentation of cultural connotation, quality requirements, and service standards of products; at the same time, strengthen market supervision, crack down on homogeneous and low-quality products, create a healthy and orderly industrial competition environment, and ensure the sustainable development of Xi’an’s cultural and creative industry.

5.3 Research Limitations and Prospects

This study still has certain limitations: in terms of sample selection, it mainly focuses on Gen Z groups in Xi’an, and fails to fully cover Gen Z tourists from other regions in the country, resulting in the need for further improvement in the representativeness of the sample, and the applicability of the research conclusions nationwide may be affected to a certain extent; in terms of research content, it fails to deeply explore the impact of the current market popular model of “cultural and creative IP co-branding” on Gen Z’s consumption behavior. For example, the co-branding cooperation between Xi’an’s cultural and creative products and Xi’an Metro or local catering brands may have an important impact on the market attractiveness and purchase intention of the products, and the lack of this factor makes the research conclusions not comprehensive enough.

Future research can be carried out from two aspects: on the one hand, expand the sample scope, include Gen Z tourists nationwide into the research objects, and collect more representative data through a combination of online and offline methods to improve the universality of the research conclusions; on the other hand, deeply analyze the specific impact mechanism of cultural and creative IP co-branding, explore the impact of different co-branding objects and co-branding methods on Gen Z's purchase intention and satisfaction, and provide more comprehensive and targeted references for the IP operation and market promotion of Xi'an's cultural and creative industry, promoting the high-quality development of Xi'an's cultural and creative industry.

Acknowledgments

This study was supported by the Shaanxi Provincial Social Science Fund Project “Research on the High-Quality Development Path of Xi'an's Cultural and Creative Industry under the Background of Integration of Culture and Tourism” (No. 2024G012).

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