

Consumption Perception of Jingdezhen Imperial Kiln Institute Ceramic Cultural and Creative Products Based on AIDMA: A Review

Liling Wang^{1,2}, Shahrman Zainal Abidin^{1,*}, and Verly Veto Vermol¹

Liling Wang: 2022726957@student.uitm.edu.my
shahrman Zainal Abidin: shahrman.z.a@uitm.edu.my
Verly Veto Vermol: verly@uitm.edu.my

¹Formgiving Design Research Group, Universiti Teknologi MARA (UiTM), Malaysia, Kuala Lumpur City

²Jingdezhen Ceramic University, China, Jingdezhen City

Abstracts: The post-epidemic era since 2023 has seen a significant recovery in consumption in the cultural tourism. The mission and responsibility of museums have also changed from traditional, conservative, indoctrinating, and stereotypical images to trend-setting indicators that represent a unique model of mass consumption culture become a key issue. This study's goal is to investigate consumers' perceptions of ceramic cultural and creative products of Jingdezhen Imperial Kiln Museum by applying the AIDMA model and adopting theoretical analysis, questionnaire survey and establishment of evaluation index system methods. A total of 300 questionnaires were designed and distributed, and this study was conducted through a quantitative empirical study based on questionnaires. The questionnaires addressed the variables of the research model and provided basic socio-demographic information. As a result, in uneven levels of development and insufficient in-depth excavation of cultural connotations, leading to serious homogenization and a lack of innovation in cultural and creative products. Therefore, it is crucial to research and develop products that can meet the market demand while maintaining the authenticity and cultural characteristics of museum collections. Suggestions are provided for museum professionals to optimize traditional cultural resources and for designers to formulate product development plans.

Keywords: AIDMA, ceramic, creative products, consumer perception, cultural

1. Introduction

The AIDMA model has five main stages, which are attracting attention, generating interest, arousing desire, reinforcing memory, and purchasing action^[1](Sharma, Ueno, Dennis, & Turan, 2023). In the context of the Internet+ era, some changes have occurred in this series of consumption processes of literature, blogs and cultural and creative consumers, and it is incomplete to analyze them by completely adopting the AIDMA model. The element of aesthetics is a one of the factors that reflect visual appearance of design to the consumers perception^[2] (see Zainal Abidin, Sigurjonsson, Liem, & Keitsch, 2008). The modern Wenbo cultural and creative consumption habits are a supplement to the AIDMA model. The validity of this complementary model will be confirmed in the following study. In this case, a rational

analysis of the literature and cultural creation consumption market and consumers can further promote the benign development of the literature and cultural creation industry^[3](Norman, 2004). Through the systematic analysis of consumer perception in Jingdezhen Imperial Kiln Museum, the principle of consumer perception is used to guide the design^[4](see Toyong, Abidin & Mokhtar, 2021), production and promotion of a series of ceramic products. This paper will deal more with consumer cognition^[5](see Abidin, Bjelland, & Øritsland, 2008), and by studying consumer cognition, it will provide suggestions for museum professionals to optimize traditional cultural resources and for designers to formulate product development plans^[6] (see Li, Abidin, & Mokhtar, 2023; Ruikun, Abidin, & Vermol, 2023).

2. Background

2.1 Development of Museums

The latest data released by the State Administration of Cultural Heritage shows that in 2022, China added 382 museums for the record, and the total number of museums in the country reached 6,565, ranking among the top in the world^[7](Fan, 2023). Throughout the year 2022, China's museums held 34,000 offline exhibitions and nearly 230,000 educational activities, received 578 million visitors, launched nearly 10,000 online exhibitions and more than 40,000 educational activities, and had almost 1 billion online views. The number of online browsers was nearly 1 billion, and the number of new media browsers exceeded 10 billion. More and more people are becoming interested in literature and history, and are willing to go to museums in person to experience history and culture^[8] (Ke, Zou, & Sun, 2022). With the arrival of the Internet+ era, visiting museums has become one of the hottest ways of entertainment for contemporary young people^[9](Shiau & Hu, 2020). "Museum fever" among young people continues to heat up, social media, more and more young people share the experience of card museums, offline card exhibitions, and online cloud browsing museums has become a kind of young people's leisure, socialization, lifestyle^[10](Li & Gu, 2022). In addition to the love of museums, young people also pay close attention to the dynamics of museums, the younger the group the higher the attention^[11](see Schön, & Wiggins, 1992). According to the statistics of giant arithmetic, among the people who pay attention to the information of museums(see figure 1), 31-40 years old account for the largest proportion, and the total proportion of 18-30 years old is nearly 50%. 18-23 years old people accounted for 20.20% of the population, with a TGI index close to 200, and pay the highest attention to museum-related content, followed by 24-30 years old. 41 years old and above pay relatively low attention to museums, with a TGI index of less than 100.

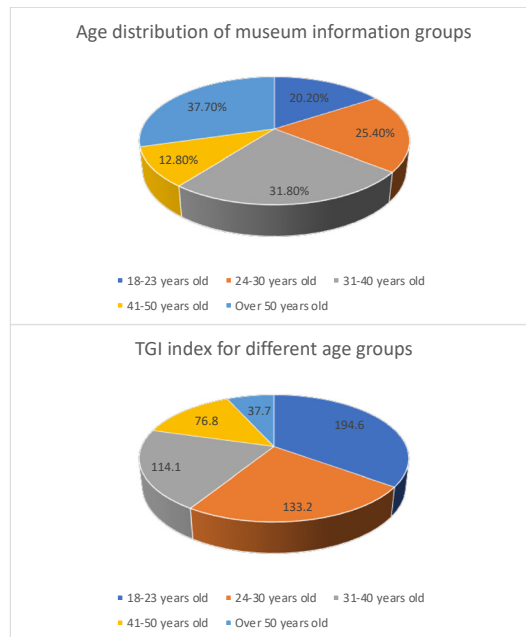


Figure 1. Age Distribution of Museum Information Groups and TGI Index of Different Age Groups, January 1-May 15, 2023(Source: Own design, based on National Museums, Mega Arithmetic)

2.2 The market of cultural and creative products in museums

According to People's Daily, the market size of China's cultural and creative products industry was 41.350 billion yuan in 2016, and 87.267 billion yuan in 2021, a year-on-year increase of 15.57%. In 2021, the operating income of enterprises of cultural and related industries above designated size nationwide amounted to 1,190.64 billion yuan, an increase of 16.0% compared with the previous year, and an average growth of 8.9% over two years(see figure 2). Data from the Eye of the Sky shows that in 2019, the number of domestic cultural and related enterprises exceeded 5,000. in 2021, there were 10,000 surviving cultural and related enterprises, a year-on-year increase of 65.3%. The 2023 Museum Data Report shows that the total number of museum-related video plays on the Shakeology platform in the past year was 51.34 billion, equivalent to 66 times the number of visitors received by museums nationwide in a year. The cumulative length of related videos amounted to 240,000 hours, and it takes 27 years to watch all the museum content on ShakeEn. A total of 116,000 museum-related content has been started on Jitterbit, a year-on-year increase of 60%, viewed by 820 million people, totaling 2,319 hours. Museums and cultural creations through the jittery voice fire all over the network, Gansu Provincial Museum of the town of the treasure horse treading the flying swallows^[12](see Xiaoyu Qian, 2021), into the annual of the circle of cultural and creative products, related video playback increased by 13.5 times year-on-year.

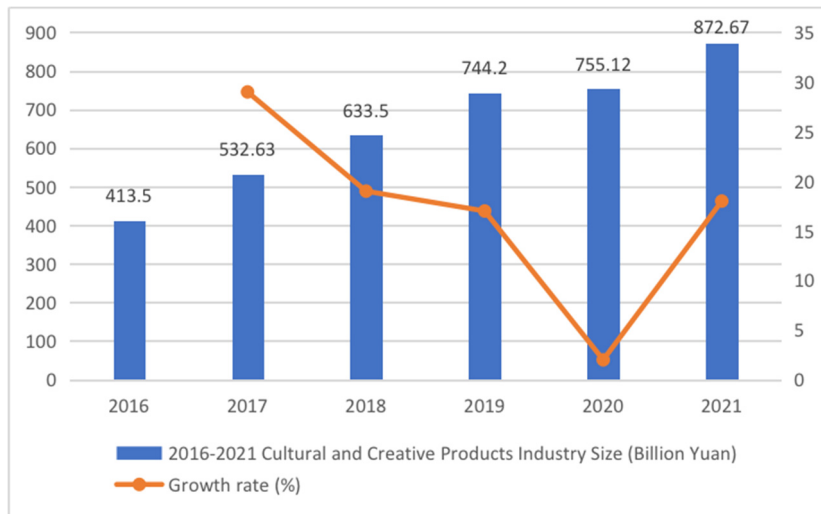


Figure 2. 2016-2021 Cultural and Creative Products Industry Size (Billion Yuan), Growth Rate (%)
(Source: Own design, based on People's Daily Online)

2.3 AIDMA and Consumer Perception

In 1898, the AIDMA model by American advertising scientist E.S. Lewis is one of the mature theoretical models of consumer behavior, the theory applicable to the real economy of high involvement, is divided into five stages, namely: Attention, Interest, Desire, Memory, Action^[13](Zhang, Ji, & Jiang, 2022)(see figure 3). More than 120 years ago, consumers were not empowered by the Internet, and sharing after the action was only in offline family and social scenarios, where the efficiency of sharing was very low and depended entirely on the user's personality traits, in a deliberate and spontaneous state. Figure 4, refining consumer behavior and shopping process in the context of the Internet+ era, sharing after action, is a complement to the AIDMA model.



Figure3. The AIDMA model.

3. Research methodology

To ensure its scientific validity and effectiveness, we conducted a theoretical analysis, and questionnaire survey^[14](see Oppenheim, 1992), and established the evaluation index system. After establishing the modified model in July 2023, 300 questionnaires were designed and distributed, and this study was conducted through a quantitative empirical study based on questionnaires. The questionnaires addressed the variables of the research model and provided basic socio-demographic information(see table 1). The data were collected from July to August 2023, mainly targeting consumers who had shopping experiences with museum cultural and

creative products^[15](see Fengliang Li 2022)..The questionnaires were distributed through Jitterbug, Xiaohongshu, and WeChat circles of friends. Upon receipt of the questionnaire, a validation process was conducted to determine that the respondents were consumers who had shopping experiences with museum cultural and creative products and had read and understood the questions. In the process of questionnaire distribution, purposeful and selective distribution can ensure the authenticity and reliability of the data. In the design of the questionnaire questions, five aspects of attention, interest, desire, memory and action were set.

Table 1. Questionnaire Design

Dimension	Variable	Question Number
	Who buys museum artifacts?	1、 2
Attention	Have consumers ever purchased museum artifacts?	3
	Price range acceptable to consumers?	4
Interest	What are the ways in which consumers learn about museum cultural and creative products?	5
	What influences consumers to consume museum artifacts?	6
Desire	What aspects of innovation and development do consumers think should be emphasized in museum-based creative products?	7
Memory	What do consumers see as the role of cultural and creative products in a museum visit?	8
	Do consumers buy cultural and creative products on websites or social media if they can't visit museums in person?	9
Action	Do consumers share cultural and creative products with their friends after purchasing them?	10
	In what form will consumers share cultural and creative products?	11
	What are consumers' attitudes towards the future prospects of museum artifacts?	12

4 . Analysis and findings

For this study, the findings of Respondents' Demography Profile from the analysis can be seen in Table 2.

Table 2. Respondents' Demography Profile

Demography Profile	Categories	Frequenc y	Percenta ge
Gender	Male	131	43.67%
	Female	169	56.33%
Age	Under 18 years	17	5.67%
	18-30 years	118	39.33%
	31-40 years	119	39.67%
	41-50 years	26	8.67%
	Over 50 years	20	6.67%
Have you ever purchased a museum artifact?	Yes	242	80.67%
	No	58	19.33%
What is your acceptable price range?	Less than RMB 50	47	15.67%
	50-100 RMB	95	31.67%
	100-300RMB	122	40.67%
	More than RMB 300	36	12%
How do you usually find out about museum artifacts?	Visiting the Museum	250	83.33%
	WeChat circle of friends, public number	231	77%
	Weibo, Tiktok, Xiaohongshu	249	83%
	Taobao and other shopping platforms push	129	43%
	Programs in the National Treasure category	161	53.67%
What influences you to consume cultural and creative products?	Shared by a friend	244	81.33%
	Purchase Price	42	14%
	practicality	184	61.33%
	portability	182	60.67%
	Associated with museum collections	179	59.67%
	Artistic added value	219	73%
	Co-branded IP Collaboration	72	24%
Purchase Channels	200	66.67%	
What aspects of innovation and development do you	Cultural and Creative Design	231	77%
	Storytelling and presentation	88	29.33%

think museum-based creative products should focus on?	Utilizing technology to enhance the interactive experience	23	7.67%
	Integration with local characteristics	216	72%
	Linkage with other tourist attractions	129	43%
	Target market and audience needs	151	50.33%
	Combine with current affairs hotspots	121	40.33%
	Introduction of cross-border cooperation such as artist cooperation	135	45%
	What do you think is the role of cultural and creative products in museum tours?	Increase visitors' interest and desire to visit the museum	135
Enriching the travel experience for tourists		97	32.33%
Promoting traditional cultural heritage and innovation		222	74%
If you can't visit a museum in person, do you buy cultural and creative products on websites or social media?	Yes	214	71.33%
	No	86	28.67%
Do you share cultural and creative products with your friends after purchasing them?	Yes	256	85.33%
	No	44	14.67%
In what form do you share good creative products?	Tiktok	141	47%
	WeChat	236	78.67%
	Xiaohongshu	249	83%
	Daily Sharing	258	86%
What are your attitudes towards the future prospects of cultural and creative products in museums?	Optimistic	214	71.33%
	Maintain a neutral attitude	78	26%
	Pessimistic	8	2.67%

(Source of data collection: Questionnaire Star online questionnaire survey)

The conclusions of the research questions designed to achieve the objectives of this study are as follows: the data of consumers who have had shopping experiences with museum cultural and creative products were used in the research data for analysis to ensure the validity of the data.

1. The purchasing population of museum cultural and creative products has a balanced gender ratio of men and women and is mainly concentrated in the age group of 18-40 years old, with the younger group paying more attention to museum cultural and creative products.

2. 80.67% of consumers have purchased museum cultural and creative products, and the price range acceptable to consumers is between 100-300 RMB.

3. Consumers mainly learn about museum cultural and creative products through visiting museums, WeChat friend circle, public numbers, microblogging, shaking tone, small red book, friends sharing, etc. Under the background of the Internet in the post-epidemic era, more and more consumers learn about and share museum cultural and creative products on new media platforms.

4. The main reasons affecting consumers' consumption of museum cultural and creative products are practicality, portability, association with museum collections, artistic added value, and purchase channels.

5. Consumers believe that museum-type cultural and creative products should focus on cultural and creative design, combination with local characteristics, linkage with other tourist attractions, conforming to the target market and meeting the needs of the audience, combining with the hotspots of current events, introducing cross-border cooperation such as artists' cooperation in terms of innovation and development, and consumers pay less attention to the storytelling of the products and the way of displaying them, and utilizing scientific and technological means to enhance the interactive experience.

6. Consumers believe that cultural and creative products play a role in increasing tourists' interest in and desire to visit museums, enriching tourists' travel experiences, and promoting traditional cultural inheritance and innovation during museum tours. Consumers will buy cultural and creative products on websites or social media if they can't visit museums in person, and they will share them through Jieyin, WeChat, Xiaohongshu and other forms after purchasing cultural and creative products.

7. 71.33% of consumers are optimistic about the future development prospects of museum cultural and creative products.

After the data research and analysis of consumers who have had the experience of shopping for museum cultural and creative products, it is found that the sharing of visits to museums and the purchase of museum cultural and creative products on new media social platforms is consistent with the results of the research.

5. Discussion

5.1 Construction of the new model

Nowadays, the cultural demand of museums has been upgraded comprehensively, gradually developing towards virtualization, youthfulness and fashion. The creation of comprehensive scenarios related to museums and the promotion of fashionable lifestyles have become new popular demands, and the construction of "museum social circles" through "visiting" museums has become the cultural consumption fashion of the new generation. The young group pays more attention to the cultural and creative products of museums, and mainly learns about them through visiting museums, WeChat circles, public numbers, microblogging, Shake tone, Xiaohongshu, and sharing with friends, etc. Under the background of the Internet in the post-epidemic era, more and more consumers efficiently learn about the cultural and creative

products of museums on new media platforms. Consumers believe that cultural and creative products play a role in increasing tourists' interest in and desire to visit museums, enriching tourists' travel experience, and promoting traditional cultural inheritance and innovation during museum tours. Consumers will buy the cultural and creative products on websites or social media if they cannot visit the museums in person, and they will share the products through Jieyin, WeChat, Xiaohongshu and other forms after purchasing the cultural and creative products. Compared with the previous AIDMA model, consumers will have more sharing process during the shopping process.



Figure 4. The modify AIDMA model for New Media Platform. (Source: Own design)

5.2 Cultural and Tourism Market of Jingdezhen Imperial Kiln Museum

The total tourism revenue of Jingdezhen increased from 12.522 billion yuan in 2012 to 47.944 billion yuan in 2021, an increase of 282.88%, and the total amount of tourism economy has realized leapfrog development. "Jingdezhen received domestic and foreign tourists from 2001.28 million in 2012 to 53.3165 million in 2021, an increase of 166.41%. Since 2021, the Imperial Kiln Museum in Jingdezhen has attracted 20,433,375 visitors (as of July 23, 2023, 24:00). Among them, it attracted 1,039,496 visitors in the first half of this year, which is 2.16 times the number of visitors in the whole year of 2022. "Unlike traditional museums with 'nine in the morning to five in the evening opening hours, the Jingdezhen Imperial Kiln Museum creates a 'starry-eyed museum' around the clock." In the creation of "the most card field space", Jingdezhen Imperial Kiln Museum makes full use of modern art and technology, will be a very visually impactful red brick hyperbolic arch building and display content and form of organic combination, so that the site, architecture and modern landscape perfect fusion of the natural environment and the humanities environment is a natural integration, to build the unique cultural atmosphere of Jingdezhen, become the international porcelain city. It has become an important landmark of the international porcelain city and a famous Netflix spot and has been awarded the title of "National Most Innovative Museum" by the China Museum Association in 2022.

6. Conclusion

Ceramics is an important business card of Chinese civilization and an outstanding representative of China's excellent traditional culture. Jingdezhen is known as the millennium porcelain capital and the main starting point of the Maritime Silk Road, is to promote the world's civilization exchanges and mutual understanding, an important bridge for continuous progress. Jingdezhen Ceramics is the world to know China, China to the world of important cultural symbols and inheritance of Chinese culture is an important carrier, research on how to better inheritance and development of ceramic culture is of great significance. The State Council's newly announced "Museum Regulations" clearly states: "The state encourages museums to explore the connotation of collections, combined with cultural and creative industries, tourism, development of derivative products, and enhance the development capacity of museums. After

researching and analyzing the data of consumers who have experienced shopping for museum creative products, it was found that the sharing of visiting museums and purchasing museum creative products on new media social platforms is consistent with the research results. In the new media era, consumers' sharing, fission, and dissemination supplement the traditional AIDMA model. Therefore, it is crucial to research and develop products that meet market demand while maintaining the authenticity and cultural characteristics of museum collections. It is recommended that museum professionals optimize traditional cultural resources and designers develop product development plans.

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