

Research on the Commercial Transformation Path of Pujiang Straw Painting Based on Scenario Analysis

Linlin Zhu^{1*}

¹ School of Art and Communication, China University of Metrology, Hangzhou, China

Email Address

Zhulinlin.728657427@qq.com (Linlin Zhu)

*Correspondence: Zhulinlin.728657427@qq.com

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Abstract:

As one of the national intangible cultural heritages, Pujiang straw painting is now facing a lagging inheritance and development status. In order to adapt to the current social and economic development, people should be guided to re-examine the cultural and aesthetic values contained in Pujiang straw painting, and then put forward new ideas for its contemporary protection, inheritance and development. This paper adopts the method of scenario analysis, through the description of scenario problems and scenario elements such as people, things, environment and market, and takes the cultural scenario of Pujiang straw painting as the starting point, expounds the regional characteristics and artistic characteristics of Pujiang straw painting, analyzes the current inheritance status and protection mechanism as an intangible cultural heritage, and thus obtains the necessity and significance of the commercialization of Pujiang straw painting. Through the analysis of user portraits and product experience A series of scenario analysis, such as the construction of business operation blueprint, analyze the feasible path of business transformation. Combining the scenario analysis method to establish an effective commercial transformation planning scheme of Pujiang straw painting, we can clarify the problems in the process of commercialization and obtain the optimal commercial transformation scheme.

Keywords:

Pujiang Straw Painting, Intangible Cultural Heritage, Scenario Analysis, Commercial Transformation

1. Introduction

Pujiang wheat straw painting, also known as wheat straw clipping, commonly known as wheat straw painting and wheat straw painting, has unique shape, excellent technology and regional characteristics. It is the first batch of intangible cultural heritage in Zhejiang Province and the second batch of intangible cultural heritage in China. In recent years, under the impact of commodity economy and multiculturalism, Pujiang straw painting has gradually faded out of people's vision and is on the verge of extinction. Relying on the current advanced technology and modern business

model, the spiritual, diversified and personalized characteristics of users' needs, based on the cultural connotation of Pujiang straw painting, and in the original intention of spreading its unique artistic charm, the method of scenario analysis is used to promote the commercial transformation of Pujiang straw painting, promote the living inheritance of Pujiang straw painting, realize the leap from inheritors to inheritors, and finally achieve sustainable development.

2. The Concept and Advantages of Scenario Analysis

Scenario analysis is a method based on the concept of "scenario" to assume the development trend of future things. It is an intuitive qualitative prediction method. The word "scenario" first appeared in the book "2000" published in 1967, in which scholars extracted a scenario analysis method with scenario description as the core. [1] The development of things is generally uncertain. The purpose of using scenario analysis is to predict the development of things in the future to a certain extent. It describes the development process of things through scenario setting, makes rigorous and detailed reasoning and description of the development process of things, emphasizes the subjective imagination of decision makers, pays attention to the unity of internal environment and system development, and helps the team envision various possible situations and solutions in the future, So as to improve the overall ability of the team and realize the optimal allocation of resources. [2,3] scenario analysis is a popular method to analyze the future in the world in recent years. Its advantage lies in the transformation of single linear thinking into systematic thinking, and the transformation of future prediction into prediction, which is conducive to breaking through the thinking pattern, broadening the thinking of analysts, coordinating the interests of all parties in the decision-making process, and adjusting specific tasks or decisions according to specific situations. [4] Therefore, scenario analysis is helpful to evaluate those complex systems that are unpredictable or highly uncertain in the future development, and it is one of the effective methods to deal with uncertainty. At present, the application of scenario analysis in China is mostly used in the fields of engineering, energy development and sustainable development. [5]

This paper attempts to use the scenario analysis method in the commercial transformation of Pujiang straw painting, and makes divergent thinking from the cultural scenario, user scenario, design scenario and other aspects of Pujiang straw painting, combined with the analysis of relevant stakeholders, user groups, scene simulation, etc., to introduce the product operation into the situational use environment, extract the demand for commercial transformation, and complete the implementation path of the commercial transformation of Pujiang straw painting art.

3. The Cultural Scene of Pujiang Straw Painting Art

3.1. Regional Characteristics of Pujiang Wheat Straw Painting

Pujiang County is located in the south of the Yangtze River in China, under the jurisdiction of Jinhua City, Zhejiang Province. It was founded in the Eastern Han Dynasty, more than 1800 years ago. Pujiang River, also known as Puyang River, was discovered in Huangzhai town of Pujiang River near Puyang river at the beginning of this century. The mountain culture originates from the upper reaches of the Puyang River, the Xiaoshan Lake crossing bridge culture originates from the middle reaches, and the famous Hemudu culture in Yuyao, Ningbo originates from the lower reaches. These three primitive social cultures all come from the Puyang River Basin. It can be

seen that the area along the Puyang River has a long history, developed natural resources, and is suitable for production and living.

In history, Pujiang County was surrounded by mountains, which was unfavorable for foreign trade. Farming and reading became the main way of life for traditional Pujiang people. In history, many cultural scholars, calligraphers and painters with social influence have emerged, as well as zhengyimen, the Zhengzhai in Pujiang, who takes the Confucian creed as the principle of running a family and has the reputation of “the first in Jiangnan”. Pujiang has a rich cultural heritage and a large number of celebrities from previous dynasties. It is known as the “hometown of painting and calligraphy” and the “nation of culture”. Its profound context, traditional cultural thoughts and rich folk culture are the creative source of Pujiang straw clipping art. Pujiang people pay attention to sacrificial rites. The themes of traditional straw paintings are mainly from myths and legends, popular dramas and stories, and primitive totems, including dragons, phoenixes, Bodhisattvas, door gods, etc. At this time, straw paintings were given a special meaning, as the “spirit” sustenance, and became the “Gospel God” to help people realize their good wishes. Secondly, the people of Pujiang also pay attention to the traditional festival ceremony, which also has a profound impact on the shape of Pujiang wheat straw cutting. Pujiang straw paintings with themes such as “early birth of a son”, “good luck” and “Brocade decals” all express people’s wishes for a better life and reflect the common social patterns and folk psychology in Pujiang area.

3.2. The Artistic Features of Pujiang Straw Painting

Pujiang straw painting originated in the middle of the Ming Dynasty. It was first created by Ni Renji, a talented woman in the county. It was excavated and inherited by jinchie, an artist in the late Qing Dynasty. It is a pure handmade clip art popular among the people in Pujiang County. Because of its exquisite workmanship, it has been selected as a royal tribute for many times. The early Pujiang straw paintings were simple in making and simple in workmanship. They were often used to replace embroidery as decorations for feather fans and old-fashioned straw hats. Later, there was a breakthrough in modeling. In the late Qing Dynasty, it gradually developed into handicrafts for wedding dowry, birthday banquet, market opening and other gifts.

After the founding of new China, Pujiang straw paintings began to be produced on a large scale and exported to foreign countries, and their production technology has made new development. With the natural luster and texture of straw, the works appear more artistic charm. The product categories generally include sketches (including calendars, pendants, greeting cards, bookmarks, letter inserts), site screens, stage screens, large and small wall hangings, various animal and plant modeling gift boxes, cans, vases, and large combination screens.

Straw painting belongs to folk art and has a natural connection with painting. Pujiang area is rich in calligraphy and painting. Many famous contemporary painters have come out, “four generations of good painting” and “couples painting together” are also common. Wheat straw painting, as a pattern art, cannot be created without painting foundation. Influenced by the culture and art of “the hometown of painting and calligraphy”, Pujiang wheat straw painting has developed from folk art to high-level and high artistic clip art. Nirenji, the founder of straw painting, is a talented woman who is proficient in painting and calligraphy. Pujiang straw painting reflects the superb skills and artistic accomplishment of the artists in terms of composition,

modeling and the vivid expression of the main object. The colors of Pujiang straw paintings include color, natural color (i.e. the natural color of straw) and ink color stickers, which are mainly expressed in natural color. The golden colors are bright and beautiful. Through the artist's expression of flowers, trees, birds, green mountains, green waters, pavilions, figures, animals, history and culture, Pujiang straw painters' understanding of a better life and artistic interpretation are permeated. It interacts and penetrates with calligraphy, painting, paper cutting, stickers and other arts. It can be said that Pujiang straw stickers are an extension of Pujiang calligraphy and painting and a wonderful work of art.

3.3. Realistic Dilemma and Development Defect

Although Pujiang wheat straw paintings have a natural and simple sense of decoration and an elegant and interesting artistic atmosphere, there are still many difficulties and defects in the development of social modernization, which are listed as follows:

First of all, the main materials for making straw paintings are missing. Due to the development of industrialization and rural urbanization, farmers are more willing to go out to work, unwilling to plant rice, and will not plant non staple grain barley. As a result, the young and middle-aged generation do not know what barley is, let alone where the barley straw is located, which directly affects the quality and yield of barley straw.

Secondly, the impact of foreign culture and the development of emerging industries have affected the choice of employment groups. On the one hand, influenced by the social rhythm, more and more young people are unwilling to settle down to learn handicraft technology, resulting in a shortage of employees in the industry. On the other hand, the learning of handicrafts is time-consuming, the profit is low, and the stimulation of economic interests is lacking, which makes the industry lack successors. Pujiang straw painting industry not only has low income, but also works hard. At present, the maximum daily income of Pujiang straw painting is about 160 yuan. If the hourly wage is adopted, 18 yuan per hour and 9 hours of basic work a day, the income is not proportional to the degree of hard work. Therefore, at present, only old people still stick to the production process of Pujiang straw painting.

Thirdly, the making technique of wheat straw painting is relatively closed, the scope of communication is narrow, and there is a lack of communication and integration. Over the years, the products are mainly ornamental, the type is relatively single, and the practicality is very low, so they can not be widely used in daily life. At the same time, the craftsmen are older, lack of innovation ability, lack of product design and types, and lack of design closely related to modern life, resulting in blocked product sales and lack of inheritance of skills, which greatly limits the development of traditional wheat straw painting skills.

4. The Value of Commercial Transformation of Pujiang Straw Painting

4.1. Relationship Between Commercialization and Intangible Cultural Heritage

Commercialization, that is, marketization, is a kind of production socialization that fully coordinates social resources. It is an act of using economic means to support means of production and innovative activities. Intangible cultural heritage is where

the wisdom and cultural achievements of people of all ethnic groups lie. Intangible cultural heritage is a treasure house containing rich cultural resources, which can provide high-quality materials for commercial transformation, transmit the spiritual connotation of culture in commercial operation, contribute to the dissemination and inheritance of culture, and drive the development of local economy. The two complement each other, as shown in Figure 1. Commercial transformation promotes the inheritance and development of intangible cultural heritage. Commercial products endow intangible cultural heritage with practicality and modern aesthetics, which is conducive to the development of intangible cultural heritage market. Intangible cultural heritage is interpreted in a modern way, which can increase the spiritual connotation and cultural height of commercial products while inheriting. At present, the increasingly rich material life makes people begin to have a higher pursuit of spirit. Commercial products are not limited to functions, appearance and materials. Cultural and creative products are increasingly prosperous in the market. Cultural and creative products are the epitome of regional culture. [10] Therefore, as a material and spiritual medium, commercialization and the development of intangible cultural heritage have played a complementary and positive role in the commercial economy.

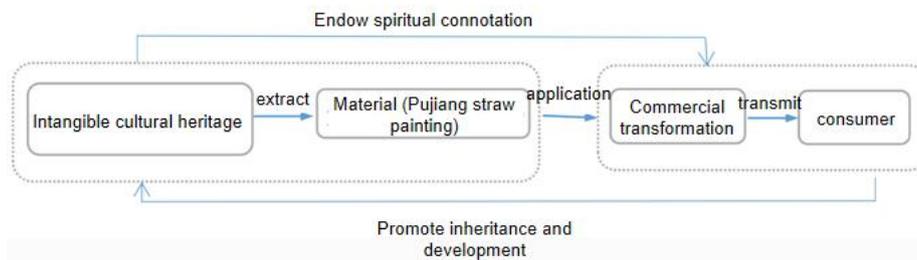


Figure 1. Relationship between commercial transformation and intangible cultural heritage.

4.2. The Commercial Value of Pujiang Straw Painting as an Intangible Cultural Heritage

At present, the protection and inheritance of intangible cultural heritage are from the initial rescue collection to the digital management combined with advanced technology and other protection systems and living inheritance mechanisms. The enormous commercial value of the intangible cultural heritage industry has been gradually excavated. Many universities and enterprises have established production, learning and research bases to cooperate with intangible cultural heritage and participate in the process of inheritance and development of intangible cultural heritage. [11] With the support of multi-party cooperation, the commercialization of intangible cultural heritage can not only rely on the cultural connotation of intangible cultural heritage projects to produce economic benefits, promote local economic development, but also make intangible cultural heritage projects more effective. Today's business model has moved from traditional to modern. In addition to physical operation, many intangible cultural heritage products can also be distributed and sold through the Internet platform, which promotes intangible cultural heritage to achieve the purpose of innovation and inheritance and local economic development through commercialization [12].

As a national intangible cultural heritage list project, Pujiang straw painting should follow the trend, develop actively, and carry out new thinking in the business model. At the same time, Pujiang straw painting can also get commercial economic feedback, which can not only provide an economic foundation for its inheritance and development, but also contribute to the economic development of Pujiang region.

4.3. Model Construction of Stakeholders in the Commercial Transformation of Pujiang Straw Painting

The participants in the commercial transformation of Pujiang straw paintings, namely stakeholders and interest groups, are closely related to them. In the process of participation, they not only contribute their own strength, but also have different interest demands. The contents and choices of these demands will directly affect the commercialization effect of Pujiang straw painting. How to adjust the interests of all parties and effectively mobilize the enthusiasm of all parties is an important condition to promote the positive development of the commercial transformation of Pujiang straw painting [13].

In practical work, the interest groups of all parties should be guided by the overall interests and objectives. Here, the commercial operation of Pujiang straw painting should be taken as the overall interest orientation. They should actively make the local interests subordinate to the overall interests, and the short-term interests subordinate to the long-term interests. The purpose is to promote the overall work, and finally complete the overall objectives, so that both parties can benefit. [14] The relationship between the stakeholders or institutions in the commercialization of Pujiang straw painting and Pujiang straw painting is complementary and mutually beneficial. At the same time, with the development of a series of measures such as policy support, capital investment, publicity and promotion of government agencies, the improvement of the popularity of Pujiang straw paintings, the maturity of inheritance and protection mechanisms, and the return of commercial operation are also the achievements of the local government; The investment of commercial institutions and enterprises in the capital investment, commercial research, design, production and sales of Pujiang straw paintings will also produce a certain return. Stakeholders are also a community of interests. In line with the commercialization goal of Pujiang straw painting, they cooperate with each other to achieve a win-win situation.

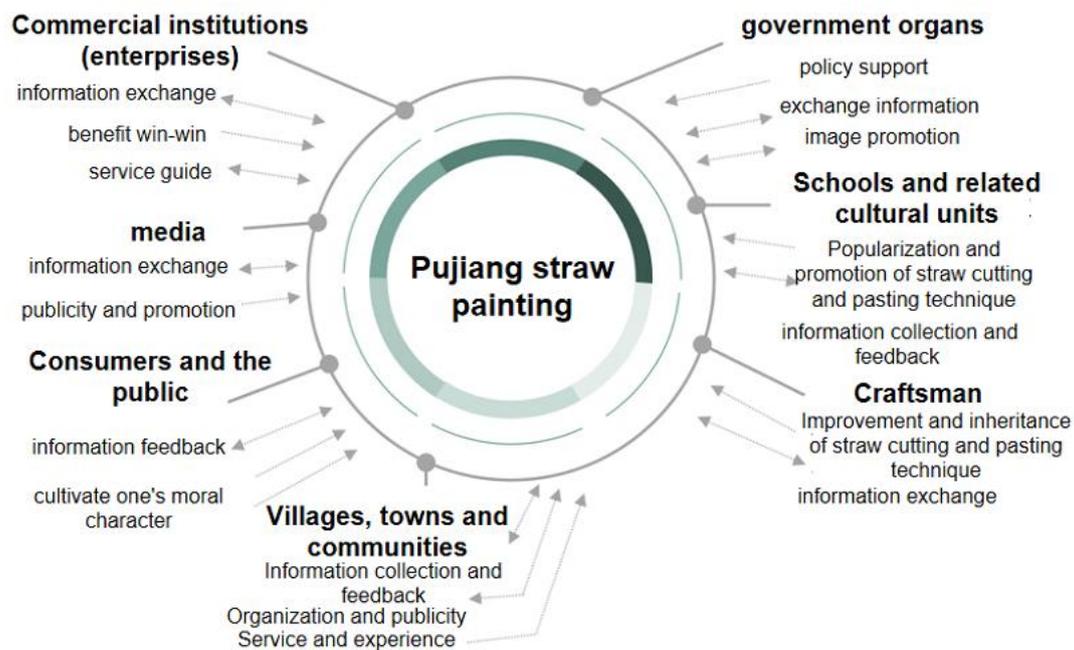


Figure 2. Stakeholder analysis chart.

At the same time, the stakeholders in the commercialization of Pujiang straw painting also involve the inheritors of straw painting, relevant cultural institutions,

grass-roots villages and towns, people, media, etc. they all play a positive role in the commercial transformation of Pujiang straw painting, as shown in Figure 2.

5. Construction and Analysis of the Commercial Transformation of Pujiang Straw Painting

The scenario analysis method does not have a definite process, but can be analyzed by many methods, such as method 1: Determination of the subject; Selection of main influencing factors; Scheme formulation and screening: combine the specific descriptions of key influencing factors to form several preliminary future scenario description schemes; Simulation exercise: assume the conditions or problems that will occur in the scenario and make corresponding countermeasures; Developing strategies; Establishment of early warning system. Method 2: Determination of the theme; The construction of the environment of the subject; Identify key factors; Envision possible trends; Detect the impact on the development trend.

The research on the commercial transformation path of Pujiang straw painting based on scenario analysis can be summarized into three main stages: the first stage is to clarify the theme of scenario analysis, the selection of main influencing factors, that is, the cultural scenario in the above section, highlighting its artistic characteristics and value, as well as the analysis of stakeholders. The second stage is to define user roles, identify target users and their potential impacts, analyze user behaviors and product contact points, and identify key factors in the commercialization process. The third stage is to build a scenario map, plan a commercial operation blueprint, pretend the possible development trend, and repeat the inspection. From these three dimensions to the overall planning and prediction of the commercial transformation of Pujiang straw painting scenario design.

5.1. User Portrait

User portrait is an effective tool to sketch the target users and contact their demands and design directions. User portrait can make the service objects of products more focused and clear, improve the efficiency of business decision-making, and keep the people involved in business decision-making in the same generous and upward direction. [15] The research on the user groups of the commercialized products of Pujiang wheat straw paintings is an effective part of the commercialization measures. According to the basic characteristics of users: age, gender, occupation, degree of education and region; Behavior characteristics: demand induction, behavior selection, experience decision-making, experience evaluation; Psychological characteristics: Based on the summary of preferences, attitudes and value perception, different user types are obtained, as shown in Table 1. According to different user types, corresponding promotion measures and commercialized products and services are adopted [16].

In view of the service and experience of cultural products related to Pujiang straw painting, the user group is divided to determine the role. Through preliminary research, user information is collected, quantitative and qualitative research is carried out on users, and typical users are subdivided to obtain the comprehensive prototype of target users, so as to promote the business transformation.

Table 1. *User type analysis.*

User	Scene	Demand
Target user	Users who are interested in Chinese traditional culture, traditional clip art, cultural and creative products, have requirements for product modeling and interest, and are willing to consume for this purpose	The purpose is clear, and there is a demand for culture, crafts, visual arts and intangible cultural heritage products
Potential users	Users who are not exclusive of cultural and Intangible Cultural Heritage related products, have a certain level of education, are willing to try new things and are willing to consume for this purpose	The purpose is not clear, new things can be accepted, and there is a certain pursuit for the cultural attribute and visual feeling of the product
Mass user	Users who do not exclude new products, are willing to try new things, and can occasionally consume them	The purpose is not clear, and the product demand needs guidance

5.2. Contact Point Analysis of Online and Offline Products

The commercial transformation products of Pujiang straw paintings are divided into online and offline. For consumers, effective contact points will be close to consumers and affect their positive feelings. Invalid contact points will undermine the smoothness of the business process. Therefore, it is necessary to find out the most effective and relevant contact points of the product and delete the contact points that have little impact. [17] Therefore, in order to find and find solutions in the process of commercial transformation, we need to understand the organizations involved in advance and observe the contact points involved in each process. The offline products of Pujiang straw painting after commercial transformation can include product design, packaging, offline experience workshops, public facilities, tourism theme parks, etc. the online products can include online course experience, relevant film and television experience The following product experience analysis is made for online and offline products, as shown in Table 2.

Table 2. *Analysis of online and offline product experience.*

Stage	Understand the product	Select product	Purchase products	after-sale service
User objectives	Understand the advantages and disadvantages of the product and the services it receives	Find the category and deeply understand the products and requirements	Choose payment mode, transportation mode, purchase and use time	Experience Understand the after-sales service process
behavior	Compare similar products to understand differences	Participate in understanding and selecting products	Payment, transportation and determination of product service time	Pay, transport, determine the use time of the product, share the experience, and participate in after-sales service
contact point	Xiaohongshu, Taobao, jd.com, Netease Kaola and other product consulting and shopping websites,	Physical product stores, online shopping platforms, online and offline	Physical product stores, online shopping platforms, online and	Product after-sales organization, after-sales telephone,

	online apps, official account, we media live broadcasting rooms and offline physical sales agencies, public places and information transmission between friends	experience stores, public experience places, online apps, official account, and we media live rooms, etc	offline experience stores, public experience places, apps, official account, video platforms, live broadcast platforms, etc	product official account, product app, video platform and after-sales system of live broadcast platform
Pain point (opportunity point)	Reliability of information sources and pertinence of information	Product description, introduction, demonstration, interactive experience and other experience and personalized customization for different user groups	Humanized design of product packaging, sales, transportation process, time arrangement and interactive experience	Optional follow-up of problem users

5.3. Business Operation Blueprint

Based on the analysis of the commercial transformation path of Pujiang straw painting, starting from the cultural significance and connotation value of products and services, the design language is used to design related products, and from the perspective of scenario analysis, the planning of product design, service design process and experience design process is carried out, and then to the establishment of sales platform, the combination of online and offline, the combination of physical products and service experience products, from personnel promotion, mass media promotion Public relations such as works exhibition and the establishment of public praise a series of marketing methods are used for product sales, and finally the data feedback and product review are carried out through the after-sales link. [18,19,20] see Figure 3 below for details. The drawing of the business operation blueprint is helpful for the overall business planning, clarifying the route of business development, clearly positioning each development stage, generating expectations, and dealing with the problems that have occurred and have not occurred macroscopically. [21,22]

As the last link in the scenario analysis, the establishment of the early warning system or double check is reflected in a series of problems that may occur in the commercial operation of Pujiang paper cutting. For example, the offline product design fails to locate the pain points of the crowd, and the man-machine part in the design needs to be upgraded and updated; Planning and marketing of theme tourism industry; Site selection and operation cost of offline workshops; How to attract the younger generation to the online official account content, how to enhance the social new generation's recognition of traditional crafts through the operation of online products, how to centrally manage the online related we media, how to obtain first-hand data for analysis and improvement, and how to achieve harmonious communication and efficient cooperation among stakeholders will be the practical problems that Pujiang wheat straw painting will face in the process of commercialization, Scenario analysis requires us to give early warning of possible problems in the process of formulating specific plans, which also makes corresponding strategic adjustments to avoid problems to a certain extent. This is the

greatest guiding significance for establishing scenario prediction, scenario construction and using scenario analysis.

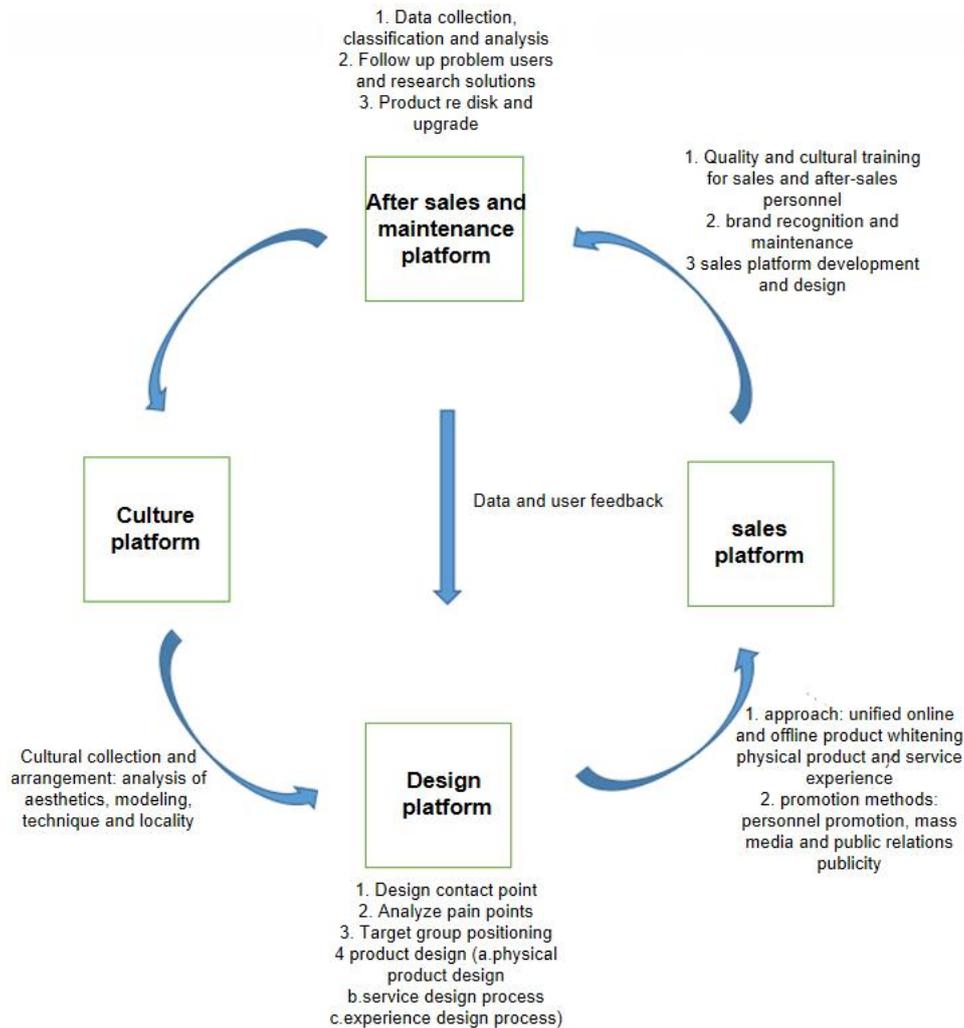


Figure 3. Business operation blueprint.

6. Conclusions

Pujiang wheat straw painting has strong characteristics of calligraphy and painting, high artistry, clear history of development, and a large number of preserved works. It can be deeply and carefully explored in the cultural analysis of commercial transformation, and can present a fuller artistic and historical value; Pujiang straw painting also provides a basis for the study of the local social and cultural background and folk psychological forms. It is an important tool for spreading the local folk spirit and aesthetic concepts, and also an important object for the national self-education. The sustainable and effective development strategy of Pujiang wheat straw painting is a very necessary consideration for the protection and inheritance of intangible cultural heritage. The commercialization of Pujiang wheat straw painting is one of the inheritance methods in line with the current actual situation. The scenario analysis method is mostly used in the fields of sustainable development policy-making, energy development and so on. It is the first time to use the scenario analysis method in the commercialization path analysis of intangible cultural heritage, The specific scenarios that can be encountered in the commercialization of Pujiang straw paintings are qualitatively planned by means of scenario setting. Necessary reminders and thoughts

can be given in the design and implementation of specific commercialization schemes. For example, for the offline product design, tourism development, workshop operation, online official account publicity and maintenance, we media product operation, online teaching, etc. in the commercialization path, the scenario analysis method can be used for scenario construction, and combined with the in-depth analysis of the survey data to draw a conclusion, which can be finally applied to the practical business projects.

This paper mainly expounds the steps and methods of the scenario analysis method in the commercial transformation path of Pujiang wheat straw painting, without detailed analysis and research, no specific project survey data, and no specific classification and corresponding landing path analysis of the commercial application of Pujiang wheat straw painting. Therefore, in the future, we can carry out more in-depth research from these perspectives by adhering to the methods and steps summarized in the scenario analysis, Improve the application path of commercialization of Pujiang wheat straw painting, establish a characteristic brand of Pujiang wheat straw clipping, create another business card of Pujiang County, Jinhua City and even Zhejiang Province, and boost the revitalization of traditional crafts.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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