

Scene Theory Perspectives on Cultural and Creative Experience Marketing in Gansu Provincial Museum: Creation and Connection

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Abstract:

With the advancement of digital technology and the emergence of the mobile Internet era, scenarios have become a crucial component of marketing. Experiential marketing is an important means of deepening the connection between brands and consumers. The Gansu Provincial Museum has applied experiential marketing to the marketing of its cultural and creative products, enhancing their attractiveness and market competitiveness, and achieving significant results. This study examines the present circumstances, contextual frameworks, marketing tactics, and forthcoming difficulties of cultural and creative experience marketing in museums within Gansu Province through the lens of scenario theory. This study suggests that there are technical limitations and homogenization of content scenes in the marketing scenarios of cultural and creative products at the Gansu Provincial Museum. This article posits that the Gansu Provincial Museum should prioritize augmenting online engagement, reinforcing social attributes of its exhibits, and diversifying its cultural and creative offerings to capitalize on current traffic, sustain popularity, and attain objectives of increasing user retention, enhancing visibility, and promoting traditional culture. This study broadens the theoretical framework and offers practical recommendations for selling cultural and creative items in various institutions.

Keywords: Scenes theory; experiential marketing; museum; cultural and creative product

1. Introduction

Museums, as social service places for collecting,

displaying, researching, and disseminating culture, art, and history, also have unique cultural attributes in their museum-related cultural and creative prod-

ucts, which are of great significance in enhancing public cultural literacy and cultural confidence. In recent years, with the development of media technology and in-depth research on consumer demand, the concept of experiential marketing has been widely applied. Senses play an important role in consumer behavior, and experiential marketing focuses more on consumers' sensory experiences and needs, striving to provide consumers with a purchasing experience that is more in line with their preferences in terms of environmental layout, visual experience, and atmosphere shaping. Some museums have abandoned traditional brand marketing methods and begun to adopt experiential marketing strategies that build experiential scenarios and enhance the brand experience, allowing historical culture to shine again. In addition to traditional refrigerator stickers and decorations, the cultural and creative product designs launched by the museum have also developed various creative products. The Gansu Provincial Museum has successfully gained popularity through experiential marketing of cultural and creative products, making history and culture more youthful, emotional, and contextualized, and has gained a good reputation among young people. In terms of online experience, consumers participate remotely, co-create, and interact online in the virtual scene created by the Gansu Provincial Museum. The virtual presence provides consumers with a channel for cross-temporal and spatial communication with cultural relics, bringing a new experience. Compared with online, the offline scene layout of Gansu Provincial Museum is also innovative, which can promote the region and historical culture while providing consumers with an immersive purchasing experience.

The issue of how traditional culture breaks through and emerges from the circle has always been a concern. Currently, there is relatively little research on museum cultural and creative products in China, and most of it focuses on the impact of product design on sales effectiveness. This study will utilize scenario theory to examine experiential marketing cases of cultural and creative products in museums within Gansu Province, to assess the feasibility and universality of experiential marketing strategies for these products, thereby offering strategic insights for their marketing.

2. Literature Review

2.1 Scene Theory

The term 'scene' originated from drama, film, and literary works, referring to a specific objective spatial environment. American scholars Robert Schober and Shel Israel

introduced the concept of scenario into the field of communication studies and proposed the concept of the "five forces of scenario," namely big data, mobile devices, social media, sensors, and positioning systems. In the age of digital media, the scene has emerged as a significant aspect influencing viewer behavior and experience, becoming a prominent issue of discussion. Professor Peng Lan believes that scene has become another core element of media after content, form, and social media, and discusses its important role in scene construction from the perspectives of four basic elements: space and environment, real-time user status, user life inertia, and social atmosphere [1].

Regarding the implementation of scenario theory in the marketing of cultural and creative products, researchers like Ding Xiong have examined methods to enhance scenario services and broaden consumption scenarios within the contemporary scenario-based consumption environment, aiming to attract users. The application of the concept of scenes in museums can be traced back to the 19th century, and some museums follow the principle of restoring scenes when displaying cultural relics. Scholars such as Li Ang pointed out that cultural and creative products in museums, as independent commodities, can strengthen their connection with consumers through scenario-based marketing, creating a unique experience for the audience. This not only compensates for the shortcomings of the product's narrative and explanatory abilities, but also enhances the exhibition's popularity, pleasure, and experiential value [2].

2.2 Experience Marketing

In 1982, Holbrooke and Hirschman introduced the concept of "experience" into the field of marketing. Bernd H. Schmitt pointed out in his 1999 book "Experiential Marketing" that experiential marketing refers to redefining and designing marketing thinking from five aspects: consumer feelings, emotions, thinking, actions, and relationships. Experiential marketing focuses more on consumers' sensory experience, and this theory suggests that consumers' decision-making process may be influenced by both emotions and reason. For example, due to differences in color arousal levels, consumers who browse red auction websites tend to bid higher each time compared to those who browse blue auction websites [3]. Experiential marketing not only focuses on the value that products bring to consumers at the material level but also on the experience of consumers during the purchasing process, to achieve marketing goals.

In terms of brand experience, research suggests that appropriate sensory stimulation will deepen the emotional

connection between the brand and consumers, thereby influencing consumer behavior [4]. In the era of the experience economy, where museum cultural and creative products have become standard, museums should not only provide traditional goods and exhibition services but also offer immersive experiences with a sense of immersion for visitors.

2.3 Research on Museum Cultural and Creative Products

Museum cultural and creative products are physical or virtual items developed independently or collaboratively by museums, drawing upon their collections of cultural artifacts or associated cultural elements [5]. In recent years, with the changing management philosophy of museums, their related cultural and creative products have also flourished as an extension of the culture and history carried by museums. Some studies suggest that museum cultural and creative products can interact with audiences, and audiences will resonate with exhibitions to a certain extent while participating in cultural and creative activities, which is beneficial for disseminating museum exhibitions [6].

From a narrow perspective, museum cultural and creative industries (CCI) include a series of handicrafts designed and produced based on cultural exhibits exhibited in museums, such as stationery, toys, furniture, decorations, etc. In a broad sense, museum applications, associated cultural and entertainment items, exhibitions, and displays can all be classified as museum cultural and creative items. The cultural and creative products mentioned in this article at the Gansu Provincial Museum are all products such as stationery, toys, and decorations, which are narrowly defined.

3. The Current Situation of Experiential Marketing of Cultural and Creative Products in Gansu Provincial Museum

This study adopts a case study method, taking the experiential marketing of cultural and creative products at the Gansu Provincial Museum as a case study, and uses scenario theory to analyze the scene setting and constituent elements of Gan Bowen's creative experiential marketing. On June 19th, the Art and Life Hall of Gansu Provincial Museum opened, and the "Gansu (Not) Local Specialty Supermarket" was officially opened to consumers as a cultural and innovative area. Following the popular "Green Horse" and other cultural and creative IPs in the network during the epidemic, a series of cultural and creative prod-

ucts based on the specialties of Gansu Province and Spicy Hot Pot have become new online celebrity products. As of August 9th, the official Taobao store of Gansu Provincial Museum has accumulated 101000 followers, with a transaction rate soaring by 343%.

3.1 Offline ,Booths‘ Drive User Experience

In terms of offline marketing, Gansu Provincial Museum has adopted an experience marketing strategy in venue layout and a creative scene layout such as the Spicy Hot Pot booth to drive user experience. Spicy Hot Pot, astragalus, frozen pears, cherries, potatoes, and casseroles, this history and urban culture from Gansu Province are integrated into the plush dolls, becoming the cultural innovation products of Gansu Provincial Museum, which is nicknamed "Gansu people's jellycat (a famous plush toy brand)" by many netizens. Inspired by the explosion of Spicy Hot Pot in Tianshui, the Spicy Hot Pot plush products launched by the Gansu Provincial Museum were launched in the Gansu (Not) Local Specialty Supermarket, which is different from the traditional cultural and creative retail sales model. Gansu Provincial Museum creatively combined Spicy Hot Pot stalls with cultural and creative sales and added the interesting link of selecting food materials and taste in the sales process to provide consumers with an immersive buying experience and emotional value. The sales showed a significant upward trend. Some users said that they "like the work of pretending to play house", "Gansu Museum has set up a new Spicy Hot Pot cultural and creative project with full emotional value", and some blogs showed that interactive purchase of Spicy Hot Pot cultural and creative projects can effectively attract consumers to clock in and stimulate their purchase desire.

3.2 Online Marketing Boosts Audience Emotions

In terms of online marketing, the Gansu Provincial Museum adopts a personification strategy and conducts experiential marketing through online channels. Different plush toys such as astragalus and potatoes have been endowed with different personalities by the official operation team, making their images more vivid and friendly, and building a psychological connection with consumers, enabling them to empathize with cultural and creative products. Some Weibo users said that "small potatoes are also cute" and "astragalus players are huge brothers Ha ha ha Fig. 3 Ginseng fruit players reveal a kind of small arrogance". This marketing method has further narrowed the psychological distance between consumers and the cultural and creative products of Gansu Provincial Museum and im-

proved interactivity and attractiveness. The special product stories and interactive content released by the cultural and creative team of Gansu Museum on social platforms such as Xiaohongshu, Tiktok, and Weibo also aroused user sentiment and improved user participation by taking advantage of young people's natural preference for plush products. So far, the Weibo and Xiaohongshu accounts of the cultural and creative team of Gansu Museum have received 21000 and 26000 fans respectively, with remarkable online marketing effects.

4. Cultural and Creative Products of Gansu Provincial Museum: Scene Setting

4.1 Content Scene Setting: Presenting Cultural Heritage

From the perspective of content scene setting, the Gansu Provincial Museum, as a social service venue showcasing local history and culture, has constructed a series of content scenes for its different cultural and creative IPs based on historical relics, local customs, local specialties, and other elements to reach more consumers. Digital media allows for communication practices from multiple sources, exposing users to content streams that are different from traditional media [7]. Consumers often experience fatigue when faced with massive amounts of homogeneous content information, and expect unique content scenarios that meet their personalized needs. The cultural and creative team of Gansu Provincial Museum endows cultural and creative products with different personalities, treating each doll as a living individual. The personification strategy provides consumers with unique content scenes, touches consumers' emotions, and achieves an effective connection between consumers and content.

Taking the "Gansu (Not) Local Specialty Supermarket" IP as an example, on the one hand, the cultural and creative team of Gansu Provincial Museum has set up a simulated Spicy Hot Pot booth both offline and in the live broadcast scene, combining seemingly ordinary plush dolls with local specialties through storytelling, so that consumers can experience the story behind the "velvet museum" while buying products, generating emotional resonance, thus further strengthening the connection with the audience and achieving marketing goals. On the other hand, personalized customization has also increased the attractiveness of cultural and creative products to consumers, providing personalized product content services, further attracting audiences, meeting consumer needs in live interaction, and enhancing consumer purchasing desire. The cultural

and creative products of Gansu Provincial Museum, with its cultural background advantages, not only meet the personalized and precise needs of consumers in terms of content and scene settings but also bring unique cultural experiences to consumers. The integration of Gansu's history and culture into the live broadcast room text, user interaction, and marketing copy invisibly promotes the inheritance and development of historical culture while consumers purchase and participate in marketing activities.

4.2 Using Scenario Setting: Insight into User Needs

From the perspective of usage scenario settings, the cultural and creative team of Gansu Museum deeply interpreted the psychological needs of contemporary young people for relaxation and healing and created a plush specialty IP. Usability, ease of use, and satisfaction are the three levels of user experience requirements that can guide marketing planners on how to determine appropriate usage scenario settings. Usability refers to the user's first impression and instinctive reaction to a product, and the value and potential user experience of the product are evaluated through sensory evaluation such as visual and tactile senses when the user is in contact with the product. Research shows that there is a cross-channel correspondence between shape and tactile sensation, with sharp corners and curved edges evoking consumers' perceptions of "softness" and "hardness" [8]. Gansu Provincial Museum's cultural and creative product experience marketing captures the audience's preference for soft touch psychology and uses simulated displays of product usage in different scenarios in online marketing to provide consumers with immersive experiences. Ease of use refers to the impact of consumers' evaluation of the effort they put into using a product on their user experience. The cultural and creative experience marketing of Gansu Provincial Museum showcases the portability of its product to the audience, which can adapt to rich usage scenarios, attract user attention, and enhance consumer purchase intention.

In recent years, with the deepening trend of user-centricity, understanding user needs and improving user experience in product and marketing activities have become a top priority. Professor Yu Guoming believes that the situational factors in which users interact with products or services have a significant impact on their user experience. When the interaction environment matches the service content of the product, the user experience will be better [9]. Satisfaction, as the ultimate criterion for evaluating user experience, arises from consumers' actual purchase and use of products. The cultural and creative team of Gansu Provincial Museum emphasizes the user experience and

usage scenarios of cultural and creative products in live streaming and social media marketing, such as “Little face stickers are very healing” and “Healing the small warmth in life”, which can further enhance user experience and meet user needs.

4.3 Consuming Scenario Setting: Creative Purchasing Experience

The generation of cultural consumption scenes created by cultural creativity does not rely on unique and obvious landscape and location resources but emphasizes cultural creativity and IP development and operation [10]. With the advancement of technology and the expansion of scene concepts, traditional online or offline consumption scenes have been opened up, and cultural consumption scenes can be endowed with more symbolic meanings and values, exerting social benefits in cultural characteristics and attracting consumer attention [11]. The essence of museum cultural and creative consumption is cultural consumption, and the essence of cultural consumption is the symbolic value of purchasing products. The cultural symbols added by the Gansu Provincial Museum in the consumption scene help consumers build identity in the consumption process. In the current situation where various trivial information from social media fills consumers’ trivial time, attention has become a scarce resource. The Gansu Provincial Museum has created a series of popular IPs through cultural and creative experience marketing, transforming concrete cultural relics and specialty images into abstract and artistic cultural and creative products, forming differentiated experiences, and gaining consumer attention in the CCI of other museums with serious homogenization. Offline, the Gansu Provincial Museum of Culture and Creativity has adopted a full-scene plush and innovative purchasing form to form a creative consumption scene and create a creative purchasing experience. The plush casserole cat’s nest, a one-to-one-sized plush refrigerator filled with frozen pears after opening, and a family game-style Spicy Hot Pot stall that can choose its food materials all provide consumers with unique consumption scenes and stimulate their purchase desire. In addition, online, Xiaohongshu and Tiktok live broadcast rooms have created considerable benefits for the Gansu Provincial Museum. The scene setting in the online live broadcast room roughly follows the layout of the offline store, combined with the explanation and promotion of the anchor, to create an immersive consumption scene. Compared with offline consumption, setting up the anchor character in the online scene makes it easier to build a trusting relationship between the merchant and the consumer, laying the foundation for guiding purchases.

5. Scene Construction Elements: Experience Marketing Strategy for Cultural and Creative Products of Gansu Provincial Museum

5.1 Space and Environmental Elements: Creative Arrangement Experience Scene

The spatial and environmental elements in the scene construction of cultural and creative products in Gansu Provincial Museum are mainly reflected in the scene layout. Black and white are basic colors, and web pages with a white background have the highest color-matching fluency in web design [12]. In online marketing, the cultural and creative team of Gansu Provincial Museum transferred the offline Spicy Hot Pot booth to the online scene, and the overall layout was clean and simple. The background of the live broadcast room was bright white, and the scene layout of online operations such as Little Red Book was also bright color, with a high saturation product image, to provide consumers with a smooth visual experience. According to color psychology, high saturation colors have a higher awakening function, which can enhance consumers’ excitement focus on advertising and marketing activities, and gain consumer attention.

In offline marketing, the spatial layout of the Gansu Provincial Museum’s Art and Life Hall is themed around immersive experiences, with real-life purchasing scenarios designed to provide consumers with a relaxing space environment, to achieve marketing goals. The wall’s full arrangement of plush toys to some extent refers to the display layout of fruits and vegetables in supermarkets, catering to the cultural and creative theme of “Gansu (Not) Local Specialty Supermarket” and highlighting the local specialty style. The integration of online and offline scenes has jointly constructed a complete scene space environment for cultural and creative experience marketing of Gansu Provincial Museum, providing consumers with a superior purchasing experience.

5.2 Real-Time User Status Elements: Fun Interaction to Mobilize Audience Status

Real-time user status, including various body, behavior, needs, and other data of the user at this time and place, may be based on the user’s past inertia or may have randomness and specificity [1]. Because users’ real-time status may be affected by factors such as their current environment, atmosphere, and emotions, the exploration and accurate judgment of users’ real-time status have become important factors in scene construction. How to

mobilize users' real-time status has become an important issue. In the online live broadcast of cultural items at the Gansu Provincial Museum, the host interacts with the audience to stimulate user emotions and stimulate purchases. Using Xiaohongshu live streaming as an example, the anchor typically engages with the throng of viewers in the live broadcast room, responding to their queries in a lighthearted manner highlighting the creative and cultural goods offered and emphasizing their worth. The behavior of the anchor can effectively mobilize the audience's emotions and purchase intention, and generate a desire for users to further understand the cultural and creative product. Offline, this interaction can be extended to casserole and Spicy Hot Pot games for on-site food selection. Shopping guides stimulate consumers' psychological needs for fun through fun immersion interaction to achieve marketing purposes. The collection of key information such as user comments and duration of stay can effectively enhance the cultural and creative team of Gansu Provincial Museum's control over users' real-time status and create high-quality experience scenarios. The combination of online and offline experiential marketing methods can collect real-time user status information from multiple dimensions, facilitating scene construction.

5.3 User Life Inertia Elements: Platform Matching Service

The inertia elements of user life refer to the influence of their lifestyle habits in any scenario, and the matching and mining of user lifestyle habits become important elements in scene construction. The analysis of the scene should be combined with the user's lifestyle habits to provide consumers with scene solutions that meet their needs. To analyze and adjust users' lifestyle habits, Gansu Provincial Museum's online live marketing employs a platform and service adaptation approach. In social media platforms, users' consumption and browsing data are gathered and examined, serving as the foundation for recommendations regarding the flow of information. For social media users, if they have a history of browsing or purchasing related cultural and creative products on the platform, they have a higher chance of browsing recommended content and live streaming rooms of the Gansu Provincial Museum's cultural and creative team on their social media homepage. In the meantime, it also facilitates the cultural and creative team to provide personalized services to consumers and optimize the consumption experience. However, through experiential services such as live streaming and other scenarios, the cultural and creative team of Gansu Museum can help customers understand cultural and creative products without them having to buy them. This will develop

a new need for consumers to have a connection to cultural and creative products and help them become a habit.

5.4 Social Atmosphere Elements: Cultural and Creative Dialogue Breaks the „Dimensional Wall“

Social atmosphere elements refer to the influence of social behavior on scene composition and user behavior in different scenarios. With the integration of social media with four other technologies, it will become a source of highly personalized content. These contents enable technology to understand scenarios such as who you are, what you are doing, and what you may do next [13]. In online marketing, the cultural and creative team of Gansu Provincial Museum engages in social activities with users through account interaction and live streaming interaction, creating a relaxed and pleasant social atmosphere, thereby enhancing users' understanding of cultural and creative products and increasing their willingness to purchase. The cultural and creative team of Gansu Provincial Museum has adopted a personification strategy in their Xiaohongshu account, endowing cultural and creative products with personality and creating fun social interactions through direct dialogue with users. The dialogue between the cultural and creative plush toy and the user, such as "General has arrived, I will guard your apricot fortune!" and "Chirpy chirps of the cherries, I will red as a cherry!", breaks the dimensional wall, enhances the user's attention to the cultural and creative product, and provides an immersive social experience environment. Offline cultural and creative street markets also provide consumers with a scene for dialogue with cultural and creative products, combined with online user sharing to attract user interest.

6. Problems and suggestions

6.1 Problems in the Cultural and Creative Experience Marketing of Gansu Museum

Firstly, due to the limitations of current online media technology and the characteristics of online communication, the interactivity of online marketing is poor, which may result in low audience experience. The online marketing of cultural and creative products of Gansu Provincial Museum is mainly divided into two parts: online content marketing and online live streaming. However, in terms of online experiential marketing, taking the Xiaohongshu account of the cultural and creative team of Gansu Provincial Museum as an example, there is almost no interaction between team operation members and users such as likes and replies, only the anchor will answer user barrages

during live streaming. Through real-time observation of the live streaming room, it was found that in terms of online live streaming, the enthusiasm of the live streaming staff for product introduction is relatively low when there is no user interaction or less user interaction, and the marketing purpose of the live streaming is weak. Sometimes there may be prolonged silence and poor interaction with the audience. May cause problems such as difficulty in attracting consumer attention, inability to attract new users, and poor user experience for existing users.

Secondly, the serious homogenization of content scenes may lead to audience fatigue. Although the cultural and creative products of Gansu Provincial Museum differ significantly from those of other regions in terms of creativity, its own cultural and creative product IP series are limited, and the audience may feel aesthetic fatigue and other issues, which may affect marketing effectiveness. In terms of the scene design concept, the cultural and creative products of Gansu Provincial Museum include plush toys, local specialties, and cultural relics in the form of dolls. However, a single form of expression lacks novelty and is difficult to continuously attract consumers. How to retain consumers after the heat subsides has become a major problem. In addition, the marketing activities of cultural and creative products in Gansu Provincial Museum also have the problem of single methods, which makes it difficult to form a differentiated competitive advantage compared to other museums.

6.2 Suggestions

Firstly, it is necessary to enhance online interaction among various platforms, actively respond to user questions, improve interaction rates with users in live streaming, video, and other scenarios, enhance user participation, and improve user experience. Official online cultural and creative image design solicitation and inspiration-sharing events can be organized concurrently, which can boost user stickiness and improve the sense of belonging in addition to evoking strong emotional responses in users. At the same time, it can capture traffic, set up social scenarios in subsequent marketing, encourage users to participate in topic interactions, create immersive historical and cultural experiences, stimulate users' enthusiasm for cultural inheritance, and achieve marketing goals. Secondly, it should continue to develop diversified products, deeply explore the regional culture and historical heritage of Gansu Province, integrate more cultural relics and specialty cultures into cultural and creative design, implement the "Velvet Museum" plan to the end, adhere to the series unity of cultural and creative products, seize the experience economy trend to create marketing selling points, attract audience

attention, and ultimately achieve marketing goals. Interactive scenes can be added to offline experience stores, allowing consumers to personally experience cultural relics - the past and present of CCI, enhancing user experience and brand competitiveness.

7. Conclusion

The rise of mobile terminals and the growth of Internet technologies have made the scene a new fundamental element and marketing's top goal. Young people have emerged as the primary consumer force in recent years. The cultural and creative products of Gansu Provincial Museum have seized the hot opportunity of healing economy and experiential marketing, adopting marketing methods favored by contemporary young people to inject vitality into the products. It has created diverse, interesting, and creative experience scenarios for consumers, effectively linking content scenarios with consumption scenarios and usage scenarios, creating a fusion of online and offline scenarios, providing high-quality scene services for online and offline consumers, effectively enhancing consumer favorability, pulling emotional distance between consumers, and generating empathy. Through the examination and analysis of experiential marketing of cultural and creative products from the standpoint of scene theory, this study offers a reference for the cultural and creative marketing of museums in Gansu Province. It adds nuance to the meaning of scene theory in experiential marketing and offers some points of reference for further investigation.

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