An Analysis of the Current Situation of China's Museum Management Taking Jinsha site as an Example

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Dahua Wu, Xiangquan Zhao
PATHUMTHANI UNIVERSITY, THAILAND

ABSTRACT

After the museum is opened for free, how to ensure and improve the satisfaction of the audience under the condition of increasing number of visitors and increasing service workload has become a new issue faced by museums all over the middle-aged country/ ies. In this context, this paper takes the Jinsha Site Museum in Chengdu, Sichuan as an example, and uses structural equation modeling to study the museum's customer satisfaction. By handing out questionnaires to 450 museum consumers face-to-face and collecting primary data for analysis, it is found that perceived value and perceived quality have the greatest impact on customer satisfaction. It is suggested that the museum will focus on strengthening the construction of the museum and improving the service level in the future, and improve the audience satisfaction by improving the exhibition environment and paying attention to the complaints of the audience.

Key Words

Museum; consumer; consumer satisfaction

Introduction to the Jinsha Site

Discovered in February 2001 in downtown Chengdu, the Jinsha Site, with a distribution of about 5 square kilometers, was the capital of the ancient Shu Kingdom, the center of ancient civilization in the upper reaches of the Yangtze River, from the 12th century B.C. to the 7th century B.C. (about 3,200 - 2,600 years ago). The Jinsha Site is the first major archaeological discovery in China after entering the 21st century, and is another major archaeological discovery in Sichuan after Sanxingdui, and was selected as one of the "Top Ten National Archaeological Discoveries of 2001".

The Jinsha site has discovered important relics such as large building sites, ritual areas, general residence sites, large cemeteries, etc. Gold, bronze, jade, stone, ivory, lacquer and other precious cultural relics have been unearthed, as well as tens of thousands of pottery pieces, tons of ivory and thousands of wild boar tusks and antlers, which is the richest site in the world in terms of gold and jade, and the most dense ivory. At present, it can be confirmed that the main cultural remains of the Jinsha Site date from the late Shang Dynasty to the Western Zhou period, and is most likely another political, economic and cultural center that emerged in the Chengdu Plain after the decline of the Sanxingdui civilization, and was the capital of the ancient Shu Kingdom from the late Shang Dynasty to the Western Zhou period, as well as one of the most important sites of the pre-Qin period in China. The discovery of the Jinsha site has greatly expanded the connotation and extension of ancient Shu culture, and is of great significance to the study of the origin, development and decline

of Shu culture, especially for the mystery of the sudden demise of the Sanxingdui civilization to find powerful evidence. The Jinsha site has revived a lost history and reproduced the splendor of ancient Shu, and together with the prehistoric city site complexes of the Chengdu Plain, the Sanxingdui site and the Warring States ship coffin tombs, they have built four stages in the development and evolution of ancient Shu civilization, proving that the Chengdu Plain was the center of the origin of civilization in the upper reaches of the Yangtze River and an important organic part of the Chinese civilization, which has contributed to the establishment of the theory of the origin of ancient Chinese civilization. This provides important evidence for the establishment of the doctrine of "pluralism and unity" of ancient Chinese civilization.

The two main buildings of the Jinsha Site Museum, the Relics Museum and the Exhibition Hall, are located on the north and south banks of the Tuo-Di River, one on one side and one on the other, complementing each other and becoming an important landmark in Chengdu. Located in the eastern part of the museum, south of the river, the Relics Museum is a sloping semi-circular steel frame building with a construction area of 7,588 square meters. The Relic Hall is the excavation site of large ritual activities at the Jinsha site, which is the most complete and longest preserved ritual remains and the richest ritual remains and relics in China. Visitors to the museum will experience the magnificent riverfront ritual scene of the ancient Shu Kingdom 3,000 years ago, learn about the careful and complicated process of archaeological excavation since 2001, and witness the original site of excavation of many precious cultural relics. Chengdu Jinsha Site Museum has been continuously sublimating the construction of the landscape area and optimizing and upgrading the natural landscape along the river, gradually realizing the design concept of "natural beauty, grass and wilderness", with a greening coverage rate of up to 80%, existing seedlings and trees of more than 50,000, shrubs of more than 70,000, bamboo forest covering an area of more than 20 acres, forming a ginkgo, gymnosperm, metasequoia, hemlock, etc. The bamboo forest covers more than 20 mu, forming a plant woodland with Ginkgo, Metasequoia, Sedum, etc. There are many varieties of flowers in the garden area. In spring, there are cherry blossoms, peach blossoms, pear blossoms, plum blossoms and begonias, in summer, gardenias and white orchids are fragrant, in autumn, hibiscus flowers are full of branches, laurel is full of fragrance, in winter, wax plum is fragrant, red plum is blooming, and in the garden area of the museum, the scene of blooming flowers can be seen everywhere throughout the year. Garden area of ebony forest, jade road and other leisure culture landscape allows visitors to feel the foot of this hot land thousands of years of vicissitudes and the arduous history of the ancestors carved jade chisel.

Located in the northwest of the Museum of cultural relics conservation and restoration center, architectural style quiet and quiet, is the Jinsha site and other sites of ancient Shu civilization unearthed exquisite cultural relics rescue, protection and research important place, but also the opportunity to provide more, newer, more exquisite art treasures for the Museum exhibition, is an effective extension of the Museum function. The adjacent Jinsha Theater, with its crystal crown-like appearance, resembles a flower bud to be released, where China's first original large-scale musical "Jinsha" has been performed for thousands of performances. Meanwhile, the Jinsha Forum, known as "Chengdu's own cultural salon for the people", has been located in the Jinsha Theatre since May 2011. The Jinsha Theater also regularly hosts academic exchange activities and cultural performances related to Jinsha culture and ancient Shu civilization.

In December 2011, the "Sun God Bird" gold ornament pattern excavated from the Jinsha Site, which is a symbol of Chinese cultural heritage, was determined to be the core pattern of Chengdu's city image logo.

Nowadays, Chengdu Jinsha Site Museum is not only a symbolic landscape representing Chengdu's long history and culture, but also an indispensable exhibition and research center of ancient Shu culture, a social education base for youth and an important place for tourists to visit and rest. Since its official opening to the public on April 16, 2007, it has received more than 12.73 million Chinese and foreign visitors, and the ideal of "Let more people enter Jinsha and let Jinsha go global" is being realized.

The first exhibition hall, Ancient Homeland, is set in the west hall on the second floor of the exhibition hall, with an area of about 900 square meters. The main theme of the exhibition is to reproduce the ecological environment of the Chengdu Plain 3000 years ago. A large imaginary restoration semi-scene painting with a height of 8.7 meters, a length of 57 meters and an area of 500 square meters is used. It contains a Jinsha morning restoration landscape, a large relic set box display, an orientation inquiry system, and a hit-and-miss inquiry system. The second exhibition hall, King's Capital Silhouette, is set in the second floor East Hall with an area of about 900 square meters. The main purpose of the exhibition is to show the social life of the ancient Shu Kingdom more than 3,000 years ago. The exhibition hall uses irregular "fragmentation" form, combining archaeological excavation results, scene restoration and high-tech means, including silhouettes of the production life of the ancestors of Jinsha: dwelling, tools, pottery firing, smelting and casting, jade making, burial, etc. [15]. The third exhibition hall, Heaven and Earth, is incessantly set in the first floor East Hall, with an area of about 1,000 square meters. The main theme of the exhibition is the ancient Shu people's "communication between heaven and earth", through the display of gold, bronze, jade, stone tools, ivory, divination armor and other cultural relics to reproduce the ancient Shu religious ritual scene. The fourth exhibition hall is located in the west hall of the first floor, with an area of about 900 square meters. The main purpose of the exhibition is to display more than 30 pieces of the best cultural relics excavated from the Jinsha site, mainly the "Sun God Bird" gold ornaments. The entire exhibition hall is designed around the treasure of the Jinsha Site Museum, the "Sun God Bird" gold ornament. The fifth exhibition hall is set in the west hall on the ground floor, covering an area of about 830 square meters, with a central sand table as the core of the spatial layout, enclosing a semi-enclosed thematic space. The main purpose of the exhibition is to sort out the development of ancient Shu culture in Sichuan before Qin. The central sand table shows the distribution area of ancient Shu civilization and its close connection with the surrounding cultures. The civilization history of Baodun Culture, Sanxingdui Culture, Jinsha - Twelve Bridges Culture, and Late Shu Culture is shown through picture panels and excavated artifacts showing the historical back of Jinsha Culture and the real vein of cultural development. Chengdu Jinsha Site Museum has gold, bronze, jade, stone, lacquer wood, pottery, ivory and other cultural relics in the collection of 2235 pieces. Among them, 366 pieces of primary cultural relics, 374 pieces of secondary cultural relics, 1429 pieces of tertiary cultural relics.

The Jinsha Site Museum is a museum in Chengdu, China dedicated to the archaeological site of Jinsha. Management issues for museums like the Jinsha Site Museum may include:(1) Conservation and preservation of artifacts: Ensuring that the artifacts are protected from damage, deterioration, and theft.(2) Funding: Sufficient funding is needed for museum operations, exhibits, and conservation efforts.(3) Exhibition design and interpretation: Creating engaging and educational exhibits that accurately convey the significance of the artifacts. (4) Visitor management: Controlling visitor flow, ensuring visitor safety, and providing adequate facilities and services.(5) Staff management: Recruiting and training staff, managing staff schedules, and ensuring high levels of customer service.(6) Stakeholder relations: Maintaining positive relationships with stakeholders, including local communities, government, and other museums.(7) Digital presence: Developing and main-

taining a strong digital presence, including a website and social media presence, to reach a wider audience.(8) Collection management: Properly cataloging, storing, and maintaining the museum's collection of artifacts.(9) Marketing and outreach: Promoting the museum to the public and engaging with potential visitors to increase attendance.(10) Research and education: Encouraging and facilitating research related to the artifacts in the collection, as well as providing educational programs and resources for visitors and students.(11) Security: Implementing appropriate security measures to protect the artifacts and ensure the safety of visitors and staff.(12) Collaboration and partnerships: Building relationships with other museums, cultural institutions, and organizations to collaborate on exhibitions, research projects, and other initiatives.(13) Adapting to changing circumstances: Responding to changes in the cultural, political, and economic landscape and adjusting operations and programs as needed.

Overall, the management of a museum like the Jinsha Site Museum requires a broad skill set and a commitment to preserving cultural heritage while providing engaging and educational experiences for visitors.

Museum Management in China

The management of museums in China is primarily the responsibility of the government, through various agencies and departments such as the Ministry of Culture and Tourism and the State Administration of Cultural Heritage. However, there has been a trend towards greater collaboration between the government and private organizations, as well as an increase in the number of private museums.

The government sets policies and regulations for the management of museums, and provides funding for the operation and development of museums. Museum professionals, including curators and directors, are responsible for the day-to-day management of museums, including the collection, preservation, and exhibition of artifacts and artworks.

However, the management of museums in China still faces challenges, such as a lack of transparency in funding and operations, as well as limited public participation and engagement. Despite these challenges, the continued growth and development of museums in China suggest that the sector is on a positive trajectory and that efforts to improve its management are paying off.

In order for modern museums to perform their social functions under various conditions and competition, they must be well managed to achieve their goals. In my opinion, this can be analyzed at two levels: the technical and information level and the economic level. The management of museums involves strong professionalism, from the preservation, restoration and research of cultural objects, to the methods and means of display and dissemination of information, the study and communication with the audience, the storage and use of information and daily administration, as well as the development of cultural objects and the source of funds for museum operations and related economic activities, and the role of museums in the local economy, all involve these two levels. First, from the technical, i.e., professional and informational level. Since the formation of Chinese museums, after about a century of history on the preservation of cultural relics, there is a certain accumulation of technology, especially with "national characteristics" of cultural relics, such as bronzes and paintings and calligraphy restoration, some of the large museums have a deep foundation, such as the Nanjing Museum, the Forbidden City, Shanghai Museum and Zhejiang Museum, etc., have excellent preservation and restoration techniques. team. At present, basically, the national and provincial museums can

provide better protection for the preservation of cultural relics, the municipal museums, there is a lack of heritage preservation conditions. The new museums built since the new millennium, are generally equipped with professional storage. In addition, many new museums for the site type museums, the protection of cultural heritage, museums have been extended from the relics in the warehouse to the preservation of the site of the management of ancient buildings. On the other hand, the development of various types of emerging archaeology in China since the end of the last century, such as underwater archaeology, environmental archaeology, etc., the excavation and study of cultural relics, involving multidisciplinary expertise, such as shipwreck salvage, pollen analysis, microbiological analysis, as well as in the preservation of cultural relics technology, are new challenges for museum workers. High-tech conservation techniques are now gradually entering some Chinese museums and are also being applied to the conservation of intangible cultural heritage, such as sound and image preservation. In addition, for museum security, modern technological equipment systems have long been used more widely in this field. Many of the old museums have updated their original displays, and most of the new museum exhibitions use vivid, intuitive performance techniques, with sound and light, for example, like the Chongqing Red Rock Spirit Exhibition Hall, combined with electronic technology and live performances, in order to make the audience have a refreshing, breathtaking feeling. In order to encourage and improve the level of exhibitions, since 1997, the state has continued to hold the Top Ten Exhibition Excellence Awards every year, which stimulates and competes with the museum industry and provides the audience with the opportunity to see better and more exciting exhibitions. In general, Chinese museums are now striving to communicate their messages to visitors in a variety of ways, through exhibitions and events. Some museums are also beginning to study their visitors, such as through questionnaires and feedback, as a way of understanding and communicating with the people they serve, which helps them to communicate their message and develop their market. Modern information technology has already entered the field of museum work. Museums in addition to the extensive use of computers to deal with the collection of information and administrative work, the use of the Internet to convey information, has long been the inevitable work of foreign museums tools. In addition to exhibitions, lectures and other activities, the publication of catalogues and research results, the production and sale of audio-visuals and souvenirs based on the collections, and the publicity of the media, all constitute ways of information dissemination in museums, and the Internet is the most economical and powerful information transfer tool. A certain number of museums in China now have their own web pages, mainly in the more developed cities, such as the capital city of Beijing, and some large museums, such as the National Palace Museum, are working hard to develop virtual museums. Some scholars are also working on the digitization of museums, and some museums under the jurisdiction of academic and research institutions, such as some universities, are digitizing faster. However, as a whole, Chinese museums are still lagging behind in the construction of museum web pages, which are the gateway to external communication, either not available or too simple to fully utilize modern information technology. Although museums are public benefit institutions, and in most parts of the world, the government is primarily responsible for funding their operations, the economic environment has changed, and the trend has been for museums to seek more economic alternatives. Many museums in Europe and the United States have already introduced economic thinking and management models, focusing on increasing the market economy of museums, such as the establishment of marketing departments, public relations departments, exhibition management departments, etc., the museum audience as consumers and research objects, the museum's resources, such as collections, research results and facilities, into economically valuable commodities, such as the loan of collections, souvenir development, catering services, shopping and leisure, and space rental, etc. In addition to the income from exhibition tickets, we aim to expand our financial resources and enhance our economic vitality. Museum

visits have become a cultural consumption habit of the public, and museums have become a place for leisure, appreciation and knowledge growth. With the rise of cultural tourism, museums in modern international cities have also taken on the role of revitalizing the regional economy, becoming an important means of attracting tourists. As for the more widely known use of cultural or heritage tourism for regional economic development, the construction of museums and the declaration of world cultural and natural heritage sites has long been a boom in China. However, in terms of economic benefits, the current situation is that China has not been able to achieve such economic results with museums, whether new or old, and in terms of management, there is a need for greater improvement. In general, the country has gradually integrated the construction of museums into the overall planning of regional social development, with the main objective of improving the quality of the population, while their economic role is still relatively secondary.

Furthermore, the management of museums in China has to adhere to strict cultural heritage laws and regulations, which aim to protect the country's cultural and historical resources. Museums are also subject to strict guidelines for the acquisition, preservation, and exhibition of artifacts and artworks. This helps to ensure that the collections are managed in a responsible and professional manner, and that they are accessible to the public for research and education purposes.Another important aspect of the management of museums in China is the role of technology. Many museums are incorporating technology, such as digital databases and online platforms, into their operations to improve access to their collections and to enhance visitor experiences. This also helps to increase the transparency and accountability of museums, as digital tools make it easier to track and manage the movement of artifacts and artworks. The development of museums in China has also led to increased cooperation and collaboration between museums both within the country and internationally. This includes the sharing of collections, expertise, and best practices, as well as the organization of joint exhibitions and research projects.

In conclusion, the management of museums in China is a complex and multi-faceted process that involves the government, museum professionals, and the public. Despite some challenges, the sector continues to grow and evolve, with a focus on professionalization, technology, and international collaboration, which are key to ensuring the long-term success and sustainability of museums in China.

Problems in Chinese Museum Management

The management of museums in China faces several challenges, including:（1）Lack of funding: Museums in China often struggle with limited funding, which can impact their ability to preserve and exhibit their collections, as well as their ability to attract and retain professional staff.（2）Shortage of professional staff: There is a shortage of trained and experienced museum professionals in China, which can affect the quality of exhibitions and the preservation of collections.（3)Transparency and accountability: There are concerns about the transparency and accountability of museum operations, particularly with regards to funding and the acquisition and management of collections.（4）Protecting cultural heritage: The management of cultural heritage is a complex and sensitive issue, and museums in China must adhere to strict laws and regulations to protect the country's cultural and historical resources.（5）Public engagement: Museums in China face the challenge of promoting public engagement and education, and making their collections accessible and relevant to the public.（6）Integration of technology: While technology can greatly enhance the management

and operations of museums, there are also concerns about the preservation of collections and the protection of personal data.（7)Conservation and preservation: Museums in China face significant challenges in the preservation and conservation of their collections, due to limited resources and the effects of environmental factors such as pollution and climate change.

Despite these challenges, the Chinese government and the museum sector are working to address these issues and to improve the management of museums. This includes efforts to increase funding, to train and professionalize museum staff, and to promote transparency and accountability. Additionally, the use of technology and international collaboration are helping to enhance the management and operations of museums in China.

After the founding of New China, China adopted a planned economic system, and the operation of museums followed the Soviet model, with three departments and one office still being the internal management structure of most museums. The state management system for cultural heritage and museums is characterized by a combination of departmental, block-based, multi-level commissioning, and crossover operations. The management of museums nationwide is not homogeneous, with about 70% of museums under the management of cultural heritage departments at all levels and about 30% under the management of science and technology, education, military, civil affairs and religion, forestry, and land and resources departments (Li Yaoshen, 2002). From the central government to the provinces and cities to the counties, the hierarchy has made it possible for museums under different systems to be under the jurisdiction of different higher administrative departments in the same place, and for provincial and municipal museums to be separate, with some museums also being responsible for the management of some small affiliated museums or county-level museums. In the daily work, the business connection between the museums is not strong, and there is a big gap in the allocation of resources, which does not complement and share the technology and resources, and is not conducive to the professional development of museums. As a result, many museums are still working in the same way as before, and as a result, not only do they fail to fully understand the importance of museums in the protection of cultural heritage, but they also fail to highlight the cultural image of museums in their localities, not to mention seeing them as places of leisure and learning. Although the central government has given the State Administration of Cultural Heritage the function of managing museums nationwide in the institutional reform, in practice, because of the different administrative systems, the Bureau of Cultural Heritage is difficult to implement the jurisdiction of all museums, while localities still maintain their own situation. In addition, riding on the economic tide also set off the wind of performance projects, the emergence of local museum fever, many museums are not well planned and then built. At the same time, behind the rapid growth of museums, there is no recognition of the public spirit and public values that museums represent by their builders and managers. This can be seen in the lack of planning, the unreasonable layout of the system, the thinness of exhibitions and collections, and the lack of professional staff. At the same time, it does not mean that museum workers fully understand the concept of museums and the social functions and benefits of museums, we can feel when we visit some museums, the more negative examples, such as: some museum staff is not friendly to visitors, there is not yet the closing time to urge the audience to leave, there are not related to work at the time to do, there is not pay attention to the protection of cultural relics, cultural relics upgrade, the idea has not been not upgraded, etc. In the absence of a change in thinking, management system does not innovate the situation, the museum is still subject to the framework of the old concept and system, it is difficult to improve the effectiveness of work.

At present, China has accumulated a certain number of regulations, standards and methods for the work of museums and specific requirements, on the basis of which it is necessary to strengthen the legal awareness of museum staff education, as one of the necessary priorities for the protection of cultural heritage.

China is now gradually transitioning from a planned economy to a market economy, but in the field of museums, with the exception of private museums, from the central to local level, almost all of them are fully or differently funded by the state, and the reform of the museum management and operation system is still in the development stage. Personally, in 2008, the state announced that the museums under the heritage system would be completely free of charge, from an economic point of view, this is against the direction of the world's economic currents, museums in the promotion of visits and self-driven income generation will be offset by the barrier of full state subsidies, although the Central Bureau of Cultural Heritage stressed that free access is not "by the financial support of museum workers, but to to increase financial security to promote the museum's ability to innovate on its own and to deepen the reform of the museum (Shan, 2009). While museums must strive for economic efficiency in both their administrative and managerial responsibilities, it is doubtful that museum people will make any effort to generate income when their salaries and operating expenses are already secure. On the other hand, in terms of resource allocation, the economic situation varies from province to province and from region to region, and the degree of importance attached to the work of cultural preservation by the leaders also varies, so the economic support for museums varies from region to region, especially for large museums, which have Some regions have more funds to carry out the work, some areas can only cope, there are many city and county museums even maintain the basic operating funds also have difficulties. According to statistics, museums with certain infrastructure and exhibition and opening conditions account for about 80% of the museums nationwide, while the listed museums with poor basic conditions and unable to open normally account for about 20% (Li Yaoshen, 2002). In the absence of funding, museums may not even be able to do the work of heritage conservation. From an economic point of view, the operation of museums, as museums are public interest institutions, the supply and demand of their products do not follow the general market operation, market forecasts and costing tools, such as tools can not be used directly to measure the input and output of museum work and effectiveness, therefore, both financial and human resources, in the management of resources, is the existence of irrational, but also difficult to correct. Although museums today are not-for-profit organizations, in an era of revenue generation, are managers thinking ahead of the times? In general, there is no effective mechanism for measuring the social and economic benefits of museums in terms of whether they can effectively preserve cultural heritage and actively transform it into cultural resources to serve the public and society. The personnel system of museums is closely related to economic resources, which affects the development of museum work. Many museums also have a large staff that is not commensurate with the size and needs of the museum, which on the one hand is a legacy of personnel problems for various reasons, making huge salary expenses; on the other hand, museums lack the resources to obtain new blood and professionals who are passionate and dedicated to the museum business to carry out their work. In addition, the backward and developed regions, or the same region between the size of the museum and the different management units, the gap in the allocation of resources is also very large, made uneven allocation of professional staff, some small museums lack the economic and technical strength to do a good job in the operation of the museum and the conservation of cultural relics. In fact, only in the personnel system, economic and human resources can be reasonably integrated, resource sharing, joint efforts museum work can be effective, in order to better serve society. In the field of cultural heritage conservation, museums are the main players and have a very important task, how to work together with other relevant local

conservation units, especially in the same local museum group, facing the challenges and opportunities of the new era, it is more important to play the spirit of the group, to cooperate and help each other, to be able to share resources, to overcome some difficulties in the existing system, and to work together with an open attitude, in order to establish a strong and distinctive image of museum culture in the local area. In order to establish a strong and efficient cultural image of the museum in the local area, the public resources can be used to maximize the social and economic benefits. Based on the current situation, this study examines the external and internal functions of museums in heritage sites, with the hope of finding solutions to existing problems and providing useful suggestions.

Structural Equation Model

Traditional multifactor analysis methods, such as multiple linear regression, generally analyze the relationship between a set of independent variables and one or a group of dependent variables. In these multifactor analyses, it is usually assumed that these independent variables are directly observable and free of measurement error, and that there is generally no association between the dependent variables. However, for many indicators in social sciences such as psychology and behavioral sciences are not directly measurable, such as studying the subjective feelings of individuals. These non-directly measurable indicators may also be directly or indirectly related to each other or even have causal relationships. For this reason, in the late 1960s, the Swedish statistician Jörekog et al. derived the validation factor analysis based on the traditional factor analysis, i.e., exploratory factor analysis, and combined it with the path analysis to develop a new statistical method of multivariate, i.e., structural equation model analysis. This method of analysis is based on the hypothesis of a specific intrinsic structure of certain objective phenomena based on professional theories, and the hypothesis is tested for validity using statistical hypothesis testing methods, and the extent to which this hypothesis of the overall structure is consistent with the actual data collected.

Main variables

The structural equation model contains four main variables such as observed variables, latent variables, exogenous latent variables, and endogenous latent variables, as well as structural parameters that reflect the relationship between the variables. Specific definitions are as follows: observed variables: refers to variables that can be measured directly, also known as manifest variables, or observed variables, indicator variables, such as age, gender, blood pressure, etc., represented by a matrix. Latent variables: Variables that exist theoretically but cannot be measured directly, such as intelligence, motivation, ability, etc., and are represented by ellipses (or circles).

Exogenous latent variables: denoted by the Greek letter ξ, are variables that are not influenced by any other variables but affect other variables, equivalent to the role of independent variables, and play a role in causing changes in other latent variables in the model, also known as latent independent variables). The observed variable belonging to the exogenous potential variable ξ is denoted as variable X. The measurement error of variable X is denoted by the Greek letter δ. The path coefficient (i.e., regression coefficient) linking the exogenous potential variable ξ to the observed variable X is denoted as Λx. Endogenous latent variables: are variables that change in response to changes in the exogenous latent variable, equivalent to the role of the dependent variable, also known as latent dependent variables, and denoted by the Greek letter η. The observed variables belonging to the endogenous latent variable η are denoted as variable Y. The measurement error of variable Y is denoted by the Greek letter ε. The path coefficients (i.e., regression coefficients) that constitute

the association between the endogenous latent variable η and the observed variable Y are denoted as Λy. Structural parameters: are used to represent the relationships among variables in SEM. They can be used to describe the relationships between observed variables and observed variables, between observed variables and potential variables, and between potential variables and potential variables, and are represented by one-way or two-way arrows.

The Development of Chinese Museums

Since the middle of the century, Chinese Lin Pinbin Tsubaki in his book "West China Sea Journey" and "multiply rub notes" introduced the museums in Europe and the United States and other places and Kang Youwei in the early twentieth century in the "Italian Travelogue" on the museums related to management, display, guidance, economic and architectural records of the study and some of the pioneers who had been to foreign countries, so that the people of China began to know what museums to the year Zhang police established the Nantong Museum mark Museums were formally born in China. Early museum development to 1949 according to statistics, there are about 510 museums in Beijing, Tianjin, Jinan, Baoding, Jiangxi, Shanxi, Chengdu and other places, including the establishment of the National Palace Museum in the year of the Central Museum and the establishment of some provincial museums on behalf of the establishment and including some by foreigners in the twenties. The type of museum is mainly to display the royal collection and to introduce the advanced technology at the time to open up the people's wisdom of a comprehensive class of history museum. From the outbreak of the War of Resistance to the eve of the founding of New China, the number of museums in China reached a low point with only one museum left in the country. After the founding of New China until the 1970s, museums went through different stages of consolidation, development and ideological influence on the history museum as an important stage of museum development, on the one hand, there was a major construction boom, such as the establishment of a large museum of Chinese history in Tiananmen Square and the Chinese Revolutionary Museum, on the other hand, but a comprehensive "Soviet for the use of "On the one hand, there was a booming phase of construction, such as the establishment of the large Chinese History Museum and the Chinese Revolutionary Museum in Tiananmen Square. In addition to the national museums, 1630 comprehensive museums reflecting local natural resources, historical development and socialist construction achievements were established in each province.

The development of museums in China has seen significant growth and evolution in recent decades. After the Cultural Revolution, the Chinese government began promoting cultural heritage and history, resulting in the establishment of many new museums across the country. These museums cover a wide range of topics, including art, history, science, and nature. In recent years, there has been an emphasis on modernizing existing museums and building new ones that feature cutting-edge technology and interactive exhibits. Major cities, such as Beijing and Shanghai, are home to many world-class museums that attract millions of visitors each year. The development of museums in China continues to play an important role in promoting cultural education and appreciation, as well as boosting the country's cultural and economic development. Additionally, the Chinese government has actively pursued international collaborations and partnerships to bring global exhibitions to China and to send Chinese exhibitions abroad. This has helped raise the profile of Chinese museums and cultural heritage on the international stage. The country has also invested in training museum professionals and increasing public awareness about the importance of museums and cultural preservation.In recent years, digital technology has played an increasingly important role in the development of museums in China.

Many museums now have online collections and offer virtual tours, making their collections accessible to a wider audience. Some museums have also incorporated augmented and virtual reality into their exhibitions to create immersive experiences for visitors.

Despite this progress, there are still challenges that the museum sector in China faces. These include limited funding, a shortage of professional staff, and the need for greater transparency and accountability in museum operations. Nevertheless, the continued growth and development of museums in China are a testament to the country's commitment to promoting its rich cultural heritage and history.

Submodels

Two types of submodels are included in SEM, namely measurement model and structural model. A measurement model is a model that identifies and evaluates the relationship between observed and potential variables by means of validated factor analysis and is usually expressed in the form of a matrix of the following regression equation.

$X=\Lambda x\xi+\delta$

$Y=\Lambda y\eta+\varepsilon$

The equations assume that ε is uncorrelated with ξ, η, and δ; δ is also uncorrelated with ξ, η, and ε, and that $E(\xi) = 0$, $E(\delta) = 0$, $E(\eta) = 0$, and $E(\varepsilon) = 0$. The structural model is the model used to represent the relationship between the latent variables and the potential variables. The endogenous potential variables also have disturbances, and such disturbances (or residuals) form the potential errors, denoted by the Greek letter ζ, and the covariance matrix between ζ is denoted as Ψ. The effect of the interaction between the inferred endogenous potential variables η is denoted by the path coefficient matrix B (i.e., the regression coefficient matrix); while the effect of the direct effect of the inferred exogenous potential variable ξ on the endogenous potential variable η is denoted by the path coefficient matrix Γ (i.e., the regression coefficient matrix), then the structural model can be expressed in matrix form as the following equation:

$\eta=B\eta+\Gamma\xi+\zeta$

The equation assumes that $E(\eta) = 0$, $E(\xi) = 0$, and $E(\zeta) = 0$; (Γ-B) is a non-singular array; and ξ is not correlated with ζ.

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