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Business Plan of "Ci Shangjin" Hanfu Culture Experience Hall

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Master in Applied Management

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BUSINESS
SCHOOL

Department of Marketing, Operations and General Management

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Abstract

The thesis investigates the economic and financial viability of a "Ci Shangjin" Hanfu Culture Experience Hall in China, leveraging the burgeoning interest in traditional Hanfu culture. The context is the cultural resurgence and the growing fascination with China's historical heritage, particularly among younger generations seeking cultural authenticity.

The core issue addressed is the lack of immersive cultural venues that adequately represent Hanfu traditions, beyond mere attire. The project's objective is to establish an experience hall that educates and engages visitors in the historical and cultural significance of Hanfu, promoting a deeper cultural appreciation.

Methodologically, the study combines a literature review, an external situational analysis (by using PEST analysis, sector analysis, competitor analysis and customer analysis), and target audience surveys. Based on this diagnosis, the opportunities and threats of this project is analysed. The value proposition and project strategy are presented, as well as a proposal about how to implement the project. Lastly, the economic and financial viability analysis is presented.

The findings suggest a lucrative market niche fueled by cultural revival and experiential learning interests. The thesis proposes an interactive hall offering workshops, exhibitions, and events to attract and educate visitors about Hanfu culture, aiming to foster cultural engagement and appreciation.

This project is economically viable, with an NPV of ¥1,286,068.97 (€164,488.22, at the current exchange rate), an IRR of 16% and a payback period of 3.64 years.

Keywords: Hanfu Culture, Cultural Experience, Business Plan, Market Analysis

JEL Classification: Z11, M31

Resumo

A tese investiga a viabilidade económico e financeira de um "Ci Shangjin" Hanfu Culture Experience Hall na China, alavancando o crescente interesse pela cultura tradicional Hanfu. O contexto é o ressurgimento cultural e o crescente fascínio pelo património histórico da China, particularmente entre as gerações mais jovens que procuram autenticidade cultural.

A questão central abordada é a falta de espaços culturais imersivos que representem adequadamente as tradições Hanfu, além do mero traje. O objetivo do projeto é estabelecer uma sala de experiências que eduque e envolva os visitantes no significado histórico e cultural de Hanfu, promovendo uma apreciação cultural mais profunda.

Metodologicamente, o estudo combina uma revisão de literatura, uma análise do contexto externo (utilizando uma análise PEST, análise do sector, análise da concorrência, análise das 5 Forças de Porter e dos clientes). A análise dos potenciais clientes tem por base os dados obtidos através da aplicação de um questionário. Com base neste diagnóstico, são apresentadas as oportunidades e ameaças deste projeto. Seguidamente, são apresentadas a proposta de valor e a estratégia do projeto, bem como as propostas sobre como implementar o projeto. Por fim, é realizada a análise da viabilidade económico-financeira do projeto.

Os resultados sugerem um nicho de mercado lucrativo alimentado pelo renascimento cultural e interesses de aprendizagem experiencial. A tese propõe um salão interativo que oferece oficinas, exposições e eventos para atrair e educar visitantes sobre a cultura Hanfu, com o objetivo de promover o envolvimento e a valorização cultural.

O projeto é economicamente viável, apresentado um valor atual líquido de ¥1,286,068.97 (€164,488.22, à taxa atual de câmbio), uma taxa interna de rentabilidade de 16% e um payback period de 3.64 anos.

Palavras-Chave: Cultura Hanfu, Experiência Cultural, Plano de Negócios, Análise de Mercado

JEL Classification: Z11, M31

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Glossary

5A - National AAAAA-level tourist attractions, also known as 5A-level scenic spots, are scenic spot levels classified by the quality level of tourist attractions in the People's Republic of China. They are divided into five levels, from high to low, AAAAA, AAAA, AAA, AA, and A.

AR - Augmented Reality

CPPCC - Chinese People's Political Consultative Conference.

GDP - Gross Domestic Product.

Hanfu - Traditional Han Chinese clothing, often used to symbolize Chinese cultural identity and historical continuity.

IP - Intellectual Property

Per Capita Disposable Income - The amount of money that individuals have available for spending and saving after income taxes have been accounted for.

SEO - Search Engine Optimization.

SWOT - Strengths, Weaknesses, Opportunities, and Threats.

Tmall - Tmall, formerly known as Taobao Mall, is a Chinese-language website for business-to-consumer (B2C) online retail, operated in China by Alibaba Group.

VR - Virtual Reality

1. Introduction

In the midst of China's cultural resurgence, the revival of Hanfu, traditional Han Chinese attire, stands as a testament to a societal yearning to reconnect with historical roots. This cultural renaissance faces the challenge of effectively communicating Hanfu's essence and historical context to a modern and global audience. To address this, this project aims to establish the "Ci shangjin" Hanfu Culture Experience Hall, envisioned as a conduit between the past and present, making the rich heritage of Hanfu culture accessible and relatable to contemporary society. Through immersive experiences, the "Cishangjin" Hall is designed to engage, inform, and inspire visitors, fostering a deeper appreciation for Hanfu while exploring its relevance in today's cultural landscape.

This project employs a comprehensive methodology that weaves together a literature review, an external situational analysis (by using PEST analysis, sector analysis, competitor analysis and customer analysis), and target audience surveys. Based on this diagnosis, the opportunities and threats of this project are analysed. The value proposition and project strategy are presented, as well as a proposal about how to implement the project. Lastly, the economic and financial viability analysis is presented.

The structure of this thesis is thoughtfully designed to guide the reader through the various facets of this project. Chapter 1 presents the Introduction. Chapter 2 presents the literature review. Chapter 3 outlines the detailed methodology employed in conceptualizing and designing this project. Chapter 4 presents the business plan. The final chapter synthesizes the findings and discusses their implications for cultural preservation, education, and the potential for similar initiatives in other cultural contexts.

2. Literature Review

2.1. Marketing in Cultural Tourism

In the realm of cultural tourism, marketing has emerged as a crucial tool for promoting cultural heritage and experiences. This evolution is marked by a significant shift from traditional methods to modern digital strategies. Smith and Zhao (2019) highlighted how digital marketing, through its expansive reach and targeted approach, has revolutionized the way cultural experiences are presented to a global audience.

Lee and Kim (2018) discuss the importance of audience segmentation in cultural tourism marketing. They emphasize tailoring marketing strategies to cater to diverse demographic groups, each with unique interests and motivations. This customization enhances engagement and attracts a broader audience base.

Another critical aspect is brand management in cultural tourism, which was explored by Johnson et al. (2020). They argue that effective brand building and management are essential for creating a lasting impression of cultural heritage sites and experiences. This involves not just promoting the heritage but also narrating its story in a way that resonates with the audience.

Finally, the role of social media in this sector cannot be overstated. Wang (2021) examines how platforms like Instagram and Weibo have been instrumental in doing marketing in cultural heritage, particularly in popularizing traditional elements like Hanfu among younger people. Social media's ability to create engaging, visually rich narratives has made it a powerful tool in the marketing arsenal for cultural tourism.

2.2. External Situational Analysis

In the context of cultural tourism, the external situational analysis involves assessing a range of factors that influence this business. There are several management tools to analyse the external environment, such as the PESTEL analysis, competitor analysis, consumer analysis, Porter' 5 Forces analysis, etc. Economic trends, as explored by Johnson and Lee (2020), play a critical role in determining consumer spending power and travel patterns, which directly affect tourism. Social changes, including shifting demographics and cultural preferences, as discussed by Kumar and Singh (2021), also impact the appeal and relevance of cultural tourism experiences. Additionally, technological advancements, particularly in digital communication and social media, significantly shape marketing approaches. Wang et al. (2019) highlight how these advancements provide novel platforms for promoting cultural heritage, enabling broader and more effective outreach. This analysis, as underlined by various studies, requires a dynamic approach to adapt marketing strategies in response to these ever-changing external factors.

2.3. Internal Situational Analysis

The internal situational analysis within cultural tourism organizations focuses on the interplay between internal resources and capabilities and their impact on business. This involves a deep dive into organizational strengths, such as unique cultural assets and expert staff, which can be leveraged with marketing efforts. For instance, the expertise of cultural historians and artisans, as highlighted by Thompson and Zhang (2020), becomes a key asset in creating authentic and engaging marketing content.

Resource allocation is another critical aspect. Johnson and Lee (2021) emphasize the importance of effectively allocating resources, such as budget and technology, to support innovative strategies and actions. This includes investments in digital platforms and tools that enhance the visibility and reach of cultural tourism experiences.

Furthermore, organizational culture also plays a significant role. Patel's (2019) study on organizational culture in cultural tourism businesses suggests that a culture that values innovation and creativity can significantly contribute to the development of dynamic and effective marketing strategies.

Additionally, internal communication and coordination mechanisms, as explored by Li and Kim (2022), are vital for ensuring that strategies and actions are well-aligned with the organization's overall goals and objectives. This alignment is crucial for the seamless execution of plans and for maximizing their impact.

In summary, internal situational analysis involves examining the unique resources, capabilities, and organizational dynamics that cultural tourism entities possess and how these factors collectively influence the formulation and execution of strategies and actions. This in-depth analysis ensures that company efforts are not only well-supported but also deeply integrated with the organization's core cultural mission.

2.4. SWOT Analysis

The SWOT analysis is a pivotal tool in evaluating the context of a given company, offering a comprehensive view of an organization's position. In the culture sector, strengths typically encompass unique cultural assets, skilled personnel, and strong brand recognition within the cultural sector. For instance, studies by Huang and Liu (2021) illustrate how organizations with unique cultural heritages can leverage these assets as key strengths in their marketing strategies.

Weaknesses in this context often relate to limited financial resources, as discussed by Chen and Zhang (2020), or insufficient integration of modern marketing techniques, which can hinder an organization's ability to compete effectively in the digital era.

Opportunities in the cultural sector are abundant, especially with the rising global interest in cultural tourism. Kim and Park (2022) highlight the growing demand for authentic cultural experiences, suggesting that organizations can capitalize on this trend by expanding their marketing outreach.

Threats, on the other hand, include increased competition and changing consumer preferences. As explored by Lee and Johnson (2019), organizations in the cultural sector face the challenge of constantly evolving consumer preferences and the need to adapt their strategies accordingly.

In conclusion, SWOT analysis, as applied in the cultural sector, provides a balanced view of internal and external factors that influence organizational decision-making. This comprehensive approach allows cultural organizations to craft strategies and actions that are not only robust but also responsive to the dynamic cultural tourism landscape.

2.5. Segmentation, Targeting and Positioning

Segmentation involves dividing the potential market into distinct groups of customers based on various criteria such as demographics, psychographics, and behavioral patterns. As discussed by Wang and Li (2021), effective segmentation enables organizations to identify specific niches of customers within the cultural tourism market, such as history enthusiasts or art fans. This detailed segmentation forms the basis for the definition of the strategy of a company and targeted its marketing strategies.

Targeting, following segmentation, is the process of selecting specific segments to focus efforts on. This choice is crucial, as noted by Johnson and Kumar (2020), since it determines the organization's primary audience. Targeting strategies in cultural tourism often revolve around aligning the organization's unique cultural offerings with the interests and preferences of the chosen market segment.

Positioning involves defining how the cultural tourism product is perceived in the minds of the target audience. Smith and Zhao (2019) emphasize the importance of positioning in distinguishing an organization's offerings from its competitors. In cultural tourism, positioning often focuses on highlighting the unique cultural, historical, or artistic aspects of the experience.

Effective positioning in cultural tourism, as explored by Lee and Kim (2022), should communicate the unique value proposition of the cultural experience, whether it is an immersive historical journey, a hands-on artistic workshop, or a deep dive into local traditions.

In summary, the integration of segmentation, targeting, and positioning is vital in crafting effective strategies in cultural tourism. This approach not only ensures that company efforts are focused and efficient but also helps in creating a strong and distinctive brand image in the minds of the target audience.

2.6. Marketing Mix

Product

The 'product' in cultural tourism marketing goes beyond the tangible aspect of cultural experiences like Hanfu. It encompasses the entire experience, including the historical significance and cultural education provided. As indicated by Wang and Chen (2022), the product should be designed to offer an immersive and authentic experience that aligns with the cultural values it represents. This might include traditional attire fittings, cultural workshops, and historical tours, all contributing to a richer, more engaging experience.

Price

Pricing strategy in cultural tourism need to balance affordability with the perceived value of the experience. As discussed by Lee and Kim (2021), pricing should consider the uniqueness of the cultural experience, the cost of maintaining authenticity, and the target audience's willingness to pay. Dynamic pricing models, as suggested by Thompson and Johnson (2020), can also be employed to accommodate different visitor segments and seasonal variations.

Place

The distribution of cultural tourism experiences often involves decisions about physical locations as well as digital platforms. According to Patel and Singh (2019), the 'place' aspect should ensure accessibility while enhancing the cultural authenticity of the experience. This includes not only the physical venue where the experience is hosted but also the online presence, which is crucial for reaching a wider audience.

Promotion

In cultural tourism, promotional strategies, require a blend of traditional and digital marketing techniques. As highlighted by Zhang and Wang (2021), the use of social media, content marketing, and influencer partnerships are key to reaching a broader, more diverse audience. Additionally, traditional methods like cultural events and collaborations with cultural institutions can further enhance promotion.

3. Methodology

This project is a business plan for the "Ci shangjin" Hanfu Culture Experience Hall.

In this project, we adopt a mixed-methods approach composed by a literature review, an external situational analysis (by using PEST analysis, sector analysis, competitor analysis and customer analysis). Based on this diagnosis, the opportunities and threats of this project are analysed. The value proposition and project strategy are presented, as well as a proposal about how to implement the project. Lastly, the economic and financial viability analysis is presented.

A survey was used to get information about the public interest and perceptions (Appendix A). It was distributed online through the WeChat questionnaire platform Questionnaire Star and paper questionnaires to a sample of 114 people. A sample by convenience was used. 109 valid responses were collected.

Besides, some interviews with key stakeholders in the Hanfu community were conducted to delve into in-depth experiences and expectations, which was important to better define this project.

Ethical considerations, particularly participant anonymity and consent are paramount, with all procedures subject to ethical review and approval. Despite potential limitations, such as sample bias and the interpretative nature of qualitative data, this methodology provides a robust framework for exploring the intricate dynamics of Hanfu culture promotion, ensuring a balanced blend of empirical evidence and subjective insights.

4. Business Plan

4.1. Executive Summary

"Ci Shangjin" Hanfu Culture Experience Hall is a pioneering venture that offers immersive experiences in traditional Chinese culture through Hanfu, the classical attire of the Han Chinese. It is intended to blend traditional Hanfu culture with modern technology to provide interactive experiences, including dressing sessions, cultural workshops, and AR/VR explorations of ancient China, aiming to educate and entertain the visitors. This project will be located in Langzhong Ancient Town, Langzhong County, Nanchong City. "Ci Shangjin" is not just a business; it's a mission to share and preserve China's cultural heritage, aspiring to inspire appreciation and engagement in Chinese culture across generations.

Market research reveals a growing interest in immersive cultural tourism, with Hanfu culture gaining momentum among domestic and international audiences. Our strategic location and unique offerings position us to attract a diverse visitor base.

Our edge lies in offering an authentic, hands-on cultural experience, supported by collaborations with cultural experts and technologists, setting us apart from traditional museums or cultural centers.

We focus on digital engagement, leveraging social media, partnerships, and influencer marketing to build a strong brand that emphasizes our commitment to cultural preservation and education.

Our financial plan indicates potential profitability within two years, driven by thoughtful pricing, membership offerings, and strategic partnerships, with conservative estimates ensuring a realistic financial forecast. This project is economically viable, with an NPV of ¥1,286,068.97 (€164,488.22, at the current exchange rate), an IRR of 16% and a payback period of 3.64 years.

4.2. External Situational Analysis

4.2.1. PEST analysis

Political Context

Since 2017, significant steps have been taken by Chinese authorities and cultural figures to revitalize and promote Hanfu, China's traditional clothing. Initiatives include official endorsements, the establishment of "Chinese Clothing Day," proposals for national recognition, and efforts to integrate Hanfu into modern social etiquettes and events, highlighting a growing

institutional and popular momentum behind the cultural renaissance of traditional Chinese attire.

In 2017, the General Office of the Central Committee of the Communist Party of China, and the General Office of the State Council issued "On the implementation of Chinese excellent traditional culture heritage development project opinion", where it was put forward to "implement the Chinese festival etiquette clothing plan, design production show the unique cultural charm of clothing", "study and put forward to undertake traditional customs, meet the requirements of modern civilization of social etiquette, clothing, civilization language specification", the traditional clothing revitalization of the overall deployment.

In 2018, the Central Committee of the Communist Youth League officially established the "Chinese Clothing Day" and selected the annual Shanghai festival on the third day of the third lunar month to carry out cultural activities. The dissemination and promotion of Hanfu culture officially issued an official voice, and the popularity of Hanfu culture has been rising since then.

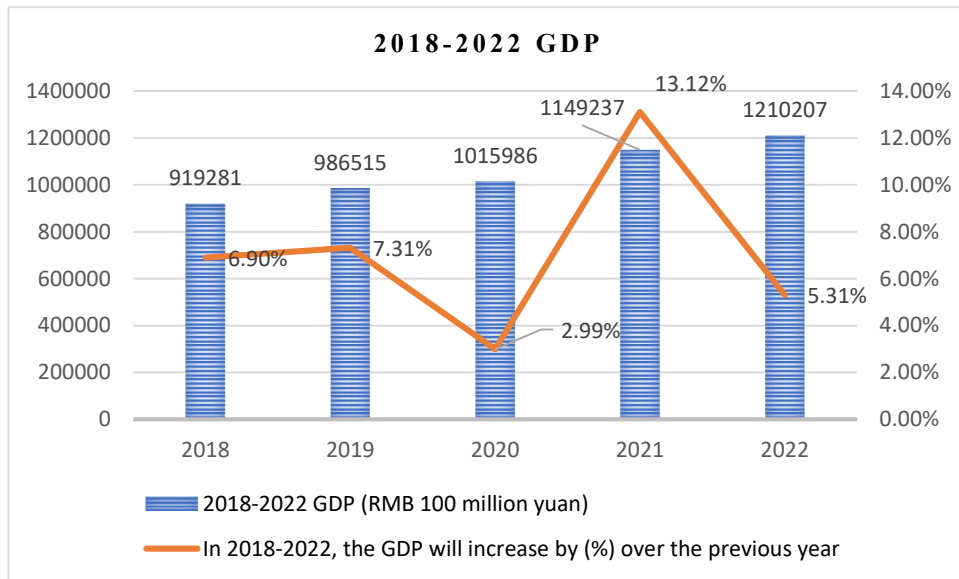
In 2020, Yang Chaoming, a member of the CPPCC National Committee and president of the Confucius Institute of China, submitted a proposal on "holding the selection of national services and launching Chinese formal clothes".

In 2022, Cheng Xinxiang, a deputy to the National People's Congress and a non-genetic inheritor of Hunan embroidery, submitted a proposal on the establishment of a national "Hanfu Day" at the fourth session of the 13th National People's Congress.

Economic Context

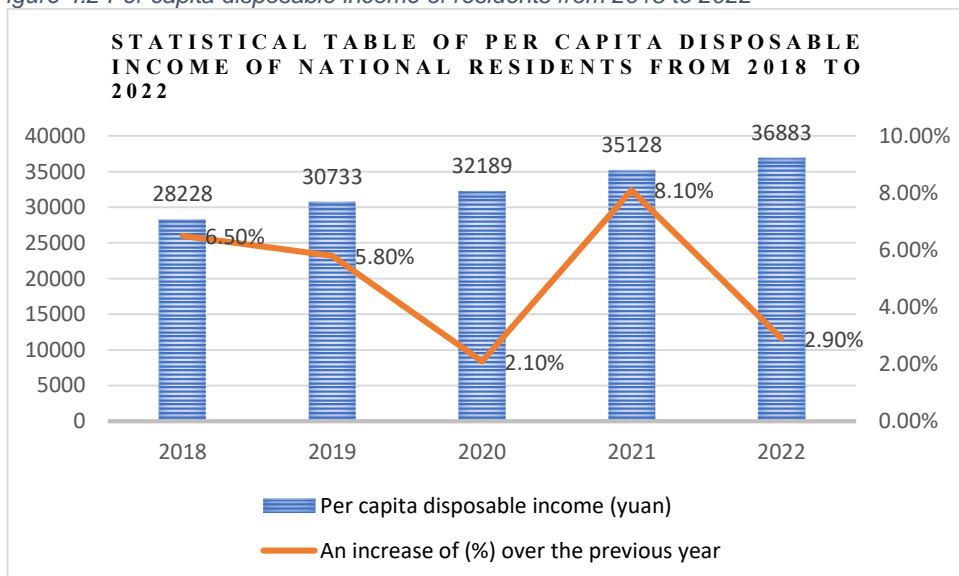
The Chinese economy has maintained a steady growth, its development has continuously climbed (as can be seen in the following figure), people's well-being has continued to improve, various social programs have prospered, and the quality of ecology and environment has generally improved.

Figure 4.1 2018-2022 GDP



Source: <https://data.iimedia.cn/> (2023)

Figure 4.2 Per capita disposable income of residents from 2018 to 2022



Source: <https://data.iimedia.cn/> (2023)

China has completed the building of a moderately prosperous society in all respects, and people's living standards have significantly improved. The per capita disposable income of residents doubled between 2012 and 2022, reaching 36,883 yuan in 2022 (Figure 4.2). The overall consumption level of residents has been increased, and in 2021, the per capita consumption expenditure reached 24,100 yuan, providing a good social and economic environment for the development of Hanfu industry.

Social Context

People pay more and more attention to the construction of national culture and spiritual civilization. The revival of Hanfu culture has been a new trend among Chinese young people. More and more young people wear Hanfu and take it to the streets to show people the Hanfu culture.

The rapid development of Hanfu culture in recent years is largely due to the influence of film and television works and IP. With the popularity of many well-made films and television works and the popularity of big IP, high-quality clothing has attracted more and more young people, who are influenced by popular movies and TV series, and have joined in the trend of experiencing Hanfu in order to experience the characters of the drama.

With the development of the new media platform and personalized consumption concept, the development of China's Hanfu industry is accelerating. With the help of TikTok, Weibo and other new media platforms, the Hanfu industry effectively spreads the Hanfu culture, and unites with popular IP to break the circle and gain customers. At the same time, it develops peripheral services such as renting and photography to realize the integration of the whole industry chain.

Nowadays, many scenic spots are combined with Hanfu to launch many activities related to Hanfu, which has become a popular tourist place to punch in. The tourist scenic spots have also become one of the main wearing scenes of Hanfu. The combination of scenic spots and Hanfu is an embodiment of the integration of culture and tourism, which increases the sense of tourist ceremony, increases the tourism experience, and better understands the local cultural traditions, and carries forward the Hanfu culture.

Technological Context

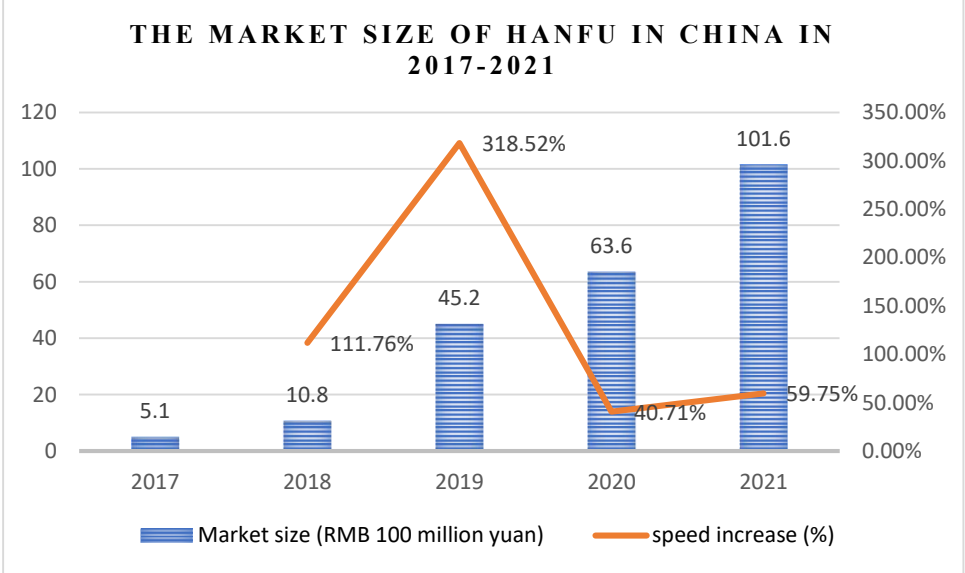
The Hanfu industry is benefiting from new technologies, making it more relevant to today's preferences while also being cost-effective. Innovations like 3D printing allow for the creation of custom pieces, directly meeting customer preferences. Apps help in promoting Hanfu culture affordably. Technologies such as 5G and AR (Augmented Reality) make traditional culture more accessible and engaging for people. Additionally, new software aids designers by providing historical insights for their Hanfu designs, enriching the cultural value of these traditional garments.

4.2.2. Sector Analysis

With the recovery of the national confidence in the traditional culture and the vigorous promotion of the Chinese traditional culture by the government, the Hanfu culture has been well spread and the Hanfu market broke out. In recent years, the new generation of young

people's strong recognition and sense of belonging to the excellent culture of China has been continuously enhanced, and more and more people like Hanfu. As such, Hanfu culture has gradually become popular. As can be seen from in Figure 4.3, the size of China's Hanfu market showed a surge from 190 million yuan in 2015 to 10.16 billion yuan in 2021.

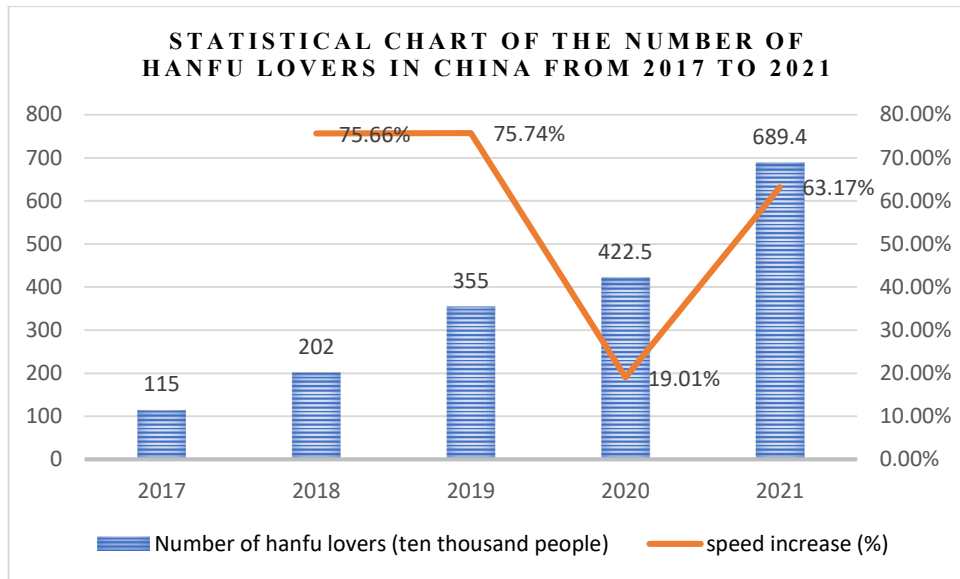
Figure 4.3 Market size of Chinese Hanfu from 2017 to 2021



Source: <https://data.iimedia.cn/> (2023)

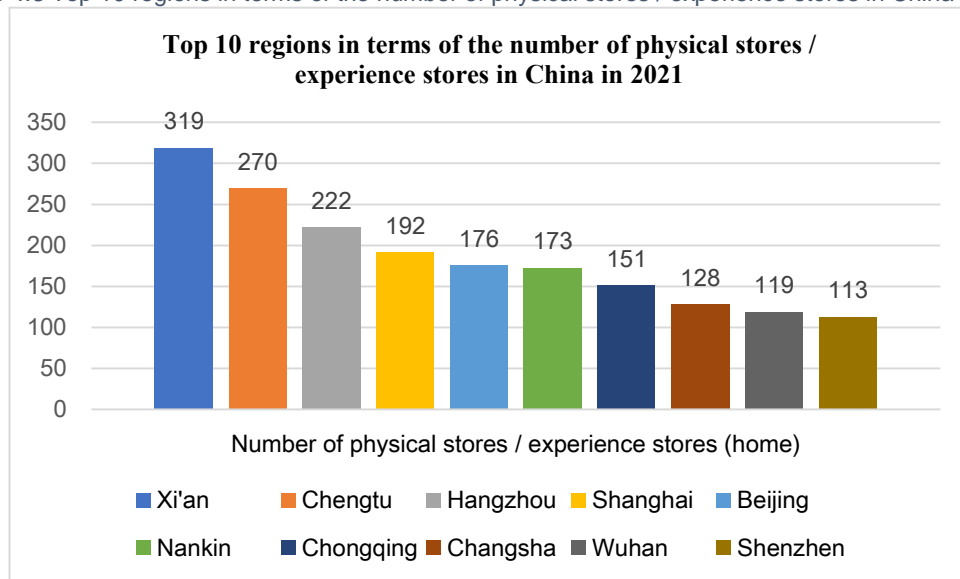
The increase of Hanfu industry propaganda has attract countless consumers, and the number of Hanfu lovers continues to increase (as can be seen in Figure 4.4). From 2020 to 2021, the number of people who love Hanfu increased more than 60%. Hanfu is also more and more integrated into the daily life of Chinese people.

Figure 4.4 Number of Hanfu lovers in China from 2017 to 2021



Source: <https://data.iimedia.cn/> (2023)

Figure 4.5 Top 10 regions in terms of the number of physical stores / experience stores in China in 2021



Source: <https://data.iimedia.cn/> (2023)

The popularity of Hanfu clothing has surged online, with platforms like Taobao and Tmall seeing a rapid increase in Hanfu vendors. In 2021, the number of related businesses grew by 795, according to data from Enterprise Check. This increasing interest is not limited to the digital sphere; physical Hanfu stores and experience centers have also risen. Statistics reveals that these establishments are predominantly located in populous and economically prosperous cities such as Xi'an, Chengdu, Hangzhou, and Shanghai, where Hanfu culture is particularly vibrant. However, Langzhong, a town in Nanchong with a rich historical and cultural heritage,

lacks a dedicated Hanfu experience center. This gap in the market indicates a significant opportunity for growth and suggests a promising forecast for profitability in this sector.

With the development of Hanfu industry, Hanfu clothing drives the growth of surrounding industries, including Hanfu leasing, photo shooting and second-hand trading. Among them, due to the high price of some legitimate Hanfu and the long customization time, several Hanfu leasing merchants emerged. In addition, Hanfu experience hall, makeup and modeling services and photography services are also popular businesses, allowing consumers to fully experience Hanfu culture. In addition, due to the small production of some Hanfu, the popular styles are sold out soon after the new edition is launched, becoming a limited edition, and even having the collection value, thus generating a huge second-hand trading market. Hanfu photo, Hanfu rental, Hanfu experience hall will also become an essential part of the industry.

4.2.3.Competitor Analysis

There are many competitors in the Hanfu experience market, including other Hanfu brands as well as independent creators on the platform. These competitors may be very competitive in terms of types of experiences provided, communication channels used for marketing, market positioning, and the unique selling proposition, etc.

Taking into consideration the number of followers, Hanlian Hanfu is the leader brand on Tmall, followed by Chonghui Hanfu in second place, Nishang Hanfu takes the third spot. This ranking reflects their relative market positions and popularity among Hanfu enthusiasts on the platform. A description of each of these competitors is presented below.

Table 4.1 The top three brands on Tmall e-commerce platform VS “Ci Shangjin”

Criteria	Hanlian	Chonghui	Nishang	Ci Shangjin
Product Offering	Diverse range of Hanfu apparel catering to a wide audience	Innovative Hanfu designs with cultural elements	Premium or specialized Hanfu offerings focused on historical authenticity	Unique cultural experiences and traditional Hanfu clothing
Experience Type	Rental and online community participation	Emphasis on cultural integration in designs	Targeting niche segments interested in authenticity and craftsmanship	Immersive cultural experiences, interactive exhibits

Pricing Strategy	Competitive pricing across a wide range of products	Innovative products at competitive prices, with a focus on value	Premium pricing strategy for specialized offerings	Competitive pricing with premium options for exclusive experiences
Promotional Methods	Effective online marketing and community building on Tmall and social media	Engagement strategies within the Hanfu community and social media marketing	Marketing focused on the uniqueness and authenticity of their offerings	Digital marketing, social media engagement, partnerships with cultural institutions
Communication Channels	Tmall, social media platforms, and direct consumer engagement	Social media, Tmall, and community engagement events	Social media, Tmall, focusing on niche market communication	Online platforms, social media, direct email marketing
Market Positioning	Leading brand in the Hanfu market with a broad product range	Rapidly growing brand with a focus on cultural elements in design	Niche market player with a focus on premium, authentic Hanfu	Premier destination for immersive Hanfu cultural experiences
Unique Selling Proposition (USP)	Exceptional design and quality, strong community trust and loyalty	Distinct designs that incorporate cultural elements, increasing brand popularity	Historical authenticity, superior craftsmanship, and high-quality materials	Integration of AR/VR technology to enhance the cultural learning experience

Hanlian

Hanlian stands out with its vast product range catering to a broad audience, making it a leader in the Hanfu market. Its strength lies in exceptional design and quality, underpinned by a strong online community on Tmall and social media platforms. Hanlian's competitive edge comes from its ability to build a large community, boasting over 300,000 members and 3 million fans, indicating high consumer trust and loyalty. The brand's success is driven by its effective online marketing and community engagement strategies, which have helped it achieve high sales volumes. However, compared to "Ci Shangjin," Hanlian focuses more on retail and online interaction rather than offering immersive cultural experiences.

Figure 4.6 The screenshot of Hanlian Hanfu



Source: <https://hanshanghualian.tmall.com/>(2023)

Chonghui

Chonghui Hanfu Culture Experience Hall is rapidly gaining market share, with a community of over 100,000 members and 2.4 million fans. This brand distinguishes itself through innovative Hanfu designs that incorporate cultural elements, appealing to consumers interested in both fashion and cultural heritage. Chonghui's growth can be attributed to its effective engagement within the Hanfu community and innovative products that offer good value. While Chonghui and "Ci Shangjin" share a focus on cultural elements, "Ci Shangjin" extends the experience beyond clothing to immersive cultural and interactive exhibits, offering a deeper dive into Hanfu culture.

Figure 4.7 The screenshot of Chonghui Hanfu



Source: <https://chonghuihantang.tmall.com/>(2023)

Nishang

Nishang Hanfu Culture Experience Hall caters to a niche segment within the Hanfu market, focusing on premium or specialized offerings that emphasize historical authenticity and superior craftsmanship. With nearly 5,000 members and over 300,000 fans, Nishang demonstrates a strong market presence, appealing to enthusiasts seeking authenticity above all. Its premium pricing strategy and dedication to historical accuracy set it apart in the market. However, "Ci Shangjin" differentiates itself by not only offering traditional clothing but also enriching visitors' understanding and appreciation of Hanfu culture through technology-enhanced experiences.

Figure 4.8 The screenshot of Nishang Hanfu



Source: <https://rumengnishang.tmall.com/>(2023)

While Hanlian and Chonghui focus on a broad and innovative product range respectively, and Nishang targets a niche segment with its premium offerings, "Ci Shangjin" shifts the focus from retail to providing an immersive cultural experience. This encompasses not just the clothing but the entire cultural narrative surrounding Hanfu, delivered through interactive exhibits and technology-enhanced storytelling. "Ci Shangjin" use of AR/VR technology as a USP further sets it apart, offering visitors a novel way to engage with Hanfu culture beyond traditional buying or renting.

In summary, while Hanlian, Chonghui, and Nishang have established strong presences in the Hanfu market through their respective strategies focusing on product diversity, cultural design integration, and premium authenticity, "Ci Shangjin" introduces a new dimension to the

market. It prioritizes immersive cultural experiences and leverages technology to enhance visitor engagement.

4.2.4. Porter's Five Forces

The Hanfu Culture Experience Hall operates within a multifaceted market environment, where understanding the dynamics of Porter's Five Forces (rivalry among existing competitors, threat of new entrants, threat of substitute products or services, bargaining power of buyers, and bargaining power of suppliers) is crucial. These forces collectively shape the level of competition and potential profitability of companies operating in this market.

Threat of New Entrants

The Hanfu culture experience market's appeal arises from a resurgence of interest in traditional Chinese culture, especially among the youth, which invites new entrants in this market. However, the moderate initial investment is offset by the substantial efforts needed to build a brand, gain trust, and possibly integrate unique technologies for immersive experiences. Additionally, cultural preservation regulations in some locations could pose significant entry barriers.

The threat of new entrants in the Hanfu market is considered medium due to growing interest attracting new competitors, but the risk is moderated by high barriers such as brand building, technology, and regulations.

Bargaining Power of Suppliers

The Hanfu experience depends on authentic materials and craftsmanship, giving suppliers of quality silk and traditional fabrics significant power. To counteract this, the Experience Hall might broaden its supplier network or integrate some production aspects to guarantee a steady flow of genuine materials and artifacts.

The bargaining power of suppliers in the Hanfu market is high, posing a significant risk due to heavy reliance on specific suppliers for authentic materials, which could lead to potential supply and price issues.

Bargaining Power of Buyers

In the cultural experience sector, particularly for Hanfu experiences, the bargaining power of buyers is significantly influenced by the vast availability of leisure and cultural activity choices, which affects their willingness to pay based on the perceived value and uniqueness of the experience. Furthermore, the easy access to information through social media and online

reviews heightens consumers' ability to compare offerings, making them more price-sensitive and demanding regarding the quality and authenticity of the experience.

The bargaining power of buyers in the Hanfu market is medium, as their access to multiple options and information makes them price-sensitive, though the unique experience offered can somewhat mitigate this risk.

Threat of Substitutes

The threat of substitutes to the Hanfu Culture Experience Hall is notably present from alternative cultural and historical experiences that might offer comparable levels of engagement and education, potentially at lower costs or with greater convenience. Additionally, the rise of digital experiences, such as virtual reality platforms and online immersive content, poses a significant threat, as they can replicate the Hanfu experience with increased accessibility and at a fraction of the cost, attracting consumers looking for convenient and innovative ways to explore cultural heritage.

The threat of substitutes for the Hanfu market is high, as digital and alternative cultural experiences offer convenience and potentially lower costs, posing a significant challenge.

Rivalry among Existing Competitors

The Hanfu experience market is marked by intense rivalry among various players, including other experience halls, museums, and cultural exhibitions, with competition mainly driven by the distinctiveness of their offerings. To remain competitive, continuous innovation is crucial, necessitating the integration of interactive technologies, the hosting of special events, and the implementation of potent marketing strategies to both attract new visitors and retain existing ones.

Rivalry among existing competitors in the Hanfu market is high risk, with intense competition requiring continuous innovation to stand out, leading to constant market pressure.

4.2.5. Customer analysis

A total of 114 questionnaires were distributed through the WeChat questionnaire platform Questionnaire Star and paper questionnaires, of which 109 were valid responses, collected using non-probability methods. The statistics are as follows.

Table 4.2 The statistics of the survey

Questions	Options	Subtotal	Proportion
1.Gender	Female	74	67.89%

	male	35	32.11%
2.Age	Over 35 years old	0	0%
	31-35 years old	2	1.83%
	27-30 years old	3	2.75%
	23-26 years old	8	7.34%
	18-22 years old	72	66.06%
	Under 18 years old	24	22.02%
3.Ethnic group	Han nationality	106	97.25%
	Non-Han	3	2.75%
4.Current occupation	student	86	78.9%
	Public servant	0	0%
	General staff	9	8.26%
	Manager	0	0%
	Freelance	14	12.84%
5. Your current monthly income (living expenses for students)	Below 1000	41	37.61%
	1001 - 2000	54	50.46%
	2001 - 5000	11	10.09%
	5001 - 8000	2	1.83%
	8001 - 15000	0	0%
	15000 or more	0	0%
6. From what sources did you gain knowledge of Hanfu? (Multiple choices)	Network	94	86.24%
	Costume TV series	35	32.11%
	News reports	14	12.84%
	Relatives and friends around you	27	24.77%
	Books and magazines	46	42.2%
	Others	47	43.12%
7. Have you ever purchased Hanfu?	Yes (jump to Volume A)	67	61.47%
	No (jump to Volume B)	42	38.53%
Volume A			
1. Your spending on Hanfu in one year is	Below 500 yuan	33	30.28%
	500-1,000 yuan	47	43.12%
	More than 1,000 yuan	29	27.62%

2. What percentage of your yearly purchases of Hanfu account for all your purchases of clothing?	10 % or less	41	37.31%
	10 %-30%	41	37.31%
	30 % -60 %	17	16.42%
	More than 60 %	10	8.96%
3. How much are you willing to spend on a favorite Hanfu?	200 or less	10	8.96%
	200—500	55	50.75%
	500—1000	28	25.37%
	More than 1000	16	14.93%
4.The type of Hanfu you usually buy is (multiple choices)	The child is chest-high	32	29.85%
	Confucian skirt	49	44.78%
	Double-breasted Confucian skirt	27	25.37%
	Cross-neck Confucian skirt	27	25.37%
	Ming style skirt	37	34.33%
	Curved train	20	17.91%
	Half arm	37	34.33%
	Tube top, suspender belt	24	22.39%
	Song pants	13	11.94%
	Tang round collar	31	28.36%
	Straight train	15	13.43%
	Cloak, cape	34	31.34%
5. How do you usually buy Hanfu (multiple choices)	Purchase in physical store	21	19.4%
	Customized Hanfu	41	37.31%
	Buy second-hand Hanfu	10	8.96%
	Purchase from Taobao/Tmall online store	107	98.51%
	others	3	2.99%
6. Which of the following brands of Hanfu do you like	Hanlian	45	41.79%
	Chonghui	73	67.16%
	Nishang	41	37.31%
	Yilou	32	29.85%

(multiple choices)	Lantaxi	23	20.9%
	There is no requirement for the brand	21	19.4%
7. On what occasion do you usually wear Hanfu (multiple choices)	Formal occasions such as dinner parties	24	22.39%
	Photography, gatherings with friends, travel and other entertainment occasions	88	80.6%
	Daily outing	59	53.73%
	At home	39	35.82%
8. What are your top choices for buying Hanfu (choose three)	Price	71	65.67%
	Brand	11	10.45%
	Style	88	80.6%
	Fabric	34	31.34%
	Color	44	40.3%
	Quality	50	46.27%
	Others	5	4.48%
9. Regarding the merchant 's Hanfu products, which of the following situations can you not accept (multiple choices)	There are slight flaws, you can't find without looking carefully	11	10.45%
	A bit ill-fitting	15	13.43%
	The clothes have obvious workmanship problems	83	76.12%
	The fabric is of poor quality and feels uncomfortable	84	76.63%
	There is a problem with the shape	83	76.12%
10. What kind of fabric do you like to use for Hanfu ?	Cotton and linen	44	40.3%
	Jacquard silk, brocade	25	22.39%
	Chiffon chemical fiber	24	22.39%
	High-end fabrics such as silk and Xiangyun yarn	13	11.94%
	other	3	2.99%
11. What elements do you	Flowers, Birds, Fish and Insects	67	61.19%
	Text	29	26.87%

like printed on Hanfu	Totem or pattern	80	73.13%
	No printing, just plain color	34	31.34%
12. Will you choose to buy improved Hanfu?	No, I only choose traditional Hanfu	11	10.45%
	Will choose improved Hanfu	3	2.99%
	Both are acceptable	95	86.57%
13. What do you think are the shortcomings of improved Hanfu (multiple choices)	The shape of traditional Hanfu should not be changed	36	32.84%
	Studio clothes, poor quality	42	38.81%
	If Hanfu is improved, it will no longer be Hanfu.	18	16.42%
	enough about Hanfu . Improving Hanfu will affect the public's understanding of Hanfu.	85	77.61%
	other	2	1.49%
14. What do you think are the advantages of improved Hanfu (multiple choices)	Improved Hanfu is lighter than traditional Hanfu	47	43.28%
	Improved Hanfu is more suitable for daily wear	96	88.06%
	Conducive to promoting Hanfu culture	40	37.31%
	other	3	2.99%
15. Will you go to the Hanfu Cultural Experience Center to spend money?	Yes	105	96.33%
	No	4	3.67%
Volume B			
1. What are the reasons why you have never purchased Hanfu (multiple choices)	Wearing it outside will attract too much attention	41	38.1%
	It's too cumbersome to wear and not suitable for daily wear	26	23.81%
	I don't know the purchasing channels	10	9.52%

	I don't have my favorite style	21	19.05%
	There is no product suitable for your age group.	13	11.9%
	Relatives and friends object to your purchase.	3	2.38%
	It's too expensive.	52	47.62%
	I only like Hanfu culture , I don't like wearing Hanfu	18	16.67%
2. Do you plan to wear Hanfu?	You can try it, but you won't wear it outside	36	33.33%
	Want to wear it out occasionally	52	47.62%
	Want to wear it as daily clothing every day	13	11.9%
	No	8	7.14%
3. Have you ever purchased clothes with Chinese elements/Chinese style?	Yes, and I particularly like	15	14.29%
	Yes, I have only bought one or two pieces	46	42.86%
	No, but want to try	45	40.48%
	No, I don't want to buy	3	2.38%
4. Do you have any plans to purchase Hanfu in the future?	Yes, if possible, buy it	73	66.67%
	I will buy Hanfu only when it satisfies my ideas	34	30.95%
	No, I won't consider buying it.	3	2.38%
5. Will you go to the Hanfu Cultural Experience Center to spend money?	Yes	83	76.15%
	No	26	23.85%
6. Do you think the Hanfu Cultural	Yes	101	92.66%
	No	1	0.92
	I don't know	3	2.75%

Experience Center will increase my interest in Hanfu?			
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The survey data reveals a significant interest in Hanfu culture, particularly among a young and predominantly female demographic, with 88% of respondents below 26 years old and 67.89% female. This indicates a vibrant market with a strong female influence and a youthful enthusiasm for Hanfu. A majority, 61.47%, have already invested in Hanfu attire, demonstrating a committed consumer base with a notable preference for online purchases (98.51%), highlighting the critical importance of a robust online presence for retailers. The data further reveals a keen focus on style and quality as the primary factors influencing purchasing decisions, with 80.6% and 46.27% of respondents respectively prioritizing these aspects. This preference underscores the demand for high-quality, stylish Hanfu that aligns with contemporary tastes, alongside an openness to both traditional and innovatively designed Hanfu, as evidenced by 86.57% of respondents finding both forms acceptable.

Crucially, the survey highlights a profound interest in the Hanfu experience, with an overwhelming 96.33% of respondents expressing a desire to visit a Hanfu Cultural Experience Center. This indicates a substantial market potential for experiential offerings in the Hanfu domain, driven by a consumer desire for immersive cultural experiences that deepen their understanding and appreciation of Hanfu culture. This strong interest in experiential engagement suggests a significant opportunity for the development of Hanfu experience centers or immersive cultural spaces that cater to this demand, offering a combination of traditional and innovative Hanfu experiences that resonate with a modern audience seeking to connect more deeply with Hanfu culture.

4.3. Opportunities and threats

Opportunities

- Capitalizing on the rising popularity of Hanfu culture among young Chinese to boost demand.
- Utilizing our deep understanding of Hanfu culture and unique experience design to create standout cultural experiences.
- Leveraging an active online presence to build relationships, gain insights, and stimulate interest.
- Employing AR and VR to offer distinctive, immersive cultural experiences.

- Forming collaborations with artisans, cultural institutions, and educational bodies to enhance authenticity and reach.
- Using our rich local cultural and historical setting to provide authentic experiences and attract tourism.

Threats

- Intense market competition from established and emerging entities in the cultural experience sector.
- Cultural misunderstandings or challenges in promoting Hanfu culture on an international scale.
- Economic downturns and political instability can significantly impact consumer spending and tourism.
- Rapid technological changes could render current business models or offerings obsolete.

4.4. Value proposition and project strategy

4.4.1. Mission, Vision and Values

Mission

Our mission is to immerse visitors in the rich Hanfu culture, educating and inspiring them. Through hands-on experiences, we preserve and share China's ancestral heritage.

Vision

We envision becoming the beacon for Hanfu culture worldwide. Our aspiration is to bridge ancient traditions with modern life. We strive to be a hub where diverse cultures converge, celebrating Hanfu's timeless elegance. Our vision extends to spreading Hanfu's allure far and wide, enriching hearts and minds across continents.

Values

- Authenticity - We stand for true Hanfu representation.
- Inclusivity - Everyone is welcome here.
- Innovation - We embrace new ways to engage and enlighten.
- Education – We are committed to offer deep, meaningful cultural insights to all who visit us.

4.4.2. Segmentation, Targeting and Positioning

4.4.2.1. Segmentation

Using demographics, habits, and preferences, as follows:

Table 4.3 structure of distinct customer

	Young Enthusiasts	Cultural and Historical Aficionados	First-time Explorers	Lifestyle and Fashion Forward
Demographics	Primarily 18-22 years old, indicating a strong appeal of Hanfu culture among younger generations.	Wide age range, with a deep appreciation for authentic cultural experiences.	Diverse, with many experiencing Hanfu culture for the first time.	Young adults to mid-aged individuals who are fashion-conscious and lifestyle-oriented.
Preferences	Interest in experiencing Hanfu culture firsthand, with a keenness for both traditional and contemporary interpretations of Hanfu.	Value quality and authenticity of the Hanfu experience, including the historical accuracy and craftsmanship of the attire.	Interested in finding their own style within the Hanfu movement and exploring the culture in a more accessible manner.	Drawn to the aesthetic beauty of Hanfu and its incorporation into modern fashion.
Behaviors	Active in seeking immersive cultural experiences; likely to be influenced by social media and peer recommendations.	Seek out educational content alongside the experience; interested in the history and symbolism behind Hanfu.	Likely to be curious and open to learning, preferring experiences that offer a good introduction to Hanfu culture.	Look for experiences that allow for personal expression and connection to a broader cultural trend.
Income Levels	Varied, with many in this group being students or early in their careers, indicating a sensitivity to price and value for money.	Generally higher, with a willingness to pay more for enriched and authentic experiences.	Varied, but with a notable portion looking for cost-effective options to try out the experience.	Moderate to high, prioritizing unique and Instagram-worthy experiences.

4.4.2.2. Targeting

In the context of "Ci Shangjin" Hanfu Experience Hall's strategic focus, we elect to target the following segments:

Young Enthusiasts: This segment, primarily 18-22 years old, exhibits a vibrant interest in both traditional and contemporary interpretations of Hanfu. Given their active search for immersive cultural experiences and influence by social media, they represent an ideal target for our innovative and interactive Hanfu experiences.

Cultural and Historical Aficionados: Characterized by a wide age range and a deep appreciation for authentic cultural experiences, this group values the historical accuracy and craftsmanship of Hanfu. Our Hall's focus on authentic and educational content makes this segment a primary target, aiming to satisfy their desire for enriched experiences.

While the segments of First-time Explorers and Lifestyle and Fashion Forward individuals also present valuable opportunities, our initial focus on Young Enthusiasts and Cultural and Historical Aficionados allows us to leverage our strengths in creating engaging, educational, and authentic cultural experiences. This strategic targeting decision aligns with our mission to immerse visitors in the rich Hanfu culture, ensuring a deep and meaningful connection with our heritage.

Future strategies will explore the potential to broaden our target market to include First-time Explorers and Lifestyle and Fashion Forward individuals, adapting our offerings to meet their distinct preferences and behaviors.

4.4.2.3. Positioning

“Ci shangjin” Hanfu Culture Experience Hall is positioned as a pioneering cultural destination that seamlessly merges the rich heritage of Hanfu with contemporary lifestyle trends. Our unique positioning strategy centers on offering an immersive experience that not only celebrates the aesthetic beauty and historical significance of Hanfu but also encourages interactive participation and personal expression.

At the heart of our positioning is the concept of ‘Living Heritage,’ where visitors are not just observers of culture but active participants. By engaging in workshops, exhibitions, and interactive sessions, visitors can experience Hanfu in a context that resonates with their daily lives, bridging the gap between historical tradition and modern relevance.

Moreover, “Ci shangjin” is more than a cultural experience; it is a lifestyle statement. We position ourselves as a trendsetter in the fusion of traditional elegance with modern practicality, appealing to a diverse audience ranging from culture enthusiasts and fashion aficionados to history fans and educational groups.

4.4.3. Marketing-Mix

4.4.3.1. Product

Customized Experiences

Understanding the diverse interests and backgrounds of our visitors, we offer customized experiences tailored to different age groups, cultural backgrounds, and interests. From hands-on workshops where participants can learn traditional Hanfu garment-making techniques to immersive storytelling sessions that bring ancient Chinese tales to life, our goal is to cater to the unique preferences of each visitor, ensuring a personal and meaningful engagement with Hanfu culture.

For our younger guests, we create engaging, educational experiences that spark curiosity about Hanfu and Chinese culture. Adults and seniors can delve into more in-depth workshops and discussions that explore the rich tapestry of Hanfu's history and its significance in contemporary society.

Figure 4.9 The screenshot of Hanfu Culture Experience Hall



Source: <https://image.baidu.com/> (2023)

Whether people are drawn to the intricate art of textile making, the fluid movements of traditional dance, or the serene practice of tea ceremonies, we offer specialized workshops that dive deep into these aspects of Han culture, ensuring a fulfilling and enriching experience.

Figure 4.10 The screenshot of Hanfu Culture Experience Hall



Source: <https://image.baidu.com/> (2023)

We intend that people may be transported to ancient China through our storytelling sessions, where myths and legends come to life. These narratives are not just told; they are performed, making history accessible and engaging for everyone. People may participate in workshops that not only teach about Hanfu but also encourage sharing people' own cultural heritage, promoting a mutual exchange of traditions and stories.

At "Ci shangjin," every visit is a new adventure, uniquely shaped by visitor interests, ensuring a deeply personal connection with the timeless elegance of Hanfu culture.

Technology Integration

In embracing the digital age, "Ci shangjin" Hanfu Culture Experience Hall is set to revolutionize the way history and culture are explore. By weaving cutting-edge technology like Augmented Reality (AR) and Virtual Reality (VR) into the fabric of our exhibits, we are not just displaying history, we are bringing it to vivid life. By using a VR headset, people may find themselves in the bustling streets of ancient China, surrounded by the vibrant colors and intricate designs of traditional Hanfu attire. Or, with AR, people may watch as a static display of a Hanfu garment transforms before their eyes, narrating its own story, from creation to cultural significance. These immersive technologies will not only make learning more engaging but will allow visitors to experience the richness of Hanfu culture in an entirely new dimension,

offering a blend of education and entertainment that speaks to both the young and the young at heart. In this way, "Ci shangjin" aims to transcend the conventional museum experience, offering a dynamic, interactive journey through time that is as informative as it is enchanting.

Figure 4.11 The screenshot of Hanfu VR experience Hall



Source: <https://weibo.com/> (2023)

Collaborations and Partnerships

At "Ci shangjin" Hanfu Culture Experience Hall, we believe in the power of unity and shared knowledge. Our commitment to fostering a vibrant community around Hanfu culture drives us to forge meaningful partnerships with key cultural institutions, educational bodies, and skilled Hanfu artisans. These collaborations are the cornerstone of our mission, allowing us to present a tapestry of authentic experiences and deep insights into the rich heritage of Hanfu. By integrating traditional craftsmanship with educational content, we not only honor the legacy of Hanfu artisans but also provide our visitors with a unique, enriched cultural journey. Through these partnerships, "Ci shangjin" aspires to become more than just a venue for cultural exploration; we aim to build a thriving ecosystem that nurtures appreciation, education, and innovation in Hanfu culture, making every visit a journey of discovery and connection.

Through these strategic product offerings, "Ci shangjin" Hanfu Culture Experience Hall aims to position itself as not just a destination but a journey through China's rich cultural heritage, where every visit leaves a lasting imprint on the heart and mind of each visitor.

4.4.3.2. Price

For the Hanfu Culture Experience Hall, our pricing strategy is crafted to ensure accessibility but also revenues. We offer tiered entry fees to cater to all visitors, with discounts for children, seniors, and groups to encourage family visits and larger groups. Premium packages are available for those seeking enhanced experiences, such as special workshops and exclusive tours, providing added value.

Workshops are priced affordably, with special rates for unique sessions led by experts. Merchandise pricing varies, offering everything from souvenirs to custom-made Hanfu garments, ensuring options for all budgets.

Dynamic pricing during peak and off-peak seasons helps manage visitor flow, alongside last-minute discounts to boost occupancy during quieter times. Our discount programs include significant savings for students, seniors, and groups, alongside a membership program for repeat visitors, offering reduced rates and merchandise discounts.

Seasonal promotions and partnerships with local businesses extend our reach, offering combined packages at reduced rates. This flexible pricing strategy ensures the Hanfu Culture Experience Hall remains a welcoming, engaging destination for all interested in exploring Chinese cultural heritage, balancing financial sustainability with our mission to promote Hanfu culture.

Table 4.3 Table of Pricing Structure(¥)

Visitor Category	Standard Entry Fee	Discounted Rate*	Premium Package
Adults	100	80	150
Children(5-12)	50	40	70
Seniors(65+)	70	50	100
Students	70	50	100
Family (2 Adults, 2 Children)	240	200	350
Group (10+)	-	70 (per person)	120 (per person)

*Discounted rates apply for early bookings, off-peak visits, and through partnerships with local businesses.

4.4.3.3. Place

The “Ci shangjin” Hanfu Culture Experience Hall’s marketing strategy emphasizes a well-integrated approach to its physical and digital presence, aiming to enhance accessibility and appeal to a diverse audience.

Physical Location Strategy

Located in easily accessible areas, the Hanfu Culture Experience Hall prioritizes convenience for both local and out-of-town visitors, with proximity to public transportation and ample parking. By situating near popular tourist attractions and within vibrant communities, the hall leverages foot traffic and fosters local engagement. The venue is designed to be welcoming to all, ensuring accessibility for visitors with disabilities and providing multi-lingual guides to accommodate a global audience.

Digital Presence Strategy

A cornerstone of our approach is a user-friendly website that serves as a comprehensive guide to the hall's offerings, including exhibits, workshops, and visitor information. It also features virtual tours to attract global interest. Active social media engagement on platforms like Instagram and Facebook amplifies our reach, allowing us to share content that highlights the richness of Hanfu culture and encourages community interaction.

For those interested in Hanfu clothing and accessories, our e-commerce platform extends the availability of our merchandise beyond the physical location. Additionally, an online booking system and dedicated customer service enhance the planning and visiting experience, streamlining access to the hall's cultural offerings.

This strategic approach to the Hanfu Culture Experience Hall's location and online presence ensures it stands out as a premier destination for exploring Hanfu culture, appealing to both local communities and a global audience with a keen interest in Chinese heritage.

4.4.3.4. Promotion

The promotional strategy for the Hanfu Culture Experience Hall employs a blend of digital and traditional marketing channels to boost visibility and engage audiences. Through targeted online advertising on platforms like Google and social media, we aim at individuals interested in Chinese culture, using SEO to enhance search visibility. Our social media strategy involves posting engaging content, launching interactive campaigns, and hosting live sessions to showcase the Hanfu culture and encourage community participation.

Partnerships with tourism boards and educational institutions, alongside participation in cultural festivals, extend our reach to both local and international culture enthusiasts. Influencer collaborations provide authentic endorsements, inviting them to share their experiences with their followers. Unique promotional tactics include virtual tours and sneak peeks via social media, offering a glimpse into the hall's offerings and building anticipation.

Hosting special events for Chinese festivals and a membership program with exclusive benefits further cultivates a community of Hanfu culture enthusiasts, promoting repeat visits.

4.5. Economic and financial viability analysis

4.5.1. Financing plan

For "kindness is jin" Hanfu experience pavilion, the initial investment capital is mainly used for venue infrastructure cost and initial operating capital, the early project (1-2 years) is mainly establish venue awareness and credibility, on the basis of relying on the scenic tourism resources will Hanfu combined with traditional culture, build deep han culture experience activities, change the image of the traditional Hanfu pavilion, establish the image of the Hanfu experience, attract more tourists and retain local tourists. After venue awareness open, obtained a certain profit, has a stable passenger flow and customer viscosity, then open up online channels, through the development of WeChat public, provide Hanfu related activities booking and door-to-door service, at the same time for the customer experience to improve design and improve service quality, may purchase more equipment and introduce more talents with Hanfu experience, by understanding the needs of the customer to achieve better quality service, so as to attract more customers.

4.5.2. Sources of funds and capital structure

The initial capital of "Cishangjin" Hanfu Experience Hall is 2.1 million yuan, and the project team is 3 people. It is planned to invest 700,000 yuan as the start-up capital of the venue, part for the construction of the venue, and keep part of the working capital of the venue to ensure the normal operation of the venue and personnel expenses in the off-season of tourism.

The initial funds of the venue is mainly used for the construction and personnel expenses of the venue, especially the decoration of the venue and the compensation of specific service personnel.

4.5.3. Financial forecasting

Table 4.4 Cost Budget Table(¥)

Operating Costs	Budget
Water and electricity costs	18000 (1500*12)
Hanfu supply (cooperate with well-known Hanfu brands, purchase in the first year, provide sponsorship in the second year, adopt profit sharing method)	30000
New style	10000
Basic salary of personnel	/
Makeup and Hair Master (3 out of size)	192000 (6000*2*12+4000*1*12)
Photographer (2)	168000 (7000*2*12)
Director (6)	252000 (4000*4*12+2500*2*12)
Pastry Master (2)	72000(6000*1*12)
Front desk (1)	36000 (3000*12)
Tea Specialist	60000
Shu embroidery division	60000
Aggregate	840000
Early investment fee	
photographic equipment	30000(30000*1)
Desktop computer (for drawing)	10000 (5000*2)
raw and processed material (Tea, pastry materials, DIY jewelry materials, ink, paper and inkstone, scroll, ancient books, etc.)	5000
Shoot props (Ancient wind umbrella, ancient fan, etc.)	3000
ornament	5000
Aggregate	53000
general expenses	/
Equipment maintenance cost (about 2% of total value of equipment)	840
Desktop computer (for cashier use)	2000
Store rental fee (ten thousand yuan)	360000

Shop decoration	280000
selling expenses	/
Publicity fees	30000
Aggregate	670000
Grand total	1563000

Table 4.5 Cost Schedule(¥)

	year 1	year 2	year 3	year 4	year 5
Hanfu purchase	200000	20000	20000	10000	10000
Personnel salary	940000	1060000	1254000	1480900	1730000
Storefront rent	360000	36000	36000	36000	36000
Water and electricity costs	18000	21000	25790	30101.2	45980
Equipment Maintenance Cost	840	-	-	-	-
Desktop Computer (for cashier use)	2000	-	-	-	-
Shop Decoration	280000	-	-	-	-
Publicity Fees	30000	-	-	-	-
Total Annual Costs	1631840	1461000	1660790	1880001.2	2145980

Note: Because the early investment of the venue construction accounts for the main part of the cost, and the operation of the venue mainly depends on the specific services of different service personnel in the museum. Therefore, the main business costs include: venue decoration costs, personnel wages, store rent several parts. Other business costs include: water and electricity costs, additional costs caused by Hanfu management, etc.

Table 4.6 Depreciation schedule of fixed assets (¥)

	year 1	year 2	year 3	year 4	year 5
fixed assets	/	/	/	/	/
photographic equipment	5880	5880	5880	5880	5880
computer	2352	2352	2352	2352	2352
tables and chairs	1960	1960	1960	1960	1960
the wine cup and a table	1176	1176	1176	1176	1176
zheng	3160	3160	3160	3160	3160
guqin	1136	1136	1136	1136	1136
Total	15664	15664	15664	15664	15664

Table 4.7 Depreciation table(¥)

	year 1	year 2	year 3	year 4	year 5
fixed assets	86840	90325	121269	130809	215507
accumulated depreciation	15664	16770	25392	28935	37768
fixed assets-net value	71176	73555	95877	101865	177739

Note: Fixed assets mainly for venues of photography equipment, for experience activities with guzheng Musical Instruments, ancient characteristics of flowing works qu water table, office computer, and in 2 years to 5 years due to online services, appropriately have increased operation of office computer of fixed assets, and due to the new experience activities need to increase the fixed assets.

Table 4.8 Salary schedule of Personnel (¥)

	year 1	year 2	year 3	year 4	year 5
base pay					
Director * 6	288000	288000	302400	317520	333396
Makeup hair division * 3	216000	216000	226800	238140	250047
Photographer * 2	168000	168000	176400	185220	194481.12
Pastry division * 2	144000	144000	151200	158760	194481.12
Tea master * 1	60000	60000	63000	66150	69457.56
Shu embroidery division * 1	/	72000	75600	79380	83349
Total	876000	948000	995400	1045170	1125211.8

Note: Our venue pays attention to the introduction of excellent and experienced talents related to Hanfu, and also provides new graduate students majoring in art with internship opportunities, so we give considerable salary and benefits. For interns, although the salary is not as much as formal employees, and there is no performance pay, if they perform well, the venue can provide opportunities for training and become formal employees, and regular training to serve specific groups more professionally. For formal staff in the venue guide in addition to the basic salary also according to the venue annual profit growth ratio or personal performance and performance pay, but generally not the first year, the second year according to the actual situation, and with the growth of the working age, basic salary from 3 years

according to the length of service every + 1 year increased by 5%. In addition, due to the poor operation of the venue in the first year, only basic personnel were hired. In the second year, the position of Shu embroidery teacher was added to provide a pair of teaching services for DIY Shu embroidery.

Table 4.9 Revenue schedule(¥)

	year 1	year 2	year 3	year 4	year 5
Main business income	814,424.26	1,230,981.60	1,929,650.42	2,795,645.21	3,578,122.30
Other business income	223,254.74	232,451.93	242,061.58	283,054.65	211,157.61
Total	1043179	1474233.53	2186712	3097599.86	3809779.91

Note: The main business income is mainly the income of Hanfu-related experience activities and Hanfu peripheral services such as photography services, while other business income are mainly the additional consumption enjoyed by tourists to the store, such as cakes and snacks, drinks, Hanfu sales and Hanfu rental, the expired unrefunded deposit, as well as personalized styling services, cultural workshop fees, and traditional craft merchandise sales.

Table 4.10 Revenue Budget Table (off-peak season) (¥)

	peak period	off-peak season
Hanfu sales	2330	0
cookie	13000	520
tea water	1200	240
dress and personal adornment	1400	1400
Clothing damage and cleaning fee	800	400
The deposit is not returned	1600	400
The experience of ancient	/	/
DIY hair accessories, props, etc. (optional)	4000	800
Ancient method makeup powder production	3800	760
Calligraphy and painting experience finished products can be taken away	2250	750
Order tea	2900	580

a game during feast in which the winner was decided by the number of arrows thrown into a distant pot	1500	300
Shu Embroidery (any pattern handkerchief / peace Fu)	4640	870
floriculture	1980	1320
Hanfu photo package	/	/
Set meal 1 (adult single rental Hanfu (choose one set in area B) + makeup and hair + clothing)	18800	5640
Set meal 2 (2 hours of single indoor photo (40 negatives, one set of Hanfu, 6 refined pictures, makeup + optional hair accessories, props)	11640	5820
Set meal 3 (2 hours of single travel shooting (40 negatives, 6 finishing, one set of Hanfu, makeup + hair accessories, props)	11820	3940
Set meal 4 bestie / couple / parent-child double indoor photo for 2 hours (50 negatives, two optional sets of Hanfu, 5 refined pictures, makeup + hair accessories optional, props appointment)	10320	6880
Set meal 5 bestie / couple / parent-child double outdoor photo for 2 hours (50 negatives, two optional sets of Hanfu, 5 refined pictures, makeup + hair accessories optional, props appointment)	9880	1976
Experience activity recommended package:	/	/
Make tea / makeup powder / DIY ornaments / Shu embroidery / flower art + one to one	14800	1480
Season limit:		

Tea cooking in outdoor surrounding furnace (1-3 persons)	3840	384
Total	122500	34460

With the gradual popularization of Hanfu culture and consumers' attention to traditional culture, we expect that the market acceptance will increase year by year. It is expected that Hanfu sales peak season revenue is 2330 yuan, off-season income is 0 yuan. As a result, the company forecasts a higher revenue growth over the next few years. The cakes and tea provided in the Hanfu experience activity earn 14,200 yuan in the peak season, and about 760 yuan in the off-season. And dress. Peak season operating income about 1400 yuan, off-season 1400 yuan. The company plans to gradually expand its business scope, such as carrying out Hanfu culture training, holding Hanfu cultural activities planning, etc. These new businesses will bring more revenue sources for the company. The company will increase marketing efforts, through a variety of online and offline channels for a variety of publicity and promotion, to improve brand awareness and market share. This will help attract more customers and thus drive revenue growth. The company will enhance customer engagement and improve customer satisfaction by providing high-quality service and rich experience content. This will help to increase the customer repurchase rate, resulting in sustained revenue growth. The company will develop a reasonable price strategy according to the market conditions and cost control. Ensure profit margins while maintaining price competitiveness to attract more potential customers.

In recent years, Hanfu culture has gradually attracted the attention and sought after of young people, forming a boom. The boom is expected to last for some time, providing strong support for the company's revenue growth. The government's support for the traditional culture industry has been increasing, providing a good policy environment for the company. Policy support will help the company's business and increase market share. With the improvement of residents' income level and the change of consumption concept, consumers' demand for high-quality and cultural heritage products and services is increasing. This will drive the continued development of the company's business. The company will actively seek cooperation and alliance with other related industries to jointly promote the development of Hanfu culture industry. Through partnerships and alliances, companies will gain more resources and market opportunities to drive revenue growth. The company will continue to pay attention to the market dynamics and consumer demand changes, and continue to innovate products and services. By meeting the new needs and expectations of consumers, the company will maintain its competitive edge and achieve sustained growth.

Table 4.11 The Balance Sheet(¥)

property	year 1	year 2	year 3	year 4	year 5
circulating assets:					
monetary resources	2297237.633	2138248	2623208.29	3086753.65	3302366.84
Trading financial assets	/	/	200000	400000	500000
accounts receivable				10150.86	17335.91
interest in bank	0	0	4400	7600	5000
dividends receivable	0	0	0	0	0
stock	76064	155806.9	111648.3771	211366.6916	184536.49
Total current assets	2373301.633	2294055	2939256.667	3715871.202	4009239.24
non-current assets:					
Long-term equity investment	0	0	0	0	0
original value of fixed assets	86840	90325	121269	130809	215507
Reduction: cumulative depreciation	15664	16770	25392	28935	37768
Book value of the fixed assets	71176	73555	95877	101874	177739
Long-term amortized expenses	156000	156000	156000	156000	156000
Other non-current assets	/	/	/	/	/
Total of non-current assets	227176	229555	251877	257874	333739
Total assets	2600477.633	2523610	3191133.667	3973745.202	4342978.24
Liabilities and owners' equity					
cash liabilities:					
money borrowed for short time	/	/	50000	200000	200000
employee pay payable	73000	79000	82950	87097.5	93767.65

debit balance in suppliers account	22990	/	45000	87216.66	196406.1885
tax payable	42817.86	20145.2	21927.63645	17390.42527	28617.3775
dividends payable	/	/	/	/	/
interest in red	/	13750	16500	18500	22500
Other current liabilities					
Total current liabilities	115495.31	128005.7	142623.53	238400.59	157936.46
non-current liability:					
money borrowed for long term	500000	/	/	/	/
Total liabilities	754303.17	240900.9	359001.1665	648605.1753	699227.676
owner's equity:					
Paid-in capital (or share capital)	2100000	2100000	2100000	2100000	2100000
capital reserve	/	/	/	/	/
surplus public accumulation	0	17110.49	70314.648	143840.059	266174.569
undistributed profit	-253825.537	165598.8	661817.8527	1081299.967	1277575.995
Total of the owner's equity	1846174.463	2282709	2832132.501	3325140.026	3643750.564
Total liabilities and owner's equity	2600477.633	2523610	3191133.667	3973745.202	4342978.24

Table 4.12 Profit and loss statement (¥)

	Year 1	Year 2	Year 3	Year 4	Year 5
Main business income	814,424.26	1,230,981.60	1,929,650.42	2,795,645.21	3,578,122.30
Less: the main business cost	1,006,975	1,082,341.56	1,153,792.12	1,535,729	2,015,672.92
Taxes and Additional	3,129.54	4,422.70	6,560.14	9,292.80	11,429.34
Main business profit (losses are filled as "-")	-195,680.28	144,217.34	769,298.16	1,250,623.41	1,551,020.04
Plus: Other business profits (losses are filled as "-")	-61,345.26	71,081.09	105,625.64	181,219.88	144,014.62
Reduced: operating expenses	15,610.00	20,200.00	33,090.00	59,512.00	77,479.00
general expenses	21,009.70	26,599.80	30,860.90	47,712.80	47,910.20
cost of financing	-	-	-	-	-
Operating profit (loss listed as "-")	-257,025.54	215,298.43	874,923.80	1,431,843.29	1,695,034.66
Plus: Investment income (loss is filled with "-")	/	/	/	19,863.25	28,816.39
subsidize revenue	/	/	/	/	/
nonbusiness income	5,500.00	10,800.00	15,000.00	18,900.00	20,500.00
Less: non-operating expenses	2,300.00	5,300.00	7,500.00	9,010.00	12,100.00
4. Total profit (loss marked as "-")	-253,825.54	220,798.43	882,423.80	1,441,733.29	1,703,434.66
Reduced: income tax	-	55,199.61	220,605.95	360,433.32	425,858.67
minority equity					
5. Net profit (the loss is listed at the "-" number)	-253,825.54	165,598.82	661,817.85	1,081,299.97	1,277,576.00

Note: The main business income of the venue is other services, and the VAT rate is 6%; the other business income is advertising fee, and the VAT rate is 6%. Taxes and surcharges will be levied at 7% of VAT for urban construction tax, 3% for education surcharge tax and 2% for local education surcharge. Since the venue belongs to a partnership enterprise, it only

needs to deduct the cost, expenses and loss balance from the total income of each tax year. As the production and operation income of the investor, the 5% -35% excess progressive tax rate is calculated and levied as individual income tax, without paying enterprise income tax.

Table 4.13 Cash Flow Statement(¥)

	year 1	year 2	year 3	year 4	year 5
1. Cash flow generated from operating activities:					
Cash received from sales of goods and labor services provided	1043179	1474233.53	2186712	3087449	3792444
Other cash received in connection with the operating activities	123254.74	232451.93	342061.7	583054.9	811157.7
Cash paid for purchasing raw materials, commodities and receiving labor services	62325.29	70134.8	74561.92	98680	112003.6
Employee compensation paid for	803000	869000	912450	958072.5	1031444
Taxes paid	3129.537	241817.901	256600.3	266201.4	297907.8
Other cash paid for in connection with operating activities	13901.28	21978	30052.4	67321.3	79173.2
Net cash flow generated from operating activities	284077.633	316317.91	606229	924491.1	977303.8
2. Cash flow generated from the investment activities:					
Cash paid for the purchase and construction of fixed	86840	90325	121269	130809	215507

assets, intangible assets and other non- current assets					
Cash paid out for short-term investments, long-term bond investments, and long-term equity investments	0	0	0	350000	575000
Cash received from the investment income				19863.25	28816.39
Net cash flow generated from investment activities	-86840	-90325	-121269	-460946	-761691
3. Cash flow generated from financing activities:					
Cash received from the absorption investment	2100000	0	0	0	0
Net cash flow generated from financing activities	2100000	0	0	0	0
4. Net increase in cash	2297237.633	225992.91	484960	463545.4	215613.2
Add: Initial cash balance	0	1912255.35	2138248	2623208	3086754
5. Ending cash balance	2297237.633	2138248.26	2623208	3086754	3302367

Table 4.14 Present value of net cash flow (¥)

	year 1	year 2	year 3	year 4	year 5
net cash flow	284077.633	316317.91	606229.03	924491.11	977303.8
Current value of net cash flow (discount rate of 10%)	258,252.39	287,561.74	551,117.30	840,446.46	888,458.00

Since the Hanfu experience hall belongs to the service industry related to Hanfu experience, but collecting relevant data found no industry discount rate standard for the service industry. Since we assume that the return on investment is 10%, the discount rate is 10%.

Calculated from the data in the above table:
 $NPV = (258,252.39 + 287,561.74 + 551,117.30 + 840,446.46 + 888,458.00) - 1491840 = 979,127.92 > 0$

The initial investment of the company's project is 1491840.00 yuan, and the net present value of the company's five years of operation is greater than zero, indicating that the project is feasible.

Table 4.15 Rate of return is included (¥)

	Initial investment	year 1	year 2	year 3	year 4	year 5
Present value of the net cash flow	1,286,068.97	258,252.39	287,561.74	551,117.30	840,446.46	888,458.00

According to the data of the above table, the insertion method can be calculated: IRR = 16%

The included return rate of 16% is greater than the capital cost ratio of 10%, indicating that the project is feasible.

Table 4.16 Investment payback period(¥)

	year 0	year 1	year 2	year 3	year 4	year 5
net cash flow	-1491840	-100904.65	398395.23	606229.03	924491.11	977303.8

According to the above table can be calculated: dynamic investment payback period = $4 - 1 + 588120 / 924491.11 = 3.64$ years

It is expected to be recovered in the third year, which is less than the expected operating period of 5 years, indicating that the investment is feasible.

5. Conclusion

In recent years, Hanfu has gradually emerged, and it has also set off a "heat" of Hanfu culture. In recent years, Hanfu has attracted more and more people's attention, and many young people devote themselves to the Hanfu culture industry with the belief of reviving the traditional costumes of the Han nationality. With the increase of the number of Hanfu lovers and the expansion of the scope of influence, various thoughts in the Hanfu circle are mixed, both external and internal friction. Even some extreme thoughts based on this basis directly lead to the resistance of external people to the Hanfu culture. In the "traditional culture", "Hanfu hot" era background, the spread of Hanfu culture phenomenon, summarizes the development present situation of Hanfu culture in the domestic, the existing problems and Hanfu culture industry marketing strategy, explore the commercialization of the industry, at the same time, further spread and promote Hanfu culture is given priority to the traditional culture, for Hanfu culture transmission and the development of Hanfu culture industry to provide theoretical reference and reference. Through the establishment of the "Ci ishang Jin" Hanfu Cultural Experience Hall as the theme, Using tools such as PEST analysis and SWOT analysis, On the basis of the existing Hanfu culture communication and the development of related industries, To further obtain better benefits for the development of the venue, Provide new and feasible ideas for the marketing strategy of the venue; In an environment where the traditional culture industry is still in its infancy, In particular, there is still room for progress in the new field of the Hanfu industry, Strengthening Hanfu marketing management and operation management decision is conducive to the further development of Hanfu industry, Can help the venue to take the lead in the market share in the emerging Hanfu culture industry, So that you can make more profits, It is also conducive to enterprises to continuously improve their own development ability, Thus driving the development and progress of Hanfu culture industry and the dissemination of Hanfu culture has important guidance and practical significance.

This project is economically viable, with an NPV of ¥1,286,068.97 (€164,488.22, at the current exchange rate), an IRR of 16% and a payback period of 3.64 years.

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Appendices

Appendix A - Questionnaire

Q1: What is your gender?

- A. Male
- B. female

Q2: What is your age group?

- A. under 18 years old
- B. 18-22
- C. 23-26
- D. 27-30
- E. 31 - 35
- F. over 35 years old

Q3: What is your nationality?

- A. Han nationality
- B. non-Han

Q4: What is your current occupation?

- A. student
- B. Public servant
- C. General staff
- D. Manager
- E. Freelance

Q5: Your current monthly income (living expenses for students):

- A. Below 1000
- B. 1001 - 2000
- C. 2001- 5000
- D. 5001 - 8000
- E. 8001-15000
- F. 15000 or more

Q6. From what sources did you gain knowledge of Hanfu? (Multiple choices)

- A. Network
- B. Costume TV series

- C. News reports
- D. Relatives and friends around you
- E. Books and magazines
- F. Others

Q7: Have you ever purchased Hanfu?

- A. Yes (jump to Volume A)
- B. No (jump to Volume B)

Volume A

1. You're spending on Hanfu in one year is

- A. below 500 yuan
- B. 500-1,000 yuan
- C. More than 1,000 yuan

2. What percentage of your purchases of Hanfu in a year account for all your purchases of clothing?

- A. 10 % or less
- B. 10 % - 30%
- C. 30 % - 60 %
- D. More than 60 %

3. How much is the most you are willing to spend on a favorite Hanfu?

- A. 200 or less
- B. 200 - 500
- C. 500 - 1000
- D. More than 1000

4. The type of Hanfu you usually buy is (multiple choices)

- A. The child is chest high.
- B. Confucian skirt
- C. Double-breasted Confucian skirt
- D. Cross-neck Confucian skirt
- E. Ming style skirt
- F. Curved train
- G. Half arm

- H. Tube top, suspender belt
- I. Song pants
- J. Tang round collar
- K. Straight train
- L. Cloak, cape

5. How do you usually buy Hanfu (multiple choices?)

- A. Purchase in physical store
- B. Customized Hanfu
- C. Buy second-hand Hanfu
- D. Purchase from Taobao/Tmall online store
- E. others

6. Which of the following brands of Hanfu do you like (multiple choices)?

- A. Hanlian
- B. Chonghui
- C. Nishang
- D. Yilou
- E. Lantaxi
- F. There is no requirement for the brand.

7. On what occasion do you usually wear Hanfu (multiple choices?)

- A. Formal occasions such as dinner parties
- B. Photography, gatherings with friends, travel and other entertainment occasions
- C. daily outing
- D. At home

8. What are your top choices for buying Hanfu (choose three)

- A. Price
- B. Brand
- C. Style
- D. Fabric
- E. Color
- F. Quality
- G. Others

9. Regarding the merchant's Hanfu products, which of the following situations can you not accept (multiple choices)?

- A. There are slight flaws, you can't find B without looking carefully.
- B. A bit ill-fitting
- C. The clothes have obvious workmanship problems.
- D. The fabric is of poor quality and feels uncomfortable.
- E. There is a problem with the shape.

10. What kind of fabric do you like to use for Hanfu?

- A. Cotton and linen
- B. Jacquard silk, brocade
- C. Chiffon chemical fiber
- D. High-end fabrics such as silk and Xiangyun yarn
- E. other

11. What elements do you like printed on Hanfu?

- A. Flowers, Birds, Fish and Insects
- B. Text
- C. Totem or pattern
- D. No printing, just plain color

12. Will you choose to buy improved Hanfu?

- A. No, I only choose traditional Hanfu
- B. Will choose improved Hanfu
- C. Both are acceptable.

13. What do you think are the shortcomings of improved Hanfu (multiple choices?)

- A. The shape of traditional Hanfu should not be changed
- B. Studio clothes, poor quality
- C. If Hanfu is improved, it will no longer be Hanfu.
- D. enough about Hanfu. Improving Hanfu will affect the public's understanding of Hanfu.
- E. other

14. What do you think are the advantages of improved Hanfu (multiple choices?)

- A. Improved Hanfu is lighter than traditional Hanfu
- B. Improved Hanfu is more suitable for daily wear

- C. Conducive to promoting Hanfu culture.
- D. other

15. Will you go to the Hanfu Cultural Experience Center to spend money?

- A. Yes
- B. No

Volume B

1. What are the reasons why you have never purchased Hanfu (multiple choices?)

- A. Wearing it outside will attract too much attention
- B. It's too cumbersome to wear and not suitable for daily wear.
- C. I don't know the purchasing channels.
- D. I don't have my favorite style.
- E. There is no product suitable for your age group.
- F. Relatives and friends object to your purchase.
- G. It's too expensive.
- H. I only like Hanfu culture, I don't like wearing Hanfu

2. Do you plan to wear Hanfu?

- A. You can try it, but you won't wear it outside.
- B. Want to wear it out occasionally
- C. Want to wear it as daily clothing every day.
- D. No

3. Have you ever purchased clothes with Chinese elements/Chinese style?

- A. Yes, and I particularly like.
- B. Yes, I have only bought one or two pieces.
- C. No but want to try.
- D. No, I don't want to buy.

4. Do you have any plans to purchase Hanfu in the future?

- A. Yes, if possible, buy it
- B. I will buy Hanfu only when it satisfies my ideas.
- C. No, I won't consider buying it.

5. Will you go to the Hanfu Cultural Experience Center to spend money?

A. Yes

B. No

6. Do you think the Hanfu Cultural Experience Center will increase my interest in Hanfu?

A. Yes

B. No

C. I don't know.