

Research on the Improvement of Cultural Consumption Quality of Beijing "Textile Intangible Cultural Heritage+"

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ABSTRACT

This paper takes the intangible cultural heritage of textiles as a perspective and uses a questionnaire to understand the knowledge of Beijing consumers about textile intangible heritage and cultural consumption in Beijing, as well as the satisfaction of cultural consumption. This paper proposes suggestions for the improvement of the quality of "textile intangible heritage +" cultural consumption by combining the problems revealed by the questionnaire. The survey results show that there are problems of lagging consumption concept, insufficient innovation of consumption products and low satisfaction of consumption in "textile non-foreign heritage+" cultural consumption in Beijing. Take into account this, we propose a reasonable path to improve the quality of "textile non-heritage+" cultural consumption.

Keywords: Textile Intangible Heritage, Cultural Consumption, Consumption Quality Improvement.

1. INTRODUCTION

At present, the main contradiction of China's society has been transformed into the contradiction between people's growing need for a better life and unbalanced and insufficient development. A good life requires a shift in consumption to "quality consumption", which requires the injection of cultural elements and the quality and expansion of cultural consumption. As the capital of the country, Beijing has to play a capital role in enhancing the scale of cultural consumption, and the implementation of the "two-wheel drive" strategy of cultural innovation and development is a prerequisite. In the context of the deepening reform of the cultural system carried out by the Party Central Committee, it is of clear significance to investigate the characteristics, new conditions and new problems of cultural consumption in Beijing, analyze the factors influencing the development of cultural consumption, and make suggestions for improvement, in order to create a new cultural model [1-3], promote the improvement of the cultural market, and enhance the understanding of the new culture.

In recent years, the "intangible heritage fever" has broken through the scope of work within a single

industry and has developed towards widespread social concern and participation. During this year's Cultural and Natural Heritage Day, multiple organizations in many places launched activities such as "shopping festivals for intangible heritage", bringing the "niche" and "ancient" intangible cultural heritage to the booming cultural consumer market. As an important part of China's intangible cultural heritage, textile intangible heritage is a very precious and culturally rich resource in traditional culture, which contains the historical and cultural essence of spinning, dyeing, weaving, embroidering, printing and national costumes handed down from generation to generation among Chinese ethnic groups. Effective value mining and integration [4], transformation through industrial mechanism, and market circulation through consumption and experience of intangible heritage products and services can effectively promote the integration of textile intangible heritage with contemporary life and meet the new consumer demand of the public. In turn, it will promote the full release of cultural consumption potential, further activate the vitality of the consumer market, boost the confidence of China's economic development, and gather strong

"cultural power" for the high-quality economic development of the capital city of Beijing.

This paper analyzes people's knowledge and cultural consumption of textile intangible heritage through a questionnaire, explores people's awareness of and satisfaction with "textile intangible heritage +" cultural consumption, and proposes a path to improve the quality of cultural consumption in Beijing by emphasizing the integration of textile intangible heritage elements.

2. ANALYSIS OF THE CURRENT SITUATION OF CULTURAL CONSUMPTION IN BEIJING

2.1. The scale of cultural consumption in Beijing has grown significantly

According to data from the "White Paper on the Development of Beijing Cultural Industry (2020)", the scale of Beijing's cultural consumption in 2019 will continue to be at the forefront of the country. The city's per capita consumption expenditure was 43038 Yuan, an increase of 8% year-on-year, of which per capita expenditure on education, culture and entertainment was 4311 Yuan, an increase of 7.8% year-on-year, creating the largest growth rate since the 13th Five-Year Plan.

In 2019, the per capita expenditure on education, culture and entertainment of Beijing's urban residents was 4,738 Yuan, a year-on-year increase of 7.6%. The city's per capita expenditure on education, culture and entertainment accounts for 10% of the total per capita consumption expenditure [5-6], and the expenditure exceeds the national average by nearly 72%, reflecting the strong cultural consumption demand and strong cultural consumption capacity of Beijing residents.

2.2. Beijing's cultural consumption transformation continues to upgrade

The study "White Paper on the Development of Beijing's Cultural Industry (2020)" found that in 2019, Beijing continued to make efforts in the production of high-quality content, and the support system for the production of high-quality content has been improved to strengthen the cultural value leadership of the capital with high-quality content and better meet the cultural consumption needs of the masses with high-quality cultural supply. Through initiatives such as organizing cultural branding activities, selecting cultural consumption brand lists, upgrading the cultural consumption season for the benefit of the people, and supporting the transformation of physical bookstores, we actively cultivate emerging consumption forms such as night consumption, cultural travel consumption, and online consumption, expanding greater market space for the development of the cultural industry and better

promoting the optimization of the quality of cultural supply and the upgrading of cultural consumption.

2.3. Beijing's cultural consumption seeks high-quality development

According to the general framework of "one core, one city, three belts and two districts" of the national cultural centre, in the face of the new expectations of people to meet a better life and new ways of cultural consumption, enriching supply, stimulating consumption and expanding domestic demand have become the strategic base and basic driving force of economic development. Beijing needs to vigorously improve the adaptability of the cultural supply system to market demand, create and produce a large number of cultural masterpieces with unified social and economic benefits, form a higher-quality dynamic balance of demand pulling supply and supply creating demand, provide a model for national cultural consumption and cultural industry development, and build Beijing into a cultural premier area, a prosperous and innovative city.

3. SURVEY QUESTIONNAIRE DESIGN AND BASIC INFORMATION

3.1. Design of the questionnaire

In order to have a more in-depth, comprehensive and objective understanding of the status of "textile intangible heritage +" cultural consumption in Beijing, the questionnaire was targeted at Beijing residents, covering employees from all walks of life. Considering the differences in gender, educational background, and income in Beijing, the questionnaire relied on a random sampling method and encouraged potential respondents to fill out the questionnaire through the Internet. The specific process is to set up different types of questionnaires on a professional questionnaire platform, using its advantages of easy production, low cost, convenient statistics, and real-time control of results to conduct research. Through the questionnaires, we will understand and analyze the attitudes and behaviors of Beijing consumers regarding textile intangible heritage, their awareness of Beijing's cultural consumption, and their needs and satisfaction with cultural consumption, so as to lay the foundation for proposing a path to improve the quality of "textile intangible heritage +" cultural consumption.

The questionnaire was designed based on the principles of rationality, generality, logic and clarity. The questionnaire is divided into four parts, mainly concerning the basic information of the research subjects, the current situation of cultural consumption behavior in Beijing, the residents' awareness of textile intangible heritage, and the residents' knowledge and expectation of "textile intangible heritage +" cultural consumption.

3.2. Basic information of the respondents of the questionnaire

A total of 252 people participated in this survey, and the overall recovery rate was 100%. However, the validity of the total questionnaire was 97.6%, 246 copies, and the rest were invalid questionnaires. The reason for the invalidity was that the source of the questionnaire was not in Beijing or the logical relationship between the answers was confusing.

Among the 246 surveyed groups, 126 were male, accounting for 51.22%; 120 were female, accounting for 48.78%. Age distribution statistics show that the survey population is mainly young and middle-aged people aged between 18 and 50, accounting for 84.95%. This group has better cultural consumption ability and is the main group of cultural consumption and textile intangible heritage related fields. The distribution of education level shows that the survey respondents generally have a high education level, with the largest proportion being 42% for undergraduate and junior college degree groups, and then the second largest number of high school and technical secondary school degree groups, with a proportion of 32.9%. In addition, the proportion of postgraduate and above groups is 21.1%, and the rest of the groups are at junior high school level or below [7-8]. The occupations of the survey respondents were widely distributed, covering almost all industries, with students accounting for the highest proportion of 19% and production workers, consultants and advisors accounting for the lowest proportion of 4%. The recovered questionnaires show that the respondents meet the requirements of the group in terms of age, education and occupation, which can better reflect the overall situation of "textile intangible cultural heritage +" cultural consumption in Beijing.

4. BEIJING "TEXTILE INTANGIBLE CULTURAL HERITAGE +" CULTURAL CONSUMPTION QUALITY SURVEY QUESTIONNAIRE DATA ANALYSIS

4.1. Analysis of residents' cultural consumption behavior

4.1.1. Residents' cultural consumption preference.

The survey found that consumers' preferences for cultural consumption in Beijing differed from the reality.

The survey showed that among the cultural consumption activities that residents often participate in, surfing the Internet (75.61%) and watching TV/movies (70.33%) are the mainstream forms of entertainment for residents in Beijing. This is related to the rapid development of the Internet. Secondly, the proportions of research groups such as books, newspapers and

periodicals, traveling, visiting cultural venues and watching theatrical performances are all higher than one-fifth. At the same time, less than 10% of the respondents who often listen to the radio, participate in education training and travel abroad. Among the cultural consumption activities that residents want more to participate in, more than half of the respondents said they would prefer to go out for travel, followed by nearly half of the respondents said they would like to watch theatrical performances. At the same time, more than 30% of respondents want to participate in watching TV/movies and visiting cultural venues. However, there are relatively few respondents who want to conduct cultural consumption in the form of books, newspapers, online, and art collections. Only 5.28% of respondents want to conduct cultural consumption in the form of listening to the radio and participating in education and training.

From the statistical data, the current cultural consumption of residents in Beijing is relatively concentrated. In the choice of cultural consumption willingness, watching movies/TV, surfing the Internet, traveling, watching theatrical performances, visiting cultural venues and other items are quite different from the actual ones. It shows that people are more willing to give up surfing the Internet, watching TV/movies, etc., when time and economic conditions are abundant, and choose to go out to travel, watch theatrical performances, visit cultural venues and other projects that can be experienced outside. People hope to no longer "stay" at home but to experience more and more interesting ways of cultural consumption. In addition, some interviewees expressed that they are more willing to participate in the collection of art. This may be because the current market price of art is too high, which prevents many ordinary people from participating.

4.1.2. Resident cultural consumption information acquisition

The development of science and technology has entered the era of artificial intelligence, which has enriched the forms of cultural consumption, such as mobile phones, televisions, periodicals and magazines, and so on. Through the survey, it is found that the ways for residents in Beijing to obtain cultural product information are mainly mobile phones (89.84%) and TV (55.69%), followed by advertising (33.74%), periodicals and magazines (28.46%), and recommendations from relatives and friends (23.17%). There are less than 10% of respondents will obtain cultural consumption information through broadcasting. As a representative of emerging media, mobile phones have become the main channel for people to obtain cultural consumption information. Television, as a traditional information channel, also plays an irreplaceable role in disseminating cultural consumption information. In

addition, advertising also occupies a certain proportion. It can be considered to increase efforts in advertising in the future to promote more residents to learn more about cultural consumer products.

In order to understand the differences in the ways of obtaining cultural product information at different ages, a cross-analysis was made, as shown in Table 1.

Table 1 Cross contingency table of age* access to information

	magazine	Cell phone	TV	Broadcast	Advertising	Recommended by friends and family	Other	Subtotal
Under 18 years old	3(16.67%)	17(94.44%)	10(55.56%)	2(11.11%)	4(22.22%)	3(16.67%)	0(0%)	18
18-30 years old	35(27.34%)	117(91.41%)	55(42.97%)	13(10.16%)	42(32.81%)	31(24.22%)	0(0%)	128
30-50 years old	20(24.69%)	76(93.83%)	60(74.07%)	4(4.94%)	34(41.98%)	19(23.46%)	0(0%)	81
Over 50 years old	12(63.16%)	11(57.89%)	12(63.16%)	3(14.79%)	3(15.79%)	4(21.05%)	1(5.26%)	19

It can be seen from Table 1 that young people under the age of 50 and middle-aged people use mobile phones as the main channel for obtaining cultural consumption information, which benefits from the convenience and universality of mobile phones. There are also more respondents who choose television to obtain information among middle-aged people aged 31-50, and older people over 50 use television and periodicals to obtain cultural consumption information. This shows that young people and middle-aged people can receive new cultural products faster and search for cultural consumption information they want through mobile phones. Therefore, in the current rapid development of the Internet, good benefits can be achieved by disseminating cultural consumption information through mobile phones and TV.

4.1.3. Residents' cultural consumption motivation

Cultural consumption motives can directly reflect the incentives of the masses' consumption behaviors, which usually come from the masses' potential unrealized consumption needs. The survey results show that most interviewees are willing to improve their cultural literacy through cultural consumption, indicating that most people pay more attention to their own cultural literacy and are willing to improve their cultural literacy through cultural consumption. Secondly, nearly half of the people use cultural consumption for entertainment and recreation, and 24.8% of them use

cultural consumption for personal hobbies. A relatively small number of respondents said that the purpose of cultural consumption is to pursue fashion (15.85%), social interaction (14.23%) and learning professional skills (6.5%). We can cultivate people's interest in cultural consumption through education and other forms.

From the cross-concatenation analysis of education level and consumption motivation in Table 2, it can be

seen that with the improvement of education level, the proportion of the number of people who hope to use cultural consumption for entertainment and pastime has gradually decreased, while the proportion of people who hope to improve their own literacy and learn professional skills through cultural consumption has gradually increased. It shows that the higher the education level of people, the more people focus not only on entertainment, but also on their own cultural literacy, and they are more willing to learn more professional skills.

4.2. Residents' perception of textile intangible cultural heritage consumption

4.2.1. Purchase situation of textile intangible cultural heritage products

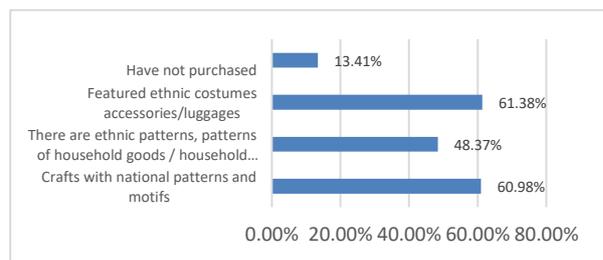


Figure 1 Purchase situation of textile intangible cultural heritage products

Table 2 Cultural level *Cultural consumption motivation cross-contingency table

	Recreation and Leisure	Improving cultural literacy	Social	The pursuit of fashion	Learn Professional Skills	Personal Interests	Other	Subtotal
Junior school high and below	7(63.64%)	1(9.09%)	2(18.18%)	1(9.09%)	0(0%)	2(18.18%)	1(9.09%)	11
High School, Junior College	54(67.5%)	29(36.25%)	9(22.68%)	15(18.75)	1(1.25%)	24(30%)	0(0%)	80
Bachelor's degree, college	40(38.83%)	61(59.22%)	15(14.56%)	18(17.48%)	7(6.80%)	25(24.27%)	0(0%)	103
Graduate student and above	14(26.92%)	38(73.08%)	9(17.31%)	5(9.62%)	8(15.38%)	10(19.23%)	0(0%)	52

It can be seen from Figure 1 that 13.41% of the respondents did not purchase textile intangible cultural heritage related products, which is related to people's insufficient understanding of textile intangible cultural heritage. Among the respondents who have purchased textile intangible cultural heritage, people are more willing to buy distinctive ethnic clothing accessories, bags, and handicrafts with ethnic patterns and patterns. We can provide more textile intangible cultural heritage products such as clothing accessories, bags and handicrafts to meet consumers' purchasing needs, and then promote "textile intangible cultural heritage +" cultural consumption.

4.2.2. Participation in textile intangible cultural heritage activities

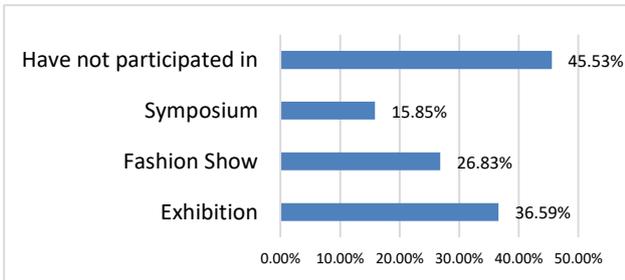


Figure 2 Participation in textile intangible cultural heritage activities

It can be seen from Figure 2 that nearly half of the respondents indicated that they have not participated in any activities related to textile intangible cultural heritage. In textile intangible cultural heritage activities, various exhibitions are more popular, followed by various fashion shows. Fewer people participate in textile intangible cultural heritage forums. This shows that people are more interested in textile intangible cultural heritage exhibitions. More textile and intangible cultural heritage exhibition projects and textile and intangible cultural heritage clothing shows can be held to allow people to participate more and promote people's cultural consumption in textile and intangible cultural heritage projects.

4.2.3. Propensity to consume textile intangible cultural heritage related products

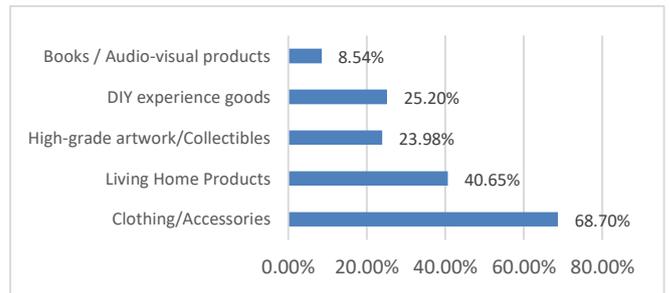


Figure 3 Propensity to consume textile intangible cultural heritage related products

It can be seen from Figure 3 that among textile intangible cultural heritage related products, most people are willing to buy clothing and accessories products. The second is that nearly half of the people are willing to choose to buy household goods. More than 20% of people are willing to buy high-end artworks, treasures and DIY experience products. Relatively speaking, the people who are willing to buy books and audio-visual products are the least, only 8.54%. Therefore, when it comes to the purchase of textile intangible cultural heritage products, people will be more willing to buy practical goods such as clothing, accessories, and household goods. Followed by some collections and artistic value of high-end art, treasures and more experiential DIY experience products. However, books and audio-visual products are gradually far away from the public view with the development of digitization. At this point, the supply of books and audio-visual products can be reduced, and the supply of clothing, accessories and household products, as well as high-end art, collections and DIY experience products can be increased, so as to better meet the consumer needs of consumers.

4.3. Satisfaction evaluation of textile intangible cultural heritage consumption

The evaluation of textile intangible cultural heritage mainly starts from the aspects of personal cultural

consumer products and services, including the types, quality and price of textile intangible cultural consumer products and services.

Table 3 Cultural level *Cultural consumption motivation cross-contingency

Classification / Satisfaction	Very dissatisfied	Dissatisfied	General	Satisfied	Very Satisfied	Subtotal
Category	4(1.63%)	36(14.63%)	93(37.8%)	78(31.71%)	35(14.23%)	246(100%)
Quality	5(2.03%)	25(10.16%)	114(46.34%)	65(26.42%)	37(15.04%)	246(100%)
Price	11(4.47%)	25(10.16%)	120(48.78%)	60(24.39%)	30(12.2%)	246(100%)

It can be seen from Table 3 that there are more people who express their satisfaction with the types, prices, and quality of textile intangible cultural consumer products and services. Secondly, more than 20% are "satisfied" with the types, quality and price of textile intangible cultural consumer products and services, and relatively few people feel very satisfied and dissatisfied. There are also very few people who are dissatisfied with the types, quality and prices of current textile and intangible cultural consumer products and services.

This shows that the textile intangible cultural heritage products and services in Beijing are generally developing well, but there is still a lot of room for improvement. This needs to increase the types of textile intangible cultural heritage products and services, so that more diversified textile intangible cultural heritage can appear in people's vision. It also needs to improve product quality, optimize services, and control reasonable prices. The types, prices and quality of "textile intangible cultural heritage +" cultural consumer products and services also need to be strengthened. The existing consumer market's recognition of intangible textile products with cultural heritage is still very low. The reason behind this is not only the insufficient understanding of the traditional cultural value of textile intangible cultural heritage, but also the low production efficiency and high cost of traditional handmade textile products, which cannot meet current consumer and aesthetic needs.

5. CONCLUSION AND CONSUMPTION QUALITY IMPROVEMENT PATH

5.1. "Textile Intangible Cultural Heritage +" Cultural Consumer Demand Level

5.1.1. Preference formation

At present, time, economy and other factors affect the level of "textile intangible cultural heritage +" cultural consumption of residents in Beijing. This needs to encourage paid vacations, reduce the entrance fees of theatrical performances and cultural venues, give people more time, and reduce people's economic pressure on cultural consumption. It allows people to participate in "textile intangible cultural heritage +" cultural consumption more in the form of traveling, watching

theatrical performances, and visiting cultural venues. By increasing people's accumulation of habits in the cultural consumption of "textile intangible cultural heritage +", and allowing people to have changes in consumption patterns and concepts in this regard, to promote the formation of a good concept of cultural consumption of textile intangible cultural heritage.

5.1.2. Expansion of information acquisition channels

At present, people pay little attention to textile intangible cultural heritage. Therefore, this requires merchants and textile intangible cultural heritage organizers to promote the promotion of textile intangible cultural heritage products and activities through the media that people often use (mobile phones, TV), so as to strengthen the promotion of intangible cultural heritage consumption and the commercialization of products value. It is also necessary to continue to promote and develop intangible cultural heritage creative design products. And according to the response of the demand side to guide consumers' preferences, cultural characteristics and emotions, so that people can understand the consumption path of textile intangible cultural heritage, and promote "textile intangible cultural heritage +" cultural consumption.

5.1.3. Increased awareness and willingness to consume

At present, people's expenditure on "textile intangible cultural heritage +" cultural consumption is relatively low, so it is necessary to cultivate people's awareness of cultural consumption. At this point, textile intangible cultural heritage can be included in the elective courses of primary and secondary schools. While telling children about the cultural connotation of textile intangible cultural heritage, some basic handmade textile intangible cultural heritage projects, such as tie-dyeing, can be added. This allows children to make textile intangible cultural heritage products by hand and feel the charm of textile intangible cultural heritage. Only by cultivating the consumption consciousness of "textile intangible heritage +" cultural consumption from an early age can people have more willingness to consume in "textile intangible cultural heritage +" cultural consumption.

5.1.4. Increased consumption motivation

With the increase of academic qualifications, people pay more attention to improving their own cultural literacy while cultural consumption, which requires textile intangible cultural heritage products to have sufficient cultural connotations. In the process of people buying, introduce the unique intangible cultural heritage of the product, or mark the unique cultural connotation of the product on the label of the product, and pay attention to the service process of the product to attract more consumers. The consumer's luggage and purchase behavior are affected by the product brand. Only when the textile intangible heritage elements are implanted into the brand or used to establish the brand, and after the market and consumer certification are carried out, this intangible heritage can be effectively inherited and developed.

5.2. "Textile Intangible Heritage +" Cultural Consumption Supply Level

5.2.1. Increase in satisfaction

Consumers are not satisfied with Beijing's "textile intangible cultural heritage +" cultural consumption. At present, Beijing has some textile and intangible cultural heritage experience projects, exhibitions and shows, but relatively few. Some experience projects are not professional enough either. In this regard, it can be introduced by increasing the textile intangible cultural heritage industry.

Beijing's textile intangible cultural heritage experience project can learn from the Danzhai Miao's intangible cultural heritage experience project, the intangible cultural heritage experience of Kunming Shicui Folk Art Park, the Nanning Intangible Cultural Heritage Museum, the Shanghai Textile Museum and other more mature cases. Under the leadership of the inheritor, consumers can buy or make some textile intangible cultural heritage products such as batik, tie-dye, embroidery, weaving and so on. Similar textile intangible cultural heritage experience projects can be added to Beijing Tourism Cultural Village. Through the experience of intangible cultural heritage, people can simply learn the production of textile intangible cultural heritage, or see textile intangible cultural heritage works with their own eyes and feel the wisdom of predecessors. This makes textile intangible cultural heritage not only the words on the news, but also the culture that has been personally experienced. At the same time, it is necessary to promote the development process of the intangible heritage craft consumer market, and design more highly competitive products in combination with innovative ideas and the needs of the people.

5.2.2. Technological innovation

We need to strengthen product innovation design and market operations. The core of cultural creativity and cultural industry is cultural connotation and cultural emotion. In China's ethnic minority areas, the intangible cultural heritage of textiles contains huge resources. Every ethnic group has a tradition of weaving, embroidery and dyeing. It is necessary to fully tap their potential and reduce cultural poverty through industrialization. Finally, let the intangible cultural heritage of textiles promote the improvement of cultural consumption quality.

5.2.3. Policy support

To improve the quality of "textile intangible cultural heritage +" cultural consumption requires sustained and stable economic growth as a prerequisite to upgrade the cultural industry and further improve the economic environment. National legislation and new policies are also needed to protect the development of "textile intangible cultural heritage +" cultural consumption. Improve the current policy environment of "textile intangible cultural heritage +" cultural consumption through the protection of intellectual property rights, tax reduction and exemption, and the increase of public cultural supply. In addition, it is necessary to create a good "textile intangible cultural heritage +" ecological environment for cultural consumption, and form an innovative industrial model and business model. In the future plan to promote intangible heritage to the public, support the emergence of intangible heritage heirs and promote the inheritance and spread of skills.

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