

# Research on Consumer Behavior and Optimization Strategies in the Cultural and Creative Products Market

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**Abstract:** *In the economic development, the cultural industry occupies an important position. As cultural and creative products gain increasing attention and popularity, they have also become a window for showcasing China's cultural soft power. This paper comprehensively adopts methods such as questionnaire surveys and in-depth interviews to conduct an in-depth analysis of consumer behavior in the cultural and creative market and puts forward targeted strategic suggestions. The study finds that consumers of cultural and creative products are characterized by a younger age and a higher proportion of females. Most of them have a price acceptance range of 80-150 yuan, and they prefer products that combine practicality with artistic appeal and have the attribute of tourist souvenirs. Moreover, young consumers attach importance to the social sharing value of products. However, the current market faces problems such as mismatches between product positioning and consumer structure, unbalanced pricing strategies, lack of precision in marketing, and product innovation that fails to align with consumer expectations. Therefore, based on the analysis results of the binary Logistic model and other methods, this study starts with marketing strategies and proposes suggestions including precise product development, optimization of the pricing system, implementation of precision marketing, and product innovation centered on consumer needs. These measures aim to promote the development of cultural and creative industry and contribute to cultural inheritance and economic growth.*

**Keywords:** Cultural and creative market, Consumer behavior, Binary Logistic model, Marketing strategy.

## 1. Introduction

The 19th National Congress of the Communist Party of China proposed integrating the promotion of cultural industries into the grand blueprint of the new era, providing clear direction for cultural industry development in this new period. With the advancement of China's economy and society, tourists' consumption patterns are no longer limited to traditional sightseeing; instead, there is a growing demand for cultural and creative products that reflect local characteristics and cultural depth. Xizang, with its rich cultural resources, offers unique and invaluable materials for the development of such creative products.

In recent years, although the cultural and creative industry in Xizang has achieved certain progress—producing some representative products and brands such as the Potala Palace Cultural & Creative series and Naicang Cultural & Creative—there remains significant room for growth when compared to more mature domestic cultural and creative markets. Challenges persist in areas such as product innovation, market promotion, and understanding consumer needs, all of which require further exploration and improvement.

Meanwhile, rapid advances in science, information technology, and digital platforms have dramatically transformed the ways consumers access information and make purchases. These changes bring both new opportunities and challenges for Xizang's cultural and creative market. How to leverage emerging technologies and distribution channels to accurately identify consumer preferences and develop culturally authentic, market-responsive creative products has become a pressing issue for the sustainable development of Xizang's cultural and creative industry.

This study breaks through the limitations of previous research on cultural and creative markets, which have largely focused

on popular or highly developed regions. Instead, it centers on Xizang—a region with distinct geographical and cultural characteristics—from the perspective of consumers, and comprehensively analyzes the cultural and creative market using multiple research methods.

During the data collection phase, a combination of questionnaire surveys and in-depth interviews was employed, integrating both online and offline survey approaches to gather feedback from consumers across diverse regions, age groups, and social backgrounds. This strategy ensures broad sample diversity and representativeness. In the data analysis phase, various statistical methods—such as binary logistic regression models—are applied to extract meaningful insights from the data across multiple dimensions.

The integrated use of these methodologies enables a more comprehensive and precise understanding of consumer behavior and market characteristics. This multi-method approach contributes to a more scientific and systematic analytical framework for research on cultural and creative markets, offering valuable methodological references for future studies in this field.

## 2. Literature Review

The research on the cultural and creative industries in Xizang has yielded abundant results. At the design level, Ma Xuan and Guo Lin (2024) [1] explored the creative transformation of Xizang's traditional culture in packaging design, emphasizing the integration of cultural essence to endow products with deeper cultural connotations, thereby promoting cultural inheritance and innovation. In terms of brand development, Bai Yang (2024) [2] studied the development of tourism-related cultural and creative brands in Xizang, proposing strategies to enhance brand influence through design innovation and cultural value-added, aiming to expand

market scale and promote regional economic growth.

In the field of culture and tourism integration, Hou Zhiru and Yue Shicong (2020) [3] explore the integrated development model of culture and tourism in Xizang under the background of rural revitalization. By summarizing local practices and experiences, they propose strategies to deepen the integration of cultural resources and tourism industries, emphasizing sustainable development through community participation and industrial upgrading.

Regarding research on consumer purchase intention, Li Yezhi et al. (2024) [4] conduct an in-depth analysis of young museum visitors' willingness to purchase cultural and creative products from a supply-demand perspective. The study identifies multiple factors influencing purchasing decisions—such as emotional resonance, product uniqueness, price sensitivity, and perceived cultural value—and puts forward recommendations for supply-side reforms, including product diversification, improved quality, and enhanced storytelling.

In marketing research, Zhou Guanghui et al. (2023) [5] focus on marketing strategies for cultural and creative products based on Xizangan intangible cultural heritage (ICH). They argue that leveraging ICH as a core resource not only meets tourists' demand for authentic cultural experiences but also strengthens cultural dissemination and heritage protection. Effective branding, targeted promotion, and localized narratives are highlighted as key elements for market success.

Baiyu Li (2024) [6] proposes utilizing emerging technologies such as the metaverse and augmented reality (AR) to develop interactive cultural and creative products. The study advocates strengthening brand construction, uncovering regional cultural values, and exploring cross-sector collaborations to enhance competitiveness. A phased strategy is recommended—starting with brand establishment, followed by the development of online platforms, and ultimately deepening cultural content—to promote intelligent upgrading and sustainable growth of the cultural and creative industry.

Furthermore, He Li et al. (2024) [7] construct a comprehensive evaluation framework and conduct empirical analysis based on AI-generated cultural products from the Dunhuang Academy. Their findings indicate high levels of consumer satisfaction with functionality and creative appeal, but identify shortcomings in cultural expression and user experience. To address these issues, they propose developing a multimodal database, designing structured prompt card models, and building an end-to-end AI-assisted design platform. These strategies provide both theoretical insight and practical guidance for the intelligent development of Museum Cultural and Creative Products (MCCPs), contributing to the sustainable preservation and digital transformation of cultural heritage.

Domestic research on cultural and creative products also encompasses design concepts and market applications. For example, Li Zhaoxin (2024) [8] proposes an emotional design approach that emphasizes evoking users' affective responses through symbolic elements, aesthetic expression, and storytelling. Chen Ning et al. (2023) [9] conduct an adaptability analysis of gastronomic cultural and creative

products using the entropy weight TOPSIS method, offering insights into consumer preferences and product optimization in food-related cultural markets. Meanwhile, Song Chaoli et al. (2022) [10] investigate consumption trends in cultural and creative products at 5A-level heritage scenic spots across China, identifying emerging demands for experiential, interactive, and culturally authentic products.

Currently, academic research on cultural and creative markets primarily focuses on economically developed regions, such as Beijing, Shanghai, and the Guangdong-Hong Kong-Macao Greater Bay Area. In contrast, Xizang stands out due to its unique and profound cultural heritage, including Xizangan Buddhism, traditional crafts, oral literature, and ethnic aesthetics. Research on Xizang's cultural and creative market can effectively fill the existing scholarly gap regarding underrepresented regions and enrich the theoretical framework of regional cultural industries.

Moreover, this study provides practical evidence for the integrated development of cultural industries and local characteristics. It helps clarify the mechanisms through which cultural industries contribute to the inheritance and innovation of local culture, thereby promoting theoretical advancement. The findings also offer valuable references for other ethnically diverse or culturally rich regions seeking sustainable pathways for cultural and creative industry development.

### 3. Macro Market Environment Analysis of Xizang's Cultural and Creative Products Market – A Case Study of Lhasa City

PEST analysis is a strategic tool used to examine the macro-environmental factors that influence an industry or market, consisting of four key dimensions: Political, Economic, Social, and Technological. Xizang is a vast region characterized by significant geographical and cultural diversity. Its high-altitude terrain and remote locations pose substantial challenges for comprehensive data collection, making large-scale, region-wide studies not only costly but also logistically difficult.

In this context, Lhasa—the capital city of the Xizang Autonomous Region—serves as an ideal case study. As the political, economic, and cultural center of Xizang, Lhasa is a primary hub for policy implementation, enabling more accessible and reliable data collection and analysis. Moreover, Lhasa receives a large volume of tourists each year, fostering a vibrant and rapidly growing market for cultural and creative products. The city exhibits strong economic dynamism and has become a focal point for cultural innovation.

Additionally, Lhasa is home to a rich concentration of intangible cultural heritage (ICH) projects and traditional resources. Its development trajectory offers valuable insights and practical references for other regions in Xizang. Therefore, this study selects Lhasa as a representative case to conduct a PEST-based macro-environmental analysis of the cultural and creative products market.

At the political level, the Xizang Autonomous Region, as a border and ethnic minority area, benefits from special support policies granted by the central government. The 14th Five-

Year Plan explicitly emphasizes supporting Xizang in developing its distinctive cultural industries, providing strong institutional backing for the region's cultural and creative sector. This policy orientation not only underscores the national importance of cultural preservation and innovation in ethnic regions but also facilitates targeted investment, infrastructure development, and talent cultivation in Xizang's cultural economy.

Furthermore, Lhasa, as a key node in the South Asian land corridor of the Belt and Road Initiative (BRI), is strategically positioned to promote cross-border cultural exchange and trade. The ongoing construction of the China-Nepal Railway (Lhasa-Kathmandu) is expected to significantly enhance regional connectivity, logistics efficiency, and people-to-people exchanges. This infrastructure advancement will create new opportunities for Xizangan cultural and creative products to access South Asian markets, fostering transnational cultural dissemination and economic cooperation. It also strengthens Lhasa's role as a gateway for China's outward cultural engagement in the Himalayan region.

From an economic perspective, Xizang received 55.17 million domestic and international tourists in 2023, representing a year-on-year increase of 83.7%. Among them, Lhasa alone welcomed over 20 million visitors (as shown in Figure 1). This substantial influx of tourists has significantly driven the consumption of cultural and creative products. Items such as postcards from the "Tian Shang Xizang" (Heavenly Xizang) Post Office and traditional Xizangan handicrafts sold along Barkhor Street have become best-selling products.

The growth in tourism revenue has injected substantial financial resources into the cultural and creative industry, enabling enterprises to increase investment in product research and development, improvements in production techniques, and marketing promotion. This financial momentum supports the industrialization and professionalization of the sector, fostering economies of scale and enhancing product quality. As a result, the cultural and creative industry is playing an increasingly prominent role in Lhasa's economic structure, contributing more significantly to local GDP, employment, and sustainable development.

From a social perspective, Lhasa City is home to 28 national-level intangible cultural heritage (ICH) projects—including Lukhang Medical Bathing Therapy and Xizangan Thangka painting—and 36 regional-level ICH projects. However, according to Awang Danzeng, Deputy Director of the Xizang Autonomous Region Intangible Cultural Heritage Protection Center, the average age of national-level ICH bearers exceeds 70 years old. This aging demographic poses a serious challenge to cultural continuity, raising concerns over the risk of "skills disappearing with the masters."

This situation not only underscores the urgent need for the cultural and creative industry to take an active role in preserving and transmitting ICH, but also pushes enterprises to explore innovative ways to integrate traditional culture into modern life. By reinterpreting heritage through contemporary design, storytelling, and experiential formats, businesses can attract younger generations, foster public engagement, and ultimately achieve the sustainable inheritance of Xizangan

intangible cultural heritage.

From a technological standpoint, the rapid advancement of digital technologies has opened new opportunities and driven transformative change in Xizang's cultural and creative industries. The Lhasa E-commerce Industrial Park has attracted major platforms such as JD.com and Douyin (TikTok), creating a robust digital ecosystem for local products. From January to December 2023, online retail sales of agricultural products in the Xizang Autonomous Region reached 1.173 billion RMB, with a year-on-year growth of 43.2%. Additionally, online catering accounted for more than 8% of total online retail sales in Xizang, demonstrating the immense potential of digital technologies in expanding market reach and boosting consumer engagement.

These developments highlight how digitization is reshaping distribution channels, enhancing brand visibility, and enabling even remote cultural producers to access national markets—laying a solid foundation for the intelligent, scalable, and inclusive growth of Xizang's cultural and creative sector.

#### **4. Research Methodology and Implementation**

This study adopts a consumer-centered approach, aiming to comprehensively understand the market demand for cultural and creative products in Xizang. Guided by the "4P" marketing framework—Product, Price, Place, and Promotion—the research provides actionable recommendations for Xizangan cultural and creative enterprises to improve their offerings and enhance the overall consumer experience.

A mixed-methods research design was employed, integrating both quantitative and qualitative analysis. Quantitative analysis was primarily conducted through large-scale questionnaire surveys, collecting extensive feedback from consumers to examine their demographic profiles, consumption behaviors, product preferences, and satisfaction levels. This data enables statistical generalization and identification of key market trends.

Qualitative analysis was carried out through in-depth interviews, allowing for a deeper exploration of consumers' specific needs, purchasing motivations, and suggestions for product improvement. By combining rich narrative insights with empirical data, this dual approach ensures a holistic and nuanced understanding of the cultural and creative market in Xizang, supporting evidence-based decision-making for industry stakeholders.

Due to Xizang's vast territory, challenging transportation conditions, and widely dispersed population in remote areas, conducting field surveys across the entire region is logistically difficult and costly. In contrast, Lhasa—the political, economic, and cultural center of Xizang—hosts a diverse population with concentrated cultural exchange activities and well-established tourism infrastructure, making it a hub for varied consumer behaviors. As such, it provides access to a broad spectrum of potential consumers of cultural and creative products. Conducting the survey in Lhasa enhances research efficiency while ensuring sufficient data representativeness.

Offline questionnaires were distributed through random

intercept sampling at major tourist attractions in Lhasa, including the Potala Palace, Jokhang Temple, and Barkhor Street. This approach helps minimize selection bias by capturing spontaneous visitors from different backgrounds. Online surveys were administered via platforms such as Wenjuanxing (SurveyStar) and WeChat, enabling convenient non-probability sampling and expanding reach to younger, tech-savvy, and geographically diverse respondents.

Balancing research accuracy, cost, and feasibility, the study aimed for a total sample size of 600 valid responses—300 collected offline and 300 online—with a confidence level of 99% and an acceptable margin of error. During data collection, strategies were flexibly adjusted in real time to ensure demographic balance across key variables such as gender and age. Data quality was continuously monitored, and supplementary surveys were conducted when necessary to maintain the reliability and validity required for robust analysis.

Questionnaire design was carefully aligned with the research objectives and core issues, striking a balance between comprehensiveness and conciseness. A structured framework was established, consisting of five key components: an introduction, basic demographic information, core questions, open-ended questions, and a closing statement.

The introduction briefly outlined the background, purpose, and significance of the survey to enhance respondents' understanding and motivation to participate.

Demographic information—including age, gender, occupation, and residency status—was collected to support subsequent data analysis and stratified comparisons.

The core section focused on key dimensions relevant to Xizang's cultural and creative products market, such as market awareness, consumption preferences, purchase intention, price sensitivity, and satisfaction levels. Questions were designed with clear logical sequencing, avoiding leading or ambiguous wording to ensure validity and neutrality.

Additionally, open-ended questions were included to capture diverse perspectives, allowing respondents to express personal opinions, suggestions, and emotional connections toward Xizangan products.

Throughout the design process, attention was paid to respondents' reading habits and cognitive characteristics. Language was kept simple and accessible, minimizing technical jargon. Visual layout, font size, color scheme, and question formatting were optimized to improve readability, engagement, and overall user experience.

After multiple rounds of expert review, pre-testing, and revision, the final version of the questionnaire was refined into a scientifically sound and practical instrument, laying a solid foundation for reliable data collection and in-depth analysis.

In-depth interviews constituted a key component of this study, conducted with both consumers and practitioners in the cultural and creative industry. To ensure diversity and representativeness, consumer interviewees were selected from

varied demographic backgrounds—including different age groups, occupations, and geographical origins—such as young office workers, retired seniors, and domestic tourists from other provinces. This allowed for a comprehensive understanding of heterogeneous consumer needs and preferences. Industry practitioners interviewed included product designers, traditional artisans, and managers of cultural and creative enterprises, providing multi-stakeholder perspectives on production, market dynamics, and industrial development.

A semi-structured interview guide was developed, featuring open-ended questions to allow participants sufficient space for expression and elaboration. For consumers, the focus was on their purchasing experiences, impressions of specific products, emotional connections, and underlying motivations. For practitioners, questions centered on challenges in design and production, perceptions of market competition, and expectations for the future development of Xizang's cultural and creative sector.

Prior to each interview, the research purpose was clearly explained to participants, and informed consent was obtained. During the interviews, active listening was practiced, and follow-up questions were asked when appropriate—for instance, if a consumer mentioned a preference for a particular product, the interviewer would probe further into specific design features or cultural elements they found appealing.

Each interview lasted approximately 15 minutes. All sessions were audio-recorded (with permission) and transcribed promptly after completion. The collected textual data were then coded and thematically analyzed, serving as rich, qualitative material that complements the quantitative findings and deepens the overall understanding of the market.

## 5. Data Analysis of the Survey

Consumers exhibit a clear trend toward youthfulness and feminization. Among the survey participants, individuals aged 18 to 35 accounted for over 70% of respondents, with a slight female majority. This young demographic places higher emphasis on product aesthetics, cultural experiential value, and social sharing potential—factors that significantly influence their purchasing decisions.

In terms of price sensitivity, approximately 70% of consumers indicated willingness to pay between RMB 80 and 150 per item. This price range emerges as a sweet spot that balances perceived quality and affordability, particularly among young urban professionals and tourists seeking meaningful souvenirs. The finding provides critical reference for enterprises in pricing strategy development, suggesting that mid-tier products with strong design and cultural storytelling are most likely to resonate with the core consumer base.

Consumers generally show a strong preference for products that combine artistic uniqueness with practical functionality. Traditional handicrafts—such as Xizangan carpets and silverware—are highly valued for their rarity, cultural significance, and intricate craftsmanship, making them sought-after items among tourists and collectors. At the same time, culturally inspired everyday objects—like Xizangan-style notebooks and refrigerator magnets—are increasingly

popular due to their dual role as functional items and meaningful souvenirs.

Notably, younger consumers place particular importance on the social sharing value of文创 products. Items such as Xizangan-patterned phone cases, postcards, and decorative badges have become popular choices for self-expression on social media platforms like Xiaohongshu (Little Red Book) and WeChat Moments. These products allow users to showcase their travel experiences, aesthetic tastes, and engagement with Xizangan culture, transforming consumption into a form of identity performance and cultural storytelling. This trend highlights the growing convergence of cultural heritage, lifestyle consumption, and digital connectivity in shaping contemporary consumer behavior.

Cultural factors serve as the core driver of purchase interest. Consumers are primarily inspired to engage with Xizangan cultural and creative products through personal travel experiences, exposure to films and television programs featuring Xizangan culture, and recommendations on social media platforms such as Douyin and Xiaohongshu. These channels not only raise awareness but also evoke emotional connections that stimulate curiosity and desire to own culturally meaningful items.

When making purchasing decisions, consumers place significant emphasis on the value alignment between product quality and price. Over 80% of respondents indicated a willingness to pay a premium for products perceived as high-quality, well-crafted, and authentically rooted in Xizangan heritage. This highlights a market that values substance over low cost, provided that the added value is clearly communicated.

Brand credibility also plays a critical role in building consumer trust. Established brands such as “Xizang Gift” and Potala Palace Cultural & Creative enjoy higher recognition and perceived authenticity, making them more likely to be chosen over generic or unbranded alternatives.

In terms of distribution channels, offline stores located within scenic areas remain the dominant point of purchase, accounting for over 92% of transactions—largely due to impulse buying driven by immersive cultural environments. However, online flagship stores (e.g., on Tmall, JD.com) are gaining momentum, with over 25% of respondents reporting purchases via digital platforms. This growing trend underscores the rising importance of e-commerce in extending market reach, particularly among younger, tech-savvy consumers who value convenience and brand storytelling.

Based on the analysis of 498 valid questionnaires (using a 5-point Likert scale), the satisfaction levels for various attributes of Xizangan cultural and creative products are as follows:

**Cultural Significance:** Average satisfaction scored 4.62, indicating strong consumer recognition of the profound Xizangan cultural value embedded in the products. However, respondents expressed a desire for cultural expression to move beyond an overly “mystified” or religiously esoteric tone, calling for more accessible, relatable, and contemporary interpretations that resonate with modern lifestyles.

**Packaging Design:** Average satisfaction reached 4.47, reflecting overall approval of current design efforts. Nevertheless, consumers noted a lack of effective integration between traditional natural motifs (e.g., snow mountains, rivers, auspicious symbols) and modern aesthetic principles. There is a growing demand for minimalist, high-end designs—such as the “Gang Rinpoche Minimalist Logo” concept—highlighting a clear expectation for innovative, stylish packaging that balances cultural authenticity with contemporary visual appeal.

These findings suggest that while core cultural and design elements are well-received, there remains significant room for refinement in how culture is communicated and visually presented—particularly in making heritage more approachable and design more aligned with current trends.

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