

Museum Cultural and Creative Product Development and Brand Marketing Strategies: A Case Study of Anhui Museum

Yushen Wang^{1*}

¹Global Cultural Fusion Department, Gangwon University, South Korea

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Corresponding Author

Yushen Wang

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Abstract

With the integration of the cultural industry and the upgrading of consumer demand, museum cultural and creative products (CCPs) have become vital mediums connecting cultural heritage and the public. While existing studies mainly focus on national-level museums, systematic explorations into the development and brand marketing paths of regional museums' CCPs remain insufficient. Taking Anhui Museum as a case study, this paper systematically analyzes its cultural and creative product development and brand marketing strategies based on the STP (Segmentation, Targeting, and Positioning) model. It aims to explore feasible paths for regional museums to achieve sustainable development of the cultural and creative industry under resource-constrained conditions. Using a case study method, the research sorts out the museum's collection resources, analyzes market segmentation logic, and evaluates brand operation practices, meticulously revealing Anhui Museum's experiences and challenges in product content planning, target user matching, and brand image construction. The study shows that Anhui Museum, leveraging its rich collections, has initially established a diversified CCP system with "Cultural Memory + Aesthetic Life" as its core value proposition. By integrating online and offline communication, it has effectively expanded its brand influence. However, issues such as product innovation, refined user management, and brand system construction still require further development. This paper argues that regional museums should combine cultural connotation with market logic, improve brand strategy systems, and deepen user experience operations to achieve the dual goals of cultural inheritance and industrial development. The research provides theoretical references and practical insights for the development and brand marketing of cultural and creative products in regional museums and lays a foundation for future multi-case comparative studies and strategy optimization under the context of digital transformation.

1. Introduction

With the rapid development of the cultural industry and the continuous upgrading of consumption structures, the role of museums in social and cultural life has been undergoing profound changes. As important institutions for cultural memory preservation and public education, museums are not only fulfilling their traditional functions of artifact conservation and knowledge dissemination but are also increasingly becoming key nodes within the cultural

and creative industry chain. Cultural and creative products (CCPs), serving as important mediums linking museums and the public, integrate functions of cultural dissemination, emotional transmission, and market conversion. They have expanded the social service boundaries of museums and become critical pathways for activating cultural resources and promoting the upgrading of cultural consumption (Xu, 2024). According to the guidelines set forth in the "14th Five-Year Plan for Cultural Development," cultural institutions are encouraged to actively explore the creative transformation and innovative expression of cultural resources. Developing cultural and creative products has become a core strategy for museums to enhance both cultural transmission and market value. Against this backdrop, how to leverage collection resources for high-quality CCP development, and how to scientifically formulate brand marketing strategies to precisely reach target users, have become urgent challenges for regional museums. In recent years, academic research on museum cultural and creative product development and brand marketing in China has continued to gain momentum. Relevant studies have mainly focused on the principles of CCP design, extraction and reinvention of cultural elements, user behavior analysis, and the construction paths of museum IP brands. Previous research commonly points out that CCP development should prioritize cultural connotation, balancing cultural depth, aesthetic value, and market acceptance (Hu, 2022; Xu, 2022).

Furthermore, with the rise of the Generation Z consumer group, many scholars emphasize the need for precise user segmentation and brand positioning strategies, highlighting the integration of cultural IP design and digital marketing to enhance brand recognition and dissemination (Zhou 2024; Xia & Huang, 2024). Successful practices from institutions such as the Palace Museum, Nanjing Museum, and Suzhou Museum demonstrate that deeply excavating collection resources, creating highly recognizable IP systems, and utilizing a multi-media communication matrix can significantly enhance museum CCP market vitality and social influence. International experiences also indicate that institutions like the Tokyo Metropolitan Art Museum and the Metropolitan Museum of Art in New York have accumulated valuable experiences in lifestyle-oriented CCP development, membership system operations, and cross-sector collaborations, reflecting a shift from product development towards comprehensive cultural experience shaping. However, existing studies predominantly focus on large national museums, while systematic discussions on how regional museums advance cultural and creative transformation under resource constraints and heightened competition

remain relatively scarce (Sun et al, 2024). Especially in applying systematic marketing theories to analyze CCP development and brand strategy pathways, there are noticeable gaps.

Regional museums, facing inherent disadvantages in resource volume, financial investment, and brand construction experience, urgently need to explore precise development models and marketing strategies suited to their unique contexts to secure a favorable position within the increasingly competitive cultural industry landscape. Given the above research status and problem awareness, this study selects Anhui Museum as the research subject, systematically analyzing its CCP development status and brand marketing strategies by introducing the STP (Segmentation-Targeting-Positioning) marketing model as the theoretical framework. It specifically examines the museum's market positioning logic, user group matching strategies, and brand image construction pathways. Through empirical analysis of Anhui Museum's practical experiences and development challenges, this paper aims to summarize feasible models for regional museums' CCP development, uncover underlying issues and their causes, and propose targeted, practical optimization strategies. Ultimately, this research seeks to provide theoretical support and practical insights for the sustainable development of CCPs in regional museums.

2. The Connotation, Value, and Functional Characteristics of Museum Cultural and Creative Products

As an important extension of museums' cultural communication functions, cultural and creative products (CCPs) possess diverse value attributes and composite functional characteristics (Zhou & Sun, 2020). Compared with traditional exhibition and interpretation modes, CCPs, through their materialization, daily integration, and commodification forms, enable cultural resources to transcend temporal and spatial boundaries, embedding themselves into the daily life scenes of the public. They have become essential links connecting cultural heritage and the broader society (Li & Chen, 2020). From a value perspective, museum CCPs not only undertake knowledge dissemination and aesthetic education functions but also serve roles in emotional identification, cultural continuity, and economic transformation. They embody a practical path for the creative transformation and innovative development of cultural resources (Zhang & Ye, 2021). First, from the perspective of cultural dissemination, CCPs extract and re-create museum artifacts, historical imagery, and cultural symbols, translating abstract historical and cultural information into tangible visual representations and daily necessities, allowing the public to

continuously perceive and experience cultural value through daily use (Hu, 2022). This flexible, permeable form of educational function differs from traditional didactic approaches, stimulating public interest and identification with history, art, and regional culture through aesthetic experience and emotional resonance, thereby promoting the enhancement of cultural literacy and the cultivation of cultural confidence (Fang, 2024). Second, from the perspective of aesthetic experience and emotional connection, excellent CCPs often cleverly integrate design language, material craftsmanship, and narrative strategies to re-interpret the aesthetic spirit and artistic value embedded in cultural relics.

They meet the diversified needs of different groups at the levels of aesthetic appreciation and emotional identification. Especially in today's consumer environment, where individual expression and cultural taste are increasingly emphasized, CCPs, through narrative design and scenario-based applications, have gradually become important markers of individual cultural identity and lifestyle choice, endowing consumption behaviors with deeper cultural significance (Wang, Lei & Kang, 2023). Third, from the economic value and industrial extension perspective, the development of CCPs not only brings considerable derivative income for museums, expanding their financial sources, but also injects new vitality into local economies, especially into the cultural and creative industries (Xu, 2024). By constructing cultural and creative industry chains, museums have realized the transformation from single exhibition service providers to composite cultural operation entities, enhancing institutional sustainability. Moreover, the development and sales of CCPs facilitate the popularization of artifact knowledge and the diversification of cultural content dissemination, gradually transforming museums into comprehensive cultural spaces that integrate cultural creativity with consumer experiences (Zhao, 2021). From the perspective of historical evolution, museum CCPs have progressed from simple commemorative merchandise stages to creative fusion stages, and now to deep development phases guided by cultural experience and emotional resonance (Zhang, 2021).

In the early stages, CCPs mainly consisted of simple souvenirs such as badges, postcards, and artifact replicas, primarily meeting visitors' commemorative consumption needs. With the continuous upgrading of cultural consumption concepts, museums began to emphasize the deep excavation of cultural elements and innovative design, aiming to combine the connotations of artifacts with modern aesthetics and lifestyles, promoting the diversification of CCP forms and content. Entering the new media and digital era, CCPs have shown new trends such as immersive

experiences, interactive participation, and cross-sector integration. Content has become increasingly digitalized, communication increasingly socialized, and consumption scenarios increasingly diversified, resulting in a new cultural and creative ecosystem driven by cultural IP and oriented toward emotional connection (Xia & Huang, 2024). Overall, as important carriers of cultural dissemination, aesthetic education, emotional identification, and economic transformation, the intrinsic value and functional characteristics of museum CCPs far exceed their traditional commodity attributes (Zhou & Sun, 2020). CCPs are not only crucial pathways for activating cultural heritage but are also integral components of the new-era cultural innovation system. As societal cultural demands continue to rise and technological advancements progress, museum CCPs will play increasingly profound roles in cultural services, public education, market operations, and public engagement, becoming vital forces in promoting cultural confidence and the prosperity of public culture.

3.Current Status of Cultural and Creative Product Development at Anhui Museum

As one of the earliest established provincial comprehensive museums in China, Anhui Museum possesses abundant collection resources and a profound accumulation of regional culture. In recent years, in response to the nation's heightened emphasis on the cultural and creative industries and the continuous growth of public cultural consumption demands, Anhui Museum has actively adapted to the changes of the times. It has explored development paths for cultural and creative products (CCPs) based on its collection resources, gradually forming a locally distinctive CCP development system (Ma, 2015). In terms of product content selection, Anhui Museum closely ties its developments to the characteristics of its collections, conducting thematic development centered around important artifacts and cultural themes. Notable series include "Bronze Resonance," "Red Memory," "The Soul of Pan Yuliang," and "Hui-style Charm," marking the transition from single commemorative items to a diversified and thematic product system (Ge, Yu & Wang, 2018). Specifically, the "Bronze Resonance" series centers on the museum's treasured artifact, the Chu Dading, developing bronze replicas, jewelry, and experiential products to integrate ancient casting culture with modern aesthetic demands (Jiang & Zhou, 2020); the "Red Memory" series deeply taps into Anhui's rich revolutionary cultural resources, extracting iconic symbols from wartime relics to develop commemorative items that cater to the public's emotional identification with red culture (Wu, 2023); the "Soul of Pan

Yuliang" series, based on Pan Yuliang's unique fusion of Chinese and Western artistic styles, extracts color languages and female imagery from her oil paintings to launch lifestyle products such as scarves, stationery, and home goods, enriching the artistic layers of CCPs (Wang, Lei & Kang, 2023); the "Hui-style Charm" series draws inspiration from Hui-style architecture, traditional crafts, and regional culture, striving to create culturally distinctive products that highlight Anhui's unique regional charm (Li & Chen, 2020).

In terms of development models, Anhui Museum adopts a strategy combining diversified external collaboration and internal innovation. It collaborates with creative enterprises, university design teams, and internet platforms to broaden design ideas and market channels (Zhang & Ye, 2021). Meanwhile, it has established a dedicated internal creative team that participates in project planning, cultural extraction, and aesthetic quality control, ensuring a reasonable balance between cultural attributes and commercial viability throughout the product development process (Xu & Chen, 2020). In terms of operational promotion, Anhui Museum actively explores an integrated online and offline development path. It utilizes multiple platforms such as Taobao flagship stores, Douyin stores, and WeChat mini-program to conduct e-commerce sales and content dissemination, and enhances brand exposure and product reach through short video marketing and livestream promotions (Shi, 2025). At the same time, the museum places emphasis on establishing interactive connections with audiences via its WeChat official account, Weibo, and other social media platforms, gradually cultivating a stable fan base and brand loyalty (Li, 2022). Although Anhui Museum has achieved preliminary success in CCP development, its overall development system remains at an exploratory stage, with several pressing issues requiring improvement (Zhou & Sun, 2020).

On one hand, product forms still predominantly consist of traditional commemorative items, and the proportion of original products featuring high recognizability and deep cultural narratives remains relatively low. On the other hand, although a diversified platform layout has been realized for brand communication, the overall brand image still lacks a unified visual identity system and a distinctive value proposition. This study adopts a case study methodology, systematically analyzing Anhui Museum's cultural and creative product development practices and brand marketing strategies. Specifically, the study introduces the STP (Segmentation-Targeting-Positioning) marketing model as a theoretical framework to disseminate

ct Anhui Museum's market segmentation, target user positioning, and brand value construction pathways. Through an in-depth empirical analysis of Anhui Museum's brand strategy, the study aims to uncover the internal logic and practical outcomes of its brand operations. By thoroughly investigating Anhui Museum's experience, the research intends to provide more precise and systematic brand-building and market-expansion references for regional museums, particularly against the backdrop of an increasingly competitive cultural and creative product landscape.

4. Analysis of Anhui Museum's Cultural and Creative Product Brand Marketing Strategies: A Perspective Based on the STP Model

In the context of high-quality development of the cultural industry in the new era, marketing strategies for museum cultural and creative products (CCPs) are undergoing a profound transformation from a "product-oriented" to a "user-oriented" approach.

The traditional single-channel, exhibition-sales-centered model is gradually being replaced by a multidimensional, interactive, and scenario-based cultural communication system (Zhao, 2021). Museums must not only showcase the uniqueness of their cultural resources through CCPs but also rely on precise market segmentation, scientific target selection, and rational brand positioning to effectively connect with diverse consumer groups (Liu, 2022). As a provincial public cultural institution, Anhui Museum has actively explored the fields of CCP development and brand operation, accumulating relatively rich practical experience. To further clarify its brand operation logic and user matching mechanisms, this study introduces the STP (Segmentation-Targeting-Positioning) marketing model as the theoretical framework, systematically analyzing Anhui Museum's brand strategy practices, aiming to provide theoretical references and practical demonstrations for regional museums in brand building and market expansion. Anhui Museum fully recognizes the diversified trends among CCP consumer groups and conducts fine-grained segmentation based on demographic attributes, consumption behaviors, and cultural interests (Wu, 2023). Based on current practices, the potential audiences can be summarized into five types:

(1) Cultural Aesthetic Consumers — primarily urban young adults who prefer CCPs with design sense and artistic value, such as "Pan Yuliang Series" scarves and artistic derivatives;

(2) Red Culture Affiliation Groups — consumers with strong emotional identification with

h historical memory, preferring symbolic commemorative CCPs such as "Anti-War Theme d Stationery" and "New Youth Memorial USB Drives" (Han & Chen, 2023);

(3) Experience-Oriented Young Consumers — mainly Generation Z consumers, favoring CCPs featuring blind box mechanisms, DIY experiences, and interactive fun, such as the "Bronze Caster Is Here" bronze replica series (Zhang, 2021);

(4) Regional Culture Identification Consumers — those concerned with Hui-style architecture, intangible cultural heritage, and local cultural symbols, preferring the "Hui-style Charm" series (Li & Chen, 2020);

(5) Collectors and Cultural Enthusiasts — users who value scarcity, commemorative significance, and artistic attributes, preferring limited-edition or customized high-end CCPs (Zhou & Sun, 2020).

By precisely identifying the characteristics of different consumer groups, Anhui Museum has laid a solid foundation for subsequent product design and brand communication. Anhui Museum focuses on two key consumer groups for its target market selection: First, the 18–35-year-old young consumer group, which is mainly driven by aesthetic motivation. This group is highly active on social media platforms, values individuality and cultural taste, and prefers CCPs characterized by IP branding, unique aesthetics, and interactive features. For example, the "Bronze Caster Is Here" series, combining bronze casting themes and blind box mechanisms, quickly became a hit on e-commerce platforms and generated extensive buzz on short video platforms (Zhang, 2021). Second, the middle-aged cultural enthusiasts and educators aged 35 and above, forming the "Red Culture Identification Group," are targeted through products such as the "Red Memory" series, which extracts revolutionary spirit symbols to evoke users' historical recognition and patriotic sentiments (Wu, 2023). Anhui Museum has gradually established a brand value proposition centered on "Cultural Memory + Aesthetic Life."

On one hand, it extracts concrete cultural symbols from its collection artifacts, blending them with modern aesthetic trends and lifestyle application scenarios to transform cultural resources into daily-use products imbued with emotional resonance and practical value, thus creating a consumption experience of "bringing the museum home" (Li & Chen, 2020). For example, the "Hui-style Charm" series strengthens regional cultural expression and identity through the integration of Hui-style architectural patterns and traditional storytelling elements. On the other hand, the museum emphasizes emotional resonance and aesthetic education functions in its

CCPs. The "Soul of Pan Yuliang" series exemplifies this, translating Pan Yuliang's characteristic color languages and Sino-Western fusion aesthetics into lifestyle products such as scarves, phone cases, and USB drives, thereby expanding the artistic expression of the product line and enhancing the museum's aesthetic education role (Wang, Lei & Kang, 2023). Anhui Museum actively leverages "Internet Plus" platforms and new media communication mechanisms to promote its brand rejuvenation strategy (Zhang & Ye, 2021).

Through multi-channel deployments including Taobao, Douyin, and WeChat mini-programs, the museum has established an integrated online-offline CCP display and sales system. Particularly through short video marketing, livestream e-commerce, and social media content dissemination, the brand's exposure and user reach have been significantly enhanced (Shi, 2025). During livestream sessions, the museum enhances the cultural added value and consumer appeal of its products by telling the product stories, explaining production techniques, and providing cultural background narratives (Li, 2022). Moreover, Anhui Museum attaches great importance to community building, utilizing its WeChat official account, Weibo, and other platforms to establish emotional connections with audiences, gradually forming a stable consumer base centered around cultural identity, laying a foundation for long-term brand promotion and operations. Overall, Anhui Museum has preliminarily built a brand marketing ecosystem guided by the STP model, driven by cultural value, and centered on user experience. Through precise market segmentation, clear target market selection, and distinctive brand value positioning, the museum has explored a sustainable marketing pathway for regional museum CCPs. Nevertheless, a comprehensive analysis reveals that current brand strategies still require further improvement in areas such as deep cultural narrative construction, refined user stratification management, and systematic IP ecosystem building. Future efforts should focus on the systematic construction of brand storytelling, the expansion of CCP product lines, the enhancement of audience lifecycle management mechanisms, and the continuous optimization of user experiences, thereby strengthening the competitive advantage and sustainable development capacity of regional museum CCP brands.

5. Conclusion and Suggestions

With the continuous upgrading of the cultural industry and consumption structure, museum cultural and creative products (CCPs) have increasingly played a key role as important mediums connecting cultural heritage and the public, exerting significant influence in cultural dissemination,

aesthetic education, and industrial innovation. CCPs are not only extensions of the historical value and contemporary expression of museum collections but also pivotal supports for expanding public service functions and enhancing social influence. Taking Anhui Museum as a case study, and combining the STP model theory, this research systematically analyzes the current status of CCP development and brand marketing strategies from two dimensions, aiming to provide theoretical support and practical references for the high-quality development of the cultural and creative industries of regional museums. The research results show that Anhui Museum, leveraging its rich collection characteristics, has preliminarily achieved diversified layouts of CCP content and the translation of cultural narratives into everyday life by focusing on cultural themes such as "Bronze Resonance," "Red Memory," "The Soul of Pan Yuliang," and "Hui-style Charm." In terms of brand strategies, Anhui Museum accurately identifies diverse consumer groups — aesthetic-driven, emotionally driven, and interaction-oriented — and has established a brand value positioning centered on "Cultural Memory + Aesthetic Life."

Through the integration of online and offline communication channels and innovation in content dissemination, the museum has gradually built a brand marketing ecosystem that is user-experience-centered and content-driven. This case demonstrates that even under resource-constrained conditions, regional museums can effectively transcend geographical limitations and enhance the social recognition and market vitality of cultural products through scientific brand strategies and precise market operations. At the same time, this study further recognizes that the development of museum CCPs and brand building is essentially a complex systematic project involving cultural value recreation, user experience optimization, and market mechanism integration.

The practical experience of Anhui Museum shows that the success of CCP development relies not only on the creative extraction and contemporary expression of traditional cultural resources but also on the construction of an overall brand system, refined user operations, and continuous optimization of dissemination content. Only by adhering to cultural authenticity while actively responding to changing consumer demands and technological innovations can museums effectively shift from single product outputs to comprehensive cultural experience creation, making CCPs a dual engine for cultural dissemination and industrial development. Looking forward, with the acceleration of digital transformation, the rise of the experience economy, and the diversification of cultural consumption concepts, museum CCPs will face an increasingly

complex and diversified market environment. Regional museums should adhere to a development philosophy that is content-driven, user-oriented, and brand-led, further deepening their CCP development systems, enriching their brand narrative systems, and improving user lifecycle management mechanisms. They should promote the transformation and upgrading of CCPs from physical forms to comprehensive cultural experiences, thereby establishing unique brand values in the new era of cultural competition, fully releasing the social effectiveness of cultural resources, promoting the deep integration of the public cultural service system and the cultural industry system, and ultimately achieving the dual goals of cultural heritage innovation and sustainable industrial development.

Although this study systematically presents the current status and pathways of CCP development and brand marketing at Anhui Museum through the combination of case analysis and theoretical models, several limitations remain. First, the research scope is limited to a single case study, lacking horizontal comparative analyses across different regions and types of museums, thus restricting the generalizability and extrapolation of the conclusions. Second, due to limitations in data access and investigation conditions, the analysis of user consumption behavior and preferences mainly relies on literature review and case inference, lacking systematic empirical data support. Third, against the backdrop of accelerating digital transformation, this study has not sufficiently explored the profound impact of emerging digital technologies on the reshaping of CCP development and marketing models.

To address these limitations, future research can be deepened in the following ways: first, by adopting multi-case comparative research methods to systematically analyze similarities and differences in CCP development and brand operations across museums of different regions and scales; second, by combining questionnaire surveys, in-depth interviews, and big data analysis of user behavior to accurately depict consumer profiles and behavior patterns related to CCPs; and third, by extending forward-looking research on the evolution of CCP development and marketing models under the influence of digital technology, exploring the deep restructuring of cultural dissemination logic and user experience mechanisms in digital environments. Through these approaches, future studies are expected to provide more universal and systematic theoretical support and practical guidance for the sustainable development of the cultural and creative industries in regional museums.

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