

# Research on the Operation and Development Strategy of Archival Cultural and Creative Products under the Internet+ Thinking

—Enlightenment from Successful Cases of Cultural and Creative Products in the Cultural Relics and Museum Field

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## Abstract

Internet+ thinking is closely integrated in the field of culture relics museum, like the Palace Museum digital AR calendar, “Lord Rabbit” and other online celebrity of cultural and creative products stand out in the field of cultural relics museum with the operation strategy of Internet+ thinking. In contrast, the integration of archival cultural and creative products with Internet+ thinking is worth strengthening and improving in its design, marketing and management. Based on the Internet+ thinking perspective, including user thinking, platform thinking, cross-border integration thinking and socialized thinking, combined with the successful cases of cultural and creative operations in the field of cultural relics museum, reviewed from existing design deficiencies, marketing problems and management problems of archival cultural and creative products, to examine the shortcomings of the current development and operation of archival cultural and creative products, put forward corresponding operational strategies and suggestions, so that archival cultural and creative products can truly “live”.

## Keywords

Internet+ Thinking, Archival Creative Products, Cultural and Creative Products, Operation Strategy

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## 1. Introduction

In recent years, domestic attention to archival creative products has been increasing year by year, but most of the relevant achievements focus on the development

and design strategies of archival creative products themselves and the policy dilemmas they face. There are few studies that comprehensively examine the operation and development of archival creative products by comparing the development model of cultural and creative products in the Field of Relics and Museology from the perspective of Internet+ thinking.

“Internet+ thinking” in archival creative products refers to a new development form that uses network thinking to integrate traditions with other fields and continuously create new methods and new formats through cross-border integration. Internet+ thinking contains many new ideas for the development and operation of cultural and creative products. Gu Liangliang (Gu, 2022) points out that there is a huge consumer market for archival creative products in the new social relations under Internet+; Gao Qi (Gao & Ren, 2022), taking the cultural and creative product “The Seventh Archives” puzzle book as an example, points out the problems such as the lack of cross-border integration of digital cultural and creative products and low public participation; Zhang Xuechen (Zhang, 2021) proposes that archival creative products need to transform traditional paths and optimize communication channels under the background of new media. These scholars have pointed out the problems of cultural and creative development in the Internet digital environment from different angles.

### 1.1. Definition of Archival Cultural and Creative Products

Archival cultural and creative products refer to derivative works that take archival resources (including textual archives, image archives, audio-visual archives, etc.) as the core creative source, integrate archival cultural connotations with creative design and practical functions, and aim to inherit historical memory, disseminate archival culture and meet public cultural consumption needs. Unlike museum cultural and creative products, which mainly rely on cultural relics (physical historical relics with artistic, historical and scientific value) as the carrier, archival cultural and creative products focus on the “information attribute” of archives—they excavate the historical context, event details, character stories and data value contained in archival documents, and transform abstract archival information into tangible or intangible cultural consumer goods. For example, the “Beijing Flavor Era Series” refrigerator stickers in “Beijing Gifts” take era elements such as work monthly tickets and bus stop signs as the core creative materials. These elements are derived from historical archives such as Beijing’s old public transport operation archives and urban life records. The refrigerator stickers not only serve the practical function of fixing notes, but also let users feel the changes of urban life and the traces of the times through the archival elements on the products. In contrast, a museum’s cultural and creative product based on a Tang Dynasty porcelain vase may focus on restoring the vase’s shape, glaze color and decorative patterns, emphasizing the reproduction of the cultural relic’s physical characteristics and artistic value. This difference determines that archival cultural and creative products have a more direct connection with historical facts and social

memory.

## 1.2. Internet+ Thinking

Internet+ thinking is user-centered. It refers to a way of thinking in which people reflect, evaluate, and solve problems based on the logic of the internet. It is a cognitive embodiment of the development of information technologies. Generally, Internet+ thinking consists of four dimensions: Internet+ user thinking, Internet+ platform thinking, Internet+ cross-border integration thinking, and Internet+ socialized thinking.

- Internet+ User Thinking

Internet+ user thinking emphasizes user value, user needs and participation feedback. It requires starting from the user's perspective in product operation, collecting user experience according to users' interests and preferences, product expectations and usage habits, continuously improving product and service quality, and enhancing user stickiness. For example: considering people's convenience in product design, focusing on friendliness and ease of use, and improving marketing services. It emphasizes timely understanding of the difficulties existing in each link during the product operation process, continuously updating the management model according to the actual trend, and tracking the effectiveness throughout the process (Fan & Zhang, 2022).

- Internet+ Platform Thinking

Internet+ platform thinking emphasizes building an open and collaborative platform to achieve the sharing of resource value. The platform can be an e-commerce platform, such as Alibaba and JingDong; it can also be a social media platform, such as WeChat and Weibo; it can also be a sharing economy platform, such as shared bicycles and shared libraries. Platform participants can share products and services through these platforms. Internet+ platform thinking uses big data analysis to timely understand users' needs and behaviors through shared information on various platforms, lock in product market competition points, and explore new operation paths, thereby realizing the transformation and upgrading of traditional industries (Peng, 2021).

- Internet+ Cross-Border Integration Thinking

Internet+ cross-border integration thinking emphasizes breaking through the thinking set of traditional industries through cross-industry and cross-field integration to achieve the integration of advantages and innovation. It combines Internet technology with the experience of other industries to create more business opportunities and innovative products, such as the combination of online and offline product sales, the cooperation between cultural promotion and the commercial field, and the integration of physical and electronic forms. This kind of thinking requires enterprises or practitioners to have a sense of innovation and grasp the development trends of Internet technology and industries.

- Internet+ Socialized Thinking

Internet+ socialized thinking emphasizes the cooperation and interaction be-

tween individuals and groups. Through the Internet, users can easily obtain and share product information, and enterprises can reshape the communication relationship, organizational management and operation model between enterprises and users by using social tools or media. For example, the Internet celebrity team “Crazy Xiao Yang Ge” on the Douyin live streaming platform attracts traffic through the creation of family situational comedy short videos and conducts live streaming to sell goods. Its purpose is to let more people understand and buy his products, making users become purchasers, communicators and evaluators of the products. This case uses the group effect and gathers ideas from all sources to make the products better recognized by the consumer group and the operation chain develop more smoothly.

By virtue of the advantages of Internet+ thinking, integrating Internet+ thinking into enriching the operation strategy of archival creative products can expand the development and operation ideas of archival creative products to a certain extent and make archival creative products “live”. At present, archival creative products are just starting, and many archival institutions are facing difficulties in the development and operation of cultural and creative products, which can be specifically summarized into three aspects: insufficient design, insufficient marketing and insufficient management.

As cultural consumer goods for the public, the design, marketing and management of archival creative products occupy the core in the entire product development and operation. Starting from the four aspects of Internet+ thinking, this paper seeks experience from the successful cases of Internet+ development and operation of cultural and creative products in the field of cultural relics museum, and puts forward corresponding coping strategies and development suggestions for the development and operation of archival creative products under Internet+ thinking in view of the existing design, marketing and management problems in the development and operation of archival creative products.

## **2. Successful Cases of Internet+ Cultural and Creative Operations in the Field of Cultural Relics Museum**

### **2.1. Internet+ User Thinking: Taking “Lama Temple” as an Example**

One of the reasons for the success of Lama Temple’s cultural and creative products is the accurate positioning of target users. By promoting and placing advertisements through influential accounts such as Internet celebrities and bloggers on short video platforms and social platforms, Lama Temple’s cultural and creative products have attracted a large number of young people. At the same time, it accurately positions users of the Beijing IP on social platforms, and targets the promotion of Lama Temple’s cultural and creative products according to regional conditions to capture highly relevant users (Liu et al., 2025). At present, Lama Temple’s cultural and creative products are enthusiastically pursued by young people, and there are even scenes of long queues to buy them, which shows that

the operation strategy of Internet+ user thinking is very successful.

However, with the continuous expansion of sales volume, Lama Temple's cultural and creative products have also faced the problem of homogenization of follow-up products. Some small businesses have imitated their classic styles, which has affected the brand image to a certain extent.

## **2.2. Internet+ Platform Thinking: Taking “The Palace Museum” as an Example**

The Palace Museum's cultural and creative products are good at using platform thinking to build a cooperative network, innovate the management model of cultural and creative products, and realize resource sharing and complementary advantages (Yang, 2024). The Palace Museum's cultural and creative products use documentaries such as “Masters in the Forbidden City” and variety shows such as “Shangxinle, The Palace Museum” to create the influence of the Palace Museum; release co-branded products and increase the variety of products by cooperating with many cultural and creative companies and brand enterprises; establish sales platforms and customize special games by cooperating with Internet companies such as Alibaba and Tencent; push soft articles through network media such as Weibo and WeChat accounts to increase audience interaction. The all-round and multi-dimensional platform cooperation network, coupled with the IP influence of the Palace Museum itself, has made the Palace Museum's cultural and creative products more and more popular and enduring.

Nevertheless, the Palace Museum's cultural and creative product line is too rich, which leads to the problem of uneven quality of individual products. In addition, the IP protection pressure is huge, and there are frequent phenomena of piracy and counterfeiting in the market, which increases the cost of rights protection.

## **2.3. Internet+ Cross-Border Integration Thinking: Taking “Lord Rabbit” as an Example**

“Lord Rabbit” is one of the representative intangible cultural heritages in Beijing. 2023 is the Year of the Rabbit in the Chinese lunar calendar. “Lord Rabbit” keenly captured the two-dimensional culture popular among contemporary young people, combined with the concept of meta-universe, and launched the IP image “Yuan Mao Man”. With the joint support of the Beijing Federation of Literary and Art Circles and the Dongcheng District Bureau of Culture and Tourism, the Hanzu Art Laboratory and Jitu Fang, the representative project of “Lord Rabbit” intangible cultural heritage in Dongcheng District, Beijing, have built a complete IP ecological world of “Yuan Mao Man” and carried out promotional activities such as flash mobs and roadshows. This project inherits, interprets and extends Beijing's mascot “Lord Rabbit” from a new perspective of cross-border integration. It not only contains the profound cultural power of inheriting classics, but also has the young and diverse youth power of being trendy and fearless, and is full of the imagination of boundless integration (Li & Zhang, 2025).

## 2.4. Internet+ Socialized Thinking: Taking the “Q-Version” and “Cute-Version” Products of Hebei Museum as Examples

The cute-version Changxin Palace Lamp, Q-version Rap Figurine, Q-version Lying Sheep Lamp and other IP images created by Hebei Museum, as well as related series of cultural and creative products, are deeply loved by tourists. Hebei Museum attaches great importance to users' feedback and experience. Some young people once left comments on its official website that the cultural and creative products were too large and the incense hangers had no fragrance. Afterwards, the museum quickly iterated and upgraded the products, reduced the size of the products, improved the function of the incense hangers, and launched “Q-version” and “cute-version” products to respond to user needs. Hebei Museum pays attention to the customer group, actively responds to and improves products, and has won unanimous praise from young people (Ren & Gao, 2021). The success of this series of products lies in the ability to iterate products and activate resources from the perspective of Internet+ socialized thinking through interaction with users. As the main purchasers and evaluators of cultural and creative products, young people play a very important role in promoting the socialized development and operation of cultural and creative products.

However, the “cute-style” products of Hebei Museum are mainly popular among young people and lack sufficient appeal to middle-aged and elderly consumers. The product matrix has structural shortcomings, and it is difficult to cover a wider audience.

## 3. Examination of Archival Cultural and Creative Operations from the Perspective of Internet+

### 3.1. Insufficient Design of Archival Creative Products

First, the content and form of archival creative products are single. The creative sources of cultural and creative products are mostly historical materials or major events, and the displayed content is prone to duplication. According to statistics on cultural and creative products developed by archival institutions in various provinces across the country, more than half of the cultural and creative products are closely linked to historical elements, and many archival institutions carry out the creation of cultural and creative products around a certain major event, resulting in a prominent homogenization problem (Zhao & Wu, 2016). In terms of form design, many cultural and creative products simply copy archival content directly on the products, and the styles lack uniqueness.

Second, the technological content of archival creative products is not high. Most of the archival creative products are observational products, which cannot display more in-depth archival content. If users want to have a further understanding, they need to conduct additional actual data review and research, resulting in insufficient experience. The diversified integration and development of modern science and technology have endowed many cultural and creative products with a sense of technology, which is more likely to arouse people's spiritual

resonance (Liu & Yin, 2022). For example, the popular digital collections have the advantage of rich information content. Integrating modern scientific and technological elements into the development of archival creative products is one of the important directions for the development of the current archival cultural and creative field. A strong technological carrier can endow existing archival creative products with richer connotations and better present electronic archives. Moreover, archival cultural and creative products lack emotional and scenario-based design. Most products only focus on the presentation of archival information and ignore the emotional connection with users and the adaptation to daily scenarios. Users can only perceive the historical value of archives passively, without forming a strong sense of identity and substitution, which limits the frequency of use and recommendation willingness.

### **3.2. Insufficient Marketing of Archival Creative Products**

First, vague product positioning. Without a clear product positioning in the marketing process, it is impossible to find a suitable market, let alone attract target users. Although there are various archival creative products, including handicrafts and statues of historical figures, most of them are office daily necessities or souvenirs. Archival institutions need to further clarify the positioning of archival creative products. For example, the concept advocated and presented by the products is historical and cultural inheritance, education and research, or promoting sustainable consumption and a different lifestyle. In reality, many archival cultural and creative product stores lack their own brand awareness, the product display is chaotic, and there is no unified cultural and creative sales concept, making it difficult to attract consumers to buy and promote (Barker, 2020).

Second, narrow sales channels. Most of the archival creative products are displayed and sold offline, only a few can be purchased through e-commerce platforms, and some products even only “appear” at specific archival exhibition activities. Archival creative products lack industry service awareness in marketing, making it difficult to expand sales channels and over-reliance on traditional sales paths, resulting in existing products being unable to reach consumers (Jin, 2016). In addition, marketing promotion is lacking in innovation and interactivity. Most archival institutions only carry out passive product display and promotion, without using innovative forms such as short video challenges, topic interactions, and user-generated content (UGC) that are popular among young people. This makes it difficult for archival cultural and creative products to break through the circle and form spontaneous communication among the public, resulting in low market popularity.

### **3.3. Insufficient Management of Archival Creative Products**

First, lack of cooperative thinking. The development and operation of cultural and creative products require the support of professionals and the integration of social hot topics and trends of the times. How to make the audience interested in archival

cultural and creative products without having professional archival knowledge requires the support of professionals from other industries and fields. For example, archival institutions can cooperate with the cultural, artistic or tourism industries to expand their influence; cooperate with manufacturers with good reputation and brands to jointly build IP; cooperate with Internet publicity media to increase the exposure of products to Internet users, etc.

Second, the imperfect production supply chain. The production and supply chain of archival creative products is the key to ensuring product quality and delivery (Tian, 2017). The long production cycle, unqualified quality, and untimely delivery of archival creative products will lead to the failure of timely delivery of products, resulting in low-quality products without after-sales service. This has greatly affected the reputation of archival creative products and cut off the favor and emotional connection between consumers and archival creative products. Furthermore, there is a lack of a long-term brand building mechanism. Many archival institutions have not clarified the core value and unique positioning of their cultural and creative brands, and there is no unified visual image system. The products launched are scattered and lack seriesization and continuity, making it difficult for users to form a clear brand cognition. Over time, it is impossible to accumulate brand equity and user loyalty, and it is difficult to stand out in the fierce market competition.

Compared with the problems existing in the field of archival creative products under Internet+ thinking, the development and operation of cultural and creative products in the field of cultural relics museums are more mature (Liu et al., 2020). Based on the commonality in cultural inheritance between the field of cultural relics museums and the archival field, the successful experience in the field of cultural relics museums can provide reference for the development and operation of archival creative products, and help explore new paths for the development and operation of archival creative products.

#### **4. Suggestions on the Operation Strategy of Archival Creative Products from the Perspective of Internet+**

The success in the field of cultural and creative products in the field of cultural relics museums has undoubtedly provided a model for the operation of archival creative products. With reference to the successful cases in the field of cultural relics museums, integrating Internet+ user thinking, platform thinking, cross-border integration thinking and socialized thinking, the following suggestions are put forward for the design, marketing and management problems of archival creative products, hoping that archival creative products can achieve innovative development and breakthroughs.

##### **4.1. Suggestions on the Design of Archival Creative Products**

First, pay attention to user thinking and break through traditional content. Based on the acceptance of the audience group and market popularity, focus on extract-

ing archival cultural elements and regional cultural elements in development and design, distinguish the audience group in design concept, and expand the audience scope. For example, using the diversity of user groups to develop archival creative products with diverse meanings, such as educational, cultural and creative products, artistic cultural and creative products, and practical cultural and creative products (Lu et al., 2017). At the same time, it should actively capture the current hot topics, social trends, mainstream culture and other content concerned by target customers, and take the initiative to integrate relevant content to increase the affinity and attractiveness of archival creative products.

Second, make good use of cross-border integration thinking to improve the technological sense of cultural and creative products. Digital cultural and creative products are the product of rich product content and cultural diversity under network conditions. Archival creative products can use network technology to make serious and heavy character and text stories more relaxed and interesting. For example, printing QR codes on archival creative products can facilitate users to check the “stories behind” the products (Yuan, 2018). According to user requirements, 3D print diversified products, and use Internet technology to create electronic archival creative products, including electronic multi-dimensional three-dimensional cultural and creative products, images, videos, etc., to facilitate users’ personal storage. In addition, strengthen emotional and scenario-based design. Based on user segmentation and scenario subdivision, develop targeted products to enhance user substitution.

#### **4.2. Suggestions on the Marketing of Archival Creative Products**

First, identify the product positioning through user thinking. Archival creative products need to have an in-depth understanding of the market, clarify the needs of the audience, and make timely adjustments and optimizations to strategies. For example, in terms of marketing slogans, cultural and creative products positioned at historical and cultural inheritance should focus on characters and historical stories, and the marketing slogan can focus on telling historical stories through archival creative products; products positioned at education and research should focus on cultural and creative education and inspiring wisdom; products promoting sustainable consumption and lifestyle should focus on leading a green life through cultural and creative products (Lu et al., 2017).

Second, use platform thinking to expand sales channels. Use the platforms provided by the Internet, combined with videos, graphic dynamics, official accounts, shopping pop-ups and other forms to grasp user needs and create creative products (Li & Zhou, 2019). On the one hand, in promoting the development of cultural and creative products, archives should seize the current trends of new consumption, new scenarios and new formats. On the other hand, archival cultural and creative stores can reasonably use the Internet+ platform by combining online and offline channels. Offline, provide open product display and promotion, including unmanned store retail, new retail and digital retail to attract groups who

borrow and check files; online, open up multi-channel sales, and use live streaming to sell goods and special festivals to cater to consumers' purchasing psychology (Cicchiello et al., 2022). At the same time, innovative marketing and promotion methods should be adopted to boost interactivity. Make full use of social media platforms to launch interactive activities that resonate with users. For example, initiate the topic challenge #My Archive Memory# on Douyin, Xiaohongshu and other platforms, encouraging users to share stories related to archives (such as family letters, old photos, etc.) and match them with archival cultural and creative products for display; invite historians, archivists or Internet celebrities to carry out live broadcasts, explaining the historical background and cultural connotations of archival cultural and creative products while selling goods, so as to enhance users' understanding and purchase willingness.

### **4.3. Insufficient Management of Archival Creative Products**

First, use cross-border integration thinking to strengthen cooperation in various fields. The development and operation of archival creative products can rely on media platforms, well-known artists, training and education institutions, tourist attractions and other fields to enhance the influence and diversity of products and increase exposure. For example, personalized customized products in scenic spots, cultural and creative catering themes, etc., enhance consumer experience through scene marketing, and bring more possibilities and market opportunities for cultural and creative products.

Second, use socialized thinking to improve the production supply chain. In the operation of archival creative products, suppliers should be optimized, and suppliers' delivery capacity, price competitiveness, resource risks, etc. should be considered to ensure product quality and after-sales service (Han, 2023). In this process, consumers' word of mouth is extremely important. Communication channels can be built through social platforms such as Weibo, Douyin, Xiaohongshu, and WeChat official accounts to increase interaction with the audience. Products can be updated and iterated in a timely manner according to feedback, and the direction of the production chain and the selection of suppliers can be adjusted to optimize the quality and service of cultural and creative products. Besides, build a long-term brand building mechanism, clarify the core value of the archival cultural and creative brand, and integrate it into all links of product design, marketing and service. Establish a unified visual image system, including a unique brand logo, fixed color matching and design style, to ensure the consistency of series products. Finally, carry out continuous content output, to strengthen the emotional connection between the brand and users and form a stable user group.

## **5. Conclusion**

Although there are many opportunities for the development and operation of archival creative products in the new era, there are also many challenges. Only by actively embracing information technology and effectively integrating Internet+

user thinking, platform thinking, cross-border thinking and socialized thinking into the design, operation and management of archival creative products can archival institutions seize development opportunities.

Specifically, in terms of design, it is necessary to excavate archival and regional cultural elements based on user needs, and enhance the technological sense of products through cross-border integration; in terms of marketing, it is necessary to clarify product positioning with user thinking and expand sales channels through platform thinking; in terms of management, it is necessary to strengthen cross-field cooperation with cross-border integration thinking and optimize the production supply chain with socialized thinking.

For archival institutions, this set of operational strategies can help break the traditional development model of archival cultural and creative products, promote archival culture to truly reach the public, and activate the potential value of archival resources. However, it should also be noted that the implementation of the strategy will face potential challenges such as IP protection difficulties, coordination obstacles in cross-field cooperation, and high costs of technological application. Archival institutions need to continuously sum up experience in practice, adjust and improve the strategy, and promote the sustainable and healthy development of archival cultural and creative products, so that archival cultural and creative products can truly “live”.

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