

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
KYIV NATIONAL UNIVERSITY OF TECHNOLOGIES AND DESIGN

Faculty of Design  
Department of Graphic Design

BACHELOR'S THESIS

on the topic:

"Title "

Specialty 022 Design

Educational program Design (by types)

Performed by: a student of the BED-22 group

First Name SURNAME

Supervisor degree, academic rank, First name  
SURNAME

Reviewer degree, academic rank, First name  
SURNAME

Kyiv 2024

## Abstract

With the continuous development of China's economy and the popularity of tourism after the epidemic, cultural and creative products occupy an increasingly important position in the tourism economy. This design focuses on the use of Qingzhou Museum's collection resources, and designs cultural and creative products that are in line with the current aesthetics, have the characteristics of Qingzhou Museum, can resonate with people, and are suitable for a variety of consumer groups, so as to expand the influence of Qingzhou Museum. Through field research, market research, case analysis, comparative research and other ways of the museum, we can understand people's deep-seated demand for cultural creativity in the museum, and collect cultural elements with the characteristics of Qingzhou Museum. From the aspects of functionality, aesthetics, close to life, etc., the cultural and creative design scheme in line with the characteristics of Qingzhou Museum is designed, the publicity effect of the cultural relics in the collection is enhanced, and the excellent cultural and creative works designed to help the cultural relics and culture in the collection of Qingzhou Museum go all over the country and become a household name

**Keywords:** *Museum Cultural Creativity; Cultural Creative Design, ; Cultural Communication, ; Cultural Relics*

INTRODUCTION.....	5
CHAPTER I TOPIC JUSTIFICATION .....	8
1.1 Significance of topic selection.....	8
1.2 Topic selection.....	8
1.3 Research on the current situation at home and abroad.....	9
Summary of the chapter I.....	15
CHAPTER II DESIGN PROCESS AND RESULTS.....	16
2.1 Preliminary research.....	16
2.1.1 The concept and significance of cultural and creative products.....	18
2.1.2 Design concept of cultural and creative products.....	26
2.1.3Development direction of cultural and creative products.....	29
2.2 Design positioning.....	32
Summary of the chapter II.....	33
CHAPTER III DESIGN PROCESS AND RESULTS.....	34
3.1 Design Plan.....	34
3.2 Design Process.....	34
3.2.1 IP image design.....	36
3.2.2 Illustration design.....	37
3.2.3 Poster design.....	37
3.2.4 Cultural and creative product design.....	38
Summary of the chapter III.....	39
CONCLUSION.....	40
REFERENCE.....	41

## **Introduction**

**Relevance of the study.** In recent years, with the continuous development of China's economy, people's pursuit of culture has become higher and higher, and the derived cultural and creative products have become more and more diversified. A set of excellent cultural and creative products can take into account practicality and culture, carry forward the excellent cultural spirit, spread rich ideological and cultural connotations, and tap rich cultural heritage and historical value. Using the fun and creativity of cultural and creative products, let more people understand the long history and culture of Qingzhou City, combine the historical collections with the current modern trend, and help the cultural relics in the museum to "go out" into the public's field of vision. In the process of my graduation project and thesis, I used field research methods, analytical demonstration methods, comparative research methods and other research methods to design and research. The results of the study and design are presented here. The structure of this article is presented in the following sections. The first chapter mainly talks about the purpose and significance of the topic, as well as the current state of research on him at home and abroad. The second chapter mainly talks about the preliminary research work and the concept, significance, and design positioning of cultural and creative products. The third chapter mainly describes the design process of cultural and creative products and the presentation of results.

**The purpose of the research:** Research the combination design of museum elements and cultural and creative products, promote the development of Qingzhou Museum, and create meaningful cultural and creative products.

**Research Objectives:** 1. Analyzing Art and Design Elements in Museum Collections.

2. Analyze the design style and types of cultural and creative products.

- 3.Design an IP image that aligns with the museum's positioning.
- 4.Design a set of cultural and creative products based on museum collection
- 5.elements, including but not limited to stationery, daily necessities, and
- 6.decorations.
- 7.Design a set of posters and paintings containing museum elements

**The research subject (theme) :** Cultural and Creative Design of Qingzhou Museum

**The object (focus) of the research :** Museum elements, cultural and creative product design, illustrations

**Research methods. :** This study adopted the following theories and specialized research methods: analyzing literature sources and planning themes. Conduct on-site investigations, visit the Qingzhou Museum, and experience the cultural atmosphere on site. Extract museum design elements and incorporate unique design elements into cultural and creative product design. Analyze cultural and creative product cases and conduct cultural and creative design.

**Elements of scientific novelty :** This study is beneficial for the development of museum cultural and creative design to meet the new needs of modern aesthetics, promote museum culture, and bring cultural relics into the public's view in a novel manner.

**Practical significance.:** The results of this study can be used as cultural relics derivatives for the Qingzhou Museum, promoting its promotion and allowing people to feel the unique beauty of museum relics.

**Structure and volume of the thesis :** The bachelor's thesis consists of an introduction, three chapters, each chapter's conclusion and general conclusion,

a list of sources for 30 projects, and an appendix (4 pages). This work contains 20 drawings. The research results are 49 pages in total.

## **Chapter I**

### **TOPIC JUSTIFICATION**

#### **1.1 Significance of topic selection**

cultural and creative products have become more and more diversified. A set of excellent cultural and creative products can take into account practicality and culture, carry forward the excellent cultural spirit, spread rich ideological and cultural connotations, and tap rich cultural heritage and historical value. Using the fun and creativity of cultural and creative products, let more people understand the long history and culture of Qingzhou City, combine the historical collections with the current modern trend, and help the cultural relics in the museum to "go out" into the public's field of vision

#### **1.2 Topic selection**

Promote the cultural dissemination of Qingzhou Museum, combine ancient cultural relics with modern art, promote the dissemination and development of historical culture, and inject modern and vivid soul into museum cultural creation. To meet people's diverse requirements for cultural and creative products with the development of the times, and to create cultural and creative products that not only have their own practical value but also have interesting and creative appearances, achieving practicality and cultural coexistence. Spread and promote the culture and spirit behind it, design creative products that embody the culture of Qingzhou Museum by combining the elements of Qingzhou Museum and its collection, and achieve the collision of traditional culture and modern products. As museums are increasingly favored by the public and occupy an important position in people's daily cultural life, the

cultural and creative development in the field of museums is also constantly advancing. In this design, the focus is on using contemporary trendy design schemes to design works that are in line with the current era.

### **1.3 Research on the current situation at home and abroad**

In China, although the development of cultural and creative products started later, with the increase of market heat, the number of related papers has been continuously increasing in recent years. Various literature can be summarized as three points: first, the quality of cultural and creative products varies; The second is that the industrial chain is not yet mature, and product prices are polarized; Thirdly, the design concept is single and the cultural connotation is unclear. Therefore, scholars have also proposed some countermeasures in various professional fields. In terms of design ideas, museums place more emphasis on the design of traditional cultural IPs. While showcasing cultural connotations, valuing cultural dissemination, and exerting educational functions, they also pay more attention to the establishment of brand awareness and self positioning, and attach importance to the development and operation of IPs. The IP reshaping model has gradually entered the field of design. The IP reshaping model is a new and effective means of cultural and creative product design in the era of new media. Museum IP reshaping usually goes through four effective processes: positioning, transformation, generation, and development, constantly developing and designing excellent cultural and creative products in keeping with the times.

In recent years, there has been breakthrough progress in the development of cultural and creative products in domestic museums, and various fun and practical cultural and creative products have attracted the love of many consumers. Especially the Palace Museum's cultural and creative products are the most popular among museums across the country. While cultural and



creative products are being hyped up, museums are also undergoing transformation and upgrading like new models. Smart museums are a new model and form of museum development, and have become a very hot issue in the museum industry. The research on smart museums at home and abroad is very in-depth, and there are many research results. Smart museums are a concept that has developed on the basis of digital museums in recent years, gradually emerging with the progress of science and technology. It breaks through the time and space limitations of collection exhibitions, enriches the way collections are displayed, expands the content of exhibitions, and is the future development trend of museums. Although domestic cultural and creative products are becoming increasingly diverse, the carrier form of cultural and creative creativity and design services is still relatively limited, and product quality has not been guaranteed. Many cultural and creative products have weak practicality, and there is still great room for improvement in the integration design of creative symbols and physical carriers. Homogenization is still an issue that cannot be ignored. After the popularity of cultural and creative ice cream, major scenic spots across the country are selling ice cream; Blind boxes have become popular, and museums are all enthusiastic about opening blind boxes. In addition, cultural and creative cross-border has become an important channel for product development, but in the combination with food, daily necessities, etc., there is often too much emphasis on "beauty first". [1]For example, in pursuit of taste and fashion, agricultural products are packaged into various small boxes, and some cultural and creative mooncake boxes are packaged in luxury. These superficial designs actually cause waste. Museum cultural and creative products are the focus of museum development in the future. With the rapid development of the "Internet plus" era and the construction and upgrading of the "Smart Museum", museum cultural and creative products are gradually known by people. The "gift of the Forbidden City" IP series cultural and creative products are more popular with contemporary young people. However, the public's understanding of "museum cultural and creative products" is limited to the concept of products in museum stores, and from an academic perspective,

museum cultural and creative products have never been truly defined. This article will explore the definition of museum cultural and creative products by sorting out the different concepts explained by some scholars at present, combined with the needs of the times, and further analyze their functional value based on this, in order to provide new work ideas for the future development of museum cultural and creative industry and better meet the diverse needs of contemporary young people for museum services

In the 1980s, the New Museum Movement led to a transformation of museums in Europe and America. Museums began to shift their focus from valuing cultural relics to creating a good exhibition environment for tourists, emphasizing the feelings of visitors and other visitors, and innovating the concept of artistic derivatives. [2]In the academic field, museums have started collaborating with universities to offer elective courses and credit related courses. And we collaborated with design manufacturers to start designing cultural and creative products, from design, manufacturing to marketing, forming a complete and mature industry. Through the design and production of cultural and creative products, we provide different types of products to attract people to pay.

In the information age, foreign libraries, archives, and museums have begun to cooperate, integrating digital cultural resources, enriching the content of public cultural services, and improving the level of public cultural services. By promoting cross institutional and cross disciplinary cooperation, it has played a driving role in the development of Chinese museums. By reviewing successful practical cases of cooperation at the international, regional, and national levels, it has been found that in order to promote the development of practical cooperation, it is necessary to provide support from multiple aspects such as cooperation foundation, information technology, resource integration, and user needs. In foreign countries, many tourists like to buy souvenirs and cultural and creative products when visiting museums and art galleries. Almost all art galleries and museums have their own cultural and creative stores, and cultural

and creative derivatives have already extended to daily life fields such as clothing, stationery, decorations, electronic information, food and beverage, packaging, etc. Selling cultural and creative products has also become an important source of revenue for museums.

The birth of museums is closely related to elitism, and for a long time, the primary purpose was to collect and preserve precious items, providing research, exhibition, and educational services for nobles, experts, scholars, and others. The modern trend of thought has driven the gradual transformation of the social functions of museums, focusing more on the relationship between museums and the public. Currently, the internationally accepted definition of museums has replaced "research" with "education" as the primary task of museum work. This emphasizes the social responsibility of museums, and its core concept is to achieve a change from emphasizing "objects" to emphasizing "people". Behind this is the gradual development of social productivity and the continuous awakening of civil rights awareness, represented by the public's new demands for museums. The continuous growth of socio-economic output has led to an increasing number of people's living standards and a significant increase in disposable income; Leisure time has generally increased, and disposable time has become another form of wealth; The gradual improvement of education level has led to the integration of aesthetic interests and consumption choices. These changes have led to a trend towards spiritual consumption represented by cultural needs, as well as an aesthetic and leisure oriented lifestyle. This pursuit of spiritual consumption objectively requires museums to break through the constraints of traditional work models in terms of type, method, and quality of cultural services, and develop towards higher standards of cultural services, more diverse cultural choices, and more participatory cultural experiences. [3]For a long time, as a non-profit organization, especially state-owned museums for public welfare, their traditional museum business has mainly focused on collection, protection, research, and exhibition. From the organizational structure and work practice of most museums, the most important thing is to focus on cultural relics, properly preserve and interpret the witnesses

of human civilization development in the long river of history from the perspective of museum personnel, while always maintaining a protective and public welfare positioning. This is not only the beginning and cornerstone of all museum work, but also in line with the basic and universal public cultural service output for the general public. For example, in educational activities, more emphasis is placed on free or limited fee exhibition hall tours, academic lectures, etc. for the majority of the population.[4] But as mentioned earlier, many people nowadays are no longer just pursuing information about their collections, but also hoping to showcase or enhance their cultural literacy through their connections with museums; What the public wants to appreciate is not just simple art or historical exhibitions, but an open and inclusive cultural space to showcase individuality, stimulate thinking, or satisfy leisure and entertainment; What the public needs is not only to passively listen or visit, but also to become equal participants and sharers, actively obtain effective expression and communication, and become a part of the core culture represented by museums. Museum cultural and creative work is making up for the limitations of traditional museum business work. Unlike traditional museum business work, museum cultural and creative work is more focused on targeting the diverse social groups, and can respond to the increasingly diverse public needs through personalized and value-added external services. For example, in terms of cultural and creative activities, different summer camps can be set up specifically for children of all ages, and cooperation with relevant professional institutions can be strengthened to enhance targeting and interaction. Therefore, from the perspective of differentiation, in the field of public services, selective and operational museum cultural and creative work and popular and guaranteed traditional museum business work are two different development dimensions of museums; From a common perspective, the existence and development of museums have always been closely related to "cultural creativity". For example, various exhibitions held reflect the creativity or innovation of practitioners based on cultural relics through public display. It can be said that the common essence of cultural and creative work and traditional museum business work lies in the

use of various carriers and means to innovate or recreate specific cultural elements. The ways in which their achievements are reflected and obtained may vary, but their beneficial effects on promoting social development are the same.

In summary, the value and role of museum cultural and creative work have played an irreplaceable role in expanding museum service coverage and improving service accuracy, making it possible for museums to better meet the growing spiritual and cultural needs of the people. So, to this day, the concept and significance of museum cultural and creative work have been greatly expanded. On the one hand, it is not only an accessory to the core business of museums, but also expands the effectiveness and diversity of museums in serving the public; On the other hand, it is no longer limited to the "physical" approach and the economic significance of "goods". The long-term understanding of the operational behavior contained in museum cultural and creative work is only an objective form of existence, which is a reasonable reflection of the public's active choice of different cultural services. From the perspective of serving public needs, museum cultural and creative work should cover all aspects of museum daily work. Therefore, "museum cultural and creative work" is the sum of creative labor that relies on various methods to create and enhance museum collection resources, and generates high value-added products through the development and application of intellectual property rights. The foundation for its public cultural function is the same as traditional museum business work, both based on "collection resources". [10]By effectively transforming and utilizing collection resources to the greatest extent possible, it better meets the growing multicultural needs of the public, expands the diversified development of the museum industry, and is the value of museum cultural and creative work.

## **Summary of the chapter I**

1. The historical and cultural relics of Zhaoqing Museum are very rich, with a lot of historical relics and rich design elements. Among them, relics such as Buddha statues, jade carvings of sons and grandsons, and top scorer scrolls are particularly famous and are treasures of the museum.

2. Cultural and creative products are becoming increasingly important in the market. With the development of the times, people's aesthetic requirements are becoming higher and higher, and new cultural and creative products are needed to meet people's aesthetic needs.

3. The development of cultural and creative products both domestically and internationally is receiving increasing attention, and cultural and creative products are gradually becoming important economic pillars in certain regions.

4. Museum cultural and creative products can bring considerable income to museums and also attract more tourists.

## **Chapter II**

### **DESIGN PROCESS AND RESULTS**

#### **2.1 Preliminary research**

The Qingzhou Museum is a comprehensive museum, formerly known as the Yidu County Museum, which was built in 1959. The original site was the ancestral temple of Feng Pu, the Grand Secretary of the Wenhua Hall, during the Kangxi period of the Qing Dynasty. Newly built in a different location in 1984. The museum covers an area of 40 acres, with a building area of 12000 square meters. It has a collection of over 50000 cultural relics and more than 3000 national precious cultural relics. It has launched 10 themed exhibition halls, including a brief history exhibition, ceramics, jade, bronze, calligraphy and painting, ancient currency, steles, stone carvings, and revolutionary cultural relics. In 2008, it was rated as one of the first "National First Class Museums" and is the only county-level comprehensive museum among the first 83 National First Class Museums. In 2017, the Qingzhou Ancient City Tourist Area, together with Yunmen Mountain and the ancient city, was promoted to a national AAAAA level tourist attraction. It was rated as the "exemplary organization of National Defense Education Base" by the National Defense Education Commission, the "Patriotic Education Base" named by the provincial government, the "Youth Civilization" unit named by the Communist Youth League Provincial Committee and the Provincial Tourism Administration, and the municipal civilized unit of Weifang. The Museum Security Section was awarded the "second class collective merit" by the Provincial Public Security Department. Qingzhou New Museum will open on May 15, 2023, with a total construction area of 50934 square meters. It adopts the Han and Tang style, highlights the characteristics of "high platform, tower, and pitched roof" of traditional Chinese architecture, and uses modern design techniques to abstract and concise. The Qingzhou Museum has a rich cultural heritage and numerous

ancient cultural relics collections, with nearly 40000 cultural relics, nearly 2000 cultural relics above three floors, and more than 1000 national precious cultural relics. Last year, the Qingzhou Museum built a new building with a total construction area of 50934 square meters, adopting the Han and Tang styles, highlighting the characteristics of traditional Chinese architecture such as high platforms, tall buildings, and sloping roofs. The design technique is abstract and concise. Therefore, when conducting cultural and creative design for the Qingzhou Museum, more attention should be paid to the research and utilization of cultural elements in the collection, with a focus on the key points and elements of designing IP character images.

The main design focus of this project will be on the treasure of Qingzhou Museum Town. For IP design, it is necessary to use the main materials of the top scorer essay, combined with other collection elements, to design IP character images. The local folk culture in Qingzhou has a long history. When designing illustrations, it is necessary to use it and combine it with the IP image, Buddhist statues, Yachou Yue, Yizi Yubi and other treasures of the museum for comprehensive design. The combination of traditional cultural collections and modern cartoon IP images not only reflects the historical weight, but also does not appear too serious and rigid, making it easy to meet the public's vision and be accepted by more people. For the design of cultural and creative products, reference can be made to the cultural and creative products of famous museums such as the Forbidden City Museum. Illustrations, IP character images, and extended emoticons can be redesigned to form a unified style, mainly reflecting the historical and cultural significance of the collection and the fun of cultural and creative products, giving tourists a feeling of historical relics coming alive. To meet most of the needs of tourists for cultural and creative products, creative cultural and creative products should be produced.



### **2.1.1 The concept and significance of cultural and creative products**

Cultural and creative products, as the name suggests, refer to cultural and creative products that rely on the wisdom, skills, talents, and cultural accumulation of creative people to create and enhance cultural resources and cultural goods. Through the development and application of intellectual property rights, and with the help of modern technological means, they produce high value-added products. Simply put, cultural and creative products are the productization of creative value. Various artworks, cultural and tourism souvenirs, office supplies, home and daily necessities, and technological daily design may all become cultural and creative products. A fresh idea adds cultural, artistic, and intellectual creative value to a product that exceeds user expectations, making the public willingly accept and engage in purchasing behavior, which is the reason why cultural and creative products are popular worldwide. Calligraphy, traditional Chinese painting, and oil painting are themselves forms of artistic expression with their own artistic value, and of course, they also belong to the category of cultural and creative products. Cultural and creative products also include handmade products such as weaving, embroidery, soft pottery, sculpture, clay, fabric, pottery, creative DIY, etc. These are also the main manifestations of cultural and creative products. The charm of cultural and creative products is to make them unique and unique through one's own creativity. Calligraphy, traditional Chinese painting, and oil painting are themselves forms of artistic expression with their own artistic value, and of course, they also belong to the category of cultural and creative products. Cultural and creative products also include handmade products such as weaving, embroidery, soft pottery, sculpture, clay, fabric, pottery, creative DIY, etc. These are also the main manifestations of cultural and creative products. The charm of cultural and creative products is to make them unique and unique through one's own creativity.[9] The core of cultural and creative products is culture and creative concepts, which materialize the knowledge, wisdom, and

inspiration of creative people in specific industries. [17]The design inspiration of cultural and creative products requires continuous innovation. Simply put, cultural and creative products are innovative products with cultural connotations, and their core meaning is to transform cultural content into various products through innovation. The design of cultural and creative products mainly analyzes the cultural factors and historical value contained in the cultural relics themselves, and then transforms these connotations into design elements of modern life forms, forming products, and reflecting the experiential value of the products through emotional experiences after use.

Museum cultural and creative products are consumer goods that take the cultural relics collected by museums as the creative source, extract and summarize the cultural connotations of the relics, and combine design to create cultural and economic value. They are characteristic consumer goods that integrate culture, aesthetics, and economy. At present, in the context of the continuous collision of diverse cultures in the new era, museums should take on the responsibility of disseminating traditional culture through innovative design and other means, utilizing the rich cultural resources in the museum to promote the development of cultural and creative industries. This not only shortens the distance between people and historical relics in museums, but also increases economic benefits. While promoting traditional culture, it also strengthens communication between people and traditional culture. The cultural and creative products of museums are not only ordinary products, but should also allow consumers to experience local traditional culture and promote the promotion and dissemination of traditional culture.

Cultural and creative work is a part of the overall work of museums, coordinating with exhibitions, serving audiences, based on collection research, with the aim of cultural promotion and education. Cultural industry colleagues often focus on museum cultural and creative issues, but cultural and creative activities do not exist in isolation. People often say that the Forbidden City is a big IP, and in the composition of this big IP, collection protection, research, exhibition and display are the foundation of various work, while publicity,

education, and cultural creativity are the external contents. Only by coordinating and unifying various aspects of work can the overall influence of the museum be achieved. Taking the "Qianli Jiangshan" series of cultural and creative works as an example, it originated from the 2017 Wumen "Qianli Jiangshan and Chinese Green Landscape Painting" exhibition. Exhibitions are complex systems engineering, including organizing academic seminars and publishing collections of academic papers; Developed educational courses suitable for children; Promote and publicize comprehensively through official WeChat, Weibo and other multimedia means; Write and distribute a guidebook, providing an in-depth introduction to the exhibition content; Design and innovate the exhibition format in a scenario based manner, refreshing the audience and generating self media viral communication. It is precisely through comprehensive research, promotion, and education that "A Thousand Miles of Rivers and Mountains" can emerge from the narrow circle of art historians and enter the public eye. Its broad perspective, picturesque ideal realm, exquisite combination of green and green colors, and exquisite portrayal of details such as characters, ships, and architecture have all been recognized and praised by the general public. The story of the genius young Wang Ximeng has also become a legendary legend that everyone sighs and recites. Exhibitions have gained widespread influence and attention, and it is only through the thematic and serialized cultural and creative elements of exhibitions that they have been warmly welcomed. After the exhibition ended, the themed cultural and creative products have also been selling well and have had long-term vitality. Therefore, cultural and creative works are often one of the manifestations of the comprehensive strength and influence of museums, reflecting the coordination of various aspects of museum work. If a museum has a shortage of collections, insufficient scientific research capabilities, dull exhibition responses, and it is difficult for cultural and creative works to stand out and achieve significant development.

Cultural value is the core value of cultural and creative products, and it is also a fundamental characteristic that distinguishes them from general commodities. The Forbidden City has over 1.86 million collections, but not all

collections are suitable as a source of cultural and creative ideas. Only by creating well-known IPs that meet the needs of the times can the cultural value of collections be effectively disseminated, and cultural value is the fundamental characteristic that distinguishes cultural and creative products from other commodities. Which cultural relics should be selected as cultural and creative materials, considering whether the theme is popular and whether the composition colors are easy to present. But the most important factor is whether the collection has profound cultural connotations and broad influence.[18] For example, "Along the River during the Qingming Festival" has a strong reputation and dissemination power. As long as the theme cultural and creative design is excellent and practical, it is highly popular. But more collections require cultural and creative researchers to gradually discover and explore their beauty and value in order to gradually become popular IPs and be accepted by consumers. The Palace Museum's collection of "Sea Cuo Tu" is a collection of marine creatures depicted by Fujian folk painters during the Kangxi period. This album is not a masterpiece in art history, nor is it a national first-class cultural relic. It is not a key research object in the museum's painting system.[21] But from a cultural and creative perspective, this album is very interesting. Firstly, this is a rare collection of museum materials from the Qing Dynasty palace, which has scientific research value; Secondly, the depiction of marine life is not entirely realistic, but has many romantic and imaginative colors, closely related to ancient literature and folk legends such as the Classic of Mountains and Seas, and can be connected with literature and mythological stories; Thirdly, the presentation of marine life is very free and lively, with a cute and likable expression. In today's words, it is "cute and adorable", and images are easily accepted and disseminated. In summary, the core of cultural and creative industries is to fully leverage the influence of IP, not only spreading cultural content, but also promoting product consumption through public recognition of cultural content. A museum collection that is not well-known to the public is difficult to bring cultural and economic added value to the product.

Concentrating efforts to create well-known IPs is the primary task of museums in cultural and creative industries.

Cultural and creative products are also commodities. Cultural and creative research and development must comply with market laws, clarify positioning, and establish a sound business structure in order to promote the unity of social and economic benefits. Cultural and creative products should have a clear customer positioning, using products with different styles, functions, and prices to meet different consumers. Taking the Forbidden City as an example, it is not only a world-renowned museum and world cultural heritage site, but also a 5A scenic spot that is a must visit tourist attraction for the people of China, with over 17 million visitors every year. Among the tourists are experts, scholars, heads of state, foreign friends, as well as students from primary, secondary, and remote poverty-stricken areas. There is a huge difference in the understanding and demand of tourists towards the Forbidden City. As a national museum, the Forbidden City must meet diverse needs in all aspects of its work. The understanding and recognition of the Forbidden City by the general public often begins with popular culture such as Qing Dynasty dramas. Facing the general public of tourists, cultural and creative products should be of good quality, affordable, easy to understand, and do not require excessive knowledge reserves. For example, various cute figurine decorations, bookmarks, keychains, and other products of emperors, empresses, gege, and elder brothers have changed the cold, mysterious, and majestic appearance of the Forbidden City, bringing it closer to tourists and being very popular; For those who view the Forbidden City as a museum, with the purpose of exhibition and learning, and have deeper professional needs, they need more high-quality gifts, with prominent cultural elements, innovative design, and exquisite packaging; There is also a portion of consumers who aim to collect, who are more high-end and niche, and require more unique products such as masterpieces and limited edition works. For different needs, the Forbidden City has different R&D teams and also opened up different sales channels. The main shops on the main tourist routes and the online operation of the Palace Museum Taobao in the hospital mainly sell more

affordable popular cultural and creative products; Distributed in professional exhibition halls, the Palace Museum Bookstore and the Palace Museum Tmall Cultural and Creative Flagship Store mainly sell gifts with higher cultural quality; The Cultural and Creative Museum in the East Changfang of the Forbidden City focuses on selling more exquisite and collectible cultural and creative products. At the same time, building a complete operational system is necessary to maximize the economic benefits and social impact of cultural and creative industries. A successful cultural and creative product is indispensable in every aspect, from creative design to production quality control, from market promotion to sales channels. How to integrate resources and build a sound cultural and creative operation system is a structural issue that museum cultural and creative teams need to consider. The Palace Museum Publishing House once designed a book+game product called "Maze · Ruyi Linlang Atlas", with several teams participating and each leveraging their strengths, which became a very successful case. [25]The publishing house relies on the strong expert team and rich database of the Forbidden City, responsible for overall historical knowledge and background sorting, compiling story outlines, academic research, etc; The game team Mysterious Home is responsible for designing game stages, allowing everyone to gain knowledge and a sense of achievement through fun challenges of solving puzzles and passing levels; MoDianWang is responsible for crowdfunding and promotion, connecting new media platforms such as Weibo and WeChat, and contacting official media such as Xinhua News Agency and People's Daily. Once the product was released, the crowdfunding amount reached 20.2 million yuan in 38 days, breaking the world record for publication crowdfunding. Without the joint efforts of multiple teams, it is difficult to achieve such success solely relying on the Forbidden City; Only by integrating everyone's strengths can we make our products more perfect, influential, and gain higher social recognition and market returns. Museums need to gradually build and improve their internal operational teams, while also integrating resources to the fullest extent with an open and cooperative attitude, and cooperating with all sectors of society.

Museum IP resources can only expand cultural influence, assist industrial development, and create economic value if they are widely used by society. Cultural and creative work is one of the contents of museum work, but if cultural and creative work is only regarded as the research and sales of museum souvenirs, its significance and value are very limited. In terms of scale, even though the cultural and creative products of the Palace Museum rank first in the museum industry in terms of annual sales revenue, the development field is still narrow compared to other cultural industries. Moreover, due to limitations in materials, craftsmanship, and technology, museums are often limited to a few materials such as paper, textiles, glass, ceramics, etc. for products produced by manufacturers. For products with more professional characteristics such as household appliances, furniture, precious metal products, and smart products, even if they are entrusted to professional manufacturers for processing, they are limited by various factors such as brand, channel, promotion, and quality control, and cannot compete with large brands. In this situation, the core task of museum cultural and creative teams is more focused on exploring cultural resources, developing cultural themes, and cultivating core IPs. However, design, production, promotion, and sales often require external forces to complete the construction and management of the industrial chain. In this situation, establishing a complete authorization system, exploring the cultural characteristics and value of IP, assisting the development of other industries, increasing the cultural connotation of products, promoting industrial transformation and upgrading, and product sales will become important significance and value for future museum cultural and creative industries. For example, the Forbidden City and Xiaomi jointly launched mobile phones with elements of Forbidden City culture and design; Collaborating with Industrial and Commercial Bank of China to promote the "Celebrating the Chinese New Year in the Palace" exhibition, ICBC has issued themed bank cards and comprehensively promoted the promotional video of the digital exhibition on its website. This series of collaborations utilizes various daily life scenes and products, and through strong promotion by the partners, better integrates the

cultural elements of the Forbidden City into daily life, not only promoting culture but also achieving good profits.

But in the process of industrial cooperation, there are also many risks. Therefore, the first step is to strictly select and inspect the cooperating parties. Partners should have sound industry qualifications, strong corporate reputation, and value their own brand value and product quality. If there are product quality or other issues with the partner, the reputation of the museum will also be affected, and as a cultural institution, the museum cannot bear such risks. Secondly, strict promotion should be enforced. Museums prefer to disseminate cultural content through cultural and creative means, while collaborators often place greater emphasis on economic benefits, which can lead to exaggeration or incorrect guidance. Excessive commercialization can also damage the image of museums. The third aspect is to examine its market share. Partners with higher market share have higher consumer recognition and relatively higher cooperation returns; Fourthly, during the authorization process, it is not advisable to have too many authorized objects for each category. During a certain period of time, exclusivity is better; If exclusivity is not possible, authorized products should also have significant differences. Otherwise, similar products competing with each other will not only affect the market effect of authorized products, but also dilute the value of authorization. In the long run, it will have a negative impact on the museum brand. Translate the research achievements of museums into popular and contemporary forms, continuously promote and create fresh ideas, closely connect traditional cultural resources with current life, and shape influential super IPs; Empowering through IP, promoting industrial transformation and upgrading, and promoting economic and cultural construction are the greater significance and value of museum cultural and creative activities.



### **2.1.2 Design concept of cultural and creative products**

IP is an important component of cultural and creative products. IP, also known as intellectual property, is a concept that is widely discussed in the field of cultural and creative industries. Taking museums as an example, their IP generally includes research results on cultural relics, brand images, architecture, and display design schemes of museums. Throughout the development of museum IP at home and abroad, it is mainly achieved through museum cultural authorization. Museums grant their trademarks, brands, collection images, and content to authorized parties, and then develop and sell cultural and creative derivatives. Museums receive corresponding royalties according to the agreement. In March of this year, a live broadcast of an archaeological excavation site made Sanxingdui, which had been dormant for thousands of years, the "top stream". In this excavation, the official replaced the conventional language of "unearthed cultural relics" with internet buzzwords such as "unboxing" and "updating", and also released short films to allow cultural relics to speak dialects and create emoticons. Self media bloggers spend a lot of money to make their own Samsung Gold Mask and scepter, showcasing the production process on social media, which has caused great popularity. The positive interaction between the official and the public has made the Sanxingdui IP a living and constantly enriching carrier. From bronze mask ice cream to archaeological blind boxes, prayer god series blind boxes, rock blind boxes, etc., Sanxingdui's cultural and creative products include many categories such as trendy accessories, office stationery, home goods, etc., integrating Sichuan and Sichuan elements, and combining fashion sense, it is widely welcomed.

The IP image can achieve emotional communication beyond cultural boundaries and is a special cultural carrier. There are many design methods for IP image, and in the design process, we can choose concrete images or abstract historical and cultural references to change the basic image and connotation, thereby creating new IP images. But it is important to pay attention to the

connection between the IP image and the culture it contains, transforming cultural connotations into unique design elements, so that the IP image has derivative value and high recognition. The times are constantly evolving, The image of IP is also changing rapidly. To design an IP for a museum, it is necessary to change its traditional, serious and rigid image, and use the museum's rich historical and cultural resources to extract design elements. By developing and designing new design elements, the IP image can be continuously improved. By digitizing and materializing the IP image online and offline, while meeting people's understanding and acceptance of it, attention should also be paid to using various means to expand its influence, accumulate a certain number of fan groups, and provide a fan base for subsequent design derivatives. When designing the IP image of Qingzhou Museum, attention should be paid to clarifying the main body, giving the IP image uniqueness and subsequent derivative value. Through the accumulation of fans of cultural and creative IP images, promoting cultural and creative derivatives, and promoting the development of cultural and creative design of Qingzhou Museum in a vivid, friendly, and interesting way, traditional culture can be combined with the needs of the new era, and continuously inherited and developed.

When designing museum cultural and creative products, diversity should be reflected. There are many design elements in the cultural relics of the Qingzhou Museum, which extract different cultures for creative design and create a variety of cultural and creative products. When designing, we should also be based on the development of the times, meet social needs, and design products that people can accept consumption. We can extract elements from the local culture and museum collections of Qingzhou, combine modern aesthetic and traditional cultural connotations with the design thinking of the new era, and integrate them into the product, so as to create emotional resonance between consumers and the product, attract consumers' attention, and increase their desire to purchase.

Although domestic cultural and creative products are becoming increasingly diverse, the carrier form of cultural and creative creativity and design services is still relatively limited, and product quality has not been

guaranteed. Many cultural and creative products have weak practicality, and there is still great room for improvement in the integration design of creative symbols and physical carriers. Homogenization is still an issue that cannot be ignored. After the popularity of cultural and creative ice cream, major scenic spots across the country are selling ice cream; Blind boxes have become popular, and museums are all enthusiastic about opening blind boxes. In addition, cultural and creative cross-border has become an important channel for product development, but in the combination with food, daily necessities, etc., there is often too much emphasis on "beauty first". For example, in pursuit of taste and fashion, agricultural products are packaged into various small boxes, and some cultural and creative mooncake boxes are packaged in luxury. These superficial designs actually cause waste. Sha Feng believes that good cultural and creative products must have historical, background, and story elements. In fact, many "cross-border" or "co branded" products nowadays are largely upgraded in appearance, but their connotations have not changed. Therefore, they often remain at the level of "souvenirs" and are not a needed daily necessities or spiritual consumer goods. Liang Diyu believes that products are the extension of culture and the bridge of interaction with people. Only by focusing on people themselves can we have the opportunity to create satisfactory cultural and creative products. Xiang Yong pointed out that cultural and creative products refer to products that rely on cultural creativity and design services, present in a tangible material form, and have cultural connotations and spiritual consumption characteristics. He believes that culture is the value guardian of old traditions, and cultural creativity is the fashion creation of new life, but the core is still cultural value. Xiang Yong proposed the Smart Innovation model for cultural and creative products, which includes hard innovation focused on technological innovation and soft innovation focused on cultural innovation. It is a fusion of soft and hard innovation, as well as a systematic and strategic innovation. Good cultural and creative products inherit culture in daily life, which is a warm and sustainable way of inheritance. The design of cultural and creative products should adhere to the concept of "humanistic heart, artistic eye, technology as the

body, and commercial use", transforming intangible cultural resources into tangible cultural products.

### **2.1.3 Development direction of cultural and creative products**

With the continuous growth of people's demand for cultural and creative products, the cultural and creative industry is gradually emerging as a market with huge potential. The cultural and creative product market is expected to continue to maintain rapid growth in 2024. According to market research data, the global market size of cultural and creative products reached 100 billion US dollars in 2023, and is expected to grow to 120 billion US dollars by 2024, with an average annual growth rate of 20%. This growth is mainly due to people's enthusiasm for cultural and creative products, as well as consumers' pursuit of personalized, unique, and narrative products.

In the new era of cultural and creative market competition, the main competitors include large cultural and creative enterprises, designer brands, workshops and Internet platforms. Future competitors need to have innovative awareness and design, as well as learn brand marketing, expand sales channels, and adapt to market demand. At the same time, the emerging Internet platforms and e-commerce platforms are also changing the market pattern, providing more sales channels and exposure opportunities for small cultural and creative enterprises. In the fierce market competition, the development of cultural and creative products should be more in line with future trends. 1. Promote the enhancement of cultural confidence and national identity, enhance people's identification with local culture and traditional art, and meet the growing aesthetic and practical needs of people. 2. Adapting to the trend of personalized consumption, consumers are becoming increasingly interested in unique and personalized products, and Xinshida cultural and creative products need to meet this demand. 3. With the rise of tourism and cultural experience, combined with the development of the tourism industry and people's pursuit of cultural experience, promote the integration of cultural and creative product markets

with the tourism industry. 4. Continuously utilizing technological innovation to promote the development of cultural and creative products, the development of digital technology provides more possibilities for the innovation of cultural and creative products. Cultural and creative products also need to keep up with the times and enter the eyes of consumers.

The cultural and creative industry is gradually developing into a promising emerging economic sector in China, and the resulting cultural and creative products are also on the rise. Currently, more and more people are dedicating themselves to the design and development of cultural and creative products. So what is the market for cultural and creative products? How will it develop in the future? In recent years, with the improvement of people's spiritual pursuit, cultural and creative products and tourism cultural and creative products have gradually emerged. Due to its characteristics such as investment return rate and strong integration, it has become a growing consumer hotspot, and many practitioners have also begun to choose to stand out in the cultural and creative industry. Young people choose cultural and creative products as their starting point for entrepreneurship because they are easier to operate and have a short cycle. At present, cultural and creative products have greatly improved compared to the past, and China has begun to attach importance to the development of products with a strong sense of design, as well as to the level of design. With the development of the entire cultural industry, old types of cultural derivatives have also shown new characteristics, giving rise to many different forms of cultural and creative products with distinct regional and ethnic styles. To have market competitiveness, cultural and creative products must have their own characteristics and brand cultural heritage. At present, cultural and creative products lack the leadership of some large brands and companies, and small creative companies or museums find it difficult to form large-scale development, as well as lack business support. Even if some products have good transaction volume, it is difficult to leave brand influence in the minds of consumers. From the perspective of the development process of cultural and creative products in the entire industry, there are still many problems, such as

insufficient creative and design capabilities, insufficient exploration of cultural resources, and an incomplete cultural industry chain. To address these issues, we can roughly solve them from two aspects: first, we need to attract more excellent designers to meet the needs of various product forms made of different materials, and design practical products with cultural connotations; On the other hand, we need to highlight the advantages of "full case development", such as enriching product lines and emphasizing product operations. The investment boom in cultural and creative products will persist for a long time due to factors such as comprehensive policies, market demand, and investment profit margins. The cultural industry is one of the categories with high innovation and technological content, which will also become the future development trend of cultural and creative products. In addition, cultural and creative derivatives, intangible cultural heritage products, etc.[28] need to improve their design level, while enhancing appearance, convenience, practicality, comfort, etc., to enhance product value; On the other hand, it will use a better way of marketing, combining the Internet and big brands to do "cultural e-commerce", and at the same time pay attention to product marketing, such as embedding cultural and creative products in films and TV dramas or launching them together with online celebrities. Of course, in addition to combining new technologies, new media, and emphasizing marketing methods, it is also necessary to enrich cultural experience forms and cultural formats in the future, improve the level of cultural resource utilization, and expand the development space of the cultural industry. In the context of interconnectivity, the cultural and creative industry is cross-border integration with related industries such as industry, digital content industry, urban construction industry, and modern agriculture. Under the models of "culture+technology", "culture+tourism", and "culture+finance", the upgrading trend of the cultural and creative industry is obvious. In the wave of cultural system reform, a large number of leading companies in the film, television, and publishing industries that have undergone enterprise restructuring have emerged. During the period dominated by the creative economy, more emphasis was placed on the integration of culture and technology, and the role

played by creative innovation, which is the direction of upgrading and upgrading the cultural industry.

## **2.2 Design positioning**

The main target audience for this design is visitors to museums, with a wide coverage of all ages and genders. Therefore, when designing products, it is necessary to conform to public aesthetics, meet consumer preferences, understand their consumption habits, and apply them to the design. In today's fiercely competitive cultural and creative market, this designed product belongs to the category of museum cultural and creative products, which is slightly different from other types of cultural and creative products. The competition pressure is relatively low, and with the continuous development of the tourism industry, the future market is broad. In terms of cultural and creative products, the main designed products are daily necessities and stationery, which are more likely to arouse tourists' purchasing desire due to their practical characteristics. They are more convenient to use than some flashy cultural and creative products, and have a certain competitiveness.

## Summary of chapter II

1. The most important thing for cultural and creative products is to be accepted by people. The target audience for cultural and creative products is the general public. Only cultural and creative products that can be accepted by the public are good products, and consumers are willing to pay for them.

2. There are multiple modes of cultural and creative products, and different elements can be used to develop cultural and creative tea farmers in cities and tourist attractions. This design is mainly aimed at the Qingzhou Museum for cultural and creative purposes.

3. Museums have many inspirational design concepts, and each cultural relic they contain has a long history and a diverse appearance. The things contained in these relics can be extracted for design elements.

4. IP image is an important component of cultural and creative products. A cute and vivid IP will attract people's attention more, and it is also a very important part of the design process.

5. Today's cultural and creative product market is becoming increasingly fierce, and innovative thinking is particularly important in the design process, requiring new elements to be injected into product design.



## **Chapter III**

### **DESIGN PROCESS AND RESULTS**

#### **3.1 Design Plan**

Through data consultation on the Internet, field research, comparative analysis of other design cases, summary of design ideas, drawing drafts, consulting mentors, constantly improving and summarizing the design content, and then using computer software to design, first determine the IP image, complete the final design draft of the IP image and extended design, in the illustration design, and finally use the IP image and illustration for the design of cultural and creative products.

#### **3.2 Design Process**

##### **3.2.1 IP image design**

IP image design is a design strategy that combines a corporate brand, product or service with a unique and recognizable image. This IP image design, the general image refers to the image of the ancient champion for reference, extracts the Ya Ugly Yue pattern from the collection of Qingzhou Museum as the character prototype, combines the treasure of the town hall to set the champion scroll as the champion holding the champion scroll, and combines the cartoon characters loved by contemporary people, and adds the characteristics of Qingzhou City's intangible cultural heritage culture and museum collection in the details, such as the flower on the crown to show the intangible cultural heritage paper-cut of the ancient city of Qingzhou in the way of paper-cutting. The first generation of sketches was designed on the premise of making them highly recognizable, able to arouse emotional resonance with consumers, and in line with the historical characteristics of the museum's cultural relics

Follow-up listened to the teacher's opinions, found that the shortcomings of this sketch, mainly in the aesthetics is insufficient, and the image of the champion is not in line, based on the premise of the teacher's guidance to be corrected, the face of the IP character image is modified and beautified, in many times to observe other IP character design works and continuous correction, and finally determined the IP character image sketch (as shown in Figure 3-2), and integrated the Buddhist statue and other elements, holding the champion scroll can make it more prominent the champion image. After determining the general image, he began to draw the line drawing and three views, and drew the three views of the line drawing according to the image of the person, and named it Zhuangxiaoyuan.

In order to highlight the youth and vitality of the champion, the clothes are designed with blue, so that it reveals a trace of dignity in the youth, and consult the information to refer to the characteristics of the champion crown dress of the Ming Dynasty, according to the data, the champion crown dress of the Ming Dynasty has the characteristics of wearing a black gauze hat, with a little emerald hairpin flowers on both sides, round neck, and a variety of colors, and the six-pinsu silver leather belt is used as a leather belt, and the feet are worn with court boots, and in some cases the champion will also be wearing red satin (as shown in Figure 3-4). With reference to various materials and other case clothing matching, a set of standard colors and elegant attributes of beige were designed for the IP image, making it have a modern and elegant personality. Blue is regarded as a symbol of trust, professionalism and reliability, and is the basic color of the sea and sky, giving people a noble and professional feeling. Red is full of enthusiasm and boldness, and it is easier to succeed in attracting people's attention through clever embellishment. The creative and joyful atmosphere of orange to orange conveys a bright, joyful visual impression.

Through continuous review of data cases and revisions, the design of the final draft was completed (as shown in Figure 3-6). The initial plan is to design a set of emojis for the IP image, which is a carrier of emotional expression in

people's daily life. For this reason, it is particularly important to design emojis that are interesting, and here are a few that can be commonly used in daily life

### **3.2.2 Illustration design**

#### **(1) Establish a theme**

In the early stage of illustration design conception, we constantly observed other illustration designs of the same type, broadened our thinking, and concretized our own ideas, and established that Qingzhou Museum represents not only the museum's collections, but also contains the design concept of Qingzhou City's folk culture and traditional intangible cultural heritage. It is necessary not only to show the vivid image of the IP characters, but also to show the characteristics of various elements, maintain the beauty of the overall picture, inject more emotional and perceptual elements, and strengthen the visual appeal, so as to attract the audience's attention.

#### **(2) Establish the composition form and proportion, and draw a sketch**

The overall vertical composition of the illustration is adopted, the center of the illustration adopts a circular composition, highlighting the visual center, and the representative collections of the Qingzhou Museum and the representative buildings of the ancient city of Qingzhou are selected in the center of the composition, and then the IP is combined with the intangible cultural heritage or folk activities of the ancient city of Qingzhou, and four sketches of drumming, paper-cutting, shuttlecock and rubbing are drawn.

#### **(3) In-depth refinement and establishment of line drawing**

The sketch is only the first step of the picture, in the continuous modification and correction, the in-depth depiction of various elements in the picture has made a certain idea, through the inspiration that bursts out while painting, constantly divergent thinking, under the premise of ensuring the integrity of the large frame, make some subtle adjustments, give it colored lace, make the illustration look more meaningful, make its simple cartoon style

without losing the dignified atmosphere of the museum, and finally complete the portrayal of the line drawing.

#### **(4) Coloring to complete the final draft**

Through continuous color experimentation and continuous improvement, green, blue, yellow, and purple were determined to be the main tones of each of the four paintings. As a jade unearthed in the Eastern Han Dynasty, Yisun Yubi uses green to set off his performance in the illustrations, which can better reflect the original crystal clarity of the jade, highlight his main image in the visual center, and use the IP image of the Xiaoyuan rubbing to set off and enhance the atmosphere of the illustrations. The blue color makes the anthropomorphic shape of Yaugyu more vivid, which makes people shine and feel fresh, and inserts the paper-cut image of Xiaoyuan to be the visual subject together, emphasizing the visual center, combining the image of the ancient city of Qingzhou, and using the ancient building as the background architectural design to make the picture more substantial. The dignified image of Buddhist statues needs to be matched with yellow, with the famous classic puppet garden in Qingzhou, and the small yuan who is kicking the shuttlecock to create an artistic conception of sunset and sunset. The color of purple and the champion scroll is easier to match, and it is also different from the color of several other illustrations, and the elements of the ancient city of Qingzhou are inserted into the background design, so that people can easily associate the characteristic attractions of Qingzhou City from the Qingzhou City Museum. Finally, the coloring and final draft are completed.

### **3.2.3 Poster design**

Propaganda poster design in modern times is a very important part of the museum's cultural and creative publicity, this kind of publicity can not only improve the popularity of Qingzhou Museum, but also allow more people to intuitively understand the Qingzhou Museum, therefore, poster design is an important means of publicizing the museum, in this design, the poster design is

mainly designed to paste on the museum cultural and creative gift bag, so in the design process, both in line with the simple style to design the poster, can not make it too messy, can not ignore the aesthetics to make it too monotonous, in the poster design, the treasure of the Qingzhou Museum as the main design, the gift of Qingbo as the title, closely linking the museum with the treasure of the museum. In the production process, constantly observe other design works, after continuous experiments, selected a few colors that are most in line with the poster design and paper bag packaging, and the layout layout has also been improved many times, and finally designed four more satisfactory poster design drawings, which can not only be used in cultural and creative design to play a certain role in publicity, but also can more intuitively deepen people's impression of Qingzhou Museum, and deeply imprint the image of cultural relics in people's hearts.

### **3.2.4 Cultural and creative product design**

Cultural and creative products can further increase the influence of Qingzhou Museum. When consumers use the cultural and creative products of Qingzhou Museum in their lives, they will further establish an emotional connection with the museum. This emotional connection helps to further enhance the museum's influence and visibility. Stationery cultural and creative products such as rulers, notebooks, bookmarks, etc., are more in line with the image of the IP character Zhuangxiaoyuan, and learning tools are closely related to the champion. Pillows, mobile phone cases, cups, refrigerator magnets, handbags and other products can be seen everywhere in daily life, and they are made into cultural and creative products to give Qingzhou Museum unique elements, which is conducive to reflecting its uniqueness, and can play a very good role in promoting Qingzhou Museum. In the design process, by extending the IP characters and illustrations, the ordinary stationery or daily necessities are given unique elements, which are not only close to life and practical, but also rich in elements to avoid monotony, and in the process of cultural and creative

product design, some cultural relics are also integrated into daily necessities, so that cultural relics are closer to life, can enter people's daily life, and further expand their influence.

### **Summary of chapter III**

1. Design a unique style of IP character image, with the top scorer image from the Ming Dynasty as the design element, expressed in a card ventilation image, named Zhuang Xiaoyuan

2. Design visual system illustrations using the four treasures of the Qingzhou Museum as design elements, incorporating IP images for illustration design.

3. Design visual styles related to traditional culture in illustration design.

4. Design unique cultural and creative products, incorporating design elements such as IP images, illustrations, and museum artifacts, to create a variety of cultural and creative products commonly used in daily life, making the products aesthetically pleasing and practical.

5. Unification with a series of visual identities.

## Conclusion

This graduation project, from the beginning of the topic selection to the mid-term inspection to the finalization, under the guidance of the teacher, step by step, the content of the graduation project was constantly revised and improved, from the beginning of the collection of relevant information, to the sketch, to complete the finalization, I saw my efforts day and night, but also saw that there are still many deficiencies, in the production process of the design ideas, aesthetics and other aspects of the problem there are some problems, fortunately, with the help of the instructor to correct these deficiencies as much as possible. Whether it is a graduation project or a thesis, it is a long-term process, which requires continuous reading of relevant literature for revision, in this process I have gained a lot, for example, I have a more systematic and comprehensive understanding of the related industries of cultural and creative products, and my ability to collect and summarize literature has also been improved, in addition, my professional ability has also improved. I also found and corrected some deficiencies in the production process in time, which made me know how to seize the opportunity to learn and constantly improve myself in life.

After nearly three months of hard work, the graduation project is also coming to an end, looking back on the whole process of the graduation project, I feel quite a lot in my heart, recalling the difficulties I have experienced, I have gained a lot, and the tireless teaching of my mentor has also benefited me a lot. After completing this graduation project, I think that the graduation project is not only an assessment of the courses learned in college, but also an inspection and improvement of my comprehensive ability, and also made me understand that there is still a long way to go in the future, learning is a lifelong thing, we need to accumulate for a long time, in the future work and life, we insist on walking, learning which good habits, with an apprentice mentality, and constantly improve their comprehensive abilit

## Reference

- [1] Hou Jingyi, Xu Yaping, Hu Xiaorui. Innovative Design of Tibetan Carpet Decorative Art in Cultural and Creative Products [J]. Fashion Design and Engineering, 2024, (02): 28-30.  
<https://kns.cnki.net/dm8/Detail?v=df9a92bf83170b549842b0e7872d09bc3767fb758e64f93c7d5b0f2729739507>
- [2] Luo Xianfan. Design of cultural and creative products [J]. Contemporary Literary Circle, 2024, (03): 13. DOI:10.19290/j.cnki.51-1076/i.2024.03.053.  
<https://kns.cnki.net/dm8/Detail?v=df9a92bf83170b541d86f72613d0d205bfed5efa679aacf570810fdf2bed7622>
- [3] Yang Yanling, Wang Xiaona. Design of Cultural and Creative Products in "Reproducing Zhongshan Kingdom" [J]. Printing and Dyeing, 2024, 50 (04): 106.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e6680a39cd245c7c677b3c6baccb4749821e265a0c3de6da1>
- [4] Jiang Zhen. Research on the current situation and prospect of cultural and creative products in museums [J]. Collection and Investment, 2024, 15 (04): 147-149. DOI:10.19897/j.cnki.scytz.2024.04.044.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e6680a39cd245c7c677b3c6baccb474988fcabe72904c0a58>
- [5] Guo Xudong, Zhang Wei. Analysis of design and development methods of jade cultural and creative products in museums [J]. Collection and Investment, 2024, 15 (04): 66-68. DOI:10.19897/j.cnki.scytz.2024.04.014.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e78a7d45dc58138c8f8cb7dbde2c396298b970f41d71d5216>
- [6] Wang Zhizhi, Wu Chenjia. Research on the Design of Cultural and Creative Products of Idioms and Allusions in Linli Ancient Town Based on HEX Creati



ve Method [J]. Journal of Changchun Normal University, 2024, 43 (04): 175-177.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e78a7d45dc58138c8f8cb7dbde2c39629862186dfdf1a07b1>

- [7] Gao Chong, Qiu Xin. Research on the Design of Library Cultural and Creative Products Based on Acceptance Psychology [J]. Journal of Packaging Engineering, 2024, 45 (08): 356-366. DOI:10.19554/j.cnki.1001-3563.2024.08.038.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e78a7d45dc58138c8f8cb7dbde2c396294007328fa121e4a6>

- [8] Duan Bigeng. Design Ideas of Cultural and Creative Products under the Background of "National Tide" [J]. Journal of Packaging Engineering, 2024, 45 (08): 373-376. DOI:10.19554/j.cnki.1001-3563.2024.08.040.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e78a7d45dc58138c8f8cb7dbde2c39629494f26f0c2b09672>

- [9] Yang Jiawei. Application of traditional patterns in the design of cultural and creative products [J]. Journal of Packaging Engineering, 2024, 45 (08): 377-380. DOI:10.19554/j.cnki.1001-3563.2024.08.041

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e78a7d45dc58138c8f8cb7dbde2c396299c1e5b3084c55b62>

- [10] Feng Minling, Wei Yongfa, Deng Shujun, et al. Research on the integration of Yao costume elements into cultural and creative design [J]. Western Leather, 2024, 46 (07): 92-94. DOI:10.20143/j.1671-1602.2024.07.092.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e3ee7baa9b6fdfa946e423077079ed696c3ccceeda127ab8e>

- [11] Si Ranlu. Application of Inner and Outer Contour Features of Cloud Shoulder in Cultural and Creative Product Design in Qing Dynasty [J]. Western Leather, 2024, 46 (07): 95-97. DOI:10.20143/j.1671-1602.2024.07.095.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e747eff6660390597b448115773c868470e739b87debfa5d4>

- [12] HE Xinlei, SHU Yue. Research on packaging design of Zhuge Liang's cultural and creative products from the perspective of user experience [J]. China Packaging, 2024, 44 (04): 92-94.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e4b14ba739fff94c2272d86fcdab20e4cfb07776aa3f3f50>
- [13] Ren Jiaqi, Zhou Xiang. Research on Cultural and Creative Product Design from the Perspective of Design Ethics [J]. China Packaging, 2024, 44 (04): 102-106.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01eb907acdada161bb8a2581eace6a63321b9f26ed1f7ef7130a>
- [14] Bian Peng, Zhou Qiyuan, Li Jiahui. Research on the Application of AR Technology in the Design of Cultural and Creative Products of Fahai Temple Mural [J]. China Packaging, 2024, 44 (04): 111-114.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e7ab9e40bd1386a1a9cc94505793d54cb277afdb56dd54e18>
- [15] Yu Hao. Application analysis of Fuyang paper-cutting in packaging design of cultural and creative products [J]. China Packaging, 2024, 44 (04): 47-49.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e7ab9e40bd1386a1a0f41a4f66659956961a51587c7dba06a>
- [16] Mo Jing. Innovation Strategy of Zhuangjin Pattern Cultural and Creative Products from the Perspective of Regional Culture [J]. China Packaging, 2024, 44 (04): 120-124.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e7ab9e40bd1386a1a0f41a4f66659956939827a847cec0533>
- [17] Duan Yuanmeng. Analysis on the Application of Zhongjiang Flower Stone Texture in the Packaging of Cultural and Creative Products [J]. Green Packaging, 2024, (04): 128-130. DOI:10.19362/j.cnki.cn10-1400/tb.2024.04.027.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e7ab9e40bd1386a1a0f41a4f666599569e85cdda9e111d93e>

- [18] Du Cailan, Lai Chaowen, Lin Xiaohui. The integration of ideological and political teaching and cultural and creative product design in model making course [J]. Green Packaging, 2024, (04): 64-67. DOI:10.19362/j.cnki.cn10-1400/tb.2024.04.012.

<https://kns.cnki.net/dm8/Detail?v=f00af2a71ddf2ab5b57726373a0214a96d7aa96b1b715c421087f72688b62f9e>

- [19] Phase force group. Research on Campus Cultural and Creative Product Design from the Perspective of Semiotics: A Case Study of City University of Macau [J]. Green Packaging, 2024, (04): 166-171. DOI:10.19362/j.cnki.cn10-1400/tb.2024.04.037.

<https://kns.cnki.net/dm8/Detail?v=f00af2a71ddf2ab5b57726373a0214a96d7aa96b1b715c42c736a231b43d6d35>

- [20] Zhuang Haimeng. Exploring the Application of Hand-drawn Illustration in the Packaging Design of Cultural and Creative Products [J]. Green Packaging, 2024, (04): 120-123. DOI:10.19362/j.cnki.cn10-1400/tb.2024.04.025.

<https://kns.cnki.net/dm8/Detail?v=641425c2bd95728fb24355d4cf9b9ec2fa2295020f72fbdb423480f30e2243990f3c7ed11f79f027>

- [21] Du Cailan, Lai Chaowen, Lin Xiaohui. The integration of ideological and political teaching and cultural and creative product design in model making course [J]. Green Packaging, 2024, (04): 64-67. DOI:10.19362/j.cnki.cn10-1400/tb.2024.04.012.

<https://kns.cnki.net/dm8/Detail?v=f00af2a71ddf2ab57f3585a287985ef4c5a48bfea881fd96d3134723b8017ad0>

- [22] Phase force group. Research on Campus Cultural and Creative Product Design from the Perspective of Semiotics: A Case Study of City University of Macau [J]. Green Packaging 2024, (04): 166-171. DOI:10.19362/j.cnki.cn10-1400/tb.2024.04.037.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e4b14ba739ffff94c617f7cd224f5c934877f7c5b7a619240>

- [23] Zhuang Haimeng. Exploring the Application of Hand-drawn Illustration in the Packaging Design of Cultural and Creative Products [J]. Green Packaging, 2024, (04): 120-123. DOI:10.19362/j.cnki.cn10-1400/tb.2024.04.025.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e6c547c0d140c7823f32d3f6ac81fc3dd88054bf65c6137d5>
- [24] Li Zhiqin. Research on Fiscal Policy for Promoting the Development of Cultural and Creative Products in Cultural Institutions [J]. Financial Supervision, 2024, (08): 81-87.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e747eff6660390597b448115773c868477a10b00101c79070>
- [25] Yang Yize. Research on the application of paper-cutting in cultural and creative products [J]. China Paper, 2024, 45 (04): 143-145.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e747eff6660390597b448115773c86847f2f75b2f547c95f4>
- [26] Cai Le. Intangible Cultural Heritage, Dare to Ask Where to Look?—— Problems and Breakthroughs in the Design of Intangible Cultural Heritage Products [J]. Popular Literature and Art, 2024, (07): 34-36. DOI:10.20112/j.cnki.ISSN1007-5828.2024.07.012.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e747eff6660390597b448115773c868479af9dbf39f557af2>
- [27] Xin Feng, Si Tongfang, Hou Ran. Research on Digital Innovation of Ceramic Cultural and Creative Product Packaging Based on AR Technology [J]. Foshan Ceramics, 2024, 34 (04): 70-72.  
<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e9f003d46380b5c062baff823eb2ad5e2b42f914c1afdf137>
- [28] Zeng Xiao. Research on the Design of Cultural and Creative Products Based on National Characteristics in the Context of Cultural Consumption [J]. Comedy World(Second Half of the Month), 2024,(04): 43-46.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e63321b6274036d91791e26b605532ecc6d65c2b578b7afe0>

- [29] Fan Rong, Chen Ziqi, Li Nan. Research on the Design Strategy of Cultural and Creative Products Based on Puju Elements [J]. Design, 2024, 37 (07): 4-7. DOI:10.20055/j.cnki.1003-0069.001581.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e00c8eab7ba55c0003a2513aac251bd9ce453b3752f7c99c8>

- [30] Liu Jieyu, Xu Ziqi, Wen Lan. Design of Silk Cultural and Creative Products Based on Digital Pattern Innovation [J]. Liaoning Silk, 2024, (02): 28+34.

<https://kns.cnki.net/dm8/Detail?v=5832abf25d43c01e7ab9e40bd1386a1a7dff1ffa84789b9a5a0730b00b01fc0>

# appendix

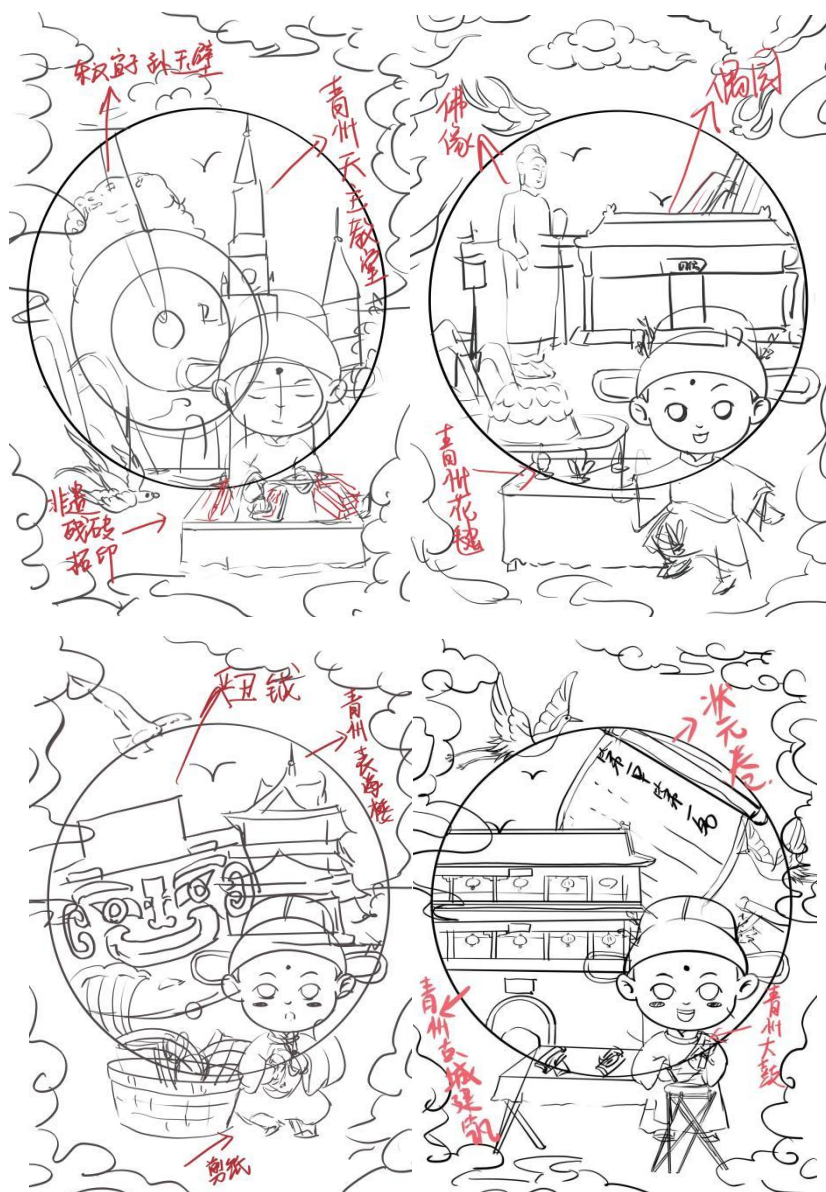


Illustration sketches

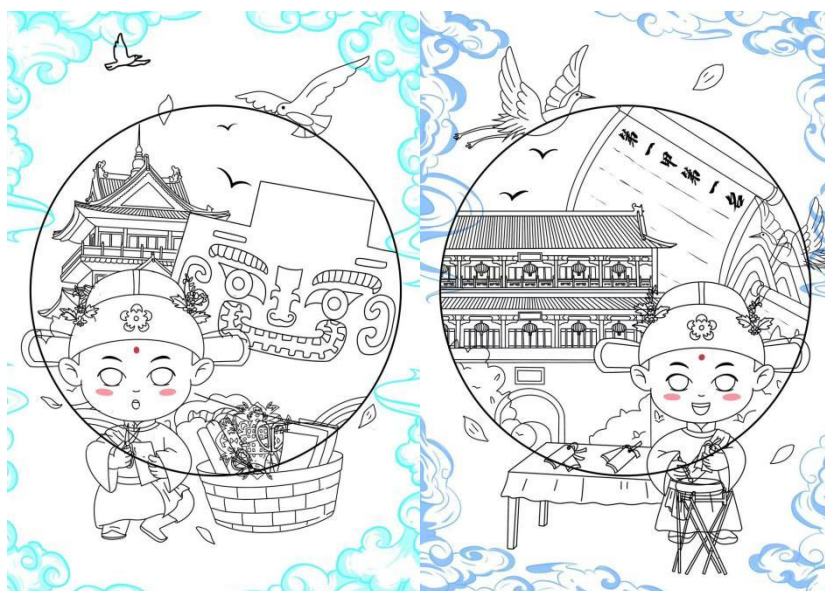






Illustration line art



Illustration finish



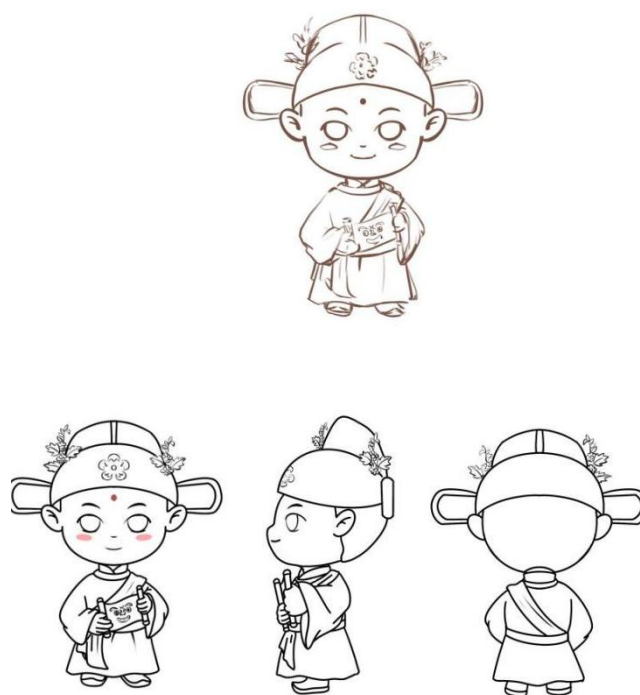


posters



IP images and memes





IP image sketch

## ■ 文创 (部分) CULTURAL CREATIVITY



Cultural creativity