

Decoding Visitor Perceptions in Museum Cultural and Creative Contexts: A Multidimensional Conceptual Approach

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DOI Link: <http://dx.doi.org/10.6007/IJARBS/v15-i11/26924>

Published Date: 29 November 2025

Abstract

This study employs a systematic literature review (SLR) approach, using research published from 2010 to 2025 on visitor perceptions of Cultural and Creative Products in Museum (MCCPs). The findings reveal recurring visitor perceptual themes and a variety of external contextual influences that shape visitor knowledge and interaction with museum products. The data points are finally synthesized into a conceptual framework that reveals the intricacies influencing visitors' multi-dimensional experiences in modern museums. This research provides a more coherent conceptual foundation for analyzing cultural consumption and visitor experience in museums, contributing to social science research. Furthermore, it offers practical guidance for developing, disseminating, and designing culturally resonant creative products. The study acknowledges limitations in terms of cultural scope and methodological diversity and encourages future research to explore cross-cultural perspectives, participatory design, and emerging digital practices.

Keywords: Museum Cultural and Creative Products, Visitor Perception, Cultural Consumption, Visitor Experience, Systematic Literature Review, Conceptual Framework

Introduction

Traditionally, museums were places where artifacts were collected and displayed. In contrast, in recent years, many museums have shifted to being multidimensional spaces for culture where education, entertainment, and creative industries intersect (Enășel, 2013; Sacco et al., 2018; Shao et al., 2019; Walhimer, 2016; Wu et al., 2021). This change has occurred due to evolving visitor patterns concerning cultural consumption, as visitors are now seeking experiences where they can engage actively and emotionally with artefacts rather than simply viewing them. The MCCP is a museum's extension of its narrative and provides visitors with the means to engage with cultural heritage outside of museums and to integrate culture into their daily lives (Song & Li, 2018). As a tangible and aesthetic vehicle for cultural meaning, the

MCCP not only enhances visitor engagement but also contributes to the educational objectives of the museum, and promoting its long-term viability (Cai, 2022).

Research on MCCP has increased among scholars, with empirical studies investigating multiple topics, including design innovation, cultural symbols, emotional engagement, and perceived value. While each of these topics enhances our knowledge of MCCP, to date, there is no clear framework for how to understand MCCP holistically from the visitor's perspective. Additionally, the tremendous growth of digital technologies, along with the changing commercial landscape of museums, has created new avenues for visitors to interact with and derive meaning from cultural heritage, as well as multiple opportunities for visitors to develop their perceptions of authenticity, meaning, and emotions associated with cultural experiences. Consequently, we currently have little understanding of how visitors view MCCP from different experience and technology contexts.

The present article will systematically review the empirical findings from 2010 to 2025 and create a comprehensive understanding of how visitors perceive, understand, and assess the MCCP. The relevant findings from cultural studies, design studies, museum studies, and consumer experiences will be integrated into this systematic review to assist in clarifying the critical variables that influence how visitors perceive MCCP and provide a conceptual framework for understanding MCCP based on contemporary museum practices.

The results of this systematic review of the past 15 years of substantive research related to MCCP will afford greater clarity regarding how visitors understand and assess the MCCP. This article will provide a clearer conceptual framework for studying how visitors engage in cultural consumption within museums, as well as providing a solid evidence-based framework for future practical and scholarly investigations into MCCP.

Methods

The methodology of this paper, which has adopted the PRISMA guidelines as a framework to identify, assess, and integrate previously published research on tourists' evaluations of the products of museums' cultural offerings, will be based on an SLR approach, the objective of this paper is to consider the combined findings of a variety of studies into a cohesive body of work and offer tourists with a broad understanding of their experiences when visiting museums, including how they perceive and connect with these cultural products and how they assess and assess those same products. The methodology chosen for this research is the systematic literature review (SLR) due to its high level of consistency and transparency throughout its processes. The SLR review process has two main phases: a) Identification and Retrieval of Information Sources (including to where information will be retrieved) and b) Screening and Verifying Eligibility (to establish if what was identified to be included was actually appropriate).

Information Sources and Searches

The authors utilized two of the largest academic databases available, using the same Boolean search query: Web of Science Core Collection and Scopus. The search included English-language review articles, peer-reviewed articles, and some of the highest-quality dissertations from 2010-2025. The last day the searches occurred was on October 3, 2025. The authors iteratively optimized the Boolean search query using an AI-assisted keyword

expansion tool (ChatGPT-5) to ensure that the search results covered conceptual and contextual variations in the literature. The Boolean search query used is as follows:

“museum” OR “museums” OR “cultural institution” OR “heritage site” OR “exhibition”)AND (“visitor perception” OR “visitor experience” OR “visitor engagement” OR “visitor satisfaction” OR “visitor emotion” OR “visitor attitude” OR “visitor behavior” OR “visitor response” OR “audience perception” OR “audience engagement”)AND(“cultural product” OR “creative product” OR “museum product” OR “souvenir” OR “merchandise” OR “exhibition product” OR “narrative product”)AND(“creative tourism” OR “cultural tourism” OR “heritage tourism” OR “tourism experience” OR “visitor experience”.

Using the two databases, 90 articles were located in Web of Science and 19 articles in Scopus. In order to ensure that both offline and online museum resources would be comprehensively captured, additional search processes were employed. These included forward and backward citation tracking, as well as targeted keyword searches for "museum shop," "museum specialty store," and "gift shop." The addition of all these strategies resulted in 12 additional articles being identified. After eliminating duplicates from both database searches, we were left with 108 unique articles to consider during our review.

Screening and Eligibility Assessment

After completing our initial reviews of the previously identified articles, we found that 42 of the studies had relevant information in relation to the tourists' perceptions of cultural products in museums (i.e., the study of gifts for tourists and souvenir products). We completed our screening of the studies that potentially met the inclusion criteria, then proceeded to do a complete assessment of eligibility for those studies.

To be Eligible for Inclusion

- (1) The research must take place in either a physical or virtual museum setting (e.g., via an official museum store);
- (2) The study must address visitors' perceptions, feelings, attitudes, or other evaluations of cultural products; and
- (3) There were no stipulations regarding the research type (both quantitative and qualitative and/or mixed-methods research were acceptable).

Studies that did not meet the above criteria were not considered for inclusion. These excluded studies were: (1) Studies that did not take into account the cultural product itself but rather investigated the museum; (2) Studies that were focused on the perspective of museum directors/managers; (3) Studies that contained only conceptual discussion viewpoints about tourists' perceptions of cultural products without any data collected from visitors or tourists.

After applying all of the above criteria, 22 studies meet our inclusion criteria and were included in our comprehensive analysis. The complete selection and screening process is displayed graphically in Figure1.

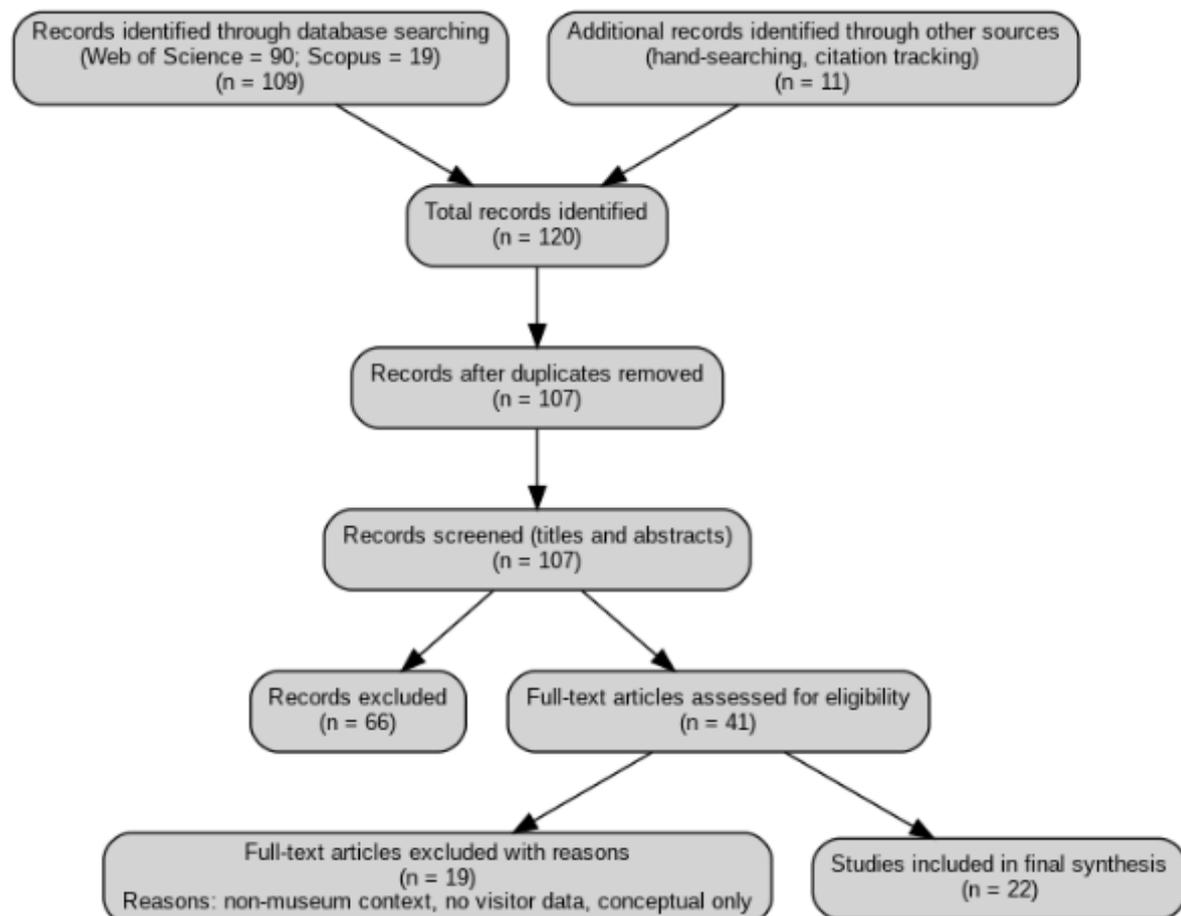


Figure 1. Flowchart of PRISMA study identification and selection

Thematic Analysis and Refinement Process

To create an overview of the research findings included in this study, thematic synthesis was used, which included three cycles of data extraction, inductive coding, and thematic abstraction.

- 1) we carefully reviewed all included papers and systematically recorded key information in an Excel spreadsheet. This spreadsheet included important details such as author, publication year, research method, research context (e.g., physical or virtual museum, official museum shop), and key findings relevant to visitors' perceptions of the MCCP.
- 2) we performed inductive coding based on the extracted data. Through repeated reading and comparison, we identified recurring concepts and patterns and merged them into broader conceptual categories. These categories reflect how visitors perceive and evaluate the MCCP, and the emotional connections they establish with these products.
- 3) through continuous abstraction and refinement, we integrated these conceptual categories into higher-level themes. The study identified three core thematic dimensions and three context-moderating factors.

All analyses were conducted manually to ensure depth of interpretation and conceptual coherence. Two experienced researchers independently coded and categorized the data, followed by cross-checking to ensure consistency. If there are disagreements, a consensus is

reached through discussion. The final thematic structure will form the foundation for the conceptual framework that will be presented in the subsequent section.

Finding

An analysis of twenty-two carefully selected studies has provided us with a multi-layered understanding of how visitors perceive museum products. Through thematic inductive analysis, we identified three core perceptual dimensions: Physical Authenticity (PA), Meaningful Authenticity (MA), and Emotional Authenticity (EA). These dimensions describe how material characteristics, symbolic meaning, and emotional experience collectively construct the sense of authenticity and value associated with museum products.

To further elucidate these findings, this review also identified three consistent moderating variables : digital media (DM), audience differentiation (AD), and market mechanisms (MM). Each of these additional variables provides a different lens through which to view the authenticity of a museum product. Table 1 contains definitions of each theme and the operational criteria that were developed to apply the coding process.

Table 1

Operational Definitions of the Themes

Abbreviation	Themes	Description / Operational Definition
PA	Physical Authenticity	Product's materials, craftsmanship, shape, or texture, or the use of physical features to create a sense of realism.
MA	Meaning Authenticity	Involves how visitors interpret the product's cultural meanings, symbols, narratives, or identities, or how design conveys local and historical significance.
EA	Emotional Authenticity	Covers visitors' emotional experiences such as nostalgia, pleasure, healing, and immersion, as well as affective engagement with MCCPs.
DA	Digital Mediation	Involves the influence of digital technologies or media on visitors' perceptions.
AD	Audience Differences	Includes analyses or comparisons of perceptual differences among visitor groups based on gender, age, or cultural background.
MM	Market Mechanisms	Market-related factors on tourists' perceptions, including factors such as price, scarcity, limited editions, word-of-mouth, online reviews, social impact, advertising/promotion, brand positioning, and supply and demand dynamics.

Table 2 summarizes the distribution of each theme and sub-theme across all 22 studies, and indicates the location of each perceptual dimension or moderating variable.

Table 2

Distribution of Perceptual Themes and Moderating Variables in Reviewed Studies

	Authors and Year	Theme1 PA	Theme2 MA	Theme3 EA	Theme 4 Contextual Moderators		
					Sub-theme1 DM	Sub-theme2 AD	Sub-theme3 MM
1	Yares (2022)	N/A	√	√	N/A	√	N/A
2	Li et al. (2021)	N/A	√	√	N/A	√	√
3	Zhu et al. (2023)	√	√	N/A	√	N/A	N/A
4	He and Timothy (2024)	√	√	√	N/A	N/A	√
5	Zhou and Halim (2025)	√	√	√	√	√	N/A
6	Tang et al. (2023)	√	N/A	√	N/A	N/A	√
7	Wei et al. (2019)	√	√	√	N/A	√	√
8	Lin and Ryu (2023)	√	√	√	N/A	√	√
9	Gu and Zhao (2025)	N/A	√	√	√	√	√
10	Han et al. (2025)	√	√	√	√	N/A	N/A
11	Huang et al. (2023)	√	√	√	√	N/A	√
12	Anastasiadou and Vettese (2019)	√	√	√	√	N/A	N/A
13	Hu (2018)	√	√	√	√	√	√
14	Jin et al. (2024)	√	√	√	√	N/A	N/A
15	Lee et al. (2017)	N/A		√	√	N/A	N/A
16	Li (2020)	√	√	√	N/A	√	√
17	Shang et al. (2025)	√	√	√	N/A	√	√
18	Not et al. (2017)	√	√	√	√	N/A	N/A
19	Zhu et al. (2022)	√	√	√	√	N/A	√
20	Tian et al. (2025)	√	√	√	N/A	N/A	√
21	Xia et al. (2024)	√	√	√	N/A	N/A	N/A
22	Zhang et al. (2024)	√	N/A	√	N/A	N/A	√

Theme 1: Physical Authenticity: Aesthetic, Form, Craft, and Utility

The MCCP's initial perception by visitors is greatly influenced by visual and tactile characteristics, such as design novelty, materials, weight, texture, and craftsmanship (Gu &

Zhao, 2025; Z. Li et al., 2021a; Lin & Ryu, 2023; Tang et al., 2025). A large-scale study analyzing the online review data from Palace Museum's flagship store supports this conclusion of online reviews with the conclusion that the majority of consumer mentions of products focus on aesthetic qualities (appearance, material) and the visual appeal of products. Subsequently, this reinforces the importance of aesthetics (appearance/material) to tourists' experiences (Tian et al., 2025). Experimental research further demonstrates that novel product appearance can significantly enhance consumers' perception of product innovation and cultural value, thereby increasing their willingness to pay a premium (Zhang et al., 2024). Qualitative studies also corroborate the effect of physical authenticity on consumers: visitors desire to handle, play with/use products instead of "just looking" or "window shopping", and these engaging experiences with craftsmanship and tactile interaction produce a greater sense of "realism"(Zhou & Halim, 2025). Similarly, Anastasiadou & Vettese (2021) found that visible layering marks and local production processes themselves became new indicators of authenticity in 3D-printed souvenirs.

Physical attributes will remain a critical foundational element of product awareness for visitors in the context of digital and/or hybrid retail environments. In some cases, interactive formats like augmented reality (AR) may supplement the tangible object but do not replace them; they may enhance the physical presence of the object with its associated hybrid experience (Lee et al., 2017). For example, products that replicate immersive experiences, like archaeological mystery boxes, enhance sensory realism through engaging interactions (Lin & Ryu, 2023).

Thus, the PA serve as the foundation for visitors' perception of the MCCP since visitors' initial experience of the product is primarily based on the physical attributes of the product (e.g. "appearance," "materials," "craftsmanship"). The physical attributes of the product are more closely related to visitors' perceptions of innovation and cultural value when compared with purchase intent. In digital and hybrid environments, physical attributes of products are not replaced, but are amplified and reinterpreted through interactive technologies which continue to form the sensory core of visitor perceptions long after they have left the physical exhibition.

Theme 2: Meaning Authenticity: Symbolic Resonance

In addition to being aesthetically pleasing, and useful, museums are also representatives of a type of symbolic identity. A visitor to a museum purchases an object as a means of belonging to or reflecting upon a shared cultural experience or going back into a specific time period of that particular visit (Yares, 2022). Similarly, Hu (2018) found that souvenirs provide a means for visitors to extend the museum experience, acting as tangible representations of the symbolic "soul" of the museum. Zhou & Halim (2025) arrived at similar findings, showing that museum visitors are more inclined to purchase products that reflect the institution's culture and the exhibit's narrative. The symbolic value of the product(s) reinforces the notion of cultural authenticity, and emotional attachment to cultural heritage is strengthened by narrative coherence and symbolic identity. If the narrative is fragmented or overly commercialized, the authenticity of the experience, therefore the enjoyment of and connection to the cultural heritage, is greatly diminished.

Localization cues further reinforce the authenticity of meaning. Analysis has shown that adding regional influences, in addition to craftsmanship, and/or local materials allow consumers to create a stronger bond to their cultural heritage and maintain a sense of continuity (Hu, 2018; Wei et al., 2019; Zhu et al., 2023). Even with the introduction of personalization or technological innovation, cultural elements must be clearly rooted in a specific context to maintain perceived authenticity (Han et al., 2025; Jin et al., 2024). Research on digital platforms further expands this logic: online reviews from consumers collectively construct cultural heritage narratives through social interaction and imbue traditional symbols with new meaning (Huang et al., 2023).

However, cognitive understanding does not necessarily result in a deep sense of confidence or serve as a platform for self-affirmation, whereas, at times, cognitive understanding may be considered a superficial or performative means of self-affirmation (Xia et al., 2024). Although innovativeness and experiential value significantly contribute to the likelihood of purchase intention, empirical evidence demonstrates that the educational value provided by the MCCP is less so (Z. Li et al., 2021b). This suggests that while current museum products possess rich symbolic meaning, their ability to transform narrative content into reflective learning remains limited. In short, the authenticity of museum products depends not only on the existence of cultural themes but also on the effective presentation of these themes within the narrative context, emotional resonance, and co-creation in the physical and digital realms.

Theme 3: Emotional Authenticity: The Affective Core

Visitors are able to connect with the emotional nature of museum collections through emotional experiences that lead visitors from cognitive reflection to a sincere feeling of emotional connection to items found within these collections. Several studies show that visitors report museum collections to have a healing, pleasurable, and nostalgic quality (Lin & Ryu, 2023; Shang et al., 2025). In addition, visitors who engaged in the creation of interactive souvenirs reported feelings of achievement, enjoyment, and emotional security associated with these activities; therefore, these feelings represent cultural fragments that remain in the minds of individuals long after their visit (Zhou & Halim, 2025). The evidence supports the notion that emotional authenticity is achieved through collection items that evoke emotions that people can relate to.

EA is also reflected in memory activation. Symbolic patterns and material cues often act as memory triggers, strengthening the connection between people and objects and linking daily life with the museum experience (He & Timothy, 2024). Visitors use souvenirs to relive personal experiences, transforming consumption moments into commemorative acts.

Emotional connections continue to grow into expressions of identity and sources of social resonance. Although museum souvenirs are simply commercial objects, it can also act as a means for the exchange of emotional values and the exchange of cultural value (Tian et al., 2025). The selection of personalized and customized items serves not only as a way of establishing individual identity but also as a means of enhancing emotional connections with people and establishing cultural relevance (Gao et al., 2022). The experience of social sharing and recognition of how one's aesthetic taste and cultural literacy are recognised are sources of cultural confidence (Xia et al., 2024).

Theme4 : Cross-Cutting Lenses: Contextual Moderators

Tourists' perception of MCCPs is influenced by three dimensions: PA, MA, and EA, and is also constantly affected by contextual factors. Published research has highlighted three main contextual moderating factors: digital media, audience differences, and market mechanisms.

Sub-theme 1 Digital Media: A Double-Edged Sword of Technology

The digital environment has significantly enhanced the perceived value and engagement of the MCCP. Numerous studies have demonstrated how technologies such as augmented reality (AR) souvenirs, interactive installations, and virtual exhibitions extend the visitor experience beyond physical boundaries, providing personalized and immersive cultural heritage experiences (Jin et al., 2024; Not et al., 2017; Tian et al., 2025). Han et al. (2025) formally articulated this relationship in their "Culture-Art-Technology-Perception" model, which conceptualizes digital media as a co-evolutionary process between technological expression and cultural perception.

Beyond the on-site experience, digital media extends to online discussions, allowing visitors to reinterpret products, post comments, and co-create new layers of meaning through sharing images and social media interactions (Huang et al., 2023).

While it is clear that digital media offer several positive outcomes for Museum Visitors, many manifestations of Digital Media also produce Contradictory Outcomes. Studies by Lee et al.(2017) and Li et al. (2021) indicates that while digital tools can enhance enjoyment and engagement, high operating costs, perceived risks, or technological inconveniences can reduce satisfaction and diminish visitors' willingness to participate. Excessive digitization, without cultural context, can turn cultural learning into a superficial performance (e.g., Zhou & Halim, 2025). Digital experiences can even create a sense of alienation or artificiality when interface design lacks intuitiveness or cultural consistency, thus compromising their authenticity.

Overall, digital media is a double-edged sword. Effective technological design can enhance cultural immersion, emotional resonance, and symbolism, but excessive or poorly integrated technology can replace the tactile and emotional directness crucial to authentic experiences.

Sub-theme 2 Audience Differences: Visitor Diversity as a Context Moderating Factor

Studies consistently demonstrate that different tourist groups perceive authenticity differently. Hu (2018) and Zhu et al. (2023) found that younger visitors tend to favour hybrid designs blending pop culture and heritage motifs, while older audiences place higher value on craftsmanship, narrative coherence, and cultural symbolism. These generational and cultural differences illustrate that authenticity is experienced through diverse aesthetic and emotional frameworks. Cross-cultural comparisons also reveal that authenticity perceptions vary between domestic and international visitors, for instance, Y. Li (2020) found that Chinese tourists prioritize symbolic, heritage cues, whereas American tourists favor novelty and usability.

Beyond age and nationality, several studies further emphasize differences in gender, education, and cultural capital. Female and local visitors often express a stronger empathetic

connection and cultural identification, while male and international visitors tend to approach MCCP with analytical or comparative evaluation (Hu, 2018; Huang et al., 2023)

Digital literacy also moderates authenticity perception: younger and digitally active audiences are more likely to engage in online sharing, customization, and reinterpretation of cultural symbols, thereby deepening emotional and symbolic authenticity (Huang et al., 2023; Tian et al., 2025). In contrast, visitors with lower digital familiarity may perceive virtual features as complex or less trustworthy, weakening perceived immersion (Anastasiadou & Vettese, 2021).

In conclusion, the diversity of demographic characteristics creates an opportunity for designers to align their products more closely with the geographic, aesthetic, and technological capabilities of their audience.

Sub-theme3 : Market Mechanisms as a Moderating Factor

Market mechanisms modulate visitors' perceptions of the value and authenticity of MCCP. Gu & Zhao (2025) found that visitors perceive creative designs as more valuable and meaningful when scarcity reflects high social demand and cultural awareness, while scarcity based solely on limited supply does not have this effect. This suggests that demand-driven scarcity conveys collective recognition and shared aspirations, while mere quantity restrictions fail to generate cultural resonance (Zhang et al., 2024). Besides scarcity, price fairness and brand mission consistency also influence judgments of authenticity. Some studies indicate that consumers expect museum products to align with the institution's educational and cultural mission (Huang et al., 2023; Z. Li et al., 2021a). When pricing is excessively high or commercialization is overtly obvious, trust and perceived authenticity decline sharply because these products are perceived as contradicting the museum's public mission. Conversely, transparent pricing and museum-related branding can reinforce symbolic trust and maintain public perception of institutional integrity (Gu & Zhao, 2025; Zhou & Halim, 2025).

Social influence further moderates these market effects. Research by Lee et al. (2017) shows that peer approval and online visibility can enhance perceived value and purchase intention in digital markets; while Tian et al. (2025) found that positive emotional expression in online reviews can enhance purchase motivation and emotional identification with cultural symbols.

In summary, DM shapes how products are experienced and extended in both physical and virtual spaces; AD filters these experiences through audience diversity; and MM embeds them into a broader system of value exchange and social recognition. Together, they reveal that authenticity is not a static attribute of a product, but a relational concept constructed by design, technology, audience, and market. Understanding these intertwined forces helps clarify why the same product can evoke different interpretations among visitors and highlights the necessity of an integrated strategy that balances innovation, inclusivity, and cultural integrity in future museum product design. These interconnected dimensions form the basis of a conceptual framework, which we will explore in the next section.

Discussion

Integrating the Findings: A Conceptual Framework of Perception of MCCPs

Based on four themes and three sub-themes, this study proposes an integrated framework to conceptualize tourists' perception of MCCP as a multi-level process. As shown in Figure 2, tourist perception comprises three core dimensions: PA, MA, and EA, which together form the basis of tourist perception. Furthermore, this process is also influenced by three contextual moderating variables: DM, AD, and MM.

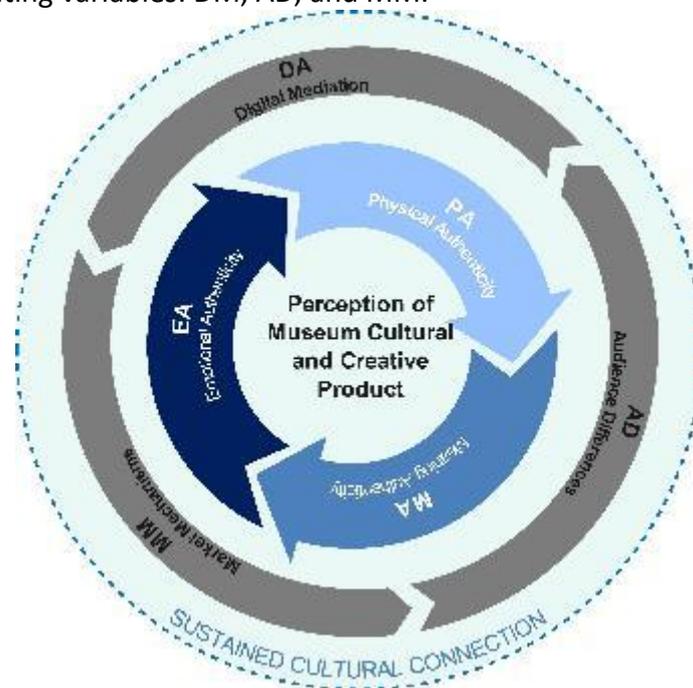


Figure 2. Conceptual Framework of Visitors' Perception toward Museum Cultural and Creative Products (MCCPs)

According to the framework, tourist perceptions of the MCCP develop through sensory aesthetics and other tangible design elements. Then through the meaning assigned to a design's symbolism, and lastly, through the internalization of emotions. Importantly, these three perceptions do not operate in a linear or isolated manner, but rather interact dynamically. The outer circle of the framework represents situational moderating factors that influence the effectiveness, relevance, and perceived trust of the entire perception process. For example, DM enhances the ability of tourists to access cultural information, but it also has potential risk or inconvenience considerations associated with it. There are generational, cultural and digital literacy differences that influence the order in which individuals interpret the symbols of a design and the manner in which they use or participate in a cultural experience, as well as MM that colour their view of fairness and the value of that social experience.

Theoretical and Practical Implications

The framework of this study enhances our understanding of authenticity by defining a dynamic, relational and continuously evolving process, rather than a single point in time. It illustrates how visitors' perceptions of the MCCP evolve from a physical sensory recognition into a symbolic interpretation, and ultimately into an emotional attachment to the MCCP through the integration of physical, symbolic, and emotional dimensions. This framework also

introduces contextual moderators to the authenticity construct, therefore extending the theoretical boundaries of authenticity. Representative of an expanded view of authenticity, the findings show that perceived authenticity is essentially constructed by the interaction of technological, social, and market factors.

From the perspective of practicality, the findings of this research show museums and designers that visitors expect to receive products and experiences that contain all three dimensions of authenticity. Craftsmanship must be excellent and supported by a story supporting the craftsmanship's coherence with the culture to provide visitors with the opportunity to experience, understand and emotionally connect with that culture. Moreover, participatory design and co-creation allow visitors to imbue cultural artifacts with personal meaning, thereby enhancing their authenticity and elevating the emotional and cultural value of the product. This framework provides museum administrators with insights into visitor perception and offers strategic guidance for the development of cultural products. By integrating material quality, narrative depth, and emotional engagement, museums can create cultural products that meet visitor expectations, thereby enhancing their emotional attachment and encouraging long-term participation in cultural heritage preservation. For designers, the framework provides the foundation of theory needed for creating innovative designs, allowing designers to balance the need for cultural expression with the necessity for products to be commercially viable, while maintaining a level of emotional fulfillment for the visitors.

Limitation

There are certain limitations to the current review. While there are various types of studies described within the review, including qualitative, quantitative, and mixed-methods research, they have generally been conducted in specific cultural settings, including China and the West. As a result, the findings might not be applicable to other parts of the world or other museum types. Additionally, although a variety of research methods are used to enhance the overall scope of the research studies, contrasting methodologies may complicate the comparison of results across all the studies. As an illustration, quantitative studies may emphasize visitor purchase intent, while qualitative studies place more emphasis on visitor emotional and symbolic connections towards objects. The review did not consider literature published in any language other than English, which may have restricted the opportunity to locate pertinent research conducted within other countries and cultures. Furthermore, the rapid development of digital technologies and market mechanisms means that some research findings may become outdated as new trends and tools emerge. Future research can address these limitations by incorporating broader research from different cultural regions, employing a comprehensive approach to reconcile differences, and regularly updating the review to reflect the latest developments in the field.

Conclusion

This systematic review provides a comprehensive analysis of how tourists perceive the MCCP by identifying three key perceptual dimensions (PA, MA, and EA). Furthermore, it highlights how contextual factors such as DM, AD, and MM influence these perceptions. By consolidating findings that were previously examined separately, the study offers a clearer conceptual basis for analysing cultural consumption and visitor experience in museum contexts, making a meaningful contribution to museum studies and design-related social

sciences. Although the review is limited by its reliance on case-based studies and English-language publications, it establishes a solid foundation for future research that may further explore cross-cultural perspectives, emerging digital practices and participatory approaches to understanding visitor engagement with cultural and creative products.

Acknowledgement

This research was supported by the the 2022 Chongqing Social Science Planning Project Research on the Application of Chongqing Dialect Visualization in the Construction of City Brand Image (Project No: 2022PY90); the Land and Survey Department Sarawak under the project SWK 11.4: Tourism Index Destination Management (TIDM) of Kuching and Sematan-Lundu Tourism Corridor (R.J130000.7352.1R060); 2024 Chongqing Art and Science Planning Key Project: Sanxingdui Museum: A Case Study on Creative Tourism and Narrative Design (Project No: JZKJ24ZD01); the 2023 Humanities and Social Sciences Research Project of Chongqing Municipal Education Commission "Research on the visual design of Chongqing dialect emoticons" (Project No: 23SKGH348). The authors would like to express sincere appreciation to the department for its funding and support, and to all individuals and organizations who contributed to the successful completion of this study.

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