

Exploring the Evolution and Sustainability of the Designer Toy Community in China: A Study on Audience Behavior and Community Promotion Strategies

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Abstract. This study delves into the mainstream designer toy community's development in China, with a specific focus on the domestic community's pivotal role in shaping the industry. Through an examination of evolving trends and opportunities, the research analyzes the composition and characteristics of the designer toy community, highlighting the demographic shift towards Generation Z consumers and the market surge propelled by the blind box model since 2018. Furthermore, the study underscores the increasing influence of the designer toy community on downstream industry aspects such as product feedback, branding, and market trends. By conducting questionnaire surveys and principal component analysis, the study identifies the fundamental needs of hip toy consumers: novelty-seeking, information acquisition, sharing and self-expression, and emotional fulfillment, offering valuable insights for market strategies. The study explores the complexity and diversity of designer toy communities, emphasizing their roles in fan engagement, information exchange, and brand promotion. The findings underscore the importance of conducting a comprehensive analysis of community organizational forms and audience behaviors to foster a sustainable and diverse designer toy ecosystem in China..

Keywords: Designer toy, blind box, community, designer toy industry

1 Introduction

Designer toys, alternatively known as art toys, pop toys, urban toys, urban vinyl, and indie toys, signify the autonomy of their creators who operate outside the confines of major toy corporations' guidelines. This category epitomizes an underground subculture increasingly permeating mainstream markets, wherein these toys serve as conduits for narrative exploration through both visual and tactile mediums. Notably, enthusiasts often engage with these artifacts on social media platforms, sharing images and fostering playful interactions. Distinguished by their receptivity to audacious and pioneering concepts, designer toys blend whimsical and macabre elements, mirroring prevailing fashion trends and championing design innovation [8]. Serving as a nexus between artistry and recreation, designer toys resonate with a discerning cadre of collectors who valorize their unique craftsmanship, creativity, and individuality,

offering a conduit for artists to express themselves within a global community of like-minded aficionados.

Simultaneously, the burgeoning appeal of video, console, and computer games among adult demographics has catalyzed a paradigm shift in marketing strategies, which now increasingly target older children and adults [11]. Moreover, the advent of blind box marketing, epitomized by platforms like Pop Mart, has surged in popularity since its inception in early 2018, precipitating an explosive growth trajectory within the designer toy industry[10]. While reports indicate that China's designer toy market is still nascent compared to more established markets like Japan and South Korea, projections suggest robust expansion facilitated by the burgeoning entertainment market and the proliferation of high-quality intellectual properties. Forecasts anticipate the Chinese designer toy industry to surpass a market valuation of 50 billion RMB by 2025, according to the 2023 Pop Mart research report[1].

Leveraging digital media technologies, designer toy enthusiasts coalesce into online affinity groups, utilizing the internet as a platform for interaction and exchange, thereby forging communal symbols and adhering to implicit norms, emblematic of their collective identity and sense of belonging. Characterized by complexity and diversity, designer toy communities assume multifaceted roles in industry development, serving as conduits for fan aggregation, information dissemination, brand advocacy, channel integration, and value extension. Furthermore, the evolution of audience demographics and behavioral patterns within these communities portends continued expansion and diversification, furnishing a vital impetus for industry advancement. Nonetheless, the inherent dynamism also engenders uncertainties and risks, necessitating scientific analysis and in-depth scrutiny of existing community organizational structures and behavioral dynamics to foster positive self-identification among designer toy enthusiasts, enhance user experience on major designer toy platforms, and cultivate a more inclusive and sustainable community ecosystem, thereby steering the designer toy industry towards a healthier and more resilient trajectory.

In summary, this paper contributes to the field by delineating the fundamental characteristics and consumption patterns of designer toy enthusiasts, elucidating the salient features of designer toy communities and their predominant platform typologies, delineating the impact of designer toy communities on industry development, highlighting the pivotal role of community development in fostering industry growth, deriving key insights into designer toy enthusiasts' primary platform needs through questionnaire analysis, and proposing relevant recommendations for designer toy community platform design based on the synthesis of existing functionalities and questionnaire findings.

2 Designer toy players characteristics

2.1 Community composition

Currently, the fan base of designer toys in China predominantly falls within the age bracket of 18 to 35 years, with an average age of 27 years, primarily comprising young professionals and company employees residing in first and second-tier cities. However, this age distribution is subject to dynamic shifts, as individuals born between 1995 and 2009 are gradually emerging as the primary consumer demographic for designer toys in China, often referred to as the

"Generation Z" cohort within the industry. Presently, scholarly inquiry within the industry largely focuses on this demographic cohort when studying the audience base for designer toys[9].

2.2 Consumption characteristics

Compared to the consumer base predating 1995, the distinguishing characteristics of the Generation Z cohort manifest prominently in their heightened economic purchasing power, elevated educational attainment, and concurrent psychological challenges such as feelings of loneliness. Generation Z finds itself amidst a "golden era" characterized by further economic liberalization and accelerated marketization, evidenced by a notable increase in per capita disposable income from 2,363 yuan to 30,700 yuan. Benefitting from rapid economic development, Generation Z has access to abundant material resources during their formative years, with an average monthly disposable income of 3,501 yuan in 2018, surpassing the national average. The dividends of the education system are also discernible in Generation Z, with the expansion of higher education enrollment being particularly pronounced. Since the initial influx of Generation Z into tertiary education, the average gross enrollment ratio of higher education in China has risen to 42.87%, significantly higher than previous levels, signifying a comprehensive elevation in cultural literacy among Generation Z. This heightened cultural literacy intensifies individuals' demand for spiritual content, reflected in Generation Z's propensity for tangible consumption and higher expectations regarding present-day consumption. Furthermore, the average number of children born per woman in China fell below 1 for the first time since 1995, reaching 0.94 in 2000, indicating that the majority of Generation Z individuals are only children, lacking peers with whom they can readily communicate. In the absence of adequate channels for expression, Generation Z yearns to seek emotional solace through social interactions or other means to fulfill their inner emotional needs. These characteristics render Generation Z inclined towards indulging in their interests and hobbies while having diverse sources of income[3].

To investigate the consumption characteristics of designer toy enthusiasts, this study employed a cyber-ethnographic approach to observe this demographic over a period of one month. Accounts were registered on three designer toy applications, namely 52TOYS, Pop Mart, and Blind Box Planet, as well as the "Pop Mart" group on the Xianyu app, documenting discussions, sharing activities, and product evaluations therein. Based on these observations, the study identified three primary consumption motives among designer toy consumers: (1) Acquiring group identity: In pursuit of aesthetic resonance and camaraderie, consumers seek to attract like-minded individuals and sustain conversations with friends by aligning with shared interests. (2) Self-fulfillment: Through consumption, individuals continuously explore and experiment, thereby enhancing self-awareness and seizing opportunities to delve into personal interests. (3) Instant gratification: By purchasing blind boxes or limited-edition designer toys, consumers derive a sense of novelty and immersive experience, leading to a gratifying sense of accomplishment. Additionally, the study delineated the consumption patterns prevalent among this demographic when purchasing designer toys, as illustrated in the Fig. 1.

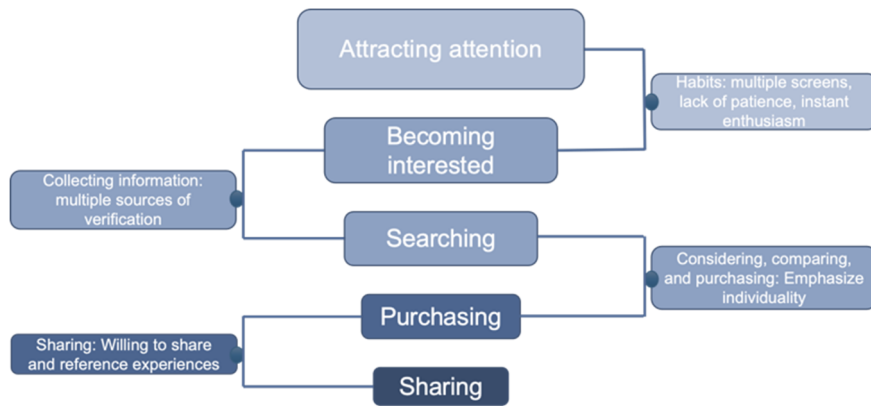


Fig. 1. Consumption pattern of designer toys.

3 Role of designer toy community

3.1 Characteristics of designer toy community

Through observation, the study discerned three primary characteristics regarding the media utilization behavior within the designer toy community:

Firstly, the manifestation of hierarchical stratification based on wealth and craftsmanship. Through observation and interviews, the study unveiled a generally flattened structural profile within the designer toy player community. Players coalesce into groups based on shared interests, with their interactions primarily revolving around designer toy-related topics, thereby presenting a loosely knit state overall. While the community exhibits hierarchical tendencies, internal stratification is relatively homogeneous, delineated primarily by wealth and technical prowess. Those possessing ample resources or extensive information, or those proficient in advanced crafting techniques, wield greater influence in community interactions, particularly in discussions of specialized topics such as how to deal with irresponsible post-sales practices by designer toy studios.

Secondly, a reliance on social media as the primary arena of activity. The designer toy player community predominantly engages via the internet, leading to digitized and symbolic modes of interaction. Digitization is evident in the substitution of face-to-face communication with online exchanges among players, with digitalization becoming a hallmark of their modes of interaction and communication content. Symbolism is reflected in players utilizing various communication symbols such as text, images, videos, and emoticons in their online interactions, fulfilling virtually all interactive needs through symbol-based communication. Players regularly converge on online designer toy communities, sharing similar lifestyles and deriving a sense of belonging and spiritual solace from group activities. Despite being interactions in a virtual space, they are substantive in nature, with many players extending their online interactions to real-life encounters, thereby forging friendships beyond the digital realm. Social media, in the form of online communities, profoundly permeates players' daily lives.

Lastly, social support manifests in intangible, spiritual forms. The significance of acquiring social support lies in enabling individuals to uphold their beliefs in the face of diverging societal values. Peter M. Blau categorizes social support into two components: social endorsement and intrinsic attraction[4]. Obtaining social endorsement enables individuals to express themselves more freely, while mutual endorsement enhances mutual attraction. Players within affinity groups are more prone to forming emotional resonances, and compared to conventional life and work, they find it easier to garner recognition and approval from others. Thus, while designer toy communities may not necessarily offer substantive assistance and support, many players are driven by motives of emotional fulfillment, companionship enjoyment, and seeking recognition to spontaneously engage in sharing within these communities.

3.2 Classification of designer toy community platforms

Utilizing online media platforms, players engage in various designer toy communities based on diverse levels of demand. Through practical activities and interactions within virtual spaces, players continuously affirm their identity as members of a community, thus shaping and maintaining the boundaries of the player community to a certain extent. Based on distinct behavioral needs of the audience, designer toy communities can be categorized into the following types:

- **Trading and Exchange Platforms:** From a functional perspective, trading and exchange platforms can be subdivided into two categories. One type is first-hand product sales platforms established by brand officials or agents, such as the "Pop Mart Draw Box Machine" on WeChat Mini Programs. Its notable feature is the transition of the popular offline marketing model to the online realm, enabling players to engage in box-drawing activities anytime and anywhere via mobile devices. Another type comprises unofficial organizations or individuals' platforms for secondary trading and information exchange. To some extent, these platforms compensate for certain deficiencies in official platforms, expanding the forms of designer toy products and entertainment modes, and catering to consumers' more specific vertical needs.
- **Resource Sharing Platforms:** First-hand information about designer toys primarily emanates from brand officials through official channels. New products, events, and content often possess high immediacy, such as limited-edition product releases, new product exhibitions, and designer signing events. However, aggregating vast amounts of information requires substantial time and effort. Since the actual needs of individuals merely revolve around acquiring desired products, platforms or communities for resource sharing are necessary to assist players in sifting through and selecting noteworthy information.
- **Communication and Interaction Platforms:** Communication and interaction constitute the core functionalities of designer toy communities, and numerous specialized platforms are developed and operated to cater to audience demands. One of the key reasons why players choose to engage in these community platforms is their fulfillment of social interaction needs. These platforms serve as bridges connecting different individuals, enabling users to express themselves in various forms and engage in mutual exchanges.

In summary, diverse online platforms offering different functionalities constitute the basic framework of designer toy communities. The complementary features of trading and exchange,

resource sharing, and communication and interaction within these platforms attract widespread player participation, shaping interactive forms of player communities evolving in tandem with social media transformations.

3.3 Main impacts of the community on the development of the designer toy industry

The presence of player community can effectively reduce marketing costs for designer toy enterprises. Situated downstream in the entire designer toy industry chain, the community not only influences and encourages new players to participate but also provides various stable channels of information and resources for seasoned players. Brands leverage the power of the community to promote their own brands and products, potentially generating unforeseen economic value[12].

Community possesses the capability to delve deeply into and even redefine trendy culture[13]. Their emergence and development symbolize a transfer of creative authority from artists to the masses. Cultural production is directly influenced by its audience and ultimately serves them. Due to the participation of a large number of players, the designer toy industry is capable of creating not only industrial products and services but also intangible yet profoundly influential cultural products.

However, the impact of community prosperity on industry development is not entirely positive. Communities harbor the potential for economic leverage[2], and while they contribute to market prosperity, they also have the propensity to create significant bubbles. Concentrating the most loyal consumers within a domain, communities easily propel a once niche demand to the forefront of the trend, thereby fostering a market sentiment that is excessively optimistic and evidently overvalued by capital.

Furthermore, the continual evolution of socialized tools on the internet is reducing the connectivity and interaction costs among community members. In this developmental context, individuals' emotions are continuously magnified in community interactions and social circles, potentially leading to a substantial realization of value and sense of identity. While this potent realization capability can breed numerous commercial opportunities and social forces[6], it may also exacerbate consumerism, thus exerting incorrect influences on individuals' consumption ideologies.

In summary, player communities play a crucial role in reducing marketing costs, shaping cultural trends, and fostering economic value within the trendy toy industry. However, their influence is twofold, as they also pose challenges such as the potential creation of economic bubbles and the exacerbation of consumerism through powerful realization capabilities. Therefore, community platforms must balance the needs of individual players for interaction with the industry's requirements to stay relevant in order to promote healthy development and growth.

4 Consumer needs analysis

Using social media as a platform, players engage in interactions within various designer toy communities based on different levels of needs. Through specific practical activities and interactions in virtual spaces, players continuously affirm their identity as members of the

community, while also shaping and maintaining the boundaries of the player community to some extent. Therefore, these platforms play a utilitarian role in the construction of communities. For the designer toy industry, the construction of platforms that guide the healthy development of user communities is conducive to industry development. For individual players, high-quality platforms are beneficial for enhancing the overall consumption experience and promoting more positive self-construction. Thus, this study, based on the individual players' needs for community communication, conducted questionnaire design and surveys aimed at guiding the improvement and design of trendy toy community platforms. The process roughly involves the following steps: first, refining the main needs and benchmark functions of commonly used professional or non-professional apps for designer toy communication among the target audience, and categorizing the corresponding factors; second, summarizing and transforming users' usage behaviors into questionnaire items according to different needs; third, determining the basic format of the questionnaire; fourth, questionnaire design and distribution; fifth, reliability and validity testing, and exploratory factor analysis.

4.1 Questionnaire design

Based on the established steps for questionnaire design, this study divided the questionnaire into two parts. The first part comprises demographic characteristics of the target population, namely relevant basic information, while the second part focuses on inquiries regarding product functionality preferences.

The second part of the questionnaire, concerning product functionality preferences, reflects users' functional needs, primarily based on discussions of specific demand factors derived from widely used online community platforms and some common functionalities. A total of four main demand factors were identified, namely novelty and curiosity, information acquisition, sharing expression, and psychological emotion. Based on these four factors and their corresponding functionalities, 12 specific items were included. All measurement options for the questionnaire items were assessed using a Likert five-point scale: 1 - strongly disagree, 2 - disagree, 3 - neutral, 4 - agree, 5 - strongly agree. Table 1 outlines the specific items corresponding to each demand factor.

Table 1. Designer toy community online platform user needs questionnaire items.

Factor names	Item number	Measurement terms
Novelty and curiosity needs	Q14	You enjoy buying the latest trendy designer toys.
	Q17	You have the idea of collecting a complete set of a certain designer toy series.
	Q18	You hope to be the first to collect the entire set of designer toys, including hidden editions, before others.
Information acquisition needs	Q12	You often actively seek out information about designer toys.
	Q16	You want to learn the background story of a designer toy.
	Q19	You enjoy seeing other players' various modifications of designer toys.
Share and express needs	Q10	After buying a designer toy you've been longing for, you want to share the joyous feeling.
	Q15	You're willing to showcase your designer toy collection.
	Q21	You would experience a game based on a beloved IP.

Psychological emotional needs	Q11	You frequently discuss designer toy-related matters with others.
	Q13	You enjoy participating in discussions within designer toy discussion groups/communities.
	Q20	You like the feeling of unboxing a new blind box.

4.2 Questionnaire analysis

The subject of this study focuses on consumers who have purchased trendy toy products. There is a discernible correlation between the demographic characteristics of these consumers and their potential purchasing attitudes and intentions. Consequently, the survey incorporated demographic questions based on preliminary online ethnographic research. Regarding sample size, the ratio of respondents to the number of measurement items should exceed 5 to ensure factor reliability, ideally reaching 10 [5]. Following this guideline, the survey was designed with 21 items, including 18 main measurement items and 3 additional items. Thus, a minimum sample size of 105 was deemed necessary for this study.

The participants of this research were selected from current members of trendy toy communities and some potential players. Due to practical constraints, a total of 164 sample data were initially collected. After discarding some invalid questionnaires, 124 valid responses were obtained, resulting in an effective response rate of 75.6%. The collected data were analyzed using SPSS statistical software to assess their reliability and validity.

Demographic statistics.

The effective distribution of questionnaire samples is shown in Table 2. According to the statistical results, the surveyed age group is mainly concentrated between 20 and 25 years old, accounting for 58.06% of the total sample size, which roughly corresponds to the age characteristics of the target survey population. The proportion of participants with undergraduate and graduate education levels is 58.06% and 25.81%, respectively. Due to the limitations of online dissemination through social networks and the reluctance of some groups to participate in consumer surveys, the investigation of other potential user age groups was significantly insufficient during the questionnaire filling and dissemination process. However, the survey sample of the main consumer age group for designer toys still provides some insights.

The survey results indicate that the duration of engagement in designer toys is mainly concentrated between 2 and 4 years, with 64.52% of participants having engaged for less than 2 years and 22.58% for 2-4 years. This roughly coincides with the emergence of the designer toy economy in China, represented by blind boxes. Monthly income reflects the economic capacity of the surveyed population, with 80.65% of the surveyed group having an income of over 1000 yuan, indicating that designer toy consumption is typically undertaken by individuals with certain economic capacity, representing a pursuit of cultural and aesthetic interests. Additionally, the investigation item regarding monthly spending on designer toys relative to monthly income exhibits characteristics similar to a normal distribution, which to some extent reflects the authenticity of the survey results. The proportion of respondents who are only children reaches 77.42%, confirming the emotional characteristics of the main consumer group for designer toys.

Table 2. Demographic statistics of designer toy consumers.

Name of the variable	Classify	Frequency	Proportion
Age	14 years and under	0	0%
	15-19 years old	6	19.35%
	15-19 years old	18	58.06%
	15-19 years old	4	12.9%
	31-35 years old	2	6.45%
	3over 6 years old	1	3.23%
Level of education	Junior high school and below	0	0%
	Technical secondary school	1	3.23%
	high school	2	6.45%
	college	2	6.45%
	undergraduate	18	58.06%
	graduate student	8	25.81%
Monthly income	Ph.D. and above	0	0%
	1,000 yuan and below	6	19.35%
	1001-2500 yuan	10	32.26%
	2501-4000 yuan	5	16.13%
	2501-4000 yuan	3	9.68%
	5501-7000 yuan	2	6.45%
The number of years to play with the designer toy	7001-8500 yuan	0	0%
	8501-10000 yuan	2	6.45%
	10001 yuan and above	3	9.68%
	Less than 2 years	20	64.52%
	2-4 years	7	22.58%
	4-6 years	2	6.45%
Only child or not	More than 6 years	2	6.45%
	Yes	24	77.42%
Designer toy monthly cost	Not	7	22.58%
	200 yuan and below	19	61.29%
	201-1160 yuan	9	29.03%
	1161-2120 yuan	2	6.45%
	2121-3080 yuan	0	0%
	2121-3080 yuan	0	0%
	4041-5000 yuan	1	3.23%
	5001 yuan and above	0	0%

Reliability and validity testing and analysis.*Internal consistency reliability test.*

The examination of internal consistency reliability primarily involves assessing the Corrected Item-Total Correlation (CITC) values and Cronbach's alpha (α) coefficient. Upon analysis of the data using SPSS software, the examination results are presented in Table 3. From Table 3, it is evident that all CITC values meet the requirement of being greater than 0.5, indicating a high correlation between each item in the questionnaire and the variable to which it belongs. Additionally, all Cronbach's alpha coefficients exceed the threshold of 0.6, suggesting acceptable internal consistency reliability. Moreover, upon removal of any item, there is no significant increase observed in the Cronbach's alpha coefficient, indicating that all items can be retained.

Table 3. Internal consistency reliability test results.

Potential variables	Observe the variable	CITC value (revised item vs. total correlation)	Alpha if Item Deleted	Cronbach a
Novelty and curiosity needs	Q 14	0.555	0.875	0.826
	Q 17	0.731	0.610	
	Q 18	0.781	0.644	
Information acquisition needs	Q 12	0.551	0.431	0.655
	Q 16	0.503	0.641	
	Q 19	0.564	0.562	
Share and express needs	Q 10	0.548	0.570	0.667
	Q 15	0.506	0.262	
	Q 21	0.532	0.198	
Psychological emotional needs	Q11	0.612	0.552	0.733
	Q13	0.682	0.330	
	Q20	0.530	0.583	

Exploratory factor analysis.

From Table 4, it can be observed that all variables were aggregated into corresponding factors, with each factor demonstrating cumulative explained variance exceeding 60%, indicating strong explanatory power of all variables. Additionally, the Kaiser-Meyer-Olkin (KMO) values for each factor meet the minimum requirement of being greater than 0.5, suggesting satisfactory unidimensionality of the variables in the questionnaire. Furthermore, as indicated in Table 5, the final KMO value exceeds 0.6, confirming the suitability of the survey results for factor analysis.

Table 4. Single dimensional testing.

Variable	Cumulative percentage of interpretation	KMO value
Novelty and curiosity needs	74.163%	0.659
Information acquisition needs	61.328%	0.623
Share and express needs	64.090%	0.553
Psychological emotional needs	60.861%	0.555

Table 5. KMO and Bartlett's test.

The number of KMO samples of the appropriate cut	0.678
Bartlett spherical test	Approximate to the card side degree of freedom Significantness
	115.770 66 .000

From Table 4, it is evident that the KMO values for the "Novelty and curiosity" and "Information acquisition" needs are 0.659 and 0.623, respectively. This indicates that the surveyed individuals show a higher preference for platform functionalities that satisfy these two types of needs. In other words, when developing and designing online platforms for community engagement in toy hobbies, particular attention should be given to these two aspects of demand. Additionally, we observe that the differences in KMO values among the four variables are minimal. Hence, all four categories of needs should be addressed within the community platform.

5 Community development recommendations

Based on the aforementioned analysis, it is evident that the "Novelty and curiosity" and "Information acquisition" needs are relatively important among the four major demands. Consequently, the toy hobby community platform can prioritize these two demands in terms of functionality. However, as indicated by the analysis data, the proportions of the four needs are roughly equal, with minimal differences. Therefore, all four demands should be addressed in the product functionalities. Combining the previous ethnographic research and user interviews, the study summarized the common functionalities existing in current toy hobby community platforms and their corresponding demands and user psychology, as shown in Table 6.

Table 6. Common functions corresponding to user needs and psychology on the designer toy community platforms.

Emotions	Needs	Functions (some functions simultaneously meet multiple needs)
Comparative psychology	Novelty and curiosity needs	Designer Toy Calendar (can learn about the release time of new designer toys)
		Designer Toy Market (designer toy purchase and second hand trading)
Curious psychology	Information acquisition needs	Information
		Database (systematic information targeting designer toys)
		Designer Toy Calendar
		Designer Toy Market
Interest expression psychology	Share and express needs	Other People's News Viewing
		Posting of Personal News
Emotional pursuit psychology	Psychological emotional needs	Join a Group
		Friends, Messages
		Collection

It is evident that although current platforms prioritize meeting users' information acquisition needs, there are still deficiencies and oversights in fulfilling the novelty and curiosity needs. Therefore, future platform development and feature design should focus on addressing users' novelty and curiosity needs. For instance, integrating users' personalized preferences with brand and product promotion to create personalized marketing strategies; combining online community experiences with offline products, utilizing blockchain technology to give physical toy products a digital collectible identity, providing players with the possibility of online showcasing, thus enhancing the overall product experience and longevity; integrating augmented reality technology to complement offline experiences with online experiences,

enriching the enjoyment of physical toys for players; further segmenting the toy market based on factors such as brand, designer, and theme, and developing specialized platforms and personalized features to meet the consumption and communication needs of different demographics; optimizing the platform to enhance the community's discourse power in the industry, and developing related features and formats to allow players to participate in upstream toy brand product design and development processes [7].

6 Conclusion

In conclusion, this study has provided valuable insights into the development and influence of the mainstream designer toy community in China. By examining the demographic shifts, market trends, and the community's impact on the industry, we have gained a deeper understanding of the dynamics within this creative realm. The identification of hip toy consumers' fundamental needs and the exploration of designer toy community complexities underscore the significance of community engagement and brand promotion strategies.

Future research in this field could focus on several key areas. Firstly, investigating the long-term sustainability of the designer toy ecosystem in China, considering factors such as changing consumer preferences and market dynamics. Secondly, exploring the potential impact of emerging technologies, such as augmented reality and blockchain, on the designer toy industry and community interactions. Additionally, studying the cross-cultural influences on designer toy communities and consumer behaviors could provide valuable insights for global market expansion strategies.

By addressing these future research directions, we can further enhance our understanding of the designer toy industry in China and contribute to the development of innovative strategies for community growth and sustainability.

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