

Analysis on the Marketing Strategies of Cultural and Creative Products Based on Case Study of Beijing's Palace Museum

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Abstract: With the improvement of people's spiritual and cultural needs, cultural and creative industries are rising all over the world. Museums are pioneers and important carriers of cultural and creative industries. A good industrial strategy should be consumer-centric. The Palace Museum has played a leading role in the domestic cultural and creative industry and has successfully attracted many consumers with its excellent marketing concept. However, there are still some shortcomings in the commercialization of museums' creative cultural products. This article takes the Palace Museum as an example to explore the commercialization strategy of the cultural and creative industries. Through literature analysis, this study analyzes the development and industrial strategy of cultural and creative industries and puts forward suggestions to improve the development status of cultural and creative industries. Cultural and creative industries can optimize the product mix from the perspective of customers and design practical products with innovative thinking. The culture and creative industry should deliver third-party services and improve the logistics system. This paper also suggests to use of new media propaganda channels and to pay attention to intelligent propaganda.

Keywords: Museum, Cultural and Creative Industry, Industry Strategy

1. Introduction

With the progress of science and technology, the contemporary social economy develops rapidly. People's quality of life has gradually improved, and their happiness of life has increased by multiple times. In the improvement of material living standards, people pay more attention to spiritual and cultural improvement. By 2022, there are more than 6,500 museums in mainland China. Museums, as public places for storing historical relics, have always been popular scenic spots. Many people are attracted by the precious antiques stored in museums, so museums are a great driving force to promote the development of tourism. At the same time, many children's parents or culture lovers are also loyal fans of museums, because compared with the historical knowledge and pictures of cultural relics in books or reading materials, museum exhibitions are more real. It allows them to be immersed in the scene, to better appreciate the historic sites and feel the changes in history. A museum is also a symbol of a country's soft power. It is a form of expression of a country's cultural heritage. Chinese culture is extensive and profound, and museums are a powerful expression of the spread of Chinese culture. The free opening of museums is the product of the development of socialist culture in the 17th National Congress of the Communist Party of China, which is conducive to improving people's

ideological and moral level, carrying out the cultivation of Chinese socialist values, and realizing its social public welfare value. A global perspective is conducive to the spread of Chinese culture, to promote cultural interaction between countries, and to bring Chinese culture to the world. Inspired by the popularity of the Forbidden City and supported by the friendly policies of the state, many provincial and municipal museums have also entered the development field of the cultural and creative industry. Compared with overseas industries, the development time of domestic cultural and creative industries is relatively late. However, after the continuous development of cultural and creative industries, they are gradually on the right track. Under the condition of ensuring that the nature of public welfare undertakings is not affected, efforts are made to achieve the unity of economic and social benefits. Although China's cultural innovation industry combines the essence of overseas experience with the actual domestic situation to carry out research and development of "China" cultural and creative industries, there are still problems in the research breadth and depth such as "homogenization". As the leader of the cultural and creative industry in China, the Palace Museum successfully opens the domestic cultural and creative market, and its successful factors cannot be separated from its perfect operation mechanism. Its hot and unique product design and brand IP building are key factors for its success. Meanwhile, its healthy operation mode: clear division of labor, clear allocation of IP content operation, brand co-marketing and website platform marketing to different companies, ensures the healthy and steady development of its cultural and creative industry operation. According to the four stages of consumer insight divided into age groups in China, consumers of different ages will have different consumption concepts for cultural and creative products, and consumers with different cultural cognition will also have different shopping behaviors. Thanks to the analysis, this study found that the development of the national cultural and creative industry has a few problems, such as serious product homogeneity, low satisfaction with product added value, operational problems in brand joint and cross-border marketing, and uneven development of national museums due to regional factors. In view of the current problems of the cultural and creative industry, this study puts forward some practical suggestions such as optimizing products, developing practical products, improving the logistics service system, improving the logistics service system, intelligent publicity, and promoting personalized products, so as to help the sustainable and rapid development of the cultural and creative industry.

2. The Cultural and Creative Industry Development and Strategy of the Palace Museum

Beijing's Palace Museum, which adopts the concept of "unity of nature and man" to plan the capital, has a history of more than 100 years. In 2008 the nation's museums opened to the public free of charge. The museum, which is free, has attracted so many visitors that visitor views have doubled [1].

The cultural and creative road of the Palace Museum in Beijing has played an exemplary role in the cultural and creative industry of Chinese museums [2]. In 2008, the Palace Museum in Beijing established a cultural and creative center and a Taobao shop selling cultural and creative products. At the beginning, the Culture and Innovation Center of the Palace Museum slowly changed and grew step by step from the market phenomenon that the overall product design lacked novelty and was not practical, and could not lift the wave of customer consumption. It adheres to continuous innovation and is committed to building the brand IP of the Imperial Palace, conforming to the speed of social and economic development and people's increasing material and cultural needs [3].

The culture and innovation of the Palace Museum has walked out of a wise road, avoiding a single homogenization. After a lot of exploration and research, it has successfully transformed from the study of cultural relics themselves and consumer needs, and realized the development of multi-field themes. The cultural and creative products of the Palace Museum are separated from the same surface products, and its cultural and creative products truly enter the life. They perfectly combine the traditional culture of ancient China and modern life, integrate the cultural elements of the Palace

Museum into the products, and endow its cultural and creative products with soul and function. As of February 2023, the Palace Museum's Taobao store has 8.786 million subscribed fans, which can be a strong illustration of the success of the Palace Museum's cultural innovation industry. The culture and innovation of the Palace Museum has become an excellent representative of the whole domestic culture and innovation industry. The Palace Museum has achieved transformational success in scale, output, quality and efficiency.

2.1. Product Strategy

The innovative design of online celebrity peripheral products and cross-border marketing concepts are adopted. The cultural creation of the Palace Museum is a diversified and differentiated extension on the basis of the culture of the Palace Museum. There will be many types of innovation in the wide range of physical and virtual cultural and creative products [4]. Internet red cultural innovation peripheral products opened the door to the IP of the Imperial Palace brand. The Palace Museum's cultural and creative brand uses the new concept of "cute contrast" product design to attract customers and awaken their desire to buy. At the same time, once on the micro-blog hot search: the Palace Museum cat also caused a craze. Through the insight into the cats that are found in every corner of the Palace Museum, the museum has designed unique cultural and creative products such as cat cups and cat car ornaments. There are many other popular products like this kind of physical cultural and creative products, which are the design essence of the cultural and creative products of the Palace Museum.

The Palace Museum carries out cross-border marketing, which is a win-win cooperation for the Palace Museum and cooperative enterprises. Through the combination of strong and strong, improve their own brand advantages, form differentiated production, and rapidly expand the market [5]. With the help of the popularity of the Imperial Palace brand, the cooperative enterprise can enhance its value. Thanks to cross-border cooperation, the Palace Museum can develop more cultural and creative products, which increases the Palace Museum's cultural and creative awareness and attracts more consumers. The combination of the two brands is bound to be an unexpected marketing effect.

2.2. New Cultural and Creative Development Concept

The Palace Museum also pays attention to the development of virtual cultural creation, which is also a new form of cultural creation concept. Especially in the current era of pan-entertainment, the state attaches great importance to the development of culture, pays attention to the correct dissemination of culture, and the trend of the spiritual needs of the public, which are the strong background impetus for the development of virtual cultural and creative products [6]. Virtual cultural and creative products, specific to life, can be the interpretation system of the Forbidden City visit; It can also be the popular variety film and TV show "The New Palace Museum", which integrates historical life and modern variety shows through the immersive exploration of the unopened areas of the Palace Museum led by famous actors. Give consumers a script presentation mode, let it into the historical elements of time and space. This development concept has obtained the income of variety film and television, and achieved a good marketing effect through its emerging "crowd funding" mode.

2.3. Focus on Consumers

In 2013, the cultural and creative enterprise of the Palace Museum was on the right track: At first, by collecting public opinion with the theme of "Bringing the culture of the Palace Museum Home", the inspiration for the development of cultural and creative products was sought from the public. Behind its success, a large number of research and development efforts of the cultural and creative Center of the Palace Museum have been brought together. The cultural and creative products of the Palace

Museum have realized the product research and development from simple cultural relics to "go inside the cultural relics and go into the hearts of the people", which is why the cultural and creative products of the Palace Museum have become popular.

The products with the cultural elements of the Palace Museum are integrated into life, which increases the sense of practicality and use of the products, and thus attracts consumers more. For example, the pearl earphones designed by the Palace Museum artfully combine the beauty of the Qing Dynasty beads with the function of modern earphones, giving consumers a sense of mystery in the Qing Dynasty.

2.4. Conforming to the Culture of National Tide

In recent years, in the development of cultural and creative industry, "national tide culture and innovation" has become a trend. Museums in various provinces and cities have taken "national tide" as the mainstream to develop cultural and creative industry, expecting to realize the common profit of economic and social benefits. National tide cultural creation can be understood as the combination of "Chinese characteristics", "traditional culture" and "modern trend". As a new material carrier, it is the dual output of trend culture and traditional culture, and unifies the two functions of aesthetic and practical, giving new soul to the essence of ancient Chinese culture. Through a novel way: "recall killing", it enhances people's cultural identity to traditional culture and cultural and creative products, and enhances cultural confidence. With the continuous improvement of national culture confidence and identity and comprehensive national strength, national brands also usher in a new prospect [7].

"National tide" is to spread specific and characteristic culture with objects as the carrier. With the promotion of social and economic transformation and national friendly policies, people's national cultural identity is also increasing with the improvement of life quality. Especially for the new generation of young people, most of them have a heartfelt national self-confidence, which is also an important reason for the hot consumption phenomenon of "national tide culture and innovation". The current trend of national cultural creation is driven by consumer identification, national policies and global trends, and at the same time by a more humane way of communication-new media. New media makes its communication more optimized, more human into the life of consumers, to attract the attention of consumers, so as to obtain the double realization of social benefits and economic benefits. The rise of the national tide culture cannot be separated from the increasing awareness of Chinese culture and national culture identity of consumers, which also shows the psychological changes of consumers in recent years. At the same time, the continuous upgrading of National tide culture also demonstrates the increasing confidence and identity of consumers in national culture. It is also an upgrade from "Chinese cultural creation" to "Chinese original".

3. Problems of Cultural and Creative Industries

Starting from the cultural innovation of the Imperial Palace, and then looking at the whole domestic cultural and creative industry, it can be found that compared with overseas cultural and creative industries, domestic development started relatively late. With the success of the cultural and creative boom of the Palace Museum, museums in other provinces and cities in China have also started the spontaneous development of cultural and creative industries under the support of the friendly policies of the state. Although from the perspective of the overall effect, the overall domestic cultural and creative industry presents a good trend, there are still some details.

3.1. Product Homogeneity is Serious

In product research and development, there is a lack of breadth and depth of exploration and general homogenization. Many products are limited to product packaging design and other aspects, lacking

some actual combination with consumers. In product design inspiration, there is a lack of consideration of user feedback and user experience research. It can be understood that there is a lack of design motivation to dreamily link consumer psychology with product design.

3.2. Product Added Value Satisfaction is Low

Most consumers are satisfied with the quality and external packaging of the cultural and creative products they buy. However, there will be problems of product damage caused by logistics factors, which will directly affect the experience of consumers. Most consumers choose to buy cultural and creative products because they are attracted by their cultural connotation and exquisite design. However, some products are not practical and cannot produce value for the actual life of consumers, which is easy to be shelved and cause waste. In the long run, it is important to consider the practicality of the product.

3.3. Operational Problems in Brand Alliance and Cross-border Marketing

The products combined with some brands of the Palace Museum did not achieve the expected marketing effect, but caused a certain negative impact. The reasons for this are: Consumers do not know the brands cooperating with the Palace Museum and products without innovation are not enough to attract consumers. Consumers think that the co-branded products only take advantage of the brand fame of the Forbidden City and have no actual output value. The cost-performance ratio of co-branded products is disputed, and there are some problems in the pricing of their products. The combination of brand joint production line is chaotic [8]. With the exception of a few products that have caused a craze, others are not fully creative and have limited appeal to consumers. It only focuses on the quantity of products and does not focus on the quality of innovation.

3.4. The Development of National Museums is Not Balanced Due to Regional Factors

At present, most of the domestic cultural and creative industries are developed in museums in economically developed provinces and cities, but many museums in other regions also have the conditions for the development of cultural and creative industries but have not developed. For example, museums in Guizhou are lagging behind, but have a foundation for cultural and creative development [9]. Guizhou has the cultural background and business ability to develop the cultural and creative industry. Therefore, museums with lagging development ability of the cultural and creative industry should be promoted in China.

4. Suggestions for the Development of Cultural and Creative Industries

After three years of the epidemic, the world has opened the curtain of the "post-epidemic era". After experiencing the severe difficulties of the epidemic era, people's lifestyles are bound to change, and their corresponding consumption behaviors will also change. Through consumer insights, it can be found that tourism has almost stagnated in the past three years due to external factors such as epidemic policies and public prevention, and great changes have taken place in the social economy and people's living habits. In the law that cannot change the world but can change themselves, people gradually get used to reducing unnecessary going out and living at home. However, the changes brought about by the pandemic will also cause some negative effects on consumers, such as anxiety in the face of new life and uncertain things, and survival pressure due to the economic downturn. This also triggered the cultural and creative workers to think about the improvement of product design caused by the psychological changes of consumers caused by the epidemic factors. The cultural and creative industry is currently in an overall good development trend, but continuous innovation and

improvement can maintain the extensibility of the industry. In view of some problems existing in the current cultural and creative industry, this paper puts forward some feasible suggestions for the museum cultural and creative industry.

4.1. Optimize Products and Develop Practical Products

From the perspective of long-term development, only by improving the practicability of products can consumers be better attracted. It is necessary to integrate cultural and creative products into the life of consumers, not just to stay in the product design performance, but to really bring the use value to consumers.

The museum can timely conduct consumer insights based on consumer feedback and other information, collect opinions and information to improve products or selectively new or remove products. Reduce some invalid products, the sales of such products are very low, there is no need to insist on production, merchants can choose to remove the shelves. Use limited resources to produce products that sell well. At the same time, it optimizes the overall production effect and avoids giving consumers the feeling of chaos.

4.2. Improve the Logistics Service System

Avoid the problem of affecting consumer traffic due to the low quality of third-party service. Logistics transportation is part of product operation. When consumers receive the product quality problems will affect consumers' desire, and then have a negative impact on the brand. Partners should be carefully selected and product management strengthened. Service throughout the entire product line, when product problems occur and provide quality solutions to consumers. Strengthening the service system is also an effective strategy to increase sales.

4.3. Avoid Homogenization and Focus on Characteristic Innovation and Development

Product design and development is the foundation and core of the cultural and creative industry, and whether to create innovative products is the key to the long-term development of an enterprise. All museums should continue to maintain cross-border cooperation, enhance product quality and brand height, and expand brand effect to make up for the lack of innovation. Merchants can use a variety of brand and museum novel fantasy linkage to attract consumers to buy desire. Businesses should pay attention to the depth and breadth of research and development, pay attention to differentiated development, use regional characteristics of culture to form exclusive brand IP operation, and avoid homogeneity. The IP of the Palace Museum is conducive to improving product level and expanding consumer flow, which can strengthen its influence and attract consumers [10].

4.4. Intelligent Publicity

A good cultural and creative industry needs quality and service to accumulate reputation and a strong publicity team to do the backing. Actively cooperate with social media to build a publicity system for the museum's characteristic culture and innovative cultural and creative industry. Focusing on the consumer as the center, using new media social platforms such as TikTok and WeChat mini program to strengthen online publicity channels can normalize live broadcasting, and multi-channel and diversified cultural communication can be carried out through the establishment of online exhibitions and other ways.

4.5. Promote Personalized Products

Consumers of different ages and cultural cognition have different consumer psychology and behavior.

For minors in middle school with a certain level of education and culture, they will take cultural preferences into account when choosing consumption, and they will focus on selecting consumption through cultural factors. Compared with other groups, young consumers have more purchasing power, they are more enthusiastic about consumption and most of them are in the easy stage of abundant funds. But at the same time, they also have higher requirements for all aspects of products, such as the novelty and practicality of product design, and they pay more attention to individuality and high-level sense. From the perspective of middle-aged and elderly consumers, with the increase of social experience, their views on life consumption will change to a certain extent. They will pay more attention to rational and practical consumption, and they will only buy products that are "recall kill" culture and the price is acceptable. Similarly, people's living environment, family atmosphere, education level and many other external factors are different, leading to different cultural cognition of each person. Different cultural cognition also means that people have different views on the same thing, different cultural acceptance of the same thing, and different cultural satisfaction. This is also to meet different needs, different stages of consumers should produce different kinds of products.

5. Summary

As an important carrier of spreading traditional culture, the creation of museum literature has entered a stage of high-speed development. Cultural and creative products have many functions, such as promoting cultural dissemination, meeting people's material and cultural needs, and increasing the income of museums. However, under the background of short development time of domestic cultural and creative industry, domestic cultural and creative industry still needs continuous improvement and development. Through the literature analysis method, this study analyzes the product marketing strategy of cultural and creative industry based on the Beijing Imperial Palace. Combined with China's socio-economic background and consumer demand psychology, it is found that the current domestic cultural and creative industry has some shortcomings such as serious product homogeneity, low product additional satisfaction, and operational problems in brand alliance and cross-border marketing. The consumer psychology of consumers in the epidemic era has changed a lot with the three years of epidemic prevention and control, and consumer demand is no longer the same as time. Cultural and creative design workers need to meet the basic functions of products, but also need to absorb cultural emotions, and bring different cultural spirit input to consumers. The problems existing in the domestic cultural and creative industry will hinder its future industrial development speed and scale. Therefore, combined with marketing related knowledge, this study puts forward relevant feasible development opinions for the domestic cultural and creative industry: optimize product portfolio from the perspective of customers, design practical products with innovative thinking; Do a good job of third-party services and improve the logistics system; Pay attention to intelligent publicity, make good use of new media and other publicity channels; Customer-centered, with different consumer groups as the design basis and marketing concept, to promote personalized products. This research gives a good development plan for the domestic cultural and creative industry. Based on the research and discovery of the cultural and creative industry in this paper, it is hoped that the cultural and creative industry can develop at a medium and high speed and become an important part of the domestic industry. Future studies can examine the implementation effects of these suggestions and measures in cultural and creative industries.

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