

A brief analysis of the current situation of the development of cultural and creative products in China's museums

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Abstract: With the rapid development of China's economy, people's living standards have been greatly improved, and their spiritual and cultural needs are also increasing. As a carrier of regional culture and history, museums have become one of the important choices for people's cultural consumption. Museums are becoming more and more popular. At the same time of the rise of museum tourism, the museum has also changed from the previous way of only displaying cultural relics in exhibition cases to one-way dissemination of culture. It has constantly innovated dissemination methods, launched cultural and creative products with its own characteristics, created cultural IP, and made people deeply understand the cultural connotation behind cultural relics. The state has continuously introduced and improved relevant policies, which provide legal and institutional guarantee for the development of museum cultural and creative products and greatly promote the development of museum cultural and creative products. However, museum cultural and creative products also encountered bottlenecks in the process of development.

1. The development of cultural and creative products in museums

1.1 The cultural and creative industry of museums is expanding.

The regulations on museums issued by the central government in 2015 encourage museums to raise funds through multiple channels to promote their own development, and also encourage museums to explore the connotation of their collections, combine with cultural creativity, tourism and other industries, develop derivative products and enhance their development capacity. With the increase in the number of visitors to the museum and the encouragement of government policies, museums at all levels have increased their efforts to develop cultural products. At present, almost all museums have their own cultural and creative products. Take the Palace Museum as an example, by the end of 2017, a total of 8,976 cultural and creative products had been developed, among which 1,273 were launched from 2013 to 2015. Its operating revenue exceeded 1 billion yuan in 2016, and the sales revenue of cultural and creative products reached 1.5 billion yuan in 2017.

1.2 Product promotion diversification, sales channels.

At present, with the rapid development of China's platform economy, the museum keeps up with the trend of The Times. In terms of publicity, the museum opens official microblog and WeChat, and cooperates with large Internet companies to promote products online. For example, the Palace Museum established a partnership with Tencent in 2016, and successively launched more than 10 excellent works, including the Palace Museum QQ expression and miracle warming. The Palace Museum, with the help of the industrial matrix of Tencent company, widely publicized and deeply touched the public. At the same time, the museum cultural and creative products are no longer limited to offline sales. The online store of the museum is set up on the e-commerce platform, and the offline + online sales model is adopted to expand sales channels and increase business revenue." Tmall museum cultural and creative data report 2018 shows that by 2018, 11 museums have opened 16 stores on Tmall and Taobao, including 5 stores in the Palace Museum, with 3.33 million fans.

1.3 The product is practical.

Any product design is to meet people's needs, people-oriented is the core of product design. At present, the cultural and creative products of the museum in the market involve people's food, clothing, housing, transportation, use, ornaments and other aspects. More attention is paid to the practicability of the products in the design, so that the cultural and creative products can truly reflect their functions in life. For example, the Palace Museum launched "the safe spring letter sunny umbrella" this year. The design element comes from the book of flowers and birds drawn by Lang shining in the Palace museum, which takes into account the practicability of the product while spreading culture.

1.4 The development fund of cultural and creative products is insufficient.

Museums are non-profit organizations that do not aim to make a profit. Government appropriation is the main source of funds for museums in China. In addition, some museums in China cancel tickets, and the operating income of museum is small, resulting in insufficient funds for museums. But the operation of the museum, the preservation of cultural relics and the development of cultural and creative products need a lot of money. In particular, the development cycle of cultural and creative products in museums is long, which requires a large amount of manpower and material resources. As a result, many museums are reluctant to develop cultural and creative products.

1.5 Professional design talent shortage, product homogeneity serious.

At present, the design of cultural and creative products in museums is seriously homogeneous. For example, the Palace Museum has launched a series of "cute" cultural and creative products, and museums all over the country are competing to launch similar products, which reduces consumer's willingness to buy. The most important reason is that the museum lacks professional design talents and cannot design cultural and creative products with its own characteristics based on the unique culture of the museum.

2. Opportunities for cultural and creative products in museums in China

2.1 The Internet has developed rapidly.

At present, the state encourages the in-depth development of the "Internet plus" industry, and the degree of integration between the Internet and industry is getting higher and higher. In recent years, online shopping has become a new way of shopping. In 2018, the total amount of e-commerce transactions in China is 31.63 trillion yuan, the online retail sales are 906.5 billion yuan, and the number of online shopping is 610 million people, with a large market scale and many consumers. The development of Internet platform economy breaks the limitation of time and space and provides convenient conditions for the promotion and sales of cultural and creative products in the museum. Use the Internet and adopt the "offline + online" publicity and sales model to save costs, improve the popularity of products and expand the influence of products.

2.2 Crowdfunding model promotes the development of cultural industry.

According to the outline of the 13th five-year plan, crowdfunding for innovation and innovation will be comprehensively promoted. Crowdfunding refers to raising funds on the Internet platform in the form of "group purchase + pre-purchase". Compared with the traditional financing model, crowdfunding is more open. The rapid development of crowdfunding model is conducive to solving the problem of insufficient funds for the development of cultural and creative products, and is conducive to the early publicity of cultural and creative products in the process of crowdfunding.

2.3 Consumer consumption concept change and consumption structure change.

With the increase of people's income level, the consumption of Chinese people is upgrading, from the preference of medium and low-end consumption to high-end consumption, from the material consumption to the service consumption, cultural entertainment, tourism and other service

consumption has become the focus of consumption, and more attention is paid to the consumption of spiritual products. "Tmall museum cultural and creative data report 2018" shows that the post-90s generation accounts for 50% of the consumption of cultural and creative products, with a large consumption motive and more people are willing to pay cultural premium.

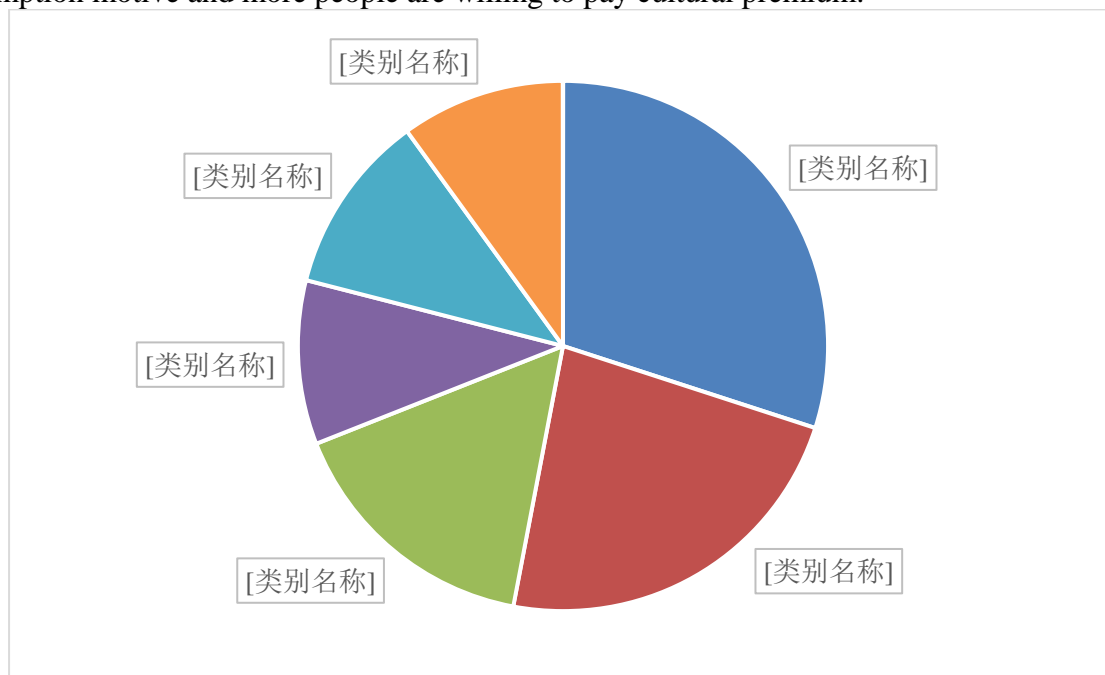


Fig 1. Age distribution of online users of museum cultural creation

3. Suggestions on the development of cultural and creative products in museums in China

As a commodity, museum cultural and creative products eventually reach the consumption field through three links: research and design, manufacturing, and Sales section. In 1992, Shi Zhenrong put forward the theory of smile curve, and believed that the added value in the industrial chain was more reflected at both ends, R&D and sales, and the manufacturing industry in the middle link had the lowest added value. According to the smile curve theory, research and development and sales have high added value. As a form of creative economy, museum cultural and creative industry should pay more attention to research and design, but at the same time, sales should not be ignored. Therefore, the following from the design and sales link suggestions.

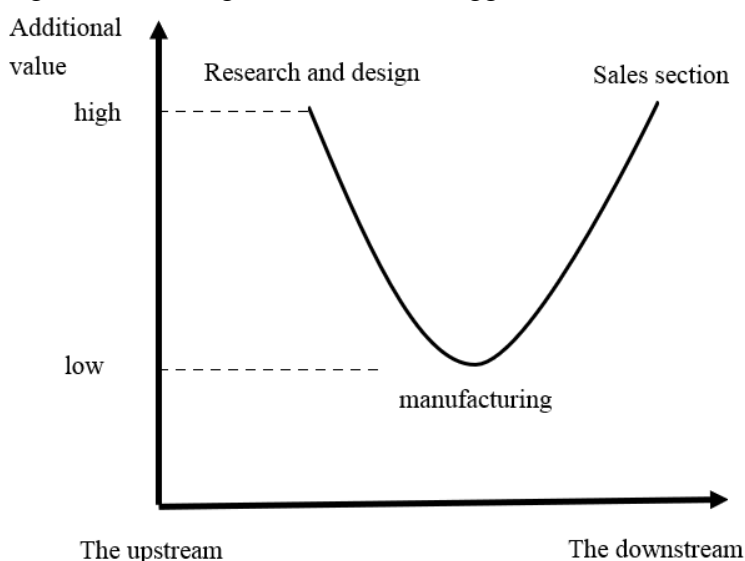


Figure 2. Smiling curve

3.1 Market research in the early stage to meet the needs of consumers.

Marx wrote in *das kapital* that it is a dangerous leap from commodity to currency. If it falls, it will shatter not only the commodity, but its owner. As commodities, museum cultural and creative products should also pay attention to their profitability when spreading excellent traditional Chinese culture. The design and development cycle of cultural and creative products in museums is long and the investment cost is high. It requires designers to communicate with experts in museums first, design on the basis of in-depth understanding of the connotation of cultural relics, and make continuous modifications and adjustments. Once the cultural and creative products are put into the market, if they fail to meet the preferences of consumers, the cultural and creative products will have no market competitiveness and the cost invested will not be recovered. Therefore, before the product design to fully carry out market research, understand the market environment.

3.2 The depth excavates the cultural symbol, pays attention to the cultural connotation.

The museum is a witness of the history and culture of a region. The design of museum cultural and creative products should avoid simple stitching of cultural elements, but should dig into the connotation of cultural relics, develop unique museum cultural and creative products based on excellent traditional culture.

3.3 Introduce excellent design talents, pay attention to innovation, avoid product homogeneity.

The improvement of people's material living standard prompts them to pursue personalized products. However, at preset, cultural and creative products are seriously homogenized and low-quality, lacking innovation. The museum should introduce professional designers to inject new strength into the design of cultural and creative products, and pay attention to the innovation of cultural and creative products in the design, so as to create its own unique cultural and creative products. At the same time, we should pursuit high quality products.

3.4 Museum cultural and creative products should be reasonably priced.

Price is the important factor that affects consumer to consume quantity. In economics, the individual demand of consumers refers to the various quantities of a commodity that a person is willing and able to buy in a given period of time at various possible prices. Its two conditions are respectively: one consumer is willing to buy, the other is consumers have the ability to buy. If the price of creative products exceeds people's expectations, then consumers will not buy the creative products. Moreover, the demand for cultural and creative products is elastic, that is, the demand elasticity is greater than 1. When the product price rises, the sales revenue of the manufacturer will decline and the profit will decrease. Therefore, in the pricing of cultural and creative products, consumers' expected price of products should be fully considered, and reasonable pricing should be made to maximize profits.

4. Conclusion

The development of museum cultural and creative products can bring economic benefits to the museum and provide support for its development. At present, China's cultural and creative industry is developing rapidly, but it is also facing the problem of transformation and upgrading. In the context of "Internet +", the cultural and creative products of the museum should make full use of Internet resources, expand sales channels, build cultural and creative brands and improve product awareness. Based on excellent traditional culture, cultural innovation is carried out in the development process, focusing on the practicability and quality of products, combining cultural creativity with artisan spirit, so as to continuously promote the development of cultural and creative products in China and meet people's needs for spiritual culture.

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