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RESEARCH ON MARKETING INNOVATION OF CHINESE MUSEUM CULTURAL AND CREATIVE PRODUCTS FROM THE PERSPECTIVE OF EXPERIENTIAL MARKETING

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Annotation. Currently, Chinese museum cultural and creative products (CCPs) still face numerous problems in marketing, such as severe product homogenization, limited target market coverage, weak digital marketing capabilities, and superficial exploration of experiential value. Under the trends of consumption stratification and digital-driven development, the marketing of Chinese museum CCPs needs to continuously meet contemporary demands and provide innovative products aligned with modern consumers. Museum CCP marketing should focus on consumers' experientiality and sense of gain, actively leveraging experiential marketing to provide deep emotional value, and adopt a "4E+4P Dual-Chain" model to enhance the consumption experience. This approach aims to form an interactive experiential marketing model, thereby accelerating the development of Chinese museum CCPs.

Key words. Experiential Marketing, Museum Cultural and Creative Products, Marketing Innovation.

XITOIY MUZEYI MADANIY VA IJODIY MAHSULOTLARINING MARKETING INNOVATSIYALARINI TAJRIBA MARKETINGI NUQTAI NAZARIDAN TADQIQ QILISH

Annotatsiya. Hozirgi vaqtda Xitoy muzeyi madaniy va ijodiy mahsulotlari (MIM) mahsulotlarni o'ta bir xillashtirish, cheklangan maqsadli bozorni qamrab olish, zaif raqamli marketing imkoniyatlari va tajriba qiymatini yuzaki o'rganish kabi ko'plab muammolarga iste'molchilar duch kelmoqda. Muzey MIM marketingi iste'molchilarning tajribasi va daromad tuyg'usiga e'tibor qaratishi, chuqur hissiy qiymatni ta'minlash uchun tajriba marketingidan faol foydalanishi va iste'mol tajribasini yaxshilash uchun "4E + 4P Dual-Chain" modelini qabul qilishi kerak. Ushbu yondashuv interaktiv eksperimental marketing modelini shakllantirishga qaratilgan bo'lib, shu bilan Xitoy muzeylari MIM rivojlanishini tezlashtiradi.

Kalit so'zlar. Tajribaviy marketing, Muzey madaniy va ijodiy mahsulotlari, Marketing innovatsiyasi

ИССЛЕДОВАНИЕ МАРКЕТИНГОВЫХ ИННОВАЦИЙ КУЛЬТУРНО-ТВОРЧЕСКОЙ ПРОДУКЦИИ КИТАЙСКИХ МУЗЕЙ С ТОЧКИ ЗРЕНИЯ МАРКЕТИНГА ВПЕЧАТЛЕНИЙ

Аннотация. В настоящее время культурно-творческая продукция (КПИ) китайских музеев сталкивается со многими проблемами, такими как чрезмерная гомогенизация, ограниченный охват целевого рынка, слабые возможности цифрового маркетинга и поверхностное изучение ценности опыта. Маркетинг КПИ в музеях должен быть ориентирован на потребительский опыт и чувство выгоды, активно использовать маркетинг опыта для создания глубокой эмоциональной ценности и использовать модель «4E + 4P Dual-Chain» для улучшения потребительского опыта. Этот подход направлен на формирование интерактивной модели маркетинга опыта, тем самым ускоряя развитие КПИ китайских музеев.

Ключевые слова: Маркетинг опыта, КПИ, Маркетинговые инновации

Introduction.

Driven by globalization and digitalization, museums, as core venues for cultural inheritance and innovation, have transformed their function from traditional artifact preservation and display to cultural value creation and dissemination. The 2022 revision of the museum definition by the International Council of Museums(ICOM)explicitly emphasizes the modern mission of "providing experiences" and "community engagement" a shift that resonates deeply with the burgeoning development of China's museum cultural and creative industry. In recent years, institutions like the Palace Museum and the Dunhuang Academy have realized the market-oriented expression of cultural value through CCPs, facilitating the penetration of museums from cultural sanctuaries into public life. However, amidst trends of consumption stratification and the digital wave, Chinese museum CCP marketing still faces bottlenecks such as product homogenization, superficial experiences, and fragmented technology application. How to achieve the deep transformation of cultural value through marketing innovation has become a core proposition of common concern for both academia and industry.

The industrialization process of museum CCPs is closely linked to China's cultural policy orientation. Starting with the 2015 "Museum Regulations" providing the first legal basis for CCP commercialization, to the 2024 "Opinions on Strengthening the Social Service Functions of Museums" reinforcing CCP quality certification systems, the evolution of policy clearly maps a development logic from "ice-breaking trials" to "standardized upgrading." "During this process, museum CCPs have

undergone paradigm shifts from "artifact replication" to "IP development, "and from" physical derivatives" to "digital assets." Data shows that the CCP revenue of leading museums has exceeded the billion-yuan level, yet behind this market prosperity lie hidden issues such as cultural symbol misuse and a tendency towards instrumentalizing technology, with some products falling into the trap of "prioritizing form over substance." Consumer research indicates that the demand of the new generation for cultural experiences has shifted from functional consumption to spiritual resonance, posing dual requirements for" value deep-diving" and "experiential dimension elevation" in museum marketing.

Methodology.

At the theoretical level, traditional marketing models are gradually losing their explanatory power in the field of cultural consumption. The emergence of Experience Economy theory (Pine&Gilmore, 1998) and Strategic Experiential Modules (Schmitt,2003) provides new perspectives for understanding cultural consumption behavior, but their applicability to the specificities of museum CCPs requires further refinement. This paper proposes a"4E+4P Dual-Chain" model. By integrating synergistic mechanisms between product development and experience design, pricing strategy and environmental value, channel layout and emotional touch points, and promotional activities and participation depth, it constructs a systematic framework for cultural value transformation. This model inherits the structured analysis of business elements from the 4P theory while incorporating the dynamic capture of experiential value from the 4E model,

forming an innovation path driven by dual" functional-emotional" tracks.

Current research often focuses on optimizing single marketing elements, lacking systematic deconstruction of the cultural value transformation chain. The innovation of this paper lies in: First, revealing the cognitive upgrading mechanism of museum CCP consumption from "symbolic consumption" to "meaning production, "clarifying the triple transformation logic of cultural gene decoding, translation, and regeneration; Second, proposing a dynamic "Technology-Culture-Market" adaptation model to resolve the tension between technological instrumental rationality and cultural value rationality; Third, constructing a synergy framework between policy tools and market mechanisms to provide institutional guarantee solutions for the sustainable development of museum CCPs. Through the combination of theoretical construction and empirical analysis, this research aims to provide systematic solutions for the marketing innovation of Chinese museum CCPs, promoting the creative transformation of cultural resources into cultural capital.

Results.

The definition of a museum has long been a subject of academic debate. On August 24, 2022, at its 26th General Conference in Prague, the International Council of Museums (ICOM) adopted a new definition: "A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation

of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."The new definition deemphasizes political expression, returning to the museum's traditional three functions—collection, research, and education—while retaining modern values such as inclusivity, sustainability, and community participation according to contemporary developmental needs.

The origin of museum CCPs can be traced back to the late 19th century, but their large-scale development is closely related to the cultural consumption upgrade in the late 20th century. In 1871, the Metropolitan Museum of Art(The Met)in New York first opened an in-house shop selling postcards and plaster replicas, marking the earliest global prototype of museum CCPs. In China, during the 1950s, the Palace Museum began producing artifact rubbings and replicating paintings, primarily for academic research or diplomatic gifts. After the 21st century, with the trend towards diversified cultural demands, museum development accelerated. In 2013, the Taipei Palace Museum launched the "I, the Emperor, am aware" tape, which went viral on the mainland internet, stimulating mainland museums to follow suit. In 2016, the State Council's "Several Opinions on Promoting Cultural and Creative Product Development by Cultural and Cultural Relics Units" explicitly allowed public institutions to generate income through CCPs. In 2017, General Secretary Xi Jinping proposed at the 19th National Congress of the Communist Party of China to "improve the modern cultural industry system and market system, innovate production and operation mechanisms, improve cultural economic policies, and foster new forms

of cultural business."Consequently, museum CCPs officially entered the public consciousness in China.

In recent years, the enrichment of people's spiritual lives and the spillover effect of the booming "fandom economy" have brought museum CCP dividends,

leading to a continuously growing market size. Additionally, under the influence of national policy support, the trends in museum CCPs have also developed towards internationalization, digitalization, and standardization.

Time	Policy Name	Issuing Unit	Core Content	Changing Trend
2015.03	Museum Regulations	State Council	First explicit stipulation allowing museums to engage in commercial activities and develop derivative products.	Ice-breaking Period: Transition from "non-profit" to allowing reasonable income generation, providing legal basis for CCP commercialization.
2016.05	Several Opinions on Promoting Cultural and Creative Product Development by Cultural and Cultural Relics Units	State Council	1. Designated 92 cultural and cultural relics units as the first batch of CCP development pilots; 2. Allowed public institutions to cooperate with social capital through methods like IP valuation for equity participation; 3. Specified that proceeds could be used for rewards and institutional development.	Pilot Period: Breaking institutional constraints, promoting the "institution+enterprise" mixed operation model.
2017.02	Several Opinions on Promoting the Rational Utilization of Cultural Relics	National Cultural Heritage Administration(NCHA)	Emphasized IP licensing development for cultural relics, proposed the "Internet+Chinese Civilization" action plan, encouraging digital CCPs.	Technology Integration: First proposal to combine digitalization of cultural relics resources with the internet, promoting online CCPs.
2019.08	Opinions on Further Stimulating Cultural and Tourism Consumption Potential	General Office of the State Council	Required museums to extend opening hours, develop night tour projects, and introduce accompanying nighttime CCP consumption products(e.g., Palace Museum's "Forbidden City at Lantern Festival Night"	Cultural-Tourism Integration: Deeply binding CCPs with tourism consumption scenarios, expanding consumption time and space.

Time	Policy Name	Issuing Unit	Core Content	Changing Trend
			limited edition merchandise).	
2021.09	Several Measures on Further Promoting Cultural and Creative Product Development by Cultural and Cultural Relics Units	Ministry of Culture and Tourism (MCT), NCHA, etc.(8 departments)	1. Fully lifted pilot restrictions, allowing all museums to develop CCPs; 2. Permitted the establishment of mixed-ownership enterprises; 3. Prioritized support for revolutionary cultural relics and intangible cultural heritage IP development.	Comprehensive Opening: Removal of pilot thresholds, encouraging deep social capital participation, strengthening red culture IP development.
2022.07	Guiding Opinions on Promoting Museum Reform and Development	NCHA	Proposed "cultivating museum CCP brands, "supporting cooperation with cross-border e-commerce platforms(e.g., Dunhuang Academy's co-branded ventures with Amazon for overseas expansion).	Internationalization: Promoting Chinese museum CCPs to "go global, "targeting the global market.
2023.03	Guiding Opinions on Promoting Digital Construction in the Cultural and Tourism Sectors	MCT	Explicitly required museums to utilize blockchain and metaverse technologies to develop digital collectibles(NFTs), aiming to establish over 10 national-level digital CCP platforms before 2025.	Digital Leap: Transition from physical products to virtual assets, standardizing digital collectible issuance and trading.
2024.01	Opinions on Strengthening the Social Service Functions of Museums	NCHA	1. Required first-tier museums to launch no less than 500 CCP SKUs annually; 2. Incorporated CCP revenue into museum rating assessment indicators; 3. Strictly controlled low-price malicious competition, establishing a CCP quality certification system.	Standardized Management: Transition from "quantity expansion "to" quality priority, "establishing industry standards and regulatory frameworks.

Analysis.

Museum CCP marketing is developing with strong momentum, mainly reflected in increasingly mature product development, gradually improved pricing and authorization mechanisms, multi-channel mutual traffic generation, and richer new promotional experiences. In terms of product R&D, CCP development has moved beyond simple replication to form systematic development systems. The Palace Museum's "A Thousand Li of Rivers and Mountains" series, extracting color palettes from ancient paintings for cosmetic products, exemplifies the organic fusion of artistic elements with modern aesthetics. The Henan Museum combines archaeological blind boxes with interactive education, endowing products with both collectible value and knowledge dissemination functions. This development model preserves cultural authenticity while meeting the personalized needs of younger demographics. The standardization of authorization and pricing mechanisms injects new momentum into the industry. The Dunhuang Academy has established a three-tier authorization system, implementing differentiated authorization standards for different partners, ensuring the rational use of cultural resources while fostering a virtuous commercial cycle. The National Museum of China launched its "Guobo Yanyi" independent brand, employing segmented pricing strategies to cover a consumption range of ¥49-¥599, effectively balancing cultural inclusivity with commercial value. In channel integration, a synergistic online-offline network has been constructed. The British Museum opened a flagship store on T mall Global, achieving annual sales exceeding ¥80 million, while concurrently

implementing experiential marketing through pop-up stores. The Suzhou Museum collaborated with NetEase Cloud Music to develop "cultural relic headphones, "achieving cross-platform traffic exchange. This multi-channel layout not only broadens the sales radius but also creates new touch points for cultural dissemination.

Discussion.

Against the backdrop of the ongoing "Museum Fever," Chinese museum CCPs have ushered in unprecedented new development. The museum CCP industry needs core pathways to lead high-quality development. Based on research into Chinese museum CCPs, the author proposes the following development directions:

Build an innovation-driven system centered on "One Core with Three Drivers": Take cultural resource conversion power as the core engine, integrating the three endogenous driving forces of technological innovation thrust, market demand pull, and policy and institutional guidance to form a composite innovation ecosystem. Cultural resource conversion power emphasizes the deep decoding of artifacts 'historical value, aesthetic genes, and spiritual connotations, activating the contemporary vitality of cultural heritage through IP-ization, scenarization, and narrativization. Technological innovation thrust focuses on the cross-border empowerment of digital and intelligent technologies on cultural expression forms. Market demand pull addresses aesthetic shifts and experiential upgrades amidst intergenerational consumption changes. Policy guidance optimizes resource allocation through institutional supply, building a sustainable industrial ecology.

These four forces synergistically drive the deep integration of the industrial chain, value chain, and innovation chain.

Deepen the mechanism for the creative transformation of cultural resources: Establish a full-chain transformation system of "Cultural Gene Decoding-Symbol Translation-Value Regeneration." Focus on breaking through the limitations of shallow appropriation of cultural symbols. Through interdisciplinary research in archaeology, art studies, and communication, extract the Chinese aesthetic spirit and philosophical wisdom embodied in cultural relics. Utilize modern design language to achieve semantic translation of traditional elements, building a product system that combines cultural depth with contemporary texture. Strengthen the systematic operation of cultural IPs, forming sustained content output capabilities through storytelling and serialized development, elevating artifacts

from historical carriers to cultural symbols carrying national memory.

Strengthen the scenario penetration capability of technological innovation: Promote digital technologies from instrumental application to ecological reconstruction. On the supply side, construct culturally immersive scenarios blending the virtual and real through Extended Reality(XR), AI-Generated Content(AIGC), and digital twin technologies. On the consumer side, utilize big data, neuro-perceptive computing, and other technologies to accurately capture user needs, achieving dynamic adaptation of cultural products. Focus on breaking the spatio-temporal boundaries of cultural experiences, creating a three-dimensional experiential network of "Physical Space+Digital Interface+Social Dissemination," forming a cultural cognition upgrade path empowered by technology.

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