



**THE DEVELOPMENT OF MUSEUM CULTURAL CREATIVE PRODUCT
BASED ON THE VALUE CHAIN THEORY-TAKING THE SHAANXI
HISTORY MUSEUM AS A CASE**

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ABSTRACT

Title: The development of museum cultural creative product based on the
Value Chain theory-taking the Shaanxi History Museum as a case
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With the advent of the era of knowledge economy, the collection, research and educational institutions of the museum, as a witness of human history, have become an important indicator of the soft power of a country or city. The emergence of Museum Cultural creative products has made people have a new perception of museums. Museum cultural products are produced by the combination of cultural and creative industries of the museum and cultural creative industries. Relying on the precious collection resources of the museum, a unique product is developed to meet the diverse cultural needs of the audience. Cultural creative products are the extension of the museum's exhibition function and educational function. It can connect the cultural collection with the life, aesthetic and demand of the contemporary people, so that the audience "can bring home the civilization of the national treasure".

This paper, taking the Shaanxi History Museum as the object, make the value chain analysis and innovation as the path, clearly defines the value chain of the development of cultural and creative products of the museum, which consists of five links, namely, culture mining, creative design, creation, marketing and cultural consumption, and analyzes the problems in the value chain. Then, based on the use of "Internet plus" thinking and innovation mode of the public record Museum of cultural creative product development model of value network. In order to fully mobilize various resources into the development of the museum, we can effectively transform the single line development of the museum

text creation under the traditional value chain into four major platforms and two main lines. On the basis of the actual research and analysis of the product development of the Shaanxi History Museum, the value network model provides a new and practical new way for the development of the Shaanxi history museum. It is suggested that the open source thinking should be set up in the development of creative products, the authenticity of the museum should be paid attention to in the cultural excavation, the innovation of the creative design should be improved by the creative collection platform, and the multi-dimensional authorization in the creation of literary creation should be carried out to improve the specialization of the creation of the literary creation and the establishment of a museum in the creation of literary creation. The store alliance improves the diversification of sales of cultural products. The innovation point: the value chain theory is used to analyze the structure of the value chain of the product development of the museum, analyze the problems in the various links under the traditional value chain, and establish the "value network model" by using the theory of "value network".

Key words: Museum, creative product, Museum Cultural creative products, value chain, value network, Shaanxi history museum

摘 要

—以陕西历史博物馆为例

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18/6/18

本论文以陕西历史博物馆为对象,以价值链分析与创新为路径,清晰界定了博物馆文化创意产品开发的价值链由文化挖掘、创意设计、文创制作、文创销售、文化消费五个环节构成,并且分析了价值增值环节中存在的问题。接着在此基础上运用“互联网+”思维以及众创模式创新出博物馆文创产品开发价值网模型。有效地将传统价值链下博物馆文创产品单线式开发转化为四大平台与两大主线,从而充分的调动各种资源加入博物馆文创开发之中。在陕西历史博物馆文创产品开发的实际调研与问题分析之上,通过价值网模型为陕西历史博物馆文创产品开发提供一条可操作、可实践的新路径。提出在文创产品开发中应树立开源思维、在文化挖掘中博物馆应注重文化的真实性、在创意设计中应以创意征集平台的方式提高文创的创新性、在文创制作中进行多维度的授权提高文创制作的专业性、在文创销售中建立博物馆商店联盟提高文创产品销售的多元化。论文创新点:运用价值链理论分析博物馆文创

产品开发价值链构成，分析传统价值链下各个环节中的问题；运用“价值网”理论建立博物馆文创开发“价值网模型”。

关键字：博物馆，博物馆文创产品，价值链，价值网，陕西历史博物馆



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CHAPTER 1 INTRODUCTION

1.1 Background

In the context of globalization, museums have played a significant role in promoting the ethnic cultural personality. Museums are places where human development and the human environment are preserved. Various display exhibitions are held for the purposes of research, education, and appreciation for cultural dissemination, publicity and education. They are institutions that serve the social and social development and are permanently open to the public. The museum's cultural and creative products are a relatively new concept—it is a derivative of museum culture. It interprets and reconstructs cultural elements such as the symbolic significance, aesthetic characteristics, and humanistic spirit of museum collections and related historical figures or events. Further on the basis of the cultural elements of the museum, the product has been innovatively combined to create a new cultural and creative product: The cultural and creative products under this model, its main purpose is to use on the basis of cultural resources. The production and operation and related operations of the market help consumers access to more abundant spiritual and cultural products and services to meet the needs of people's spiritual and cultural life. Culture is an important element for promoting social development. China is a country owing an ancient civilization of thousands of years. Therefore, a large number of social, historical cultural products have been accumulated in China, and all of them have provided resource guarantee for the development and promotion of creative products. Museum, as a place gathering historical and cultural relics, is with multiple industrial values if museum-centered creative cultural products can be developed.

Foreign: The development and sales of cultural and creative products is an important part of museum management in Western developed countries. The development of cultural industries in some large museums in Europe and the United States has reached the height of industrialization development. There have been quite mature experiences in the

development, creativity, design, sales, and after-sales of cultural products. The development and operation of cultural products with collection characteristics has been completed. It has become a way for them to spread the historical and cultural information of the Library. Some famous museums in Europe and America have museum shops in most of the city's major airports and shopping malls. The income brought by cultural products already occupies a large proportion. For example: As the world's largest art museum, the Metropolitan Museum of the United States has more than 5,000 square meters of business halls, and stores sell nearly 20,000 kinds of goods. It also set up sales outlets in some major shopping malls in New York and other cities. Jim Thompson House Museum in Bangkok, Thailand This museum known for Jim Thompson's former residence also became Thailand's largest Thai silk brand under Jim Thompson's brand. Jim Thompson's products are sold in more than 30 countries. There are more than 30 retail stores in major shopping malls in Thailand, and products can also be purchased online. However, despite such a large scale, the brand is still expanding and has been extended to North America, Latin America, Europe, the Middle East and the Pacific.

China: In May 2016, the General Office of the State Council forwarded notices from the Ministry of Culture, the National Development and Reform Commission, the Ministry of Finance, and the State Administration of Cultural Heritage and other departments on the “Opinions on Promoting the Development of Cultural and Creative Units Cultural and Creative Products” and officially opened the museum. The state-owned public cultural service units such as art galleries, libraries, and cultural centers took the initiative to develop cultural and creative products. In order to strengthen its competitiveness in the cultural market, museums no longer evade the word “operation” and actively introduce the concept of “cultural industry”. The development of cultural and creative products is also a core part of the museum's cultural industry system. Therefore, the development of cultural and creative products by museums has become an important strategy for the future development of museums, and at the same time it is the golden key to the “Museum 2.0 era”.

In recent years, the Chinese cultural industry is booming. “From 2012 to 2016, the value added of the cultural industry to GDP increased from 3.48% to 4.07% and exceeded 4% for the first time.” After 2013, the cultural and creative products of the Palace Museum began to become popular, and the income of cultural and creative products increased year after year.” In 2016, the Ministry of Culture and Innovation's online product sales reached more than 30 million. In 2017, the total revenue of the Ministry of Culture and Innovation

increased by 26.7% from 2016. In 2017, the Ministry of Culture and Innovation of the Palace Museum in Beijing generated nearly 100 million yuan in revenue under the line, an online Taobao.com shop. With an income of nearly 50 million, the total sales revenue of culture creative products in 2017 is about 140 million yuan.

The development of the museum's cultural and creative products is an interdisciplinary field that spans across all sectors during the development process. The museum's cultural and creative products have a very complex value chain, in which there are both cultural symbols and cultural details of the museum's logo, as well as novel ideas that allow people to open their minds and brains. The processing of the products themselves also requires rigorous craftsmanship. Compared with the income of Museum of Cultural and Creative Products, which is a hundred million U.S. dollars' worth of museums in Europe and the United States, the Chinese museum cultural creative products are still in the initial stage, and more in-depth exploration is needed.

1.2 Research significance

Creative cultural products are a new economic growth point. For this reason, in the future, all sizes of museums of China can develop toward the “industrialization” business, so that the increase of museum economic benefits can be driven (Fang, 2007). At its broadest, culture can be defined as: The set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs. United Nations Educational, Scientific and Cultural Organization (UNESCO), In order to understand what is meant when we refer to the cultural and creative industries, a useful reference is the international framework of ‘cultural domains’ adopted by UNESCO. Research from elsewhere in Australia and overseas suggests that there are several strategies that will assist to grow jobs and investment in the cultural and creative industries in Tasmania. This includes effective leadership, promotion and marketing, business support and investment, embedding the sector within the visitor economy, workforce development, securing appropriate infrastructure, and supporting strategic partnerships.

The Australian, Tasmanian and local governments all have a role to play in supporting the growth of the cultural and creative industries. Governments can assist by supporting effective leadership and governance within the sector, facilitating strategic partnerships, delivering business support programs, providing seed funding and incentives for growth,

supporting workforce development, ensuring the Tasmanian brand encapsulates the cultural creative industries, providing supporting infrastructure and reducing regulatory barriers. For the sector to grow, however, it will need more than just government support. Cultural and creative businesses, employees and the Tasmanian community will need to promote the sector and support growth.

In the meantime, to blend museum resources in the development of new products, it is necessary for museum to lay a stress on the requirements of consumers on the demand quantities and sales prices of cultural products. To develop a new product system, it is necessary to specifically calculate the "demand elasticity" of products at market, so that the ideal economic benefits can be ensured to produce.

The development of museum cultural creative products is of great significance for museums. Deepening the development theory of the museum's cultural creative products and providing innovative power for the museum's cultural creative product development. A model of museum cultural creative product development was constructed to provide theoretical support for the development of cultural and creative products. At the same time, the research on museum cultural creative product development has enriched the content of museum research and provided a new idea for the development of museum cultural industrialization. Once again, the museum's cultural and creative products are "museums that can be taken away." It has a strong cultural communication function, so the study of museum cultural creative products also has important cultural significance for museums.

At the same time, the research of this paper can bring high practical significance. Taking the Shaanxi History Museum as the research object, aiming at its rich cultural resources, a new way of cultural and creative product development is established to improve the quality of the cultural and creative product development of the Shaanxi History Museum. At the same time, it provides a reference method for the development of cultural and creative products of other museums in the region, so as to improve the overall ability of the Shaanxi Museum to provide quality cultural services for the society.

1.3 Research content

Based on the value chain, the article divides the development of the museum's cultural and creative products into five stages: Culture IP (Intellectual Property) mining, creative solicitation, product design, product sales, and cultural consumption. Through

questionnaires and field visits, the public museums in Shaanxi Province are surveyed. The status quo of the development of cultural and creative products is analyzed and the problems and causes in the development process are derived. Based on the value chain, literature research methods and induction methods are used to research advanced museums at home and abroad, and their experiences and models for reference in the development of cultural and creative products are summed up; from the collection of cultural symbols in the collection, Internet+, product marketing From the perspective of the museum to explore the links in the development of cultural and creative products; based on the value chain theory, through the innovation of the cultural and creative value chain, the final development of the museum cultural creative product development value network model, and the practice of Shaanxi Provincial History Museum Object, through the model for the establishment of a new path of cultural and creative product development. Specifically include the following aspects:

Research on the connotation of museum cultural creative products. Based on the existing research, the connotation of museum cultural creative products is defined. Classification of cultural and creative functions of museums is classified from the attributes of culture and economic attributes, and the unique role of cultural and creative products in the development of museums is identified.

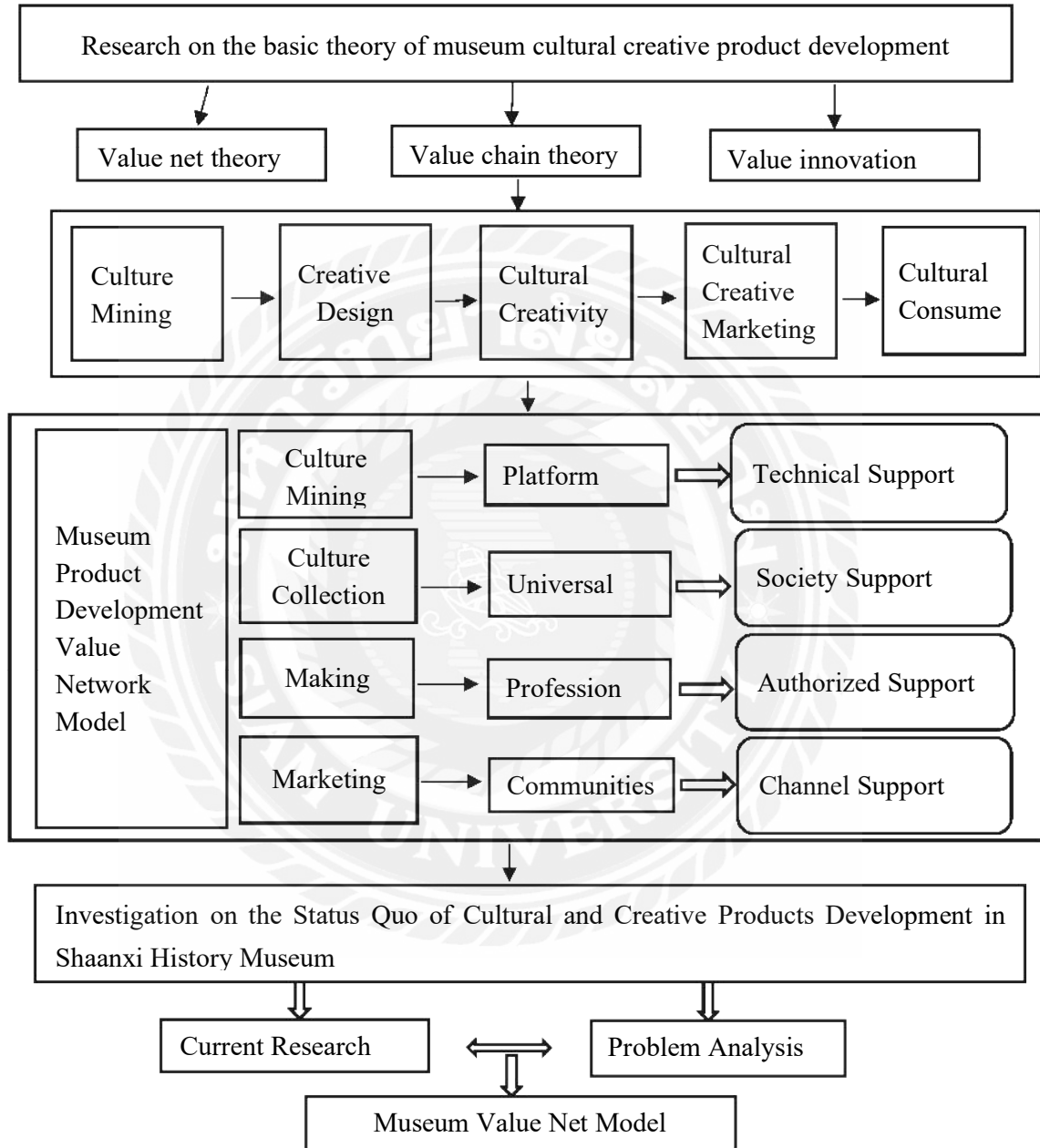
Analyze the value chain of museum's cultural and creative product development. Through the collection, analysis, and induction of museum cultural creative product development related data, draw the museum's cultural creative product development value chain, and use the value chain perspective to draw museum cultural innovation. Problems in the value-added process of product development.

The theoretical model construction of museum cultural creative product development based on the value chain theory. Through the value network theory, the museum cultural resources and cultural and innovative product development links and path value innovation, build a development model from the text of the creation of IP mining, creative solicitation, product design to final sales.

Taking the Shaanxi History Museum as a case study. Based on the construction model, and according to the uniqueness of the Shaanxi History Museum itself, the development and design of the Shaanxi Cultural Museum's cultural creative product development are planned and provided for alternative methods for the development of the comprehensive

museum cultural creative products. According to the research content, the framework of the paper is shown in figure.

Figure 1-1 The framework of the paper



1.4 Research methods

The research method is mainly adopted: research on literature, materials such as

marketing, museology, business management, non-profit organization management, and cultural economics are conducted, and a large number of relevant literature on the development of museum creative cultural products are collected worldwide. On the basis of previous research results, the study laid the theoretical foundation for the study of the paper.

Field Investigation Method: A field survey of the Shaanxi History Museum to understand its specific development status, collect first-hand information, and conduct analysis and research.

Inductive deduction method: Using the method of induction, through the theory of creative cultural product development process Analysis, research on domestic and foreign experience.

Interview method: Talk to the person in charge of cultural and creative product development of the Ministry of Culture and Industry of the Shaanxi History Museum to understand Museum cultural creative product development experience and development direction.

Questionnaire Survey: Through a questionnaire survey of tourists from the Shaanxi History Museum, a survey of tourists for Shaanxi History Museum's current stage of the development of cultural and creative product development recommendations and needs.

CHAPTER 2

CORE CONCEPTS AND RESEARCH OVERVIEW

2.1 Core concepts

2.1.1 Cultural creativity and cultural industry

Culture creative is a term coined by sociologist (Paul H. Ray, 2001) to describe a large segment in Western society that has developed beyond the standard paradigm of Modernists versus Conservatives. The concept was presented in their book *The Cultural Creatives: How 50 Million People Are Changing the World* (2000), where they claim to have found that 50 million adult Americans (slightly over 1/4 of the adult population) can now be identified as belonging to this group. They estimated there were probably about 80-90 million cultural creatives in the European Union as well in 2000.

The concept of cultural creativity first arose in the United Kingdom. In 1998, the British government introduced the concept of “creative industry” for the first time in the “British Creative Industry Path Document”. And clearly defined the scope of the cultural and creative industries. The cultural and creative industries mainly refer to “those creatives from individuals, including advertising, architecture, art and antiques trading markets, handicrafts, (industrial) design, fashion design, film and video, interactive entertainment software, music, performing arts, publishing There have been thirteen categories of computer software, computer games, and radio and television. Cultural and creative industries have become increasingly important industries in the developed countries such as the United Kingdom and the United States since the end of the 20th century. In recent years, museums of cultural and creative industries in Europe and America have included museums. It's important category.

The cultural industry has also been translated as a “cultural industry.” (Ashley, 2009) Compared to traditional industries, the category of emerging industries is different. Different countries and regions have different understandings and expressions of cultural industries, and there are slight differences in classification. If the United Kingdom becomes a creative industry, Japan and South Korea call the content industry, and China Taiwan and Hong Kong call it a cultural and creative industry. Although the statements are slightly different, the essence and core tend to be consistent. The culture industry concept is a thesis proposed by Adorno and Horkheimer of the Frankfurt school. It contends that cultural industries exist to enforce and reinforce the capitalist ethos. This essay discusses the specifics and the ramifications of the concept for culture and society, with particular regard

to its consequences for the television industry. The key claims of the thesis are as follows:

The more difficult something is to reproduce, the more is it fetishized and sustained. As culture is used by capitalism to control the individual consciousness, so too does it become "industrialized" and commodified. Where art was once also a commodity, in a capitalism it is to all extents a commodity and is often successful through the evocation and manipulation of desires. ("Museum Development Forum" Museum Development Forum Organizing Committee Beijing Yan Shan Press, 2013, p.25) In this article, there is a close relationship between the museum's cultural products and cultural and creative products.

The intersection of the museum and the cultural industry is a mutual process. The development of the museum's souvenirs, its distinctive port and its cultural products are the important bridges between the two.

2.1.2 Museum cultural creative industry

The cultural industries, which include publishing, music, cinema, crafts and design, continue to grow steadily apace and have a determinant role to play in the future of culture. Their international dimension gives them a determining role for the future in terms of freedom of expression, cultural diversity and economic development. Although the globalization of exchange and new technologies opens up exciting new prospects, it also creates new types of inequality. The culture industry concept is a thesis proposed by Adorno and Horkheimer of the Frankfurt school. It contends that cultural industries exist to enforce and reinforce the capitalist ethos. This essay discusses the specifics and the ramifications of the concept for culture and society, with particular regard to its consequences for the television industry. The key claims of the thesis are as follows:

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The museum cultural industry is the collective reference to the overall situation of relying on museums to develop the cultural industry. Mr. Wang has defined it more

precisely: the museum's cultural industry is a museum-based cultural industry that is engaged in the production and management of museum cultural products and services. Kind of cultural industry. It includes a series of activities related to museum business, such as collection, display, dissemination, research, etc., or as an extension, support, or supplementary activity. As a witness to the development of urban culture, the development of the museum's cultural industry has become an important part of the city's cultural soft power. The museum's cultural and creative industries are a sub-category of the museum's cultural industry and are the most important part of the cultural industry's emphasis on creativity. The concept of the museum's cultural and creative industries is summarized by the scholar (Shan, 2014): he uses the concept of cultural creativity to reorganize the museum's business activities and creatively process and integrate the museum's unique cultural resources according to the rules of the creative industry, forming a brand-new museum cultural creativity. Products and work on the market. The combination of museums and cultural and creative industries means that the museum industry is embarking on a transformational road. The development of cultural creative industries by museums is an inevitable trend under the prosperity of market economy and cultural development. The new Statute of the Tenth Congress of the International Association of Tenth Identified in 1974 stated: "Museums are an open and permanent institution that does not pursue profit for social and social development. The museum's cultural and social attributes are its innate advantages and basic conditions for the development of cultural and creative industries.

2.1.3 Museum cultural creative products

Since the development of Chinese museum cultural creative products was relatively late and there were few studies, the commonly used concept was proposed in recent years. The paper considers that museum cultural creative products refer to the cultural features and cultural symbols of museums and their own cultural resources. Through cultural and creative means, they combine creative thinking with museum collection culture to unify the two abstract ideas of culture and creative thinkers. And integrated processing, creative products with museum cultural characteristics. The development of museum cultural creative products requires a lot of creativity, and the creative basis of the museum's most distinctive culture. Culture is the basis for the creative design of museum's cultural and creative products. Culture is the foundation of the creative design of museum's cultural and creative products, and creativity is the core of the entire product development. The perfect integration of creativity and culture is an important connotation of the museum's cultural

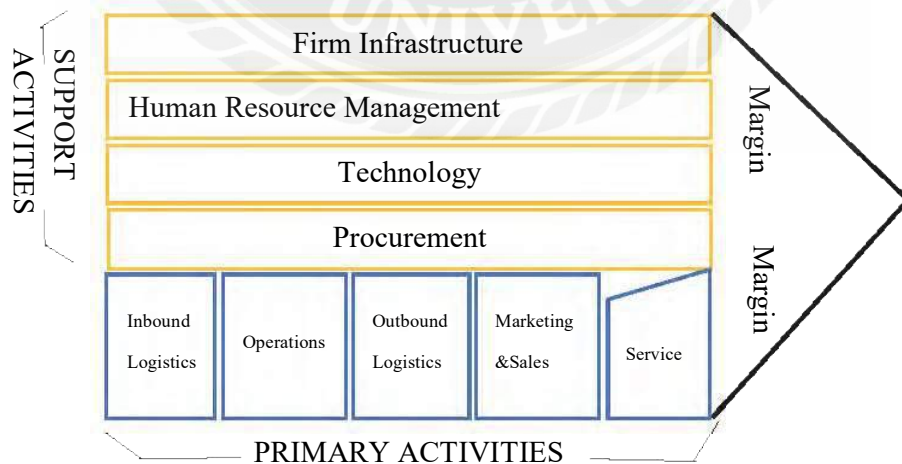
and creative products. The design of a good museum creative product must have temperature and emotions, and it must give the product a spiritual connotation. Only in this way can the true value of museum cultural creative product design be realized.

2.2 Basic theory

2.2.1 Value chain approach

Michael Porter introduced value chain model (Porter, 1985). The classic Porter value chain approach is suitable for many industrial processes and manufacturers. Porter himself has reported of case studies carried out in different industries of his strategy and value chain. The value chain model can also be used for service companies because the basic elements are similar to industry. The value chain is seen as a series of continuously completed activities that are the process of converting raw materials into a series of final products. The company's production activities consist of a series of continuous and valuable activities that do not exist alone but interact with each other and are combined into the value chain of the company. The value chain is an effective tool to analyze the product's competitive advantage. It divides the product's competitive advantage into a series of advantages in the production process and emphasizes that it is necessary to handle the relationship between each link in order to maximize the overall advantage. At the same time, the value chain thought that the production of a product must not only add value, but also create new value. It also applies to the overall innovation of the product.

Figure 1-1 Michael Porter's Value Chain



The value chain theory divides the product development process into design, production, sales, delivery, and after-sales services. The value chain theory combines these

links into value-added and non-value-added links by combining specific products. The value-added link is the strategic link in product production, which is the advantage link of product competitiveness. Different sectors have different advantages. In some areas relying on special skills, the competitive advantage usually comes from controlling the talents; in some industries relying on technology, the competitive advantage comes from the monopoly of key technologies or core formulas. The value chain theory divides the product development into various links and takes the value of each link as the core. Through the analysis of the product development process, the value-added methods of each link are found, thereby increasing the value of the entire product development. Compared with the industrial chain and the supply chain, the value chain is more important for product development. The industrial chain is a relatively macro concept. Its essence is to express a corporate group structure with some kind of internal connection. There are two dimensions. Attributes: Structural attributes and value attributes. Value chains are different but interconnected production and business activities, forming a dynamic process of value creation, divided into two parts, basic value-added activities and supplementary value-added activities. Cultural and creative products belong to product development, so the use of value chain theory to break down a series of value-added links in the product development process will help analyze the development of cultural and creative products.

2.2.2 "Value Network" theory

The widespread use of Internet technology has motivated scholars to study another new type of value chain. This new value chain unlike previous chains of value-added members, it is a network of virtual companies that often change shape, including expanding, shrinking, increasing, decreasing, transforming, or transforming, and is called a value net. In the value network, each virtual enterprise is itself a small network. It consists of all member companies (including joint ventures, subsidiary companies) and partners; it can simply imagine a virtual enterprise as one of the overall value networks. Sub-value net, this sub-value net contains all the elements of the traditional value chain. Traditional value chains cannot promote its members to develop unified structural facilities that facilitate their ability to create value at the speed of today's market. The emergence of a value network allows all members to associate on a common basis. This association allows members to cooperate in accordance with the rules, share assets (including data, information), maximize the use of mutual complementary advantages and resources, develop together, this is an important contribution of value network. Value Net has stronger guidance for the development of museum cultural creative products. Virtualized small-

scale networks and resource development with complementary advantages of shared assets will be an important theoretical support for museum cultural creative product development.

2.2.3 "Value Innovation" theory

The concept of value innovation was proposed by Professor W. Chan Kim of the European Institute of International Business Administration and Mauborgne in the book "A leap into the blue ocean" in 1997. This means that companies and industries can create value for consumers while reducing costs, thereby achieving a simultaneous increase in the value of companies, industries, and consumers. Value innovation challenges the most widely accepted creed of competitive-based strategic thinking: the trade-off between value and cost, and the pursuit of differentiation while achieving low cost. In terms of museum culture, value innovation is actually the process of development, accumulation, and promotion of museum cultural resources. The concept of value innovation also applies to the upgrading of the value of cultural and creative product development. The museum's cultural and creative products are the result of human social development. It carries a certain history of culture, history, education, economy and other attributes and social functions and human social development. Relevant, to meet the needs of the era, people's needs and continue to adjust or continue to re-create, continue to occur, develop and accumulate, thus forming a magnificent museum cultural resources. More profoundly speaking, it is the ability to realize the value of the museum's collection of cultural resources before it can exist in a new value manner. Therefore, the study of museum cultural creative product development can not only be for historical and scientific cognition, but also needs to explore the place of its real value from the attributes of modern social functions so as to better realize value innovation.

2.3. Research overview

2.3.1 Research status of museum cultural industry

The museum started early in foreign countries and the research results are also very rich. In China, the research on the development of the museum's cultural industry started gradually with the development of the cultural industry. With the country's increasing emphasis on the development of cultural industries, the academic community has increasingly enriched the research results of museum development.

The related studies of foreign museums have yielded fruitful results. It is common to

use museum development as part of the development of historical and cultural heritage, and to discuss the contribution of museum industrialization to the development of the local economy as the core. (Bassett, 1993) first proposed that with the gradual rise of the heritage experience, the museum entered the vision of the policy makers, and viewed the museum economy as a core component of the local economic development strategy, and even considered museum development as the core of the urban renewal strategy. (Lietaer, 2001) conducted a classification study on the external connections that museums can form, and proposed that museums can continue to establish, maintain, and optimize relationships with external parties. This is sufficient to meet the challenges posed by other types of cultural tourism leisure and entertainment products. An effective development strategy must be adopted. (Steven, 1999) also proposed that the mission of museum culture and education will play an increasingly important role in urban economic development. (Beatriz, 2000) used the Guggenheim Museum in Spain as an example to analyze the specific impact of the two on the tourist economy of the museum through statistics on the number of tourists and the number of nights spent on overnight visitors. (Chi & Xuan, 2000) pointed out that museum tickets serve as the main source of museum revenue, setting multiple methods for pricing museums as a museum pricing strategy. According to market background, knowledge pricing of museums can optimize the organization's results. Museums continue to meet their social responsibilities at the same time. (Niall, 2010) pointed out that museums need to establish their own brands and increase their competitiveness in the cultural market through the role of museum brands in the market and cultural communication.

2.3.2 Research status of museum cultural creative products

The development of foreign museum cultural creative products started early and the theory is also rich. Through a significant increase in the importance of museum cultural creative projects in China in recent years, a large number of scholars have studied the museum's cultural creative products.

(1) Foreign Museum Cultural Creative Products. (Hughes, 1993), through research on the general printing industry of the British Museum, pointed out that museum publications are a collection of business, communication, and culture. Therefore, through museum printing publications, the development of museum cultural publications is of great significance to the development of museums and the spread of culture. This was the earliest research on the role of museum products in the development of museums. (Tony, 2010), through research on museum stores, pointed out that museum shops can increase and enrich

visitors' tour experiences. Traditional museums have shifted their work to museum creative work. The museum shop is the role of collecting, comprehending, and learning purposes. The museum shop is where the museum's cultural and creative products are sold. (Wang, 2014) proposed the development process of museum cultural products through the study of the Museum of Ethnology and presented a representative cultural and creative product development process according to some representative policies of the museum.

(2) Chinese Museum Cultural Creative Products. With regard to the related research on museum cultural creative products, scholars mainly discuss the two aspects of development, design and marketing. 1 About Museum Cultural Creative Product Design, pointed out through the analysis of the authorization of art that artistic authorization is based on works of art. The type of authorization, the basic business link of which is that the licensee will use the copyright of the artist's works as the contract. The form is granted to the licensee for use. (Zhang, 2013) The museum's cultural and creative products as the foundation of the cultural and creative industry, its design the excellent quality is a reflection of the core competitiveness of the museum's cultural and creative industries.

(3) About Museum Cultural Creative Product Marketing. The Kotler Neil and Philip, have made a significant contribution to the nonprofit sector with their book, *Museum Strategy and Marketing*. They have managed to enrich their subject by pulling in current issues from the nonprofit sector and have tied marketing to broader questions in contemporary nonprofit management. Thankfully, what could have been another tired rehashed book on marketing is not. The Kotler's most important contribution is to approach marketing and planning from a holistic perspective.

Part one examines museums in the twenty-first century. The issues of funding, audience, and purpose are reviewed in the context of a brief-but-excellent historical overview of museums and their current state of affairs. Threats from competition for funding and audience are squarely related to the museum's need for a clear mission and for acquiring adequate information about the various internal and external conditions that exist, which affect the museum's future. This is exceptionally sound advice for anyone in the museum field. A second, very strong aspect of *Strategy and Marketing* is the emphasis it places on competition and the role of social enterprise in today's museum environment. For many years, museums have resisted management-based orientation and have seen themselves more as academic institutions than as nonprofit businesses. Certainly, they have not been comfortable with believing themselves to be entertainment centers vying for

audience with less highbrow competitors. The Kotlers have not shied away from this issue and have integrated what was once heretical thinking throughout their book. Those new to the museum field will be well served by the matter-of-fact treatment entrepreneurship activities receive. Perhaps the next generation of museum professionals will feel more comfortable with the notion of generating income, attracting audiences, and capturing market share as a result.

“The museum marketing is a double-edged sword” published by the president of the Palace Museum, pointed out that the museum marketing and cultural industry research and development in China are still in the primary stage, and the starting point and key to the development of museum cultural industry and marketing is to conclude The key to the goal and marketing concept is to understand the audience, study the audience, attract the audience, retain the audience, and serve the audience. (Zhang & Wu, 2012) through the research and analysis of current domestic and international museums, museum stores and museum merchandise, based on the successful strategy of foreign museums business management, put forward the idea of developing museum cultural creative products from the perspective of museum branding. And from the museum's collection connotation, different grades of product development, and visit experience, it proposes a series of methods and countermeasures to mold the museum brand through museum cultural creative products and activities.

2.3.3 Research review

Through the combing of domestic and foreign documents, the development of cultural industries by museums has become a consensus among museums at home and abroad. Museums need to rely on the cultural industry to embark on the transformation. From the microscopic point of view, both Chinese and foreign museums are actively exploring new development ideas. From early ticket sales to subsequent thematic exhibition revenues, from simple reproductions to all kinds of tourist souvenirs, all research is Around the interior of the museum. From a macro perspective, some scholars are studying the relationship between the development of museums and the promotion of regional economic development and studying how museum cultural industry development can drive urban economic development and improve urban soft power. As the core of the development of a new generation of museum cultural industry, the development of cultural and creative products has become a new hot spot for scholars at the present stage. Whether it is the artistic exploration from the perspective of product design, the exploration of marketing

methods from the perspective of product sales, or the systematic exploration from the nature of museums, the study of museum cultural creative products has yielded fruitful results. However, few scholars study the development process of cultural and creative products starting from the intrinsic value of cultural and creative products, and museum cultural creative products are new carriers of museum culture. Therefore, the above research gaps increase the necessity for thesis writing.



CHAPTER 3

ANALYSIS OF CULTURAL CREATIVE PRODUCT DEVELOPMENT VALUE CHAINS IN MUSEUMS

Museum cultural creative products are the result of the combination of museum cultural products and creative industries. This determines that the development of museum cultural creative products will be a complicated process. The value chain theory divides a series of complicated processes into several value-added links. Through the analysis of each link, the relationship between each link is handled well so that the value of the final product can be maximized. The museum's cultural and creative products belong to the museum's cultural industry. It analyzes the value of the museum's cultural industry and the value of the museum's cultural and creative products. The traditional value chain of museum's cultural and creative product development is derived, combined with the current development of museum's cultural and creative products. The status quo analyzes the problems existing in the traditional value chain.

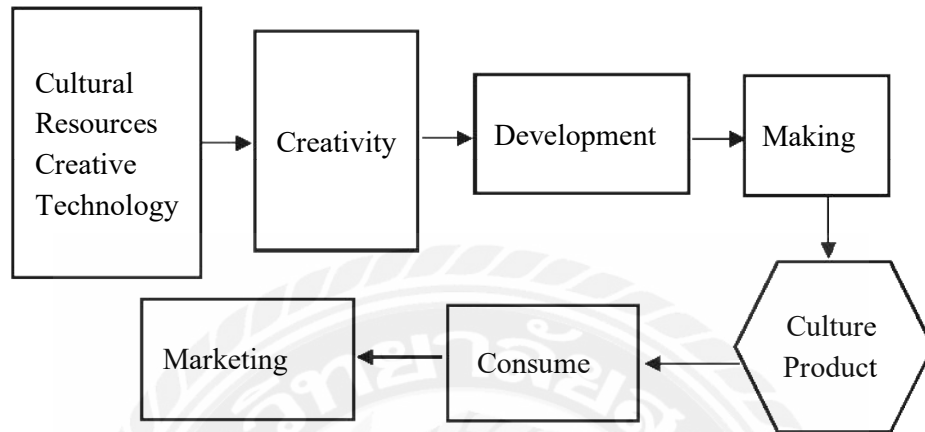
3.1 The value attribute and composition of museum cultural creative product

3.1.1 The composition of museum culture industry value

The cultural industry of museums is an emerging industry with creativity as the core. The value chain of the cultural industry is based on culture and creativity as the core. The cultural products of museums are used as the carrier to enable cultural creativity to be disseminated and promoted through museum cultural products in the largest scope. Constantly realize value reappearance, value appreciation, and value innovation. Therefore, the value chain of museum cultural industry is a unique chain. The cultural industry value chain is divided into creative mining, product development, product production, product marketing, and final consumption. The special feature of the museum's cultural industry value chain is that it is based on cultural creativity. The key elements are knowledge, creativity, and intelligence. If there is a lack of culture and creativity, it will be difficult to turn it into economic benefits. Different from the value chain of other industries, the value of the final product can be enhanced through other value-added links in the value chain. Once the original cultural ideas in the value chain of the cultural industry are not done well, no matter how to add value, the final product will fail. The culture industry of the museum produces cultural goods that meet people's spiritual and cultural needs. Therefore, the development and processing of products must take people's spiritual needs as the core. The marketing also needs the purpose of communication and identification. Culture belongs to

the category of consciousness. Therefore, the consumption of culture lies in the recognition and dissemination of culture. As shown in figure.

Figure 1-1 The composition of museum cultural industry value



3.1 The composition of museum culture industry value

The value chain of the museum's cultural industry is also a chain of value-added and innovation. Creativity is its core link, and it is also the link of its competitiveness. Therefore, the core of the cultural industry lies in creative talents. The value chain of the cultural industry needs to integrate many elements such as creative talents, cultural resources, funds, high and new technologies, business ecosystems, etc. Each link in the value chain is interrelated and interacts with each other, and the original cultural creativity of the museum is scaled up and industrialized. Finally, the realization of economic benefits, which is a process of constant value innovation, transmission, and value-added. Museum cultural creative products belong to the category of museum culture industry. Through the analysis of the value of museum culture industry, it is concluded that the cultural and cultural products of the museum as a carrier of cultural communication contain twofold attributes: cultural attributes and product attributes; museum cultural creative products will inevitably bring Double Value: Cultural Value and Economic Value.

3.1.2 Cultural value of museum cultural creative products

Based on the value chain, the collection culture has injected the most basic value layer for cultural creative products. Other value-added values are based on cultural values. When cultural values conflict with other values, they should abandon other values. If culture is lost, the development of museum cultural creative products must lose its most basic value

and lead to failure. Therefore, the first attribute of museum cultural creative products should be cultural attributes. The cultural properties of museum cultural creative products directly determine that it must have the function of publicity and education. Museum cultural creative products are culturally based products, so the development of cultural creative products must be manifested as cultural heritage and cultural transmission. The first impression of the products created by the culture and creation products is the cultural resonance generated during the tour. When the consumers purchase the products of culture and innovation, the consumers take away not only one of their favorite products, but also the silence in the museum. Culture has brought a broader space. Let culture go out of the museum door and into the homes of ordinary people. Visitors browse the entire museum and later visit the museum shop to buy their own cultural and creative products from the impressive cultural symbols. At the same time, it also brought the museum's quiet collection culture out of the museum and brought the culture to a wider world. The breadth and depth of the museum's cultural propaganda can be endlessly extended and deepened.

3.1.3 Economic value of museum cultural creative products

The museum's cultural and creative products belong to the commodity category. Although museums belong to non-profit organizations, the museum's cultural and creative products, like other commodities, require a certain amount of socially necessary labor time in the production process. It is a kind of labor item, and the museum's cultural and creative products are both exclusive. There is also the use of sex, visitors need to pay to buy to have, so museum cultural creative products have product attributes. In the cultural and creative value chain, economic value is realized through constant value-added, and economic value is realized together with cultural value. The cultural and creative products of the museum are based on cultural values. Without cultural value, they lose the soul of the museum. The realization of economic value is the goal of the development of cultural and creative products. The production of cultural and creative products must ultimately be sold for the purpose. Only when the cultural and creative products are successfully sold, can tourists bring cultural and creative products out of museums, culture of cultural and creative products. Value can be achieved. The product attributes of the museum's cultural and creative products determine that the development of museum cultural creative products must reflect the economic functions that are conducive to the sustainable operation and development of the museum and realize economic benefits. As a non-profit organization, the income from the development of cultural and creative industries must be used to increase museums' public cultural services. Only the use of income for the improvement of

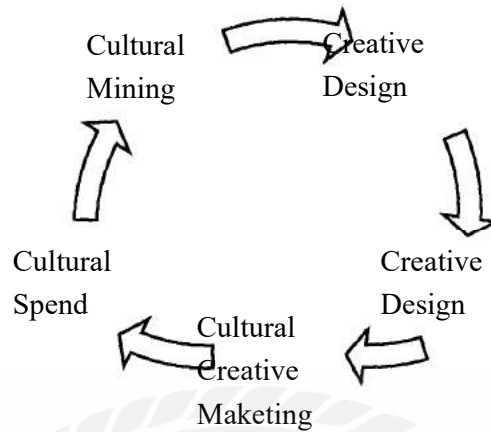
museum social benefits can guarantee the non-profitability of museums. The development of the museum's cultural and creative industries can fundamentally solve the problem of financial difficulties in the development of museums and provide funds for museums to provide better public cultural services to the society.

3.2 Analysis of museum cultural creative product development value chain

The core of the value chain is firstly to decompose the value of the enterprise or product development activities, and then to analyze these decomposed links to achieve higher efficiency, so as to achieve the value of the entire process and the market competitive advantages of the product. The cultural and creative product development value chain of the museum will contain the dual value of economic value and cultural value. The museum cultural creative products belong to the category of museum cultural industry. Through the analysis of the value of museum cultural industry, the value-added process of museum cultural creative product development is derived. And then get the museum cultural creative product development value chain.

The development of the museum's cultural creative products spread the museum culture to consumers through a series of links through the product carrier, and through the feedback of the consumers' culture, the quality of the development of the cultural and creative products is continuously improved. The value chain of museum cultural creative products can be divided into five major areas: cultural excavation, creative design, cultural and creative production, cultural and creative sales, and cultural consumption. These links form a closed-loop cultural circle, beginning with cultural excavation and ending with cultural consumption. This is a process based on the development of museum cultural creative products under the traditional value chain. It is the gradual development of the museum's cultural creative products from scratch and is the development process and value-added process derived from the museum's practice at the present stage. Traditional value chain.

Figure3-2 Museum cultural creative product development value chain



3.2.1 Cultural mining

The cultural excavation link is the value foundation of the museum's cultural creative products. The source of the cultural and creative development of the museum comes from the museum's cultural resources. The museum forms a representative cultural symbol through the excavation of the cultural resources of the museum. Under each cultural symbol, there is a thousand years of endless historical narration. This step is the basis for the development of the museum's cultural and creative products and is also the most important identification and competitiveness of the museum's cultural and creative products. As the beginning of the value chain of museum cultural creative products, cultural excavation has played a decisive role. At this stage, the museum extracts the cultural symbols that best reflect the characteristics of the museum by excavating the cultural resources of the collection and uses these extracted cultural IPs for the cultural IP (Intellectual Property). Creative processing. Through its own landmark buildings, the museum advertises the brand of its products through frequent and high-quality organizing cultural activities through its familiar collections and continues to exert its own brand's core value transmission function. Actively developed related derivative products of the brand, expanded the market share of museum cultural creative products, and continued to increase sales. The brand is a symbol of quality and is used to form commercial positioning and business value. A good cultural brand is renewed, its meaning, story, and value are continuously extended and deepened to accommodate the ever-changing development requirements and market competition.

During “The Hong Kong Jockey Club Series: Longevity and Virtues: Birthday Celebrations of the Qing Emperors and Empress Dowagers” exhibition, Passage, the

Museum Shop will introduce a variety of cultural and creative products including ceramics, bronzes, wood ware, silks, stationery and souvenirs of The Palace Museum for visitors to purchase. Some of these products are launched in Hong Kong for the first time.

The research and development of cultural and creative products in The Palace Museum is driven by public demand, supported by the results of academic research, and relies on cutting-edge technology. In the research and development process, they have delved into the significance of The Palace Museum collection, aiming to ensure that their products are full of historical, artistic, educational and practical value as well as being fun and eco-friendly. As of December 2016, The Palace Museum has developed a total of 9,169 types of such products.

In 2016, the National Palace Museum and Tencent corporation strengthened the Super Culture IP. This is the intimate contact between the Forbidden City and Internet companies. The National Palace Museum's open IP includes the classic collections of “Prince of the Inscription on the Book of the Family”, “Han Xi Zain’s Banquet on the Night” (partial), “The Sea of Mistakes” (Excerpt), portraits of the Ming dynasty emperors, and the Imperial Palace's digital creation “Emperor” Day's “APP”, “The Adventures of the Forbidden City,” a cartoon image in a dynamic cartoon. Tencent is hosting the QQ “Penguin Original Open Platform”. The platform uses emoticon design as the entry point, and the excellent designers' expression and image IP will be used by all QQ users to purchase and use. The Beijing National Palace Museum itself is a world-class super IP. With the help of the mobile internet, Beijing’s Forbidden City has quickly attracted a new generation of young fans. Looking into the future, the technological innovation of the Internet will help the forbidden city and generate stronger cultural radiation.

3.2.2 Creative design

Creative design is the core value of cultural and creative products. Combining the excavated cultural symbols with the ideas that allow people to open their minds, it forms the development and design of the museum's cultural and creative products. In the entire value chain, the creative design link lies in the most central position. Culture is the basis of cultural and creative products. Without the cultural and cultural products, it loses the foundation of the entire value, and at the same time loses the source of the value chain. Is the core of cultural and creative products, if the lack of creativity, cultural and creative products cannot be called cultural and creative products? Returning to the traditional era of

tourist souvenirs, it lost the core value and competitiveness of this value chain. Creative design is the core competitiveness of the entire value chain. Displaying the cultural IP of the museum through creative forms is the core task of the entire value chain. The designer needs to optimize the creative ideas, determine the final development theme, and get a general understanding of the theme collection artifacts, such as instrument type, ornamentation, texture, internal function and cultural connotation, story background, etc. This is a museum theme exhibition and characteristic culture. Made a scientific refinement to prepare for the design and reference; Secondly, the designer should follow the principle of taking the cultural elements in the collections as the “original” principle, designing and processing the element symbols, and deciphering the cultural elements and products. The method, as well as the style, material, function, etc. are set. These ideas and sketches or plans are expressed and detailed changes are made. Finally, it is the review stage of the museum. The museum needs to integrate the concept of the design. The judging includes whether the product's culture, practicality, sense of the times, aesthetics, whether it reflects the characteristics of the museum, whether it is original, etc., according to the results of the review decided to modify the proposal and put into production. Design: once we conceptualized a new product, the design team will find designers to start drafting and making prototypes. It could be either our in-house designers or someone from our partnership companies - they have to be trained first though to understand the historical elements our products are carrying. The bottom line is that all of the designers for our products have to appreciate culture: if they don't understand culture, they can't design good products. All the designs will then go through several revisions before being approved for manufacturing-it could take weeks or months depending on the type and importance of the product.

3.2.3 Cultural and creative production

Cultural and creative production is the value of cultural and creative products. After product design is completed, it is a production link. The production of cultural and creative products is mostly completed by third-party companies. The value chain of cultural and creative products will appear in every step of value-added, and the cultural and creative products themselves belong to artworks and artwork. The spirit of craftsman itself is a manifestation of value. Therefore, in the development of cultural and creative products, the creation of culture and innovation is a step in the process of transforming culture and creativity from the concept of the value chain into reality. The production of products is the guarantee of the realization of value. It transforms the conceptual design into real objects

and ensures that the production of products is strictly based on the design of fine production, and the craftsman spirit is permeated into every detail.

3.2.4 Cultural and marketing links

Cultural and creative marketing is a realization of the economic value of cultural and creative products. It is also a key step. The cultural value and economic value of cultural and creative products need to be realized by marketing. Museum cultural creative products belong to cultural commodities, and the sales of cultural products need to comply with culture. Sales, the current stage of museum cultural creative product marketing not only stay within the museum, through the organic integration of the Internet, cultural and creative product value chain Chinese marketing is a window of value realization, in addition to the value of the realization of the value of the added value, "The last exhibition hall of the museum" is the precise positioning of the museum's cultural and creative product sales. In the sales environment, we must fully reflect the cultural atmosphere. At the same time of cultural and creative sales and cultural communication in sales, the museum cultural creative products can again realize the value Value-added, reflects the particularity of museum cultural creative products. Retail: every new product in our shops will have a 3-month trail-sale period. If customers like it then we produce more, if sales are not as expected we'd adjust strategies such as relocating it to other stores. If sales didn't go up after 3 more months, we'd communicate with our manufactures to check quality issues or negotiating for a discounted price. If it's not going well in 9 months, we'd kill the product and you know, move on. Revision: this ties with the first stage, before every brainstorm session we will first look at sales data from the previous month, analyze trends and discuss new strategies. One thing we've been trying to do is to get rid of the over-saturated product categories, for example, bookmarks-we've produced so many bookmarks in the past they are no longer creative nor attractive to the market. So, no bookmarks anymore for at least the recent future!

In marketing, the social marketing concept will change to a single subject marketing group marketing for the whole society, relying on the social platform to form a "fans" group of museum derivative products, and use the "fans" to actively spread the museum and its artifacts Derivative product information, to obtain the market's core competitiveness with the consumer's word-of-mouth effect. For example, the British Museum has gradually established a global marketing network on Facebook, Twitter, YouTube and other well-known social media, and actively promotes large-scale marketing centered on museum

culture. It has played an important role in improving the market competitiveness of museum cultural derivatives. Establishing an ecommerce platform has become an important change in museum operations. Online physical sales, while creating cultural goods in the virtual network of display and sales space, changing the traditional single operation models and curing marketing ideas. Judging from the U.S. museum business, many U.S. museum websites offer online commodity trading services, and some museum online malls also link to other sites to promote the site, and this type of online business is based on serving the public. Closer and favorable cultural products, rather than blindly catering to the market. Apart from modeled and the use of display exhibitions for marketing, museum cultural products can also use developed networks such as Weibo and WeChat public numbers and other social networking platforms to timely release exhibition information, collection information, etc. of the museum, such as the official website of the Palace Museum. There are 1.87 million Weibo fans and 430,000 Taobao.com Weibo fans in the Forbidden City. With the increasingly close relationship between modern people and the Internet, fast-paced work and life has led many people to travel around the world without leaving home. All over the world.

3.2.5 Cultural consumption

Cultural consumption is the realization of the cultural value of cultural and creative products. The final step in the cultural and creative value chain is cultural consumption. Consumers complete cultural consumption through recognition of and communication with creative ideas through cultural resonance. Cultural consumption is not only the last link of cultural and creative products, but also gestates the beginning of a new value-added cultural and creative. At the same time as the consumer consumption culture, the experience of cultural and creative products will be fed back to the cultural and creative development units, benefiting from the next new development of cultural and creative products. Such a classic cultural and creative value chain is a closed-loop cultural value circle, and it includes a closed loop of cultural exploration, cultural creativity, cultural production, cultural sales, cultural experience and inheritance, cultural feedback and a new round of development. As a carrier of closed-loop culture, the cultural and creative value chain has realized value appreciation through culture in every step. This is the traditional value chain of cultural and creative products. With the changes of customers' needs and perceptions, the consumer market is evolving simultaneously conducted by customer-orientation and consequentially design processes are much focused on the diversity and cultural features of product specifications. For example, the manufacturers of pewter in the UK through its alliances

with crafts-based designers, have transformed its learning capabilities in order to add value to its products and create new organizational knowledge. Furthermore, the fashion and textiles industry in Hong Kong is going through a rapid transformation period from production to design servicing, and definition of good fashion design in which 'design qualities', 'market value' and 'brand image' were the three most important attributes, dominating in the design theories of fashion designers when creating new fashion.

To be successful, innovative products must have a clear and significant difference features that is related to market need. In addition, “Culture” plays an important role in the design field, and “cross cultural design” will be a key design evaluation point in the future. Designing “local features” into modern product will be a design trend in the global market. In a globalized economy, the cultural and creative industry is an emerging industry with creativity as its core. Design strategy is considered to be one of the pivotal components in cultural and creative industries, and this will have a significant impact on consumer perception of innovation.

3.3 The problem of the traditional value chain of museum cultural creative products

Product design “lost new”: The research and development of cultural and creative products of most local museums still stays in the shallow stage of reference to a few classic images of the "town pavilion treasures." The phenomenon of homogenization is very serious, and there are few high quality, rich cultural connotations, and integration with museum space patterns creative boutique.

Cultural Symbol Mining “Improper”: The excavation of cultural symbols can not only stay in connection with the creative department, but also need to penetrate the culture in other links, so that developers in all aspects can deeply understand the culture so that the culture will not be distorted in the entire development environment. The most direct manifestation of the misconduct of cultural symbols is that cultural and creative products lack a cultural soul, resulting in cultural and creative products that are not attractive to consumers.

Cultural and creative product production “lost fine”: Since the creation of cultural and creative production is a one-line transfer under the traditional value chain, the creative design department directly delivers the designed products to the production department for production. Lack of communication with the culture leads to the difficulty for the creative

and production personnel to grasp the designer's ideas and products. The culture given in this way will make it difficult for the product-based culture and the core creativity to be reflected, and there will be value loss rather than value-added. The current production of museum cultural creative products is still at a low level of sophistication, and the lower production and production processes of the products are mainly due to the fact that the museum cultural creative industry chain has not yet been established, and there is no professional manufacturer of museum cultural creative products. Most of the cultural and creative products are outsourced. These outsourcers do not have a deep understanding of the museum's cultural creative products. If museums do not screen or supervise these outsourcers, when the sales volume is not high, the outsourcer's attention is even lower. In this way, a vicious circle has formed, resulting in a decline in the quality of the Museum's cultural and creative products.

Marketing of Cultural and Creative Products “Out of Team”: Single sales channel. Ignoring the development of sales channels is an important factor that restricts the development of China's cultural and creative industries. At present, the sales channels of China's cultural and creative products are very narrow, limited to museum shops. For example, the Metropolitan Museum of America uses its worldwide chain of stores to sell cultural products. Currently, it has established 16 chain stores in the United States, Australia, Mexico, and Thailand. These chains have incorporated regional features into the Metropolitan Museum of Art to make these products more attractive. The Forbidden City of Beijing is also exploring ways to broaden its sales channels. The Palace Museum and Alibaba reached a strategic cooperation. The Palace Museum opened an official flagship store on the Alibaba platform and used the online channels to further enhance the influence of the Palace Museum.

CHAPTER 4

MUSEUM CULTURAL CREATIVE PRODUCT DEVELOPMENT VALUE NETWORK THEORETICAL MODEL CONSTRUCTION

In business and management, the notion of value chains is established and very well known. Michael E. Porter is primarily responsible for this is mainly due to publication of his 1985 book *Competitive Advantage: Creating and Sustaining Superior Performance*. His main idea is that a product or service (this applies mostly to physical goods) is passed from one discrete organizational unit to the next — each one adding value. The organizational units can be within an organization as well as between organizations. A crucial point: there is no feedback. A product moves through the chain in a unidirectional way. Increasing digitization of businesses results in their value chains being more multi-dimensional and more complex. Gartner argues that four main drivers strongly influenced the digitization trend, in what they call the Nexus of Forces: namely, advances in social, mobile, information processing (big data analysis), and the opportunities of cloud. The consequences of these developments are in line with the notion of value networks. The idea is not new and several works describe that notion. One interesting article was published in the (European Management Journal, 2006) that addresses the evolution from value chains to networks, specifically in the context of mobile network operators with a lot of generally applicable principles. I prefer the (Norman & Ramirez, 1993) definition which says: A value network is defined as a value creating system in which all involved stakeholders co-produce value

A value network is a system that organizations, departments, operating units or people use to do work, buy or sell products, or create plans that benefit the entire organization. Research and development units, for example, are key components of many companies' value networks. By working with government agencies for grant funding or approvals, third-party supplies and talent, and internal marketing or development teams, the R&D department creates new goods and services that make more money for the company, help cure diseases or other social problems, and foster the growth of the third-party vendors. This is a value network.

A value network is like an ecosystem, and many analysts even map them out for presentation. Value networks contain many symbiotic relationships in which the participants all benefit in some way from their participation in the network. Similarly, if one part of the value network is weak, the rest of the network may suffer.

The concept of value net was first proposed by (Adrian&David,2007) in the book “Profit Zone”. He pointed out that due to the increase in customer demand, the impact of the Internet and the highly competitive market, companies should change their business designs and transform the traditional supply chain into a value network. And for the further development of the value network is the American scholar (Povit, 2000). He believes that value network is a new business model that connects the increasingly demanding requirements of customers with flexible and efficient, low-cost manufacturing, uses digital information to quickly distribute products, avoids costly distribution layers, and will cooperate. The providers are connected together to deliver customized solutions; operational design is raised to a strategic level to adapt to ongoing changes. Under the value chain, the discovery phase of product creation has been unable to meet the public's demand for museum cultural creative products. The high cultural demand is in stark contrast to the low level of development. With the advancement of internet information technology and the opportunities brought by the new technology revolution, the development of museum cultural creative products should also draw on advanced technology and be used in the development of cultural and creative products. The development of traditional single lines should be changed. The “Internet +” museum's new approach to product development will provide even greater momentum for the development of its products.

4.1 “Internet +Drives” the cultural development of museum cultural creative products

Since 2015, China has continuously proposed to formulate an “Internet+” action plan to organically integrate the Internet and traditional industries, so that the advantages of the Internet can help transform and upgrade traditional industries and create another new kind of ecology in new areas. The current network has become the primary means of information collection. Museum cultural creative departments can use the Internet to collect user feedback and feedback and provide inspiration for R&D and upgrading of cultural and creative products. Under the traditional model, from the time of design, finalization, production, and sales of cultural and creative products, to the hands of consumers, the salesperson receives feedback and feeds back to producers, developers, and then improves products. This process is time-consuming and lengthy. The Internet can greatly shorten this process. First, developers can cross distributors and receive feedback directly through the Internet. Second, developers can establish direct contact with consumers through online channels at the beginning of design. Inviting consumers to participate in the design and providing them with exclusive services similar to private customization, so that products

can meet consumer demand as soon as they come out. Under the traditional cultural and value chain, all the drawbacks can be improved through the “Internet+” mode of work and thinking mode. “Internet +” can take into account the cultural interest of tourists in the process of excavation of museum culture and use the precise and efficient nature of the Internet to ensure the cultural dissemination of cultural and creative product development process. “Internet+” allows creativity to be maximally integrated into museums and expands the creativity from a narrow space to a vast platform of 650 million Internet users, enabling the traditional value chain to become more three-dimensional, multi-dimensional, and a combination of actual and creative in the creative stage. The internet. The emergence of the Internet has changed the single-line tandem in the value chain to a three-dimensional network; the development of the point-to-point within the museum has been transformed into a multi-point geometric relationship. The development of the museum's cultural and creative products under the value-net theory is forthcoming.

4.2 Construction of “Value Network” model for museum cultural creative product development

With the help of the powerful capabilities of the Internet and new media, we have broken the traditional chain of thinking by bringing more resources into the museum's cultural and creative product development, thereby simplifying the five links in the museum's value chain into four links and two major lines. Culture and creativity are no longer two steps, but these two main lines are integrated into the other four steps, so that culture and creativity can stimulate greater value. The other four links are also transformed into platforms because of Internet thinking, and they can accommodate more resources into the development process in the form of a platform. Compared with the value chain of culture creative products development, the value-for-money model of culture creative products development is more able to adapt to the new trend of industrial development under the Internet, enabling greater value-added in the development of the product.

4.2.1 The two main lines of “Value Network”

Under the value network, the museum should play a role of a platform person and a manager, instead of taking all the links in the entire value chain. The museum should play a guiding role in the new cultural value creation network. Numerous virtual “small and public” players constitute the main body. In the development of cultural and creative products, creativity and culture are the two most valuable links in the value network.

Therefore, in the new value network, culture and creativity are involved in the development of the entire product.

The first main line under the new value network is still the most basic cultural line. In the value network, culture will be used as a main thread throughout the entire value chain, so that each link can be integrated with culture, so that the developed cultural and creative products can truly reflect the most original culture in the museum to achieve Museum cultural creative's most important cultural promotion function. On the main line of culture, the museum still plays a leading role. The museum will excavate and refine the most representative culture in the collection, and then transfer the excavated culture to every aspect. The design and production of the product can be a profound understanding of the original cultural culture developed in the culture, so that in the design and production to ensure the activation of the culture will not appear distorted. The cultural and creative products developed in this way can ensure that consumers experience a true culture and thus complete the promotion of culture.

The second main line is based on creativity, culture is the basis of cultural and creative products, and creativity is the core. In the value chain, cultural excavation, creativity, and production are only completed within the museum or designated third parties. Culture cannot arouse public resonance. Loss of creativity and production are not close to life, which directly results in the final value of the products being difficult to achieve. The second role of the museum in the new value network should be a platform that acts as a leader. Inspire the public's creativity and guide the creation and inject more powerful motivation into the museum's culture and creativity.

4.2.2 "Value Network" four major platforms

Cultural mining platform: Under the new value network, cultural excavation is not just a work completed within the museum. Through powerful Internet and VR technology, museums can use the convenience of communication in the era of the media to bring more people into the cultural excavation, and the public can feel more. The museum culture of interest has been discussed through the media, which has led to a wider range of concerns. This allows museums to extract more cultures and deeper excavations from the perspective of their own specialization, so that they can extract more public foundations and become more sublimated. Cultural symbols. For example, the Beijing Palace Museum has done a very good job in this regard, and regularly produces APP to make the public pay more

attention to museum culture.

Creative design platform: “Creative space” can add more powerful innovation energy to the culture and creativity. The museum should be like a platform full of sea and rivers. It will guide the public to carry out cultural creativity in the way of authorization and cooperative development, so that the sleeping IP in the museum can be active in every creator. In the brain, the public's creativity is not supported by one or two creative competitions. What the museum should open is a longer, more stable port, which provides a broader platform for the integration of the public's creativity and culture. For example, the Van Gogh Museum in the Netherlands has carried out a series of derivative product development crowdfunding projects based on Van Gogh's well-known artworks on the Taobao.com crowdfunding platform: Bluetooth headsets, laptop cases, pet apparel, home textile pillows, and stationery sets. Types of. Once launched, it is highly sought after by the market. Most crowdfunded derivative product crowdfunding projects raise far more money than planned. Even several times as many times as the plan.

Product production platform: The museum also integrates with the crowds to create more diversified production methods for the museum's cultural and creative products, making the products more refined. The promotion of many studios to participate in the production of cultural and creative products to form a large number of small and refined production team. In the era of self-media, museums should further promote the promotion of culture and innovation in self-media and transform the thin publicity of museums into many kinds of explosive propaganda and consumption from the media, which can further promote the promotion of culture contained in the museum's cultural and creative products.

Product sales platform: The sale of museum cultural creative products was changed from static sales in museum halls to interactive dynamic sales of museums. Due to the smoothness of various communication channels, the sale of museum cultural creative products is currently under the influence of culture and creativity and has accumulated numerous social influences. Therefore, the sales of creative products changed from the original museum sales to interactive online sales, utilizing the online and offline linkages to form a complete O2O (online to offline) model.

The new organization of value guided by the value net has undergone important changes, and museums have been transformed into guides. First of all, the development of cultural and creative products is still initiated by museums. Under the traditional value

chain, the creators are the museums themselves. In the new industrial chain, the creators become a number of dispersed individuals. From a cultural point of view, the creators gather in clusters. Around the museum's collection culture, the museum will promote it through the platform culture, and will feedback the culture to the museum, in the museum exhibition is more conducive to the promotion of the culture. From the platform's point of view, the museum authorizes the creative people to carry out the creative development of cultural and creative products, and at the same time passes the information under development back to the museum in order to facilitate the museum to develop cultural and creative products in a more competitive way. From the perspective of industry, creative people give ideas to designers. Designers are composed of professionals. Under the guidance of museums, professional designers use creative and cultural methods to design in a more professional way, while professionally coaching creatives. Make its creativity more competitive. The designer feeds the designed product back to the museum for authorization. Once the museum's authorization is confirmed, it can be delivered to the producer for production. The producer performs the division of labor and feedbacks some information in the production to the designer, thereby improving the design level. Finally, the well-produced cultural and creative products are delivered to museums for sale. In the new production organization, consumers consume both cultural and creative products, and consumers have also become potential cultural and creative creators. At the same time, we have a new understanding of culture and innovation, and new ideas have created new ideas and provided for the next development of cultural and creative products. The museum has always been in the platform position throughout the industry chain, playing a guiding role. Museums inject culture into every process of product development. The new value network will incorporate more individuals into the development of culture and innovation through the Internet. At the same time, each link in the cultural and creative value chain can create more value and make the cultural and creative products more competitive. In the way of industrial organization, the museum is also in the middle, playing a role in clearing all aspects and supervising all aspects to ensure the authenticity of the culture. This kind of industrial organization is more conducive to the development of cultural and creative development, so that cultural and creative products have more market competitiveness and cultural communication.

4.3 Value creation

(1) Museum moves from full-scale producer to platform and production supervisor:
Under the traditional value chain, the museum is a full set of producers of cultural and

creative products. The museum is both a product designer and a product producer and plays a strong production role in the value chain. Under the new value network, the museum is transformed into a platform and a content regulator, responsible for mobilizing resources in all aspects and ensuring that the developed museum cultural creative products are absolutely competitive. The museum liberated itself from the producers of content and mobilized the resources of the entire society to provide an endless stream of momentum for the development of culture and innovation. In the production system, studios and individuals play a more important role. Under the guidance and support of museums, they become the backbone of the production of cultural and creative products.

(2) Upgrading of the industrial chain structure: The industrial chain created under the traditional value chain is a cluster dominated by small and medium-sized enterprises in the museum + industry chain. Upstream and downstream businesses are concentrated around the museum. In the new value network, the composition of the industry has become a micro-enterprise that grows in the museum +partner +industry ecosystem.

(3) Creative ubiquity: The creativity of traditional value chain culture and creativity is designed by the museum itself. Due to the limited capacity of the museum, it leads to a serious shortage of creativity. The collection of ideas in the new value network was introduced by the museum to the entire society. Numerous creative institutions were added to the creative development and design of culture creative. This brought the development of the museum's culture and creativity to the gate of the museum and came to a broader platform. The entire society will provide a steady stream of ideas for the development of cultural and creative products. Under the new value net, thanks to the ubiquity of creativity, the museum is transformed into a creative screener and guide.

(4) Authorization of production: As the museum is transformed into a platform, there is a controversy over the patent rights of the cultural and creative products that have been developed. Under the new value network, the museum has been transformed into an authorized institution that fully mobilizes the enthusiasm of the entire society. As a cultural publisher and authorized party, the museum publishes cultural resources and cultural symbols on the platform, guides “Creative space” to carry out design and creativity on the basis of culture, and the museum guarantees the authenticity of the culture by screening and re-optimizing the creativity, and then Cultural and Creative products were granted to creatives with a certain number of years of patent rights, sold on museum platforms, and distributed sales revenue to creatives in a certain proportion. Authorization of production

can mobilize more resources to participate in the design of cultural and creative and the promotion of museum culture.

(5) Consumer Community: In the new value network, the consumers of the museum's cultural and creative products are more tagged, the museum culture becomes more infiltrating, and crowd creation has brought more fans to the museum, so that the museum's cultural and creative consumers are even more visible. Consumers' recognition of museum culture will rise to the brand community. Under this new model, museums will be more creatively branded and brand museums will be established.



CHAPTER 5

CASE STUDY-ANALYSIS OF PRESENT SITUATION AND PROBLEMS OF CULTURAL CREATIVE PRODUCTS DEVELOPMENT IN SHAANXI HISTORY MUSEUM

As one of the largest provinces of Chinese culture and one of the birthplaces of Chinese civilization, Shaanxi Province has established 14 dynasties here and has abundant cultural resources. Protecting and studying the value of these cultural relics has become the mission of the Shaanxi History Museum. The Shaanxi History Museum, as a leader in the museum community in Shaanxi, is in the leading position in the province and even in the northwest region in the development of cultural and creative products. Shaanxi History Museum has rich cultural IP resources. Through the rapid development in recent years, the quality of cultural and creative products has greatly improved, but the overall development is still in its infancy. The research on the development of cultural and creative products of the Shaanxi History Museum will have important implications for the Shaanxi region and even the entire western region.

5.1 Shaanxi History Museum cultural product development cultural IP resource rich

Chinese people often say that “You can experience 50 years changes of China in Shenzhen, 500 years in Beijing, but 5,000 years in Xi’an.” Only in Shaanxi History Museum you can see these changes in past 5,000 years. More than 13 glorious dynasty including Zhou Dynasty (1027 BC–221 BC), Qin Dynasty (221 BC–206 BC) Han Dynasty (206 BC–220 AD) and Tang Dynasty (618–907 AD), with Xi’an as its capital, created plenty of historic and cultural relics. Therefore, Shaanxi History Museum was born as the place for researching and displaying such 5000 years’ history. Shaanxi History Museum is located in northwest of Big Wild Goose Pagoda, open to the public in 1991. The museum boasts 370,000 pieces relics range from prehistory when human just use simple stone tools to all kinds of exquisite wares in the Qing Dynasty (1644–1911). These relics have high value not only in quantity but also in quality.

The Shaanxi History Museum is a national-level museum. As one of the birthplaces of Chinese civilization, Shaanxi has a wealth of cultural resources. Zhou, Han, and Tang Dynasties have established capitals here. This is a testament to the unprecedented prosperity of Chinese civilization. As such a cultural province, the Shaanxi History

Museum has become a showcase for the modern world. There is a glorious window of prosperity. The Shaanxi History Museum contains 115,000 objects in its collections. The more representative of these include bronzes, Tang-dynasty tomb wall paintings, terracotta statuary, ceramics (pottery and porcelain), construction materials through the dynasties, Han and Tang bronze mirrors, and coins and currency, calligraphy, rubbings, scrolls, woven articles, bone articles, wooden and lacquer and iron and stone objects, seals, as well as some contemporary cultural relics and ethnic objects. The coins of various countries in the Tang Dynasty vividly displayed the prosperity of the Tang Dynasty, and 18 pieces of national treasures made the Shaanxi calendar a sea of Chinese culture. Such rich collections, from kings to ordinary people, clothing, food, housing, and other cultures, provide valuable cultural resources for the development of Shaanxi calendar blog creation products. These rich and high-value cultural resources have become cultural and creative products of Shaanxi History Museum basic power.

5.2 Development history of cultural and creative products of Shaanxi History Museum

The Shaanxi History Museum's cultural and creative products are produced by the Ministry of Culture and Industry of the Shaanxi History Museum. The development of the Shaanxi History Museum's cultural and creative products has gone through three stages.

First, the first phase from 1999 to 2009, it was in the stage of simple reproduction of cultural products. Since 1999, the Shaanxi History Museum authorized the labor service company in the museum to start the development of cultural products. At this stage, only the collections in the museum were sorted out, and some hot collections were simply mapped and refined, and then handed over to manufacturers for production. This stage was in Shaanxi. The history museum is still in the stage of toll tour. Most of the tourists are high-income groups with strong cultural consumption. Consumers at this stage have developed various art works with high prices and high collection value. It satisfies the needs of consumers for museum cultural consumption at that time. The museum's cultural and creative products developed at this stage of the Shaanxi calendar were dominated by furnishings and treasures. At the same time, it is also deeply loved by foreign tourists. With the aid of cultural products, Shaanxi's culture is spread overseas. Representative works at this stage include pastels, gold and silver utensils, and high imitations of the gold and silver series of "He Jia Cun" in the Tang Dynasty. This stage is a process in which the museum reforms itself and breaks through itself.

Second, the second stage 2009-2016 is in the stage of cultural and creative exploration. With the experience of the free development of the society in 2008 and the accumulation of experience in the previous period, in 2009 the museum cultural products began to develop from the original single replica to the tourism commemoration and cultural gifts. Gradually added elements of creativity and emphasis on practicality. Taking the Tang Dynasty murals and the Tang Dynasty goldsmiths as the main development line, the cultural elements were excavated. Through the development of cultural and creative development in about three to four years, more than 300 species and more than 1,000 varieties have been formed, ranging from printed matter, audiovisual products to complex imitation products and tourist souvenirs. The cultural and creative products, “Tang girl”, “Han handsome” and other series enjoy high honors and are in the upper middle level in museums across the country. At this stage, due to the museum's free open policy, the Shaanxi History Museum also ushered in an important change. At this stage, the tourist group of the Shaanxi History Museum began to become more extensive. Tourists are from high-income groups with high cultural needs and abroad. Tourists have become ordinary people with ordinary citizens and students as the main body. In response to this change, Shaanxi History Museum has transformed high-end, high-priced and high-artistic products into practical products that are low-priced, refined, and close to life. The main representative products at this stage are the Tang Palace series scarves and satchels.

Figure 1-1 The second phase of practical and cultural products



Third. the third phase of 2016 – to date is at the stage of high-speed brand development. After more than ten years of development, the labor service company became the business department and then the development department, then it was upgraded to a cultural industry company, and finally became the Ministry of Culture and Industry. The change of name reflects the development of the museum's cultural and creative products. At this stage, Shaanxi History Museum began to pay attention to the creativity and quality of the cultural and creative products and paid special attention to the development of the branding of the

museum's cultural and creative products. Continue to build and deepen the “Tang Beauty” IP series and maintain the series of “Tang Girl”, Han handsome. On February 11th, 2018, the JD. Com flagship store of the Shaanxi History Museum formally launched the development idea of the JD. Com flagship store on-line innovation museum, broaden the sales channel of culture creative products, and enhance the dissemination and influence of the Shaanxi calendar, which is a “Internet + cultural relic” work. Successful practice.

Figure 5-2 Stage 3 Internet branding



5.3 Development status of cultural and creative products of Shaanxi History Museum

Using Porter's Value Chain Theory to study and analyze the development of Shaanxi History Museum.

5.3.1 Status quo of development requirements for cultural and creative products

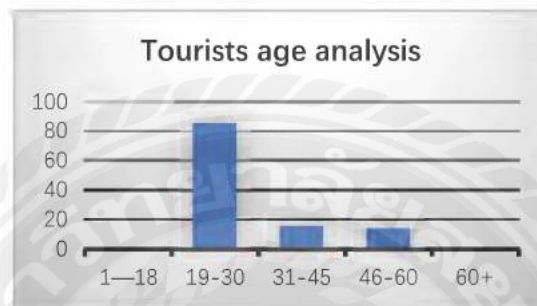
The Shaanxi History Museum's cultural and creative product development was in its infancy. A questionnaire survey was conducted on 116 tourists from Shaanxi, Liaoning and Liaoning provinces. The survey was divided into 58 during the festive period and 58 during the ordinary weekend, and an attempt was made to analyze the results of the survey. Shaanxi History Museum's cultural and creative products have opened up the market demand status in the discovery stage.

(1) visitors' age.

according to the proportion of visitors from Shaanxi and Liaoning provinces, a questionnaire survey of 116 random tourists from Shaanxi and Liaoning provinces included

85 people aged 19-30, accounting for 73% of all surveyed tourists and 16 people aged 31-45 years. It accounted for 14% of all tourists, followed by 14 people aged 46-60, 1 person aged 1-18, and 0 people aged 60 and over. According to the analysis of the ages of tourists are mainly young people. Therefore, the development of cultural and creative products should be based on products that are modern and dynamic.

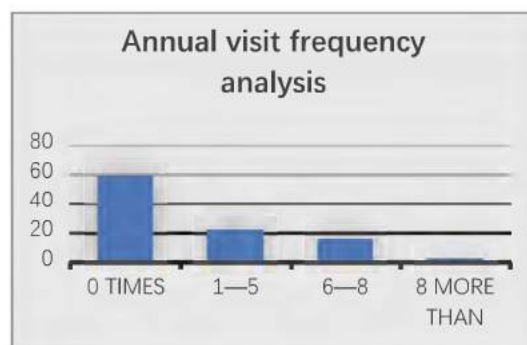
Table5-1 Tourists age analysis



(2) Annual visit frequency analysis.

According to the Shaanxi Provincial Museum of History, a total of 116 visitors from the Shaanxi History Museum conducted a random survey of 116 tourists, and 1-5 times accounted for 59% of all surveyed visitors. The first visit was 24 people, accounting for 22% of all tourists, followed by 6-8 times 14 people, 8 times more than 8 people. A survey of the frequency of visits by Shaanxi History Museum tourists every year found that visitors to the Shaanxi History Museum are impromptu visits. There is no fixed time and the frequency is relatively low. Therefore, product development must establish channels outside the library.

Table5-2 Annual visit frequency analysis



(3) Analysis of Visitors' Attitudes towards Cultural and Creative Stores

According to the Shaanxi Provincial Museum of History, the number of tourists surveyed by 116 random visitors to the Shaanxi History Museum did not know that it was 63 people, accounting for 54% of all surveyed tourists. They knew that they did not pay attention to 33 people and accounted for 29% of all tourists. In other cases, there were 14 people who hadn't noticed each of them. Tourists' attitudes towards cultural and creative product stores found that museum cultural creative products have attracted tourists' attention at this stage and have a certain reputation. However, they still lack understanding of cultural and creative products. Therefore, Shaanxi History Museum should try its best to develop its products. Internal promotion and guidance and improve the quality of products.

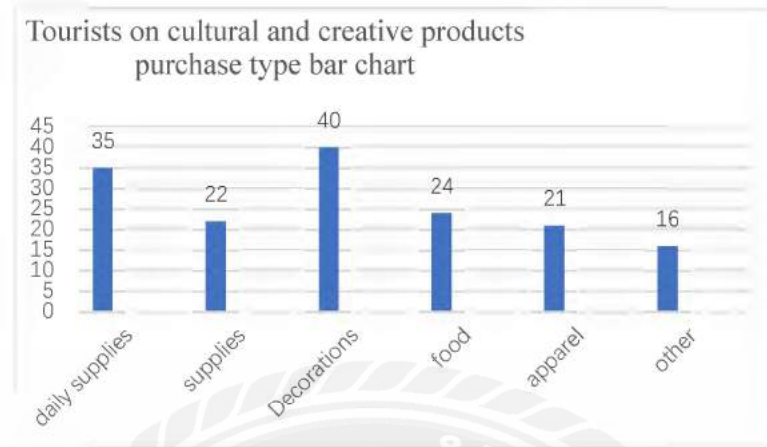
Table5-3 Analysis of Visitors' Attitudes towards Cultural Creative Stores



(4) Tourists choose cultural and creative species analysis

In a questionnaire survey of 116 random visitors, 40 people made up of accessories accounted for 74.14% of all surveyed tourists. 30 were daily goods, which accounted for 58.62% of all tourists. Others were stationery supplies 22, apparel 21, food 24 People and 16 other people surveyed the tourists of the Shaanxi History Museum about the types of cultural and creative products purchased. It was found that tourists mainly purchase practical products, so the development of cultural and creative products should be based on practical product development.

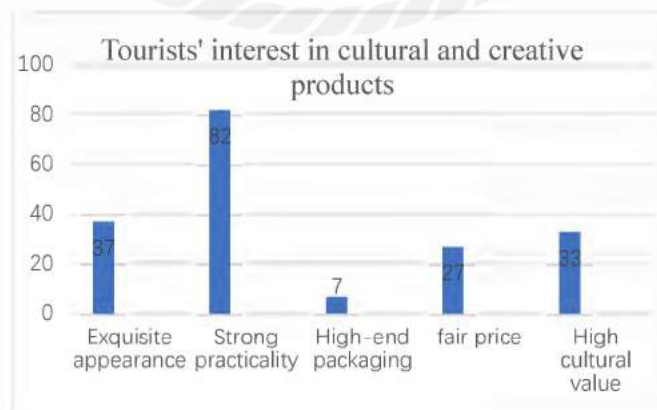
Table5-4 Tourists choose cultural and creative species analysis



(5) Tourists' interest in cultural and creative products

According to the questionnaire survey conducted by 116 tourists in the Shaanxi History Museum, a total of 82 tourists with strong practicality accounted for 70.69% of all surveyed visitors. The appearance was fine with 37 people, accounting for 63.79% of all tourists, followed by high cultural values. People, moderately priced at 27 people, and packaging of high-end 7 people, surveyed the visitors on cultural and creative products at the intended point. It was found that tourists mainly buy practical products mainly based on practicality and supplemented by educational functions. Therefore, the Shaanxi History Museum is the development of cultural and creative products should focus on the development of practical products and strengthen the depth of culture.

Table5-5 Tourists' interest in cultural and creative products



(6) Tourists' demand for cultural and creative price

In a random survey of 116 tourists, 54 people selected 51-250¥, accounting for 47% of all surveyed tourists, 1-50 yuan and 28 people, accounting for 24% of all tourists. Others were 21 people in the order of 251-500 yuan, not 13 people in the price. A survey of the acceptance prices of cultural and creative products by tourists from Shaanxi History Museum and found that tourists mainly purchase medium- and low-priced products for cultural and creative products. Therefore, in the development of cultural and creative products, Shaanxi History Museum should pay attention to the exquisiteness of cultural and creative products, and lower prices. The price and refinement win the favor of tourists.

Table5-6 Tourists' demand for cultural and creative price



The market demand is still based on low-priced and more practical product through the research on the market demand of the development of cultural and creative products of the Shaanxi History Museum at the present stage, the following conclusions have been drawn:

(1) At this stage, visitors to the Shaanxi History Museum are mainly young people, and the age of students as the core is rather young. Therefore, in the demand side of cultural and creative products, the development of cultural and creative products is mainly focused on youthful development. Students' perspective requirements Cultural and creative products have high educational significance and strong cultural attributes.

(2) In the cultural and creative product design itself, its, which have higher requirements on the practicality of the product, and the collection value and individualization reflect the high demand. The attributes of the tourists determine the demand for the museum's cultural and creative products. The demand for the cultural and

creative products the Shaanxi History Museum is at the current stage of the low-priced, highly practical, and creative design of the brains.

(3) From the visitors' comments on the Shaanxi Provincial History Museum's cultural and creative products, the cultural and creative products developed by the Shaanxi History Museum have a certain influence at this stage, but no matter what the novelty of the creative design or the product development category and products the richness of prices is far from meeting the needs of the market at this stage.

(4) The demand for museum cultural creative products at this stage is still low-level demand. The development of museum cultural creative products still needs to rely on supply-side reforms to continuously improve the quality of supply, thereby stimulating higher cultural demands on the demand side, so as to continuously improve cultural and creative products. quality.

5.3.2 Status of supply and development of cultural and creative products

Through interviews with the relevant person in charge of the Ministry of Culture and Industry of the Shaanxi Museum of History, we learned about the summary of the development of the cultural and creative products at the present stage of the Shaanxi History Museum. It is mainly composed of three aspects: policy strength, cultural and creative competitiveness, and cultural and creative management.

(1) Increasing policy support

The Shaanxi History Museum continues to develop under the guidance of state policies and regards the development of museum cultural creative products as one of the key development directions of the museum. We actively explored and continuously deepened the reform of the Ministry of Culture and Industry; we continued to cooperate with large companies and explore new ways of developing cultural and creative products. In December 2017, we formally cooperated with JD.com to open the flagship store of JD. Com History Museum and seamlessly connect with consumers.

(2) Improve competitiveness

The growing cultural and creative competitiveness of the Shaanxi History Museum is mainly reflected in the following three aspects: First, the development of ideas is clear and clear. In recent years, we have been actively developing cultural and creative products with

the characteristics of this museum according to our own characteristics. At present, there are more than 500 kinds of cultural and creative products developed and possessing copyrights based on the characteristics of the museum. The Ministry of Culture and industry of the Shaanxi History Museum has established the principles and ideas for the development of “two key points” and “two main lines”. Two key points are the development of cultural reproductions that meet the high-quality collections and gift grades of some consumer groups and suit the needs of ordinary tourists. The practicality of cultural and creative products. Second, the development of products is well-known and rich. A total of more than 400 cultural and creative products have been developed around the Shaanxi History Museum. Gold beast first agate cup, glass imitation “Tang Baitao” horse, U disk, silk painting Tang mural scroll, a variety of decorative culture silk scarf, bag series, dream tricolor daily necessities series “Tang girl” daily necessities series. Among them, the “Tang girl” series, “Han handsome”, and “Tang Meimei” enjoy a high reputation in Shaanxi and even in the whole country. Third, product development is highly recognized by the market. After years of hard work, the cultural and creative products developed by Shaanxi History Museum have been well received by the industry.

Table 5-7 Cultural creative product brands of Shaanxi History Museum

Category (11)	Styles (50)
Tang girl series	pillow 4 wallet 4 glasses box 3 models 4 refrigerators, 4 luggage tags, 4 bookmarks
Tang baby series	2 bags, 7 key chains
Gold and copper silkworm series	food, bookmarks, brooches, fragrant inserts, necklaces, badges
Calendar Series	《Shaanxi History Museum Calendar》 《Tang Dynasty》
Food Series	Mushrooms
Dream three color series	Scarf phone bag 1 “Nafu” bag 1, hand bag 1

(3) Business Diversification

The development, operation, and sales methods of the Shaanxi Provincial Museum's cultural and creative products are increasingly diversified. The Shaanxi History Museum mainly uses museum cultural creative products with independent development, design, outsourcing production, and product sales. In 2017, the “Internet + Chinese Civilization”

plan was implemented to build an online trading platform for e-commerce products of cultural and creative products. It opened six entrances to the entire network and opened the flagship store of the JD. Com Shaanxi History Museum, seamlessly connecting with consumers. Under the background of the increasingly mature cooperation model between the enterprises and the enterprises, preparations were made for projects such as cultural and innovative products entering the commercial buildings outside the library. Explore and improve museum intellectual property management systems and museum IP licensing system. Under the premise of establishing a cultural and creative brand planning system, the cultural and creative brand visual identity system (VI) of the Shaanxi History Museum was created. Deepen the core competitiveness, determine the differentiated brand positioning, and enhance the brand effect. In 2017, sales reached 9 million yuan.

5.4 Analysis of problems in the development of cultural and creative products of Shaanxi History Museum

In recent years, thanks to the guidance and strong support of China's policies and the continuous efforts of the museum itself, the Shaanxi Provincial Museum has achieved certain achievements in the development of its cultural and creative industries. However, due to lack of experience and lack of talent, the development of the Shaanxi Provincial Museum's cultural and creative products is still at a low level overall. From the perspective of the museum itself, in terms of research and development of cultural and creative products, there are still weak business awareness and weak market operation capabilities, weak product supply capabilities, low level of design and production, and weak innovation capacity; in terms of the external environment, museum culture the R&D management and employee performance appraisal system for creative products has not yet been established. There is a lack of professional and culturally elite personnel. Without strong financial guarantees and related policies, the soft environment for the development of the cultural and creative industries of the Shaanxi Provincial Museum remains to be improved.

5.4.1 Core cultural IP (Intellectual Property) performance deficiency

At present, the cultural and creative product development team of the Shaanxi History Museum belongs to the early days of its establishment. The lack of specialized cultural and creative design teams and compound talents with professional cultural and cultural knowledge of the museum is still an important constraint in development. The Shaanxi History Museum has rich cultural resources and profound culture. However, due to the lack

of a thorough understanding of the cultural heritage of the Museum, the entire process of the museum's cultural and creative product design, development, and production is currently lacking in public education. Let the public better understand the cultural connotation, high cultural quality cultural and creative products, and lack the channels for the dissemination of the core culture contained in the culture.

5.4.2 Insufficient innovation in cultural creative products

The development of museum cultural creative products, culture is the foundation, and creative design is the core. If there is culture and no creativity, then such products will return to ordinary museum cultural souvenirs. The essential difference between museum cultural creative products and ordinary museum souvenirs lies in creativity. The core values of cultural and creative products are also reflected in creativity. The design of museum's cultural and creative products is the most important part of the value-added of the entire cultural and creative products. How to express the in-depth cultural symbols through creative forms will become an important part of the success of cultural and creative products. Only creative, cultural and creative products that are unique to the mind and open to people's minds can be truly welcomed by the market. For example, the Forbidden Headphones of the Beijing Imperial Palace show the Qing Dynasty Beads with earphones in the form of the Qing Dynasty logo, which not only retains the origin of culture but also promotes cultural heritage through innovative headphones, so that creative and creative products can be successful. At present, in the design of the Shaanxi cultural and creative products, it is mainly based on "selling," "traversing," and simple copying. There are too few cultural and creative products that attract people's attention. The homogenization of design ideas and the convergence of cultural and creative products are significant issues. Although Shaanxi Province has also developed innovative products such as "Tang Mei" and "Han handsome", most of the cultural and creative products are still seriously under-innovated.

5.4.3 The lack of cross-border fusion of cultural creative product development

"Culture +" has injected new impetus into the development of cultural and creative products, allowing more and more people to realize the transition from "simple life" to "culturally significant life". However, at present, the development of cultural and creative products of the Shaanxi History Museum is still mainly through internal development and partial cooperation. It lacks extensive communication and cooperation with social forces

and external resources of museums and effective integration of diverse social resources. The integration of museum cultural creative products, creativity, arts, science and technology, education, tourism, and other multi-industry areas has a low degree of cross-border integration, and the degree of integration of cultural and creative industries with the Internet and VR, AR, and other high technologies is not high. The Shaanxi History Museum has not yet opened up a new path to apply new and high technologies to create new products for cultural and creative development. It is difficult to adapt to the trend of the times and still does not realize the desire of tourists to bring museums and culture home.

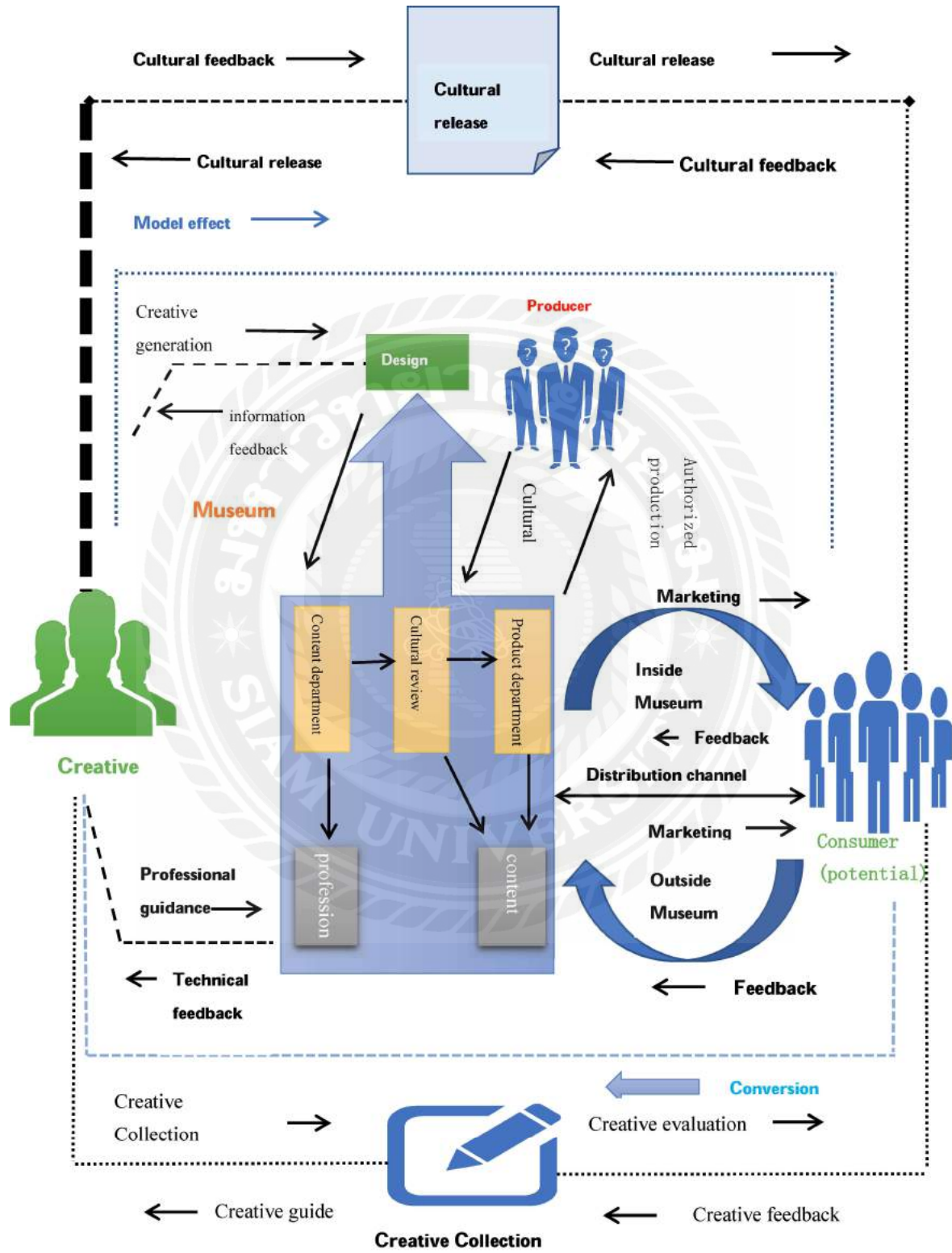


CHAPTER 6

SHAANXI HISTORY MUSEUM CULTURAL CREATIVE PRODUCTS "VALUE NETWORK" DEVELOPMENT COUNTERMEASURES

Value network analysis was first developed in 1993 and was adapted in 1997 for intangible asset management. It has been tested in applications from shop floor work groups to business webs and economic regions. It draws from a theory based in living systems, knowledge management, complexity theory, system dynamics, and intangible asset management. Although the Shaanxi History Museum's cultural and creative product development has achieved certain results, it still cannot meet the growing cultural needs. The low utilization rate of cultural resources is the main reason why Shaanxi Cultural Museum's cultural and innovative product development cannot meet the market demand. The low cultural utilization rate is mainly due to the single line link of the cultural and creative product development value chain. The museum's cultural and creative product development value network model Will adopt a multi-channel, multi-dimensional network of new ways of cultural and creative product development. Under the new value network, museums change their roles and undertake the connection between culture and creative thinking and product design and development. Under the new value network, the Shaanxi History Museum should give full play to its own advantages and use the powerful social resources mobilization capabilities in the Internet era to re-integrate values. Each link in the chain realizes a new path for the development of cultural and creative products of Shaanxi History Museum. Establish the development value network model of the Shaanxi History Museum Cultural Creative Products, as shown in figure.

Figure 6-1 Shaanxi History Museum cultural product development value net model



The main part of the value network model is the creators, museums, and consumers. These three main bodies are organically combined through the two major platforms of the four platforms. The upper side of the map is the IP library of the Shaanxi History Museum Culture and the lower side is the platform for the collection of creative ideas and producers. In order to authorize the production platform and the right side of the Shaanxi History Museum as a sales platform in the form of alliance, this will form the cultural and creative development ecosystem of the Shaanxi History Museum. The left side is the creator. The creators combine good ideas and designers to generate product designs. Upload the museum content department to optimize. The content department professional talents guide the design and propose amendments and pass it to the museum's cultural review department. The cultural review department judges the authenticity of the culture, authorizes it through the post-museum, and hand it over to the manufacturer for production. After the producer produces the product, he delivers the product to the product department and then the product department sends it to the unified museum store. The Union sells it to consumers, and the consumer feeds back the consumption information to the museum through the museum information platform, forming a closed loop. This completes a process of museum products from culture to creativity to product to consumption.

The two main lines of culture and creativity are used for more in-depth communication and exchange through the Internet. Under the “value network” model of Shaanxi Culture Museum's Innovation model, culture and creativity can be multi-dimensionally collided through platform exchange channels and self-media communication channels. The first layer (outermost layer) is called the platform communication channel, which is a creative and cultural communication channel between self-media and platform media. Downstream of this channel, creative ideas continue to enter museums. Consumers can use the museum platform to evaluate and respond to creative ideas. The museum selects outstanding creative ideas for authorization. The upper reaches of the channel are cultural exchanges, and cultural symbols are continuously discovered and published by the museum platform. Cultural feedback is obtained by the interaction between the creators and the consumers' own media and the platform.

The second level is self-media communication channels. This channel is based on the self-media communication channel of the user groups under the platform. Creative users and consumers continue to exchange roles. Consumers transform into creatives through the role model of creatives. People also become consumers because they are concerned about good ideas. The two layers are information exchange layers, and the dashed lines indicate

communication through the Internet channels.

6.1 Development process establishing product development open source thinking

In the new value network, the Shaanxi History Museum has been transformed into a platform, an open source platform, advocating the Shaanxi regional museum to actively explore the cultural resources that the museum itself can develop, and creating the Shaanxi Provincial Museum Cultural Creative through the Shaanxi History Museum, an influential platform. New product development channel. The Shaanxi History Museum also fully mobilized the resources of the entire community to enter into the development of cultural and creative products through the Internet. In the creative aspect, the museum inspired the whole society to make creative and creative people join the design of culture and innovation and combine the culture excavated by various museums to create ideas. Innovation; In the production phase, the Shaanxi History Museum is transformed into supervisors and infiltrators, and it is agreed that the production of third-party cultural and creative products supervise the production of cultural and creative products in line with the true requirements of culture. In the end, taking the Shaanxi History Museum as the core and leading, building the alliance of shops in the Shaanxi museum community, pushing the cultural and creative products to a deeper and wider place.

6.2 Cultural mining links establishing the core cultural IP resource base of Shaanxi History Museum

Applied design research: Think globally, act locally. This has become a modern mantra for designing niche products that address a specific facet of market segmentation. But the local aspect of the intended product design might be fashioned for such uniquely different places as Hong Kong, Chicago, and Mexico City. Industrial designers are trained to be experts in the process of product development, but how do they go about identifying the cultural subtleties and nuances that will allow the divergent locales to emotionally connect with the products? Cultural mining is a design research technique extrapolated from traditional anthropology that focuses on gathering information and insights about the country or regional specific culture as it relates to the particular area of product or interaction under investigation. It is particularly useful when conducting cross-cultural research, to gain a deep grounding in the key aspects of the culture.

Before discussing the specifics of the cultural mining research technique to inform

product (and GUI) design, this paper will first attempt to establish the foundation to validate this technique within the context of the modern practice of industrial design.

In the traditional value chain, the museum undertakes the development of the entire chain, and all the links are completed by oneself. Therefore, the cultural and creative products developed by the museum lack market competitiveness. Under the new value network, the Shaanxi History Museum, as a cultural heritage protection unit, is at the top of the cultural source and the cultural and creative value chain throughout the development of cultural and creative products. The Shaanxi History Museum is more embodied in the cultural end of the cultural and creative production process. This is the main body of all links in the product development value chain. The Shaanxi History Museum simply systematically excavates the most representative collections from the museum, extracting the cultural symbols contained therein, and spreading the cultural symbols to all creatives who want to join and think. Focus on cultural excavation and empower creative and production sales to more specialized individuals or businesses. As shown in table 6-1, the cultural resources of the library are used to carry out cultural excavation into the IP library through the self-built cultural resource library, and then these IP resources are distributed through the Internet to every aspect of cultural and creative development. The main task of the Shaanxi History Museum is the culture runs through the entire value chain and supervises other aspects to ensure that there is no cultural distortion in every link of the value chain.

6.3 Creative enrollment section builds a platform for cultural publication and creative solicitation of Shaanxi History Museum culture

As shown in table 6-1, the creative solicitation platform continuously interacts with the official media channels of Shaanxi History Museum through its own media channels, so that the creatives continue to shed new vitality. The public and consumers will become creative, so that a steady stream of creative ideas will be created. Support the entire core competitiveness of the culture. The Shaanxi History Museum's self-built creative platform will undertake three aspects of work: first, the collection and publication of collection culture. The integration of cultural resources within the museum, the full exploitation of cultural resources and the refinement of cultural symbols, and publishing to the platform, through the interaction between the platform and the self-media, to achieve the dissemination of culture, designers can carry out creative development on the basis of culture, And creative design. This is the most important task of the museum's platform

construction. How to express the culture of the museum and express it both in depth and at the same time is the main task of the museum platform. This process is not only an important part of cultural and creative development, but also an important path for museums to use cultural and creative products to carry out cultural communication and complete educational functions. Second, actively guide the public to participate in the development of cultural and creative products. In the era of information explosion, since the flourishing of the media and the universality of network makers, Shaanxi History Museum should actively cater to and make use of the Internet or self-media to guide the public to the development of cultural and creative products. The development of the museum's cultural and creative products is very much in line with Internet thinking, and the Internet's thinking is opening the mind. The more strange and strange things can attract the attention of the Internet. The museum's culture and creativity, relying on the ancient cultural resources of the museum, combined with the creative design of the brain-hole, will all become the explosion of the Internet. Social scientists and designers must always take into account what is referred to as the common variables – age, sex, race, income level, ethnicity, marital status, and occupation. However, social scientists seek to quantify and qualify all the information gathered regarding a specific user group; whereas, designers may be only seeking that one small kernel of insight that can lead to either incrementally improving an existing artifact or truly innovating the product category. Identifying more than one actionable insight would be considered a real bonus in the outcome of the process. This approach, process, technique, and outcomes can be considered designedly thinking.

6.4 Improve the Multi-Dimensional licensing system in cultural creative production

Culture is one of the main driving forces for the economy. It is made up of museums, archaeology, festivals, literature, cinema, performing arts, and made up of creative industries and of “Made in Italy” – that is, all those productive activities are not only culture themselves (e.g. design, architecture, and communication), but also draw from culture nourishment and competitiveness: industries which develop services for other sectors, deliver contents and innovation to economy, from tourism to food industry. The so-called creative-driven production belongs to this context, spanning from evolved manufacture to artistic handicraft. In Italy, 6.1% of wealth – i.e. 89.7 billion euro – is produced by the Cultural and Creative Production System (cultural industries, creative industries, historic and artistic heritage, performing and visual arts, and creative-driven production). In addition, the multiplier effect of culture to economy is equaled to 1.8. That is, for every euro raised in the cultural sector, 1.8 euro are raised somewhere else. Those 89.7 billion

euro thus stimulate the creation of other 160.1 billion euro, which gives us a total of 249.8 billion produced by the whole sector, i.e. 17% of national added value. The main beneficiary of such productive process is tourism. The cultural production system creates (i.e. regardless of the jobs created in other sectors of economy) 1.5 million jobs to people, 6.1% of total employment in Italy.

The complexity and rapidity of the changes occurring in the cultural and creative ecosystem require the ability to read the context, and a mastery of managerial methods and tools to develop sustainable projects and businesses. The Master of Cultural and Creative Production System Management is conceived to meet this challenge, by raising managerial figures combined with artistic and cultural knowledge with entrepreneurial know-how, while being skilled enough to promote, manage, and design projects within the cultural sector. Among the skills developed by the course there are marketing, communication, and the ability to transfer and apply the new technologies to cultural heritage, as well as the ability to work in synergy with the tourism sector, and to find and manage financial resources efficiently. Participants will be able to operate within cultural institutes, either local or international, profit or non-profit, public or private, some of which connected to the tourism sector: museums, theatres, concert institutions, radio and TV stations, publishing houses, record companies, festivals, creative industries. Participants will have the opportunity to work either as event managers in one of the many segments of cultural production, or in big groups not necessarily involved in the cultural industry but willing to invest in it, cultural foundations, international cooperation think tanks, etc. The course includes both theoretical and practical lessons (such as workshops and laboratories). Each module examines a specific subject in depth by means of case studies, practical tests, design thinking, data analysis, and role-playing activities

The art authorization method has a strong reference for the National Palace Museum in Taiwan. The Taipei Palace Museum is the most representative cultural and creative product development unit in Taipei. The artistic license plays an important role in it. The artistic authorization of the National Palace Museum in Taipei is different from the licensing model in the mainland. The artistic authorization of the National Palace Museum in Taipei is divided into four modes: image authorization, publication authorization, brand authorization, and cooperative development. Therefore, the Shaanxi History Museum should also authorize the three development licenses for image licensing, publishing authorization, and brand licensing, as well as co-production of this productive license. These two aspects of the four-dimensional authorization system break the traditional

monolithic production authorization method. And after authorization, the museum is still at the core to ensure the authenticity of the culture. Authorized objects are divided into development authorization and production authorization. First of all, the public participation in the development of cultural and creative products involves the issue of cultural development authorization. Once the public submits the appropriate ideas to the museum, the Shaanxi History Museum shall, based on the actual situation, write to Cultural and creative products. The developer authorizes and gives the developer a certain amount of development revenue from sales revenue, thus forming a complete creative design path. This will enable more creative and innovators to participate in the development of cultural and creative products. The authorization will grant two kinds of rights. One is to grant the right to museum cultural development, and the other is to grant the right to the Shaanxi History Museum cultural creative products brand. The authorization will place the Shaanxi History Museum in the dominant position of museum cultural creative products. Secondly, Shaanxi History Museum will also supervise the entire development process. The cultural first attribute of cultural and creative products determines that Shaanxi History Museum should pay attention to the authenticity of culture in the development of cultural and creative products. No matter which part of the cultural distortion, cultural innovation cannot be guaranteed. The first attribute of culture in product development cannot distort or vilify culture and cannot blindly pursue economic profits. Productive licenses need to be created after the development of authorization, in the cultural and creative value chain, after cultural excavation and creative recruitment. Due to the adoption of a new development method of cultural and creative products, Shaanxi History Museum conducts cultural excavation and public cultural creativity design requires a professional third-party product processor that can adapt to the characteristics of cultural and creative products. Shan History Museum needs to find a partner in Shaanxi, authorize a third party with high production technology, become a professional processor of cultural and creative products, and hand over the cultural and creative product design meeting the requirements of Shaanxi History Museum on the platform to a professional third party for processing. No matter whether it is a museum or a creator, it is impossible to achieve the high requirements for the production of cultural and creative products. Therefore, the designation of professional third parties can not only ensure the unity of the Shaanxi Cultural Museum's cultural and creative production, but also guarantee the high quality of cultural and creative products.

6.5 Cultural and creative marketing section creates Shaanxi Museum store alliance

The marketing of cultural creative products can not only stay in the museum, but also need to go out of the museum to enter the entire society and form socialized sales. Wherever the flow of people gathers, places with large visitors will become important areas for the sale of cultural and creative products. Shopping malls, railway stations and airports should open up museums and cultural and creative product sales stores to promote the cultural and creative products developed by Shaanxi History Museum to a broader market. Let the museum culture spread to a wider place with the help of cultural and creative products.



CHAPTER 7

CONCLUSIONS AND PROSPECTS

7.1 Conclusion

The development of museum cultural creative products has become an important direction for the future development of the museum. The analysis of the concepts, attributes and functions of the cultural and creative products shows that the development of museum cultural creative products will provide a new way for the dissemination of museum culture to the value chain. Based on the current research on the development of cultural creative products, and with the Internet + Cultural and Creative new ideas for the development of cultural creative products:

(1) Construction of the Museum Cultural Creative Product Development Value Network Model

There are different problems in the five links in the current single-chain museum cultural creative product development, resulting in a relatively weak competitiveness of museum cultural creative products, cultural activation distortion, lack of creativity, lack of production, and lack of market-oriented marketing. Museum cultural creative products play a more important role in museum development. Through the introduction of Internet thinking to break the single-chain, through the open-source thinking and value networked thinking to form a museum cultural creative product development value network model, the museum will become a platform for museums to better mobilize social resources to participate in the development of cultural creative products, so as to achieve industrial ecology Globalization, creative ubiquity, production licensing, consumer socialization, marketing socialization, the entire value chain will attract numerous niche creatives, so that the entire value chain has more potential for value-added, so that museum cultural creative products more social Benefits and economic benefits.

(2) A New Way of Developing Cultural and Creative Products of Shaanxi History Museum

The Shaanxi History Museum is rich in cultural resources. Under the current development methods, the development of the Shaanxi calendar blog creation products is restricted by the problems of creativity, funds, production refinement, and lack of marketization. According to the cultural resources of the Shaanxi History Museum, the museum uses cultural and creative products to develop a value network model. Shaanxi History Museum transformed into a platform in the development of cultural and creative

products, mobilized the public to participate in the development of cultural and creative products, and implanted the two main lines of culture and creativity into the entire process of cultural and creative product development. The Shaanxi History Museum is only used as a culture and creativity. Bridges and supervisors, establish open-source thinking in the development of cultural and creative products, build museum collections in the cultural excavation, and store IP resources in the library. In the creative design, creative innovation should be used to enhance the creativity of Culture Creative Product and create in the culture and creativity. In China, multi-dimensional authorizations were used to increase the professionalism of the production of cultural and creative products, and the establishment of a museum-shop alliance in cultural and creative sales increased the diversity of sales of cultural and creative products. This way, the cultural and creative products developed by Shaanxi History Museum will be greatly improved both in terms of social benefits and economic benefits.

7.2 Outlook

The development of museum cultural creative products is a systematic and complicated process. This article only discusses the development of cultural and creative products from the perspective of the value chain. Since the development of museum cultural creative products is still in its infancy, this article was written at the time of writing. Data collection is very difficult, and there is almost no systematic or professional database of cultural and creative product development. In this study, only the first-hand data collected at the same time can be used for the study of Shaanxi History Museum as an example. The research has limitations. In many aspects, there are still deficiencies, which can be further expanded and deepened in the future research. The research and development of cultural and creative products needs to be further and more comprehensive.

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