

On the Development of Cultural and Creative Industry in Museums: A Case Study of Beijing Palace Museum

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Abstract—Combining cultural and creative industry with museums and developing precious resources of cultural relics and cultural units have been new highlights and new directions of the development of China’s cultural and creative industry in the past few years. This paper intends to analyze the policy factors, “time” factors, cultural factors and own factors of the development of it in Chinese museums by means of literature research. Meanwhile, focusing on the Palace Museum, the paper explores the development mode of the cultural and creative industry in museums, which analyzes the rationality of the coexistence of the cultural and creative industry with marketing significance and non-profit organization museum. Finally, some suggestions on design and operation are provided for the cultural and creative industry in museums.

Keywords—cultural and creative industry, museum, the Palace Museum

I. INTRODUCTION

The development of cultural and creative industry originates from the end of the 20th century, when the British government established the creative industry task force and formulated the development strategy of cultural and creative industry. After that, the cultural and creative industries in Europe, the United States, Australia, Singapore, South Korea, Japan and other countries and regions developed rapidly [1]. In China, Taiwan was the first to use the concept of cultural and creative industry [2]. And the research on products related to cultural and creative industry first appeared around 2013 and gradually became popular after 2015[3]. There is still no consistent conclusion on the definition of cultural and creative industry. Even in many foreign literatures, there is no unified definition and appellation for it. For example, the name used in Britain is creative industry, while similar industry in the United States is copyright industry, Spain calls it cultural leisure industry, Japan calls it content industry, and in many countries such as Germany, Netherlands and South Korea, it is also called cultural industry[4]. Although different countries have different names for it, they all emphasize the core of combining culture and creativity. And “knowledge intensive”, “high value-added”, “high integration” are also the basic features of cultural and creative industry [1].

As the carrier of culture and the transmitter of history, museums have ushered in new opportunities and challenges for the development of cultural and creative industry. With the integration of economic, social and cultural development, the government has gradually increased the attention to the cultural and creative industry, and the guidance of relevant policies and regulations has become increasingly clear. The development of cultural and creative products and industry not only meet the contemporary people's spiritual and cultural needs for museums, but also meet the museum's own requirements of alleviating the shortage of funds and sustainable development, which is an inevitable trend for museums to adapt to the development of the “time”[5]. In China, the Palace Museum can represent the development of cultural and creative industry in museums. The superior points of “The Palace Museum Model” lies in its intellectual property development and the integration of electronic commerce, that starts a national passion for cultural heritage [6]. As a result, the Forbidden City has brought its long history back to reality in a new era and made it active in the eyes of the public. Through the promotion of cultural and creative products, the Palace Museum can deliver the cultural concept supported by the social mainstream standards to the audience, so that they can have a sense of identity and national pride [7]. When elaborating on the cultural and creative industry in museums, many literatures always abbreviate it without systematic explanation, which will lead to the misunderstanding of it. So this paper analyzes the policy factors, “time” factors, cultural factors and own factors for the development of cultural and creative industry in museums. At the same time, this article focuses on the Palace Museum to explore the development mode of museum’s cultural and creative industry, summarize the problems of it and analyze the rationality of the coexistence of the cultural and creative industry with marketing significance and the non-profit organization. Finally, the knowledge of psychology and other aspects will be utilized to provide design and operation suggestions for the cultural and creative industry in museums.

II. LITERATURE REVIEW

The term “Cultural and Creative Industry” originated in 1998 and is a new industry with creativity as the core under the background of economic globalization[8]. Taiwan's "Bureau of

Economic Affairs" defines the cultural and creative industry as "an industry derived from creativity or cultural accumulation, which, through the form and application of intellectual property, has the potential to create wealth and employment opportunities and promote the overall improvement of life" [1]. Professor Jin Yuanpu of Renmin University of China believes that cultural and creative industry is a new type of industry under the condition of globalization, which is based on people's cultural needs, supported by scientific and technological means and characterized by the comprehensive combination of culture, art and economy [9]. Cultural and creative industries are gradually becoming the innovative development direction of countries around the world, including the United Kingdom, the United States, Japan, South Korea, Austria and Denmark[10]. However, different from China, there is no unified definition and appellation for cultural and creative industry in many foreign literatures. In China, some scholars have distinguished and analyzed three controversial definitions of "creative industry", "cultural industry" and "cultural and creative industry". They advocate that cultural and creative industry should not only take the position of economics, but also take some literary position[11]. At the same time, they put forward the confusion of industrial planning and development caused by the confusion of concepts[2]. Although the Beijing International Cultural and Creative Industry Expo in 2007, has released nine categories of cultural and creative industry classification standard [1], the current domestic understanding of cultural and creative industry is still one-sided, while only to regard those industries which can provide mature cultural products as full of cultural and creative industry, and ignore the creative elements in the industry[12]. In this case, it is particularly important to study the development of cultural and creative industry and to spread their related ideas.

Cultural and creative industry is a key part of China's cultural development program, and it is not a new term. However, combining cultural and creative industry with museums and developing precious resources of cultural relics and cultural units are new highlights and new directions of the development of China's cultural and creative industry in the past two years [13]. As the main undertaker of cultural heritage undertakings [14], museums have the core task of preserving historical memory, interpreting and disseminating cultural values, and giving full play to social and educational functions, while the development of cultural and creative industry is "the icing on the cake" [15]. Foreign museum such as the Metropolitan Museum, the Louvre Museum and the British Museum, they have a mature experience and a complete industrial chain in the cultural and creative industry. Their product can meet different consumers' demands and achieve the industrialization level. Among the national museums in China, the Palace Museum, Shanghai Museum, Capital Museum, Nanjing Museum, Suzhou Museum and other large museums have developed well [5]. However, compared with foreign countries, there are still some deficiencies, such as serious homogenization of cultural and creative products [13, 15-21], "little about everything"[8], low proportion of originality [9], loss of the seriousness on network platform [22-23], lack of relevant professionals and management [15,20,24], the generation of virtual heat phenomenon [9,13,21], etc. These

are the problems that should be "cold" to think about and solve behind the "hot" of China's cultural and creative industry in museums [23].

The Palace Museum is one of the first national key cultural relics protection units announced by the State Council, and is also one of the first world cultural heritage sites in China to be included in the world heritage list. The Palace Museum has a total collection of more than 1.68 million cultural relics, of which 90.4% are precious cultural relics, presenting the "inverted pyramid" type collection structure [25]. The Forbidden City will be 600 years old by 2020, from 1420 when emperor Yongle built it [26]. However, the Palace Museum gradually entered the hearts of more and more young people. It has realized the development of cultural and creative industry in the museum with the integration of IP development and e-commerce. The combination of new media communication technology, Internet technology and digital technology makes the relics of the palace no longer solitary [8, 27-28]. At the same time, the Palace Museum will invest a large amount of marketing revenue in children's education to help children form their cognition and love of Chinese culture [29]. In fact, if a museum want to open up its dusty history to ordinary people, especially young people, it needs to use the vivid methods to express [30]. And to take the form of novel, vivid language, rich connotation, convey social "positive energy", these methods are important elements of telling a good story about cultural relics. The emergence of "the Palace Museum Model" has certain guiding significance for Chinese museums, but at the same time, it also has many problems due to its initial development, especially in the design of cultural and creative products and the management and operation of cultural and creative industries[31]. Although China's economy is growing rapidly and consumers' cultural and creative consumption is increasing day by day, China's cultural and creative industry is still in the process of innovation and imitation. And most innovation happens only in the value formation and distribution stage, not in the core creative concept stage[32]. In this case, museums should identify their own development characteristics, so that they can bring China's cultural and creative industry to a broader international stage.

III. MATERIAL AND METHOD

A. Cultural and Creative Industry in Museums

Cultural and Creative Industry (CCI) is a product of the 21st century [33]. In fact, the term "cultural and creative industry" has gradually replaced the term "cultural industry" in recent years, at least in institutional discourse [34]. The development prospect of cultural and creative industries is unlimited. Today, "museums have to some extent transcended traditional economic factors and become a new driving force for economic growth and community revitalization" [35]. Yao also believes that the cultural and creative industry transcends the general industrial concept, industrial attributes and industrial classification, breaks the traditional industrial boundaries, and refines, decomposes and reorganizes the cultural and creative links in the industrial chain. Cultural and creative industries have penetrated into all industries from manufacturing industry to service industry. And any industry

will gain value enhancement due to successful cultural creativity [12].

One of the major factors for museums to actively develop the cultural and creative industry is the lack of funds. At present, the revenue of the museum mainly comes from the following eight channels: ticket, social donation, corporate sponsorship, government support, extended operation income, supporting service operation income, membership dues and exhibition activity operation income. Lack of funds for museums is a worldwide problem. Even in some developed countries, many museums are troubled by this problem, but to varying degrees. The cultural factor for museums to develop cultural and creative industries is mainly reflected in their educational significance. Through cultural and creative programs, the museum is able to present the stories of the storm and the storm in different times in the way of historical interpretation and depict vivid historical figures, which endows the program with the aesthetic education significance of spreading historical knowledge [16]. For educational and informational purposes, today's museum exhibits include interactive electronic media, demonstrations, storytelling, drama, dance and music performances, and practical activities [32]. Through the stage art and exhibition of the museum, the museum will inherit and reproduce the history in tangible and intangible ways [33]. These emerging ways are also one of the concrete manifestations of the development of cultural and creative industry of the museum. Museums have an important responsibility to educate the public, and selling books and goods related to their collections is also a means for education. Compared with the ancient vessels in the glass display cases, the accessible replicas give the public the opportunity to observe, understand and use them in a more detailed way, and the educational significance of which cannot be measured by money [31].

Influenced by the steady improvement of living standard and education level in the past decades, people's interest in cultural relics is growing [35]. Behind the museum craze is the public's increasing awareness and identification of national culture and traditional culture, as well as the promotion of spiritual and cultural consumption demand. In order to make historical stories more lightsome, easy-to-read network language is properly used [22]. And the innovation of the traditional festival expression makes the public feel the human kindness. At the same time, China's active integration with the world requires Chinese culture to have an external perspective, and the museum's development of cultural and creative industry is a good opportunity. From an external perspective, "telling a good Chinese story" means the high efficiency of international communication, with the purpose of enabling foreign audiences to have psychological identity, attitude acceptance and even behavior change towards the Chinese values and culture conveyed in the story [17].

B. The Palace Museum

The Palace Museum was established on October 10, 1925, which is the first batch of national key cultural relics protection units. It is located in the Forbidden City of Beijing, and it is also China's largest museum of ancient culture and art. Its original cultural relics collection mainly comes from the Qing

Dynasty palace. The Forbidden City will be 600 years old by 2020, from 1420 when emperor Yongle built it [26]. However, the Palace Museum gradually entered the hearts of more and more young people.

Shan Jixiang, the sixth director of the Palace Museum, once said, "Ancient buildings and cultural relics have a splendid past, should also have a dignified present, and should move towards the future in a healthy way [34]. In order to make cultural relics "come alive", it is necessary to display them in a way that is popular with people and integrate them into modern life [31]. In order to develop the museum's cultural and creative industry, the Palace Museum has been exploring uncharted territory, trying to find its own "The Palace Museum Model" in the design of cultural and creative products, cultural and creative programs and the combination with digital media technology. In terms of cultural and creative product design, the Palace Museum launched "*Chaozhu earphones*" in September 2014, and won the "Excellence Award for Cultural and Creative Products" in the 6th Museum and Related Products and Technology Expo. The "master of the Forbidden City" who catches mice every day in the Palace Museum has also been developed into "*the Palace Museum Cat*" series of cultural and creative products, which are deeply loved by children. In addition, the cultural and creative experience hall has also become the "last exhibition hall" of the Palace Museum [16].

Cultural and creative program is a kind of program appearing in people's vision with the development of the "time". It presents the historical civilization and traditional culture to the audience again through the new interpretation of traditional culture, and realizes its communication effect through new clothes packaging with the significance of the "time". In terms of cultural and creative programs and documentaries, *The New Palace Museum*, which focuses on the Palace Museum, not only re-presents the history and culture of the Palace Museum itself, but also develops cultural and creative products [20]. In *The New Palace Museum*, a lot of scenes are shot in closed areas, so we can see those precious cultural relics which have never been exhibited due to the protection. Such as "*Wei Ya*" in "*Chang Yin Ge*", emperor Qianlong's "secret garden", and the historical materials of "*Wen Wu Nan Qian*". These material carriers are also the carriers of story, which are more than a thousand words of description [17]. The documentary *I Build Cultural Relics in the Palace Museum*, which focuses on the Palace Museum cultural relics hospital, shows the respect of people in the Palace Museum for history and their ingenuity in the restoration of cultural relics, and also inspires the enthusiasm of young people for cultural relics [9].

The Palace Museum deeply understands: no matter how many audiences it receives and how many areas it opens, the audience visiting the Palace Museum is still a very small part of the global population. How can museums be seen by the world? The answer is Internet technology and digital technology. After five years of growth, the Palace Museum's website received 891 million visitors in 2017. In addition, the Palace Museum also makes its English website more powerful, so that people from all over the world can learn about the culture of the Palace Museum through the website. More online exhibitions will be held in the Palace Museum to create 24-

hour online exhibition halls. People can see the original state of the palace, permanent special halls and special exhibitions without leaving their homes. The Palace Museum has increased the promotion of WeChat and Weibo, and continuously promoted the topics that students and children like, such as crape-mystery galaxy, the Palace Museum cat story, flower finding picture and the beauty of the early snow in the Forbidden City, so that people can feel the beauty of life [29]. The Palace Museum has made a mobile APP, *One Day of the emperor* for children's learning and education purposes as a "serious game"(SG) [31]. Apart from the preceding APP, the Palace Museum also released other amazing applications. *Yinzen's Beauties*, which has digitized twelve screen portraits of beauties, shows the gorgeous and elegant court life of the Qing Dynasty. And *Han Xizai's Banquet* reveals the social and historical background behind this picture with professional academic materials and innovative interactive aesthetics [20, 22]. At the same time, the Palace Museum also combines digital technology and communication technology to build a digital museum. Using VR technology [27], the Palace Museum conveys the information of cultural relics through images, sounds and other senses. Even non-professional users can easily understand the dynamics of real historical figures behind the paintings [29]. Through the cultural and creative industry, the Palace Museum makes its serious image more relaxed and more acceptable to people. Meanwhile, the Palace Museum is also adhering to its bottom line and striving for the balance between cultural creativity and profound history. The "Palace Museum Model" has thus become a representative of the development of cultural and creative industry of the museum.

IV. DISCUSSION

The challenge to the marketing of museums has always been a problem closely concerned by the society and the public. The research and marketing of cultural and creative products of museums are even vulnerable to criticism and questioning from public opinion [21]. In fact, the marketing of museums is not an ordinary commercial activity, but an expansion and extension of the functions of social education and cultural services of museums. It is a cultural activity reflecting the high culture and humanistic feelings [14]. Although the museum is a public welfare unit, it can also be treated in an industrial way [18]. *Museum ordinance* issued in 2015 clearly stipulates that although cultural and creative industry is not the purpose of museums, it is an important means to promote museums to achieve the purpose. On the premise of adhering to the non-profit nature of museums, the cultural and creative products is conducive to the cultural communication, artistic innovation and knowledge popularization of museums, and is a beneficial supplement to the educational, service and leisure functions of museums [5]. Nowadays, the competition among museums is increasing and the shortage of funds is becoming more and more obvious. Appropriate recovery of some input costs through reasonable market operation will greatly improve the capacity of public service of the museum [33]. Although some museum professionals still have concerns about marketing or the way new technology undermines the sacred mission of the museum, marketing eventually becomes accepted by the museum [35].

As for where museum marketing revenue goes, a completely positive answer is education. In fact, education has become the cornerstone of museum services [21]. For the Palace Museum, apart from academic research, almost all of its marketing revenue is spent on education in schools and communities. In the education center of the Palace Museum, children can learn about the origin of the winter solstice and the origin of *Xiaohan picture*. Through "one window one world -- the window in the Forbidden City", children can understand the main pattern and implied meaning of window lattice [27]. As an educational institution, the Palace Museum also undertakes more functions. In addition to the Palace Museum school in Beijing, the museum has also set up branches of the Palace Museum school in ten cities. No one is asking the Palace Museum to develop a museum school [22], but the Palace Museum believes that it is worthwhile to invest a lot of marketing revenue in the education of children, so that they can love Chinese culture when they grow up [29].

Serious homogenization is the top priority of cultural and creative products in museums. On the surface, the museum cultural and creative industry is thriving and full of vitality, but in fact, China's museum cultural and creative industry is still in its infancy, and the quality of cultural and creative products is not ideal [18]. In terms of the research and development of cultural and creative products, the museum itself has many problems. Many cultural and creative products are single in variety, with similar designs and lack of creativity [15]. There are also many museum culture creative products still stays in the simple repetition of cultural relics, or just acting cute without meaning [23]. After the research and development of cultural and creative products of the museum, there is no follow-up market feedback, redesign and upgrading, which leads to a large number of cultural and creative products without order, and an influential series of cultural and creative products cannot be formed [21]. These are urgent problems to be solved in the cultural and creative industry of museums. Another manifestation of serious homogenization is the homogenization of cultural programs. Because culture has strong national characteristics and distinct regional attributes, cultural programs mostly originate from independent innovation. However, when a successful cultural program causes a good reaction in the society, the phenomenon of copycat will ensue. The spread of cultural variety should be alert to the large-scale homogenization of production and the resulting cultural destruction. No matter what kind of screen feast cultural variety shows will produce in the future, creators always need to hold the yardstick. They should not be tempted to homogenize the cultural market by "profits", but should have a deep understanding of the "reality" of cultural communication, that is, precious culture, history and civilization itself [17].

The cultural differences between the east and the west, the educational system and the operation mode of the museum determine that the affinity of the museum is not strong in China. The cultural consumption psychology of the Chinese people tends to pursue brand awareness and brand effect, which is also reflected in the interaction with the museum. At the same time, it is true that many of the cultural and creative products of the Palace Museum rely on the existing historical stories, but there

are still some doubts on the Internet platform that it overuses the network language to attract the audience, which has lost the professionalism and seriousness it should have as a museum in the historical and cultural communication [22]. The increasing involvement of museums in commercial activities will easily push museums into the forefront of the discussion on professional ethics. For the educational significance of museums, we should make it clear that study tour is not a pleasure, and museums are not playgrounds or stores. And a lot of parents do not do enough homework for what their children should learn in the museum, even have the mentality of letting their children go to museums to relax. At this point, the museum should also have a clear understanding that it is crucial to guide parents and students to visit the museum for the real purpose [23].

V. SUGGESTIONS

A. Product Design and Promotion

Because of the museum's own development direction and the difference of cultural relics, there is still no standardized system for the design of cultural and creative products of museums. But there are already several relatively common design methods[21,31-34]: (1) The narrative design: through product form and the way of use to illustrate the history behind the product; (2) Prototype design: by analyzing regional cultural things and prototypes and building their framework, the basic paradigm is put forward. Finally, the prototype is transformed into a product with the help of digital technology; (3) Cultural relic element reconstruction design: using morphological analysis method to break up regional cultural symbols, and on the basis of guaranteeing the original morphological characteristics, reconstruct the forms according to the museum's own characteristics and product positioning; (4) Perceptual design: the consumption of cultural and creative products belongs to perceptual consumption, and details that can arouse people's emotional resonance should be added into the product design; (5) Experience design: design products that consumers can experience based on local cultural experience and lifestyle reproduction; (6) Visual thinking design: gestalt psychology thinks that visual thinking is a higher psychological level. In the design process of cultural and creative products, only by understanding the visual characteristics of people can the designed products better match the psychological feelings of people, so as to catch the eyes of consumers and better convey the internal culture.

In the process of research and development, the designer will also communicate with relevant professionals from various departments of the museum to ensure that the commodities are in line with the demands of the collection [35]. The key of the marketing concept of the museum is to understand, study, attract, retain and serve the audience. The classification and analysis of museum visitors should be further refined based on regional, industrial and seasonal characteristics [14].

B. Museum Store

The museum store is the "last exhibition hall" of the museum. How to make the museum store alive and attract attention is a question worth thinking about. Museum shops

should seek breakthroughs, become more personalized, and pay more attention to interaction, that is, interaction with exhibition and audience, so as to wake up the inherent charm of cultural relics [32]. What museum stores should know is that the merchandise should be centered around the current theme of the exhibition. Don't overcrowd your merchandise. Visitors love to know the stories behind the products they select. Good gifts are found in many places, so it is critical that store design and merchandise reflect the particularity of the museum as closely as possible. Change feature displays often to keep the store exciting and fresh [33]. At the same time, the museum store should be integrated into the overall layout at the beginning of the design of the museum and occupy an important space. Museum stores can also grow outwards. In foreign countries, there are mature museum stores in major museums, urban airports and large shopping malls, and corresponding shopping platform [5].

C. Balance of Development

To develop the cultural and creative industry, museums should first find a balance between the development the maintenance of their own seriousness [22]. In addition to the relaxed development of cultural and creative products in museums, the open mind and foreign diversified cultures are not only advantages, but also obstacles. The right use of culture can be creative, but if there is no bottom line, it may damage the brand image [14]. For the cultural and creative brand of the museum, it is of great significance to find a balance between culture and consumer demand. Therefore, when using museum resources to carry out marketing, the premise is to protect the safety of cultural relics collection and ensure social services, and the core is to adhere to the cultural ideal of museums [14]. Cultural and creative industries must be the "icing on the cake" for museums and must not overshadow their guests. Museums cannot be without stand or principle. The appreciation of cultural relics should be based on the grasp of their intrinsic value after in-depth study. Museums should have a sense of solemnity, a sense of ritual and a sense of sacredness [23], and be able to find a balance between "focusing on collections" and "focusing on visitors". This will meet both the museum's objectives and the needs of visitors [35].

VI. CONCLUSION

Globally, China's cultural and creative industry is no more than 2.5% original in the whole world pattern. Faced with such a form, how museums choose the development orientation of cultural and creative industry will be an important issue for the future development of museums. Supported by political factors, own factors, cultural factors and "time" factors, the development of cultural and creative industry of museums has an unprecedented bright prospect. In particular, the "The Palace Museum Model" represented by the Palace Museum has aroused an upsurge of attention to cultural heritage in China through digital technology and other new era methods. However, as the cultural and creative industry of museums is in its infancy, there are still problems such as serious homogenization of cultural and creative products and lack of seriousness of museums.

Developing cultural and creative industry is like planting a tree, which cannot be expected to achieve high results in a short term. In addition, no one knows exactly what to do and how to do it, which requires the museum to know itself and keep talking with itself. Finding a solution will be far from an easy proposition, therefore, tolerating the disorder in the development of cultural and creative industry is also a process that museums and society must go through. At the same time, talking and planning can't go on forever, so the museum should also make long-term preparation, take action, and let the cultural creativity industry develop in a higher quality. Today, museums are drivers of economic growth and community revitalization in a way that goes beyond traditional economic impact analysis. However, museums should also think about the design and promotion of cultural and creative products, the design and operation of museum stores, try to find a balance between the marketing of museums and the seriousness of museums and spread the excellent traditional Chinese culture to a broader world stage through the cultural and creative industry of museums.

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