



Analysis of Marketing Strategy of Cultural and Creative Products of Museums

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Abstract. As a major venue for cultural dissemination, museums are responding to the market trend by integrating their collections' resources to launch cultural and creative products. Based on the 4V marketing theory, this thesis discusses consumers' purchase intention for museums' cultural and creative products using the marketing strategies of the British Museum and the Palace Museum as case studies. An online questionnaire was used to collect consumers' demographic information, purchase intention, and comments on the museums' cultural and creative products. In terms of data collation, survey results of descriptive analysis, reliability analysis, and validity analysis were carried out by SPSS software. Finally, the feasible suggestions for domestic museums' cultural and creative products are put forward to further motivate customers' positive purchases and promote the development of museums' cultural and creative products.

Keywords: museums' cultural and creative products; the British Museum; the Palace Museum; 4V marketing theory; consumers' purchase intention

1 Introduction

Museums serve as essential repositories of collective memory, fulfilling a vital role in the preservation and dissemination of cultural heritage [1]. They act as crucial intermediaries in safeguarding and promoting cultural heritage, bridging diverse cultures and fostering intercultural understanding [2]. The "four Cs" framework of museum marketing—comprising customer value, cost, convenience, and communication—provides a structured approach for museums to tailor their product offerings, determine appropriate pricing strategies, enhance accessibility through virtual exhibitions and traveling displays, and deploy integrated marketing communication tools [3]. By strategically adopting these principles, museums can augment their visibility, attract new audiences, and retain existing ones while preserving artistic integrity [2][3].

The cultural and creative industry, especially in museums, has emerged as a promising sector under economic globalization. Museums possess rich cultural collections and heritage, which provide a unique advantage for developing cultural and creative products (CCPs) to promote cultural communication and economic growth (Han et al., 2022). However, existing research indicates that while CCPs play a vital role in cultural

sustainability and economic development, there are still challenges in their marketing strategies, such as the need for a framework to assess the cultural sustainability of CCPs and the importance of innovative marketing strategies tailored to new consumer demands (Chen & Lin, 2016).

This thesis aims to address these gaps by analyzing the marketing strategies of CCPs in two leading museums: the British Museum and the Palace Museum. It investigates the existing problems in their CCP marketing, explores successful strategies based on the 4V theory (variation, versatility, value, and vibration) proposed by Wu Jinming [4], and provides novel marketing insights for other museums to increase their competitiveness and leverage cultural heritage for sustainable development. The study employs a questionnaire survey and quantitative analysis methods, building on previous research to offer a comprehensive analysis of CCP marketing strategies in museums.

2 Literature Review

In 2001, scholar Wu Jinming put forward the 4V theory in 4V Marketing Structure in the New Economy, which was defined as variation, versatility, value, and vibration [4]. The theory widely meets the needs of the 21st-century personalization era. Since the 4V theory has strong applicability, more and more scholars use it in various cultural industries. Cultural and creative products (CCPs) from museums serve as vital conduits for cultural heritage and sustainability. Research indicates that these products not only reflect cultural values but also play a significant role in the economic and social fabric of communities. Liu et al. emphasize the need for a framework to assess the cultural sustainability of museum CCPs, highlighting their importance in sustainable development [5]. In China, a bibliometric analysis reveals a growing interest in museum CCPs, with diverse research topics emerging, such as design, marketing, and user experience [6]. Yang and Huang further explore innovative marketing strategies tailored to new consumer demands, suggesting that practical significance in urban culture enhances product appeal [7]. Additionally, the rise of digital products like NFTs presents both opportunities and challenges, necessitating robust copyright protections to maximize their potential [8]. Cheng et al. contribute by developing a measurement model for assessing the creativity of souvenir products, underscoring the need for systematic evaluation [9]. Collectively, these studies illustrate the multifaceted role of museum CCPs in cultural sustainability and economic development. Tourists have long been eager to “take something away” from cultural attractions in the 1970s [10]. Some European scholars proposed “New Museology”, which advocated human-centered philosophy to change the management of museums in the 1980s.

This thesis will discuss and summarize the cultural and creative products of museums from the perspective of marketing. The previous research results are the basis of this thesis which plays an important reference significance.

3 Theoretical Framework

The following chapter will move on to describe the background and features of the 4V theory. The difference between the 4V theory and traditional marketing theories will be mainly focused on.

3.1 Introduction of 4V Marketing Theory

Scholar Wu Jinming put forward the 4V marketing philosophy concept according to the market changes in the new era. The 4V theory refers to variation, versatility, value, and vibration.

4 Research Methodology and Hypotheses

This chapter will examine the impact of the 4V theory on customers' purchase intention of cultural and creative goods from the British Museum and the Palace Museum.

4.1 Procedures and Participants

The survey was conducted from January 6 to January 28, 2024, and questionnaires were distributed through social networks such as WeChat and QQ. The participants were informed at the beginning of the questionnaire about the academic purpose of the questionnaire and the confidentiality of the questionnaire information, ensuring the authenticity of the data. A total of 350 questionnaires were collected from people who bought museums' cultural and creative products. After removing 34 invalid questionnaires, 316 valid questionnaires were collected and these were subjected to statistical analysis. The survey incorporated gender, age, education level, monthly income, and occupation into the basic information of respondents.

4.2 Questionnaire Design

The questionnaire is divided into four concise parts to identify the profile and preferences of museum cultural product consumers. It begins with demographic data collection, focusing on gender, age, education, occupation, and income. The core sections delve into consumption patterns and behaviors towards museum products, examining aspects like features, pricing, distribution, and marketing strategies.

Participants then evaluate factors influencing their purchases at the British Museum and the Palace Museum, guided by the 4V marketing theory. This framework shapes the questionnaire's scale, which uses a Likert Scale for satisfaction levels, with three items per 4V aspect. The final part assesses overall satisfaction with the museums' cultural products.

4.3 Hypotheses on Consumer Behavior

Hypothesis 1: Variation strategy is positively correlated with consumers’ purchase of museums’ cultural and creative products.

Hypothesis 2: Versatility strategy is positively correlated with consumers’ purchase of museums’ cultural and creative products.

Hypothesis 3: Value strategy is positively correlated with consumers’ purchase of museums’ cultural and creative products.

Hypothesis 4: Vibration strategy is positively correlated with consumers’ purchase of museums’ cultural and creative products.

4.4 Reliability and Validity

The table 1 show that the Alpha of the first four dimensions in the scale all exceed 0.7, with a minimum of 0.735 and a maximum of 0.778. It means that the marketing of cultural and creative products of the British Museum and the Palace Museum under the 4V theory has a good consistency. The reliability of the whole scale is 0.928, and the Alpha exceeds 0.9. It indicates that the overall internal consistency of the scale is very high, which met the requirements of reliability.

Table 1. Reliability Analysis Results, Sourced from SPSS

Dimensions	Alpha	Amount
Whole Scale	0.928	16
Variation	0.778	3
Versatility	0.765	3
Value	0.762	3
Vibration	0.735	3
Purchase Intention	0.629	2

According to the following table 2, the KMO value is 0.957, and the approximate chi-square value of the Bartlett sphericity test is 2170.050. The degree of freedom is 91, and the significance is 0.000 less than 0.01. This indicates that the set of items on this scale has reached a significant level.

Table 2. Validity Analysis Results, Sourced from SPSS

Items		Value
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.957
Bartlett’s Test of Sphericity	Approx. Chi-Square	2170.050
	df	91
	Sig.	.000

5 Conclusion

After analyzing the marketing of cultural and creative products of the British Museum and the Palace Museum, this chapter will give a summary of this thesis that includes the answers to research questions, and limitations.

5.1 Problems and causes of cultural and creative products of museums

In terms of problems with museums' cultural and creative products? According to the survey and the current situation of museums, there are existing deficiencies and causes of museums' cultural and creative products. Table 3 shows as follows:

Table 3. Problems of Museums' Cultural and Creative Products, Sourced from Questionnaire Survey

Items	Frequencies	Percentage (%)
Poor quality	70	7.50%
High price	185	19.90%
Lack of innovation	168	18.10%
Low practicability	176	18.90%
Lack of cultural connotation	135	14.50%
Single product type	81	8.70%
Serious products homogenization	115	12.40%

First, the cultural nature of museums' cultural and creative products is a recipe for their price. Most participants believed that the higher prices of products are influenced by the large price gradient they span. Second, the designers pay more attention to the souvenir and ornamental value of the products, which leads to low practicability. Third, Shan Jixiang claimed that the Palace Museum's Cultural Service Center had produced a series of cultural products since its establishment.

In terms of marketing problems of museums' cultural and creative products, Table 4 shows the shortcomings of the marketing of museums' cultural and creative products.

Table 4. Marketing Problems of Museums' Cultural and Creative Products, Sourced from Questionnaire Survey

Items	Frequencies	Percentage (%)
Poor service marketing	122	13.20%
Lack of interaction	157	16.90%
Insufficient publicity	200	21.60%
Commercialization and traffic	171	18.40%
Lack of historical and cultural communication	178	19.20%
Decentralized marketing, Vague themes	99	10.70%

5.2 Suggestions of cultural and creative products of museums

The museum cultural and creative product questionnaire offers strategic suggestions based on consumer insights and the 4V theory:

Variation Strategies: Focus on practical and affordable living goods under 200 yuan to meet consumer demand and purchasing power. Diversify sales channels, both online and offline, including cooperation with airports and attractions, and leveraging online platforms and new media for small to medium-sized museums.

Versatility Strategies: Enhance the educational and cultural experience of products by incorporating their stories and cultural essence into product development and marketing. Improve the presentation of design inspiration on packaging and manuals to deepen cultural understanding.

Value Strategies: Increase the perceived value of products by offering additional services such as free shipping, consulting, and after-sales support. Engage talented individuals with a deep understanding of cultural design in the marketing process.

Vibration Strategies: Utilize social media for interactive communication and cultural resonance, avoiding excessive commercialization. Encourage public participation in product idea through new media, enhancing both cultural knowledge and product value.

These strategies aim to improve product differentiation, extend functionality, add value, and create consumer resonance, ultimately enhancing the appeal and impact of museum cultural and creative products.

5.3 Limitations

There are some limitations in this thesis due to limited time. Respondents are mostly young adults aged 18-40. Fewer participants are over 40, so there is a lack of research on this age. This thesis adopted an online questionnaire survey, and the gender of the participants could not be effectively controlled. As a result, there were more female respondents than male respondents. There are many kinds of cultural and creative products of museums. Due to limited knowledge and literature review, this thesis didn't finish all the analysis of cultural and creative products.

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