

Research on Marketing Strategies of Cultural and Creative Products in China

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Abstract

Since the 13th five-year plan has defined the strategic position of the cultural industries, China's cultural and creative industry is in the stage of vigorous development. A large number of cultural and creative enterprises, cultural and creative parks, cultural and creative demonstration bases and unique cultural creative products have been springing up. Based on the analysis of the industry environment, this paper firstly systematically sorts out the marketing strategies of the cultural and creative industry. The second, this article takes the Palace Museum as a case. According to the Palace Museum's marketing strategy, the product design, price system, channel strategy and promotion methods are deeply analyzed. Found that the Palace Museum still has some shortcomings, such as copyright protection, price adjustment strategy, product internationalization. The last, some suggestions are put forward in this paper including strengthening copyright management and cracking down on counterfeit products, adopting a floating price mechanism, strengthening the international promotion of products and so on in order to provide certain reference for the marketing innovation of cultural creative products in China.

Keywords

Cultural and Creative Products; Marketing Strategy; The Palace Museum.

1. Introduction

In 2010, UNESCO published the Creative Economy Report 2010, which clearly explained the central driving role of the creative economy in the economic and cultural development of countries around the world. Many governments and international organizations have adopted a series of measures to promote the development of cultural and creative industries. The UK has set up the Ministry of Culture, News and Sport, the Creative Industries Strategy Group and the Regional Development Agency. China's cultural and creative industry started late, but with the improvement of people's living standards, especially after the "13th Five-Year Plan" has defined the strategic position of cultural industry, cultural and creative industry is in the stage of vigorous development. A large number of cultural and creative enterprises, cultural and creative parks and cultural and creative demonstration bases are emerging, and more and more cultural and creative products with ethnic characteristics are being produced. The cooperation between museums and enterprises has been deepening. Museums have not only developed many cultural and creative derivatives by using collections of treasures, precious books and architectural resources, but also opened "maker Spaces" and other forms to incubate cultural and creative products.

Vigorously developing cultural and creative industries is a favorable opportunity for China to further adjust economic structure and optimize low-end manufacturing industry[1], also greatly meet the spiritual and cultural needs of consumers. Based on the research of marketing strategy of cultural creative products, this paper deeply analyzes the problems in the development of cultural creative industry. At the same time, through putting forward targeted

suggestions, in order to provide some reference for the development of cultural and creative industry.

2. Marketing Environment Analysis

2.1. Political and Legal Environment

Policies such as Several Opinions on Supporting and Promoting the Development of Cultural and creative Industries and Several Opinions on Promoting the Integrated Development of Cultural and creative design Services and related industries have been issued, encouraging the development of cultural and creative industries. At the same time, the government also provides great policy convenience to cultural and creative enterprises in terms of market access, product approval and inspection. In terms of legislation, the government has successively issued laws and regulations such as the Protection of Cultural Relics Law, Copyright Law, Intangible Cultural Heritage Law and Patent Law, standardizing the industrial order of China's cultural and creative industries. Financial departments have successively established a number of special funds for the development of cultural and creative industries[2]. Local governments at all levels have also formulated a series of relevant policies suitable for the region according to its regional characteristics, development orientation, historical and cultural characteristics. For example, Beijing, Shanghai, Chengdu and other places have formulated plans to promote the development of local cultural and creative industries.

2.2. Economic Environment

In recent years, with the rapid development of China's economy and the support of abundant financial and social funds, cultural and creative industry parks are concentrated in the eastern coastal areas. At the same time, the constantly improving financing and tax preferential policies also provide a great boost to cultural and creative enterprises. In addition, consumers' demand for products gradually increases from material function to spiritual level, which creates opportunities for cultural and creative industries to further expand the market.

2.3. Cultural Environment

China's five thousand years of historical precipitation for cultural creative products of creativity, creation and innovation to provide a rich cultural source. Statistics from the National Bureau of Statistics show that in recent years, the number of Chinese residents with a high school education or above has increased year by year. the promotion of education level makes consumers pay more attention to the intrinsic value of products. In addition, many colleges and universities in China have established cultural and creative industry-related majors, cultivating a large number of outstanding talents for the cultural and creative industry.

2.4. Technical Environment

The integration of cultural and creative industries with science and technology has become an important trend of industrial development. Supported by technology and based on culture, it further meets the rapidly changing market demand. From the technical point of view, the development of online design, online painting, online reading and other technologies has provided technical guarantee for the development of cultural and creative industries. In terms of Internet digital technologies, intelligent software such as Photoshop, CAD and Designer, digital technologies such as 3D, virtual reality and artificial intelligence, social platforms such as WeChat and MicroBlog, and e-commerce entities such as Amazon and JD have all facilitated the development of China's cultural and creative industries.

3. Marketing Status of the Industry

Culture creative products refers to the traditional culture main body (including museums, libraries, cultural identity and cultural symbols) as the backing, through brand licensing, self-marketing, cooperation, creation, to create and recreate has certain practical and interesting, collectibles, time spirit of culture creative products and consumer products [3].

According to the United Nations Conference on Trade and Development (UNCTAD), the cultural and creative industries are divided into four categories: heritage, art, media and functional creativity, including 25 industrial sectors such as archaeological sites, software, advertising, sculpture, theater, film and jewelry [4]. At present, the main operators of cultural creative products in China mainly include museums, tourist attractions and libraries.

3.1. Product Development Mode

At present, the development mode of cultural creative products in China is mainly divided into the following three types.

One is the product development mode centered on regional culture. China has a vast territory, and the differences between regions determine the uniqueness of culture. Fujian and Taiwan advocate the praying culture, mazu's tour, Lantern Festival, etc., all embody the "health" and "safety" of the praying theme. Therefore, Fujian province has strengthened the application of "praying concept" in the development of cultural creative products. Will pray for the implied meaning of the text to recreate, the use of Chinese characters homophone and unique beauty to create "double happiness cup", "all things safe" and other glass ornaments, "good god" series of figures and "lion bite sword" series of crafts.

The second is the development mode of cross-border integration. Cross-border integration lies in the close cooperation between different industries. At present, the integration of cultural and creative industries with technology and tourism has become the main mode. Due to the integration of cultural and creative industry and science and technology, animation, online games, digital publishing and other industries have gradually become the key forms of cultural and creative industry. In terms of the integration of cultural and creative industry and tourism, Hangzhou Songcheng is one of the top ten demonstration bases for cultural and creative industry in China. With the concept of "architecture as the shape and culture as the soul", it perfectly integrates historical and cultural theme parks with literary and artistic performances, creating a characteristic cultural tourism scenic spot integrating "Intangible Cultural Heritage". Visitors can watch the butterfly lovers, Liaozhai, Wusong tiger hunting and other performances, but also enjoy puppet show, bag dance, shadow play and other traditional handicraft shows, Hangzhou Song Cheng has become a model of cultural creative industry and tourism integration [5].

Third, the development mode is based on packaging innovation. "Packaging" in this article covers product style, packaging, store decoration and other means. The right product "packaging" can greatly attract consumers' attention. Suzhou Museum has gradually formed a fine, elegant and Jiangnan style in the development of cultural and creative products, from the product itself to packaging, as well as store design, all around this design style. In terms of product packaging, from ink worth more than ten yuan to jade worth tens of thousands of yuan, Suzhou Museum has designed targeted packaging for each product to complement each other. The innovation of product packaging not only improves the overall aesthetic feeling of products, but also satisfies consumers psychologically and stimulates their desire to buy.

3.2. Price Strategy

China's cultural creative products mainly adopt three pricing strategies: cost-oriented pricing, discount pricing and combination pricing.

Mobile phone case, bookmark and so on are representative of the small life tide goods to adopt a more general cost-oriented pricing. Discount pricing is also the way most enterprises will adopt. The Taipei Palace Museum launches nearly 200 new cultural and creative products every three months, and for those that are less popular or older, it sets up a special section to sell them at a discount to clear inventory. Moreover, for the same series of products, many enterprises adopt the strategy of combination pricing. For example, stationery series products are sold in combination, including canvas bags, pen bags, paper tapes, etc., and the price of combination sales will be lower than the price of products sold separately.

3.3. Publicity Strategy

Firstly, traditional media such as TV, newspapers and periodicals, and social media such as Weibo and WeChat are used for product promotion, including the release of themed advertorials, production of promotional videos, shooting of themed micro-films, and creation of TV programs. Ten large museums in the United Nations shoot promotional films for the museums to tell the stories of the treasures in the past and present life, so that the audience understand the stories behind each cultural relic, and play a good role in promoting the cultural and creative series products launched by cultural and museum institutions.

Second, special folk activities, special exhibitions, themed cultural design contests and other special activities will be held to promote the marketing of featured cultural and creative products. Such as Fujian Mazu Festival, Hangzhou Cultural and Creative Industry Expo, Jiangsu Province "Zijin Award" cultural and creative Design Competition and so on.

Third, make use of history and culture to create cultural stories. Of xian city slogan "huaxia old capital, the city of landscape", reflected the long history of ten dynasties ancient capital xi 'an, and highlights the xi 'an beautiful natural landscape, at the same time, xi 'an, built the "datang city that never sleeps", tourism and leisure area, show the flourishing tang dynasty scene, greatly inspired the tourists of national pride, which stimulates the development of the xi 'an tourism and cultural creative industry.

3.4. Channel Strategy

At present, most cultural and creative products are sold online and offline.

In terms of offline channels, most cultural and creative enterprises have set up cultural and creative experience centers in tourist attractions and cultural and creative sales counters in railway stations, airports and shopping malls. the products sold mainly include replicas of cultural relics, ceramic products and other fragile, bulky and expensive products, and clothing products requiring users to try on are mostly sold offline.

From the perspective of online channels, many cultural and creative enterprises set up online stores through cooperation with Taobao and other platforms, mainly selling fashionable life products, school supplies, backpacks and other cultural and creative products with small volume, convenient transportation and low price, and distinguish products through different categories to facilitate consumers' choice.

4. Analysis on Marketing Strategy of Cultural and Creative Products of the Palace Museum

4.1. Development Status

The Palace Museum, the home of the Ming and Qing emperors, is a treasure of Chinese architecture and ranks among the most culturally valuable and influential palaces in the world [6]. the Palace Museum is the largest museum of ancient culture and art in China, which has extremely rich cultural relics collection resources, preserving nearly 1.86 million pieces (sets) of cultural relics collected by the Ming and Qing dynasties royal family. All these have become

a strong cultural foundation for the development of cultural and creative industry in the Palace Museum.

Cultural and creative products of the Palace Museum (hereinafter referred to as "Cultural and creative products of the Palace Museum") refer to the exploration and exploration of certain cultural elements based on the collection resources of the Palace Museum, combined with modern crafts and technologies, and finally formed tangible or intangible products that can meet the spiritual and material needs of consumers.

Before 2013, the Palace Museum had been regarded as both mysterious and dignified, and its propaganda, which conveyed knowledge and real-time information, was rigid, heavy and uninteresting. In August 2014, an article titled "Yongzheng: Feeling Cute" was posted on the Official WeChat account of the Palace Museum Taobao and received more than 100,000 views. The article turned yongzheng's feet into a dynamic picture of washing his feet, accompanied by the caption "I have an itch..""", showing a humorous image of Yongzheng to the public. The article's cover image, "Cute Scissorhands Emperor," quickly went viral online. From then on, the Palace Museum changed its solemn "design" and embarked on the road of "contrast and meng".

The Palace Museum has cooperated with Everbright Group, Phoenix TV and Tencent to help the Palace Museum's cultural and creative development in terms of funding, new media and technology. By the end of 2018, the Palace Museum had nearly 10,000 cultural and creative items, with annual sales exceeding 1 billion yuan.

4.2. Product Strategy

4.2.1. Category Design

At present, the Palace Museum has formed nine permanent cultural and creative categories, including interior decoration, lifestyle fashion products, notes from the Palace Museum, outdoor travel, gold list title, Chinese New Year in the Palace, Selection of national gifts, Palace Publishing, and Palace Clothing, and launched star collections such as "Thousands of Miles of Rivers and Mountains", "Jin 'ou Yonggu", "Ice Xi", and "Baby Drama".In addition, according to the season or major festivals, the Palace Museum will regularly open special products such as "Appreciating Plum blossoms and Ushering in Spring", "Cranes and deer in Spring together", "Joy and Prosperity", "Door God", "Sui Dynasty" and so on, forming a comprehensive and multi-theme creative product series.

4.2.2. Product Features

First of all, the Palace Museum has created a "cute" product image.The Palace Museum's previous rigorous and solemn image is not consistent with consumers' modern aesthetic and living habits. A series of cultural and creative products based on this image, such as reproductions of paintings and calligraphy, and ceramic products, have not aroused widespread social repercussions.In recent years, a gradual shift in the Palace Museum marketing ideas, launched court beads earphone, dynamic version of the emperor yongzheng play figure, expression, VR version of the "qing dynasty palace twelve beauties figure", etc. Products of pure and fresh and free from vulgarity, these products reflects the product image of "cute", of creative culture and products is closer to the Palace Museum and the distance of consumers.

Secondly, practicality and aesthetic integration.The Palace Museum uses more than 1.8 million cultural relics in 25 categories to maximize the expression of precious ancient architectural resources and royal collections in a fashion that conforms to modern aesthetics[7].Modeling both beautiful and practical, such as "Thousands of miles of rivers and Mountains" series square, "I also miss you" folding fan and bead earphones, not only have practical, but also home decoration, art collection and other functions, loved by consumers.

Furthermore, the palace elements into the creative products. One of the characteristics of the Forbidden City is palace culture[8]. Taking advantage of this feature, the Palace Museum has gradually formed a cultural and creative product development model that takes the royal collection as the creation object and features palace elements. In publishing, for example, in a large number of integrated information collection and elegant depth, on the basis of the Forbidden City publishing house published a series of exquisite unique publications, academic reference value is extremely high, such as court life series "maids to talk record", "son of heaven food list", "qing dynasty empresses of palace life and palace festival series" palace festival "and so on. These products brought the secret court life to the public in the form of publications, which attracted the attention of consumers.

4.2.3. Market Segmentation

The Palace Museum has properly segmented the target market of cultural and creative products according to the differences of consumers' age, consumption level and purchase purpose.

Aimed at young people, the Palace Museum has launched a series of "Children's Fun" products, including backpacks, erasers, pencils, watercolor pens and dolls, which are popular among young people and children with cute cartoon features.

Targeting white-collar women, the Museum has launched silk scarves, handbags, pendants and other products ranging from hundreds to thousands of yuan. These products exquisite workmanship, each product not only integrates the classic collection elements, but also meets the pursuit of fashion, the pursuit of quality consumer demand of white-collar female group, has won the love of white-collar female group.

For the business gift market, the Palace Museum has specially launched the "National gift selection" series of products, with elegant and generous design style and Chinese characteristics. They include original bronze handicrafts, decorative paintings of the famous painting Riverside Scene at Qingming Festival, ceramic wine sets, etc., which have become the first choice for many consumers as gifts.

4.2.4. Market Targeting

The main body of cultural and creative development of the Palace Museum is mainly the Palace Museum and the cooperation between the Palace Museum and other subjects[9].

The Palace Museum has set up a professional research and development team for cultural and creative products. Taking new media as an example, the Palace Museum independently developed iPad game "One Day in the Emperor's Life", mobile APP "Daily Palace Museum", "Han Jae-xi Night Banquet picture" and other apps, and established wechat public account "Micro Palace Museum", which greatly enhanced the popularity of the Palace Museum's cultural and creative products.

Secondly, the Palace Museum also actively mobilizes social forces to participate in the development of cultural and creative products. Limited by capital, talent and technology, the Palace Museum has increased cooperation with other institutions. For example, in the food field, we cooperated with Daoxiang Village to develop the Palace Museum moon cake gift box. In the fashion field, cooperated with Harper's Bazaar to develop necklaces; In the field of music, we cooperated with QQ Music to hold the "Ancient Painting will Sing" music innovation competition; In the field of radio and TELEVISION, we have cooperated with many cultural and creative companies to produce TV programs such as I Repaired Cultural Relics in the Forbidden City. In the field of games, cooperated with netease to develop the Palace Museum online game "Magic Brush thousand Mountains"; In the field of animation, cooperated with Tencent Animation to publish the Echo of the Forbidden City cartoon.

4.3. Price Strategy

The pricing strategy of the Palace Museum includes the following types.

First, according to the product process, material, the development of different price range. In terms of coloring process, the price of coasters colored by hand drip glue is 49 yuan, while the price of coasters colored by machine is only 24 yuan. In terms of product material, the price of cotton shoulder bag is about 80-120 yuan, while the price of polyester shoulder bag is only about 50 yuan. Through the difference in pricing, consumers can make a variety of choices according to their preferences.

Second, make a price strategy based on the category of creative elements. Under the same craft and material, the Palace Museum divides into core product series and auxiliary product series according to the creative elements of cultural creation. For example, the "Qianli Jiangshan" series products in the "Treasure of the Museum" series, no matter high-grade ceramics or small items such as mobile phone cases, are all higher in price than other series products with the same function in the museum. The products represented by "Qianli Jiangshan" series are the core products of the Palace Museum's cultural creation.

Thirdly, it adopts the strategy of cost pricing. For those low-cost commodities that fall into the category of daily necessities, such as envelopes, folders and post-it notes, the Palace Museum adopts a cost-sensitive pricing strategy and relies on the increase in sales volume to reap economic benefits.

Fourth, price according to consumer psychology. Cultural and creative products with high costs and unique materials and techniques are generally sold in limited quantities. The Palace Museum takes advantage of consumers' psychological characteristics of pursuing uniqueness and status and appropriately raises the price of the products based on cost consideration.

Fifth, discount pricing strategy. On festivals such as Spring Festival, Valentine's Day and Women's Day, the Palace Museum will launch full reduction activities. Secondly, online stores, consumers can get different levels of official membership card, enjoy a discount ranging from 80% to 95%, when spending more than 180 yuan, 500 yuan, 1000 yuan.

4.4. Publicity Strategy

4.4.1. Strengthen Marketing Content

The Palace Museum did not take the way of overwhelming advertising information bombing, but used the output of stable quality content, and continued interaction and communication with consumers.

First of all, the Palace Museum launched offline experience project Duanmen Digital Museum, "Chinese New Year in the Forbidden City" New Year theme exhibition, mobile APP "Daily Palace" APP, documentary "The Art of Waking Up Time" and so on, all of which are highly praised by the society.

Secondly, cultural and creative products highlight the positive energy of society. The marketing of cultural and creative products is not only for obtaining economic benefits, but also for inheriting national culture and spirit. In 2016, the documentary I Repaired Cultural Relics in the Forbidden City attracted wide attention and praise from the society, and the craftsmanship spirit of cultural relics restorers who are unknown and "choose one thing to live their life" was widely praised by the society. This is not only a remolding of social values and idol views, but also an intuitive expression of the Chinese spirit, which has profound educational significance.

Every exciting video content, every interesting article and every carefully planned theme activity have influenced consumers from a higher level, making every consumer become a powerful information node and unwittingly become the main disseminator of the Cultural promotion of the Palace Museum.

4.4.2. Expand Communication Channels

In terms of traditional channels, the Palace Museum has produced a "reflection of the Palace Museum" brochure, set up propaganda boards outside the cultural and creative experience hall,

and published information on cultural and creative products in People's Daily. In addition, the Palace Museum regularly holds various events, such as the "Regard from the Emperor" flash mob, to enhance the "presence" of its cultural creations among consumers.

In the field of social media, the Palace Museum has launched weibo, "Palace Taobao" weibo and "Micro Palace Museum" to timely release classic texts such as the latest developments of the Palace Museum, new cultural and creative products and palace trivia. In addition, the Palace Museum's Taobao micro blog posted "Is there any more lovestruck emperor?", "All Are stubborn men" and other small articles, the use of witty teasing style of writing, and often interact with netizens in the comment section, shorten the distance with consumers, fully embodies the image of a friendly and loving cultural disseminator.

4.4.3. Focus on Customer Experience

First, the Palace Museum opened the "Palace Museum Cultural and Creative Children's Experience Store", which is full of children's fun both in color and decoration. In terms of space layout, the experience store is divided into three areas: interactive teaching area, "Upper study" children's activity area (mainly for young children), and parents' rest area [10]. The staff specially planned activities for children such as "Dress strong and beautiful" and "Animal City in the Forbidden City", guiding children to understand the costume culture and the connotation of auspicious animal culture through their own hands, teaching and fun. By improving customer experience, the Palace Museum provides customers with more diversified services to meet their different needs.

Secondly, through face-to-face communication with consumers, service staff of the Palace Museum introduce products, answer questions and pass on detailed information about the Palace Museum and its cultural and creative products, so that consumers can have a deeper understanding of cultural and creative products.

4.5. Channel Strategy

Cultural and creative sales of the Palace Museum include online and offline channels.

In terms of online channels, the Palace Museum has set up three official sales platforms according to the level of products and the purchasing level of consumers. The first is the "Palace Museum Taobao", which sells practical products at affordable prices; the second is the "Palace Museum Cultural and creative Store", which sells in the middle with elegant product styles; the third is the "Palace Museum Cultural and Creative Store", which sells at high prices and has exquisite products with ceramics, calligraphy and painting, and jade as its main products. Targeted to meet the needs of different consumer groups, breaking the offline stores are limited by time and region [11]. Products sold on the platform will be classified in detail according to the purpose, and each product has a multi-directional picture display, which is convenient for consumers to choose.

In terms of offline channels, the cultural and creative experience Hall located in the Forbidden City is the main sales channel. The products sold include silk, painting and calligraphy, ceramics, clothing, fashion products and other categories, characterized by high-end and exquisite. In addition, the Palace Museum has also set up a cultural and creative children's experience store. At the same time, the Palace Museum has cooperated with a number of external entities, such as the Royal Caribbean Cruise ship, Macao Museum of Art, and Hong Kong's West Kowloon Cultural District, to establish cultural and creative products counters, comprehensively contacting target customers from all over the world [12].

5. Problem Analysis

At present, although the Palace Museum has made good achievements in its marketing strategy, there are also some problems, such as lack of depth of collection excavation, inadequate

copyright protection, few cultural and creative products developed based on theme exhibitions, imperfect price adjustment mechanism and low degree of internationalization of products.

5.1. The Excavation Depth of Most Collections is Insufficient

The Palace Museum has a collection of about 1.86 million pieces (sets), but at present, most of the development of cultural and creative products of the Palace Museum is mainly based on the collection patterns or stories of the "treasures of the town" level, falling into the situation of "only using the collection of fine products can develop good products". The Palace Museum has repeatedly developed "A Panorama of Rivers and Mountains", "Riverside Scene at Qingming Festival", jin 'ou Yonggu Cup and other products covering stationery, clothing, home furnishings, daily necessities and other categories. For other cultural elements, the depth and breadth of cultural and creative development of the Palace Museum are not enough.

5.2. Copyright Protection is not in Place

The Palace Museum's efforts to combat piracy and counterfeit products are still insufficient. In terms of online platforms, if you type in keywords like "Palace Museum Notebook" on Taobao.com, you will find that in addition to the products of two official stores, there are also a large number of private stores selling non-Palace Museum cultural creations under the banner of the Palace Museum. The quality and price of the products are uneven, and some are even very similar to those sold by the government, making it difficult for consumers to distinguish them. Once problems occur, the reputation of the Palace Museum will be greatly damaged.

5.3. There are Few Cultural and Creative Products Developed based on Theme Exhibitions

Palace Museum as a large wenbo institutions, the theme of the exhibition is held every year, countless always attract a large number of visitors, this is undoubtedly a good gen marketing opportunity, but the national Palace Museum rarely developed for specific wen gen products exhibition, the visitors want to buy related wen gen products are nowhere to be found[13].

5.4. Price Adjustment Mechanism Needs to be Improved

Most products have fixed prices and lack volatility. Product price is related to cost, supply and demand in the market, so it is necessary to adopt a floating price. Age such as the Palace Museum launched the subject series, spring series of products, after a quarter past shall adjust the price to expand sales, achieve the purpose of inventory liquidation, but according to the observation of the Palace Museum online mall, the imperial palace, and the price has changed little throughout the year, is very easy to cause the backlog of goods, affect the sales of existing products.

5.5. The Internationalization Degree of the Product is Insufficient

Most of the Palace Museum's marketing targets are domestic consumers or foreign tourists coming to China. The Palace Museum is not sufficiently aware of going abroad and bringing its products to the international market. This is because, on the one hand, the Palace Museum lacks products that can attract foreign consumers, and on the other hand, it lacks necessary promotion measures. As a result, the Cultural and creative works of the Palace Museum remain in the domestic consumer circle for a long time, and the market is slightly narrow compared with large foreign museums.

6. Suggestions

6.1. Dig Deeper into Richer Cultural Elements

Palace Museum in the following article and the development, not only to ", "series collection for further exploration, continue to dig new collection grain, the new historical stories, such as the

Palace Museum can cooperate with scientific research institutions, through on the depth of wedding etiquette in the palace of the Ming and Qing dynasties, research and development of the emperor wedding "series of products, To publish research results through the Forbidden City filed, and cooperation among institutions of higher learning of art creation "the emperor wedding" maps, and household items the enterprise cooperation "the emperor wedding theme" home textile, can also work with wedding planning company research and development of a complete set of Chinese royal wedding, which not only lead to the product sales, but also through the way of consumer experience, The imperial culture of Ming and Qing Dynasties was disseminated to the public.

6.2. Strengthen Copyright Management and Crack Down on Counterfeit and Shoddy Products

The Palace Museum can learn from the experience of the National Palace Museum in Taipei[14], once found counterfeit or pirated goods, immediately contact the relevant departments to investigate and punish the counterfeit goods, the person that weigh can be sued to the court, when necessary, can also be held a press conference, tell consumers how to identify the Forbidden City and the authenticity of, on the one hand the piracy, on the other hand also made publicity for their products, this is undoubtedly a good event marketing, kill two birds with one stone.

6.3. Enhance the Development of Cultural and Creative Products with Exhibition Themes

Themed exhibitions held by the British Museum are carried out simultaneously with the development, production and promotion of related cultural and creative products, which ensures that relevant themed products can be introduced to visitors during the exhibition period. The Palace Museum can learn from the experience of the British Museum[15]"Qi baishi art exhibition" held, such as the Palace Museum, the exhibition is a used to mining, qi baishi culture exhibited with the paintings of qi baishi, calligraphy, etc., can be published the book of qi baishi pictorial, creation qi baishi printing ink painters notebook, pen holder, using the virtual digital technology to build the qi baishi magic journey, Q version animation product creation is carried out with Qi Baishi's painting and calligraphy creation process as the theme. When visitors see these cultural and creative products outside the exhibition hall after visiting the calligraphy and painting exhibition, they will naturally stop to have a look and choose, and seize every business opportunity to achieve the perfect integration of for-profit culture and non-profit culture.

6.4. Optimize the Price Adjustment Mechanism

Adopt a floating price mechanism, especially for seasonal theme products, according to the market supply and demand for price up and down. In the face of the heat drop or market response is not high products, we should take certain discount activities to attract consumers, in order to achieve the purpose of reducing inventory, regular elimination of part of the product, to the new products on the market with enough display space.

6.5. Strengthen the International Promotion of Products

Internationalization to the Forbidden City and bring a broader market, to select the most resonate in the world various nationalities collection treasures, such as watches and clocks, pottery and porcelain, silk and so on to hold international tour, can also work with local wenbo institutions, such as a few years ago the Palace Museum with France's Louvre in exhibition, held in the national Palace Museum in the Louvre exhibition, "heavy leaf light qi" The Louvre also held the "Napoleon I Exhibition" in the Palace Museum. In the future, the Palace Museum should hold such international cooperative exhibitions more often, and develop corresponding

cultural and creative products to accompany exhibitions, so as to bring the Palace Museum's cultural and creative products to more foreign consumers.

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