

Application of New Media in the Marketing and Promotion of Cultural and Creative Products in Museums

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ABSTRACT. *With the arrival of the new media marketing era, museums have begun to pay attention to the use of new media for the marketing and promotion of cultural and creative products, and promote their own history and culture when promoting products. Taobao in the Palace Museum, is a model for museum cultural and creative products to be marketed in the new media era. Based on the specific marketing cases of Taobao in the Palace Museum, this paper sums up its marketing ideas and strategies in order to provide other museums with examples for reference and inject new vitality into more excellent historical and cultural communication.*

KEYWORDS: *Museum, Cultural and creative products, New media, Online sales, Interaction, Product marketing*

1. Introduction

At present, there are still many problems in mode of cultural and creative products of domestic museums, such as outdated marketing mode, lack of dialogue between consumers and museums, serious homogenization of product design, lack of online and offline linkage, etc. In order to survive and develop better in the tide of "Internet plus Museum", the museum's marketing strategy for cultural and creative products must be self innovated. The museum's cultural and creative marketing should be user-centered, actively carry out community marketing, build a differentiated brand image through cultural symbols, and adopt the "o2o + solomo" mode to enhance user experience, so as to better realize the artistic value, cultural value and economic value of the museum's cultural and creative products, and promote the sustainable development of the museum's cultural and creative industry.

2. Related Concepts of Museum Cultural and Creative Marketing

2.1 Museum Cultural and Creative Marketing

Museum cultural and creative products include "creative special exhibitions and

temporary exhibitions, social education projects serving the public and cultural and creative derivatives”. The cultural and creative products mentioned in this paper refer to the narrow sense of cultural and creative derivatives. Through the materialization of information, knowledge and aesthetic value derived from cultural relics, cultural and creative products embody the cultural connotation of cultural relics. In addition to the function of preservation, the intrinsic innovation of the museum also drives it to become a dialogue platform between objects and people. The development and marketing of cultural and creative products is one of the ways to achieve this innovation. Philip Kotler defined marketing as “a social and management process in which individuals and groups create, offer to sell, and exchange products and values with others to obtain what they want”. Combined with the definition of marketing and the reality of museum's cultural and creative product marketing, the author thinks that museum's cultural and creative marketing is that the museum sells cultural and creative products in a market-oriented way, which can achieve the expression and output of cultural value while obtaining economic income, and consumers can also obtain material and spiritual returns [1].

2.2 The Cultural and Creative Marketing of Museums in the Perspective of New Media

Wired Magazine defines new media as “all to all communication”. Peng LAN believes that at this stage, new media mainly includes network media, mobile media and the mobile Internet formed by the integration of the two, as well as other interactive digital media forms. The diversity, individuation and interaction of new media bring unprecedented opportunities to the museum's cultural and creative marketing. Under the new media environment, individuals is not only the receiver of information, but also the producer and disseminator of information. Thanks to this, on the one hand, the communication effect is further magnified when the museum cultural and creative marketing is carried out on microblog, wechat and other platforms; on the other hand, the strong interaction of new media enables the museum to be more sensitive to the potential consumer demand in the marketing process, and quickly adjust the design thinking and marketing mode [2].

3. New Media to Build a New Way of Cultural and Creative Marketing for Museums

3.1 Positive Cycle from User to Creator

The new media of the Palace Museum shows the deep connotation and unique charm of the culture of the Palace Museum through lively and personalized popular science articles and “cute selling” videos, attracting and gathering a group of users who have deep recognition of cultural and creative products and the cultural value behind them, and forming a unique community. The the Imperial Palace community marketing is organized through three channels: (1) Using micro-blog the Imperial Palace certification number to attract fans and frequent interaction on the micro-blog

platform; (2) Expanding the influence by using WeChat official account platform; realizing the communication and communication among users through forwarding and sharing; (3) In order to make up for the shortcomings of the depth of the former two channels, the the Imperial Palace Museum has developed various App. To convey the deep-seated cultural ideas and give full play to the function of art education. Adorable official account of Taobao the Imperial Palace in 2014 released a story called “Yong Zheng: feel his adorable“, which exploded social media, and read one hundred thousand times in a short time. The Yongzheng amusement map is a new interpretation of the article in the form of animation, which has both interest and artistry. Therefore, many people have a new understanding of the museum's cultural and creative products. Wechat provides people with unprecedented gathering space and expression place, which is a low-cost and effective medium for museums. Since 2015, the content publishing style of “Palace Museum Taobao” Weibo certification number, which was mainly based on the popularization of cultural knowledge and commodity promotion, has started to follow the current hot spots for promotion, such as “I have a good father” to effectively catch the audience's eyes. The Palace Museum is well versed in using Internet catchwords to enhance popularity and communication effect [3].

In the app channel, the Palace Museum has launched a series of well-made apps since 2013. After careful planning and rigorous research, the app style is flexible and interesting while maintaining respect for serious history. For example, the game app “emperor's Day” targets children aged 9-11. Because it is difficult for children to have a strong interest in pure cultural relics knowledge, developers use the game clearance mode to guide users to be familiar with the daily life of the emperor, making the dissemination of historical information more relaxed and lively. Whether it's in art, music or interactive design, this app is well received. Facing the young people, the Palace Museum released the app that let famous paintings such as Han Xizai's banquet picture and Yin Zhen's beauty picture “move” to restore the utensils, musical instruments and costumes in the ancient people's life, and used the new media to carry out art history education. Through the segmentation of the market, the Palace Museum has gathered a high-value and diverse user community [4].

1) Efficient zero distance interaction

Under the environment of Web 2.0, marketing thinking has changed a lot, paying more attention to experience, communication, variation, creativity and relation. New media marketing plays the role of perceiving the psychological and behavioral characteristics of consumers, establishing connection oriented interaction, and collecting and analyzing data of users based on this, and finally playing an effective role in the advertising process of emotional appeal and persuasion. Compared with broadcast marketing, new media marketing is more interactive, which can attract a wider audience to participate in the marketing process and enjoy the process of receiving, judging and voluntary sharing of marketing information. The series of new media marketing of the Palace Museum breaks the gap between the Palace Museum and the public in the form of approachable people, and attracts fans to actively participate in the dissemination of the Palace Museum culture. The interaction between marketer and audience transforms audience's attention and

interest in the product into emotional appeal, improves the audience's loyalty to the brand, ultimately affects the consumer's view and interest in the product, and successfully persuades the consumers to complete the purchase behavior. The two-way interaction not only achieves the transmission of the creator's ideas and brand culture, but also reexcavates the marketing actions. As a member of the community, users' feedback provides marketers with the most authentic demand information, and helps them grasp the tendency, flexibility and quick response of the audience [5].

2) Successful practice with insight into needs

Through multi-point and two-way interaction, the museum cultural marketers can keenly perceive consumers' consumption psychology and demands. Similarly, taking the new media marketing of cultural innovation of the Palace Museum as an example, based on the precise grasp of the public psychology, marketers can always cut into the public concerns with the help of hot Internet events, setting off a round of public opinion boom. The image of "baymax" in 2015's hit movie "big hero 6" captured the hearts of many audiences. The cultural creation of the Forbidden City responded quickly and designed the wallpaper with the theme of "emperor's concubines" in the style of "big white". The Palace Museum cultural Innovation is also good at exploring and utilizing the influence of public figures, combining fashion bloggers and Internet celebrities to jointly promote the design, development and promotion of cultural innovation products, so that the public's attention to the Palace Museum cultural innovation brand is growing rapidly. The practice of taking advantage of the hot spots of the Internet also provides many opportunities for the deepening and extension of the cultural and creative industry chain of the Forbidden City. In June 2016, the Palace Museum carried out strategic cooperation with Alibaba (China) Co., Ltd. to layout the three functional sections of the Palace Museum cultural creation, the Palace Museum ticketing and the Palace Museum publishing on the e-commerce platform to meet the diverse cultural needs of the public [6].

3.2 Strengthen the Brand Image Construction of Cultural Symbols

Jean Baudrillard, a sociologist, once put forward "symbolic consumption", believing that the development of contemporary consumption culture will turn the consumption process into a controllable symbolic system. Symbol consumption no longer aims at the use value of commodities, but pursues the difference and symbolism represented by symbols, so as to show the social status of individuals. Because cultural consumption is usually symbolic and symbolic, people buy cultural and creative products to show their personality and taste. It also requires the museum cultural and creative marketing in the context of new media to strengthen cultural symbols, build a clear brand image with its core information, and convey it in different channels, so that consumers can form a profound brand awareness, and take the initiative of cultural and creative consumption as a communication discourse to show themselves[7].

3.3 “O2o + Solomo” Mode Improves User Experience

The concept of “solomo” was put forward by John Doerr of the United States in 2011. It is a combination of social, local and mobile. “O2o” means on line to offline. Users complete their purchase online and then enjoy relevant services offline. “O2o” mode breaks through the line of online and offline boundaries, and at the same time increases the volume of commodity transactions, it will drain users offline. The “o2o + solomo” model is applied to museum marketing. Through social network, users can obtain and share relevant information of Museum exhibition and cultural and creative products, that is, the museum mentioned above carries out marketing and publicity on social network. Through localization service, users can get the explanation information of nearby exhibits and cultural and creative products, and select museums according to their interests; through mobile technology and intelligent terminal, users can buy cultural and creative products on intelligent terminal in advance even if they are not in the museum, and then pick up goods in the museum, and experience the details of cultural and creative products production. The whole process is in line with the user's usual consumption habits, and the user is always in the dominant position. The user actively obtains information out of interest rather than pushes information from the museum to the user, so as to achieve a high matching between the museum's cultural and creative information and the user's needs [8].

4. Conclusion

Cultural and creative product marketing is an extremely important part of the development of museum industry. In view of the demand, product positioning homogenization caused by the outmoded existing mode of cultural and creative marketing of domestic museums, as well as the problems of online and offline sales, the author believes that the core of its solution is to take users as the center, carry out community marketing, build a differentiated brand image through cultural symbols, and adopt the “o2o + solo - Mo” mode to improve user experience. The evolution of new media environment brings more challenges to the museum's cultural and creative marketing. By creating a ubiquitous museum experience through ingenious marketing methods, the museum can be integrated into people's daily life, so as to make the museum's cultural and creative products known to the public, better realize the artistic value, cultural value and economic value of the museum's cultural and creative products, and promote the museum's cultural and creative products Sustainable development of creative industries.

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