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

CHAPTER 1
INTRODUCTION

1.1 Background

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

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

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

In recent years, the Chinese cultural industry is booming. “From 2012 to 2016, the
value added of the cultural industry to GDP increased from 3.48% to 4.07% and exceeded
4% for the first time.” After 2013, the cultural and creative products of the Palace Museum
began to become popular, and the income of cultural and creative products increased year
after year.” In 2016, the Ministry of Culture and Innovation's online product sales reached
more than 30 million. In 2017, the total revenue of the Ministry of Culture and Innovation
increased by 26.7% from 2016. In 2017, the Ministry of Culture and Innovation of the Palace Museum in Beijing generated nearly 100 million yuan in revenue under the line, an online Taobao.com shop. With an income of nearly 50 million, the total sales revenue of culture creative products in 2017 is about 140 million yuan.

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

1.2 Research significance

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

The Australian, Tasmanian and local governments all have a role to play in supporting the growth of the cultural and creative industries. Governments can assist by supporting effective leadership and governance within the sector, facilitating strategic partnerships, delivering business support programs, providing seed funding and incentives for growth,
supporting workforce development, ensuring the Tasmanian brand encapsulates the cultural creative industries, providing supporting infrastructure and reducing regulatory barriers. For the sector to grow, however, it will need more than just government support. Cultural and creative businesses, employees and the Tasmanian community will need to promote the sector and support growth.

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

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

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

1.3 Research content

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

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

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

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

Taking the Shaanxi History Museum as a case study. Based on the construction model, and according to the uniqueness of the Shaanxi History Museum itself, the development and design of the Shaanxi Cultural Museum's cultural creative product development are planned and provided for alternative methods for the development of the comprehensive
museum cultural creative products. According to the research content, the framework of the paper is shown in figure.

Figure 1-1 The framework of the paper

1.4 Research methods
The research method is mainly adopted: research on literature, materials such as
marketing, museology, business management, non-profit organization management, and cultural economics are conducted, and a large number of relevant literature on the development of museum creative cultural products are collected worldwide. On the basis of previous research results, the study laid the theoretical foundation for the study of the paper.

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

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

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

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