

CROSS-BORDER INNOVATION: THE EFFECTS AND DEVELOPMENT STRATEGY OF CHINESE MUSEUM CULTURAL AND CREATIVE PRODUCTS

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Abstract

Focusing on China's profound historical/cultural heritage, as well as its favorable environment for the expansion of cultural and creative industries (CCIs), this paper considers the unique attributes of Chinese museum cultural and creative products (MCCPs) from the angle of cross-border development, and summarizes the main forms and effects of cross-border innovation in relation to Chinese MCCPs. It also examines the chief problems of Chinese MCCPs' cross-border growth at three levels – the national policy system, product development, and design and marketing – to explore countermeasures and suggestions for cross-border novelties and the advancement of products.

Keywords: *Culture creative industry, Museum cultural and creative products, Cross-border innovation, Effects, Development*

1. INTRODUCTION

“Cultural industries” refers to a series of activities that produce, reproduce, store, and distribute cultural products/services in accordance with industrial standards [1]. Western scholars and academic circles also call them “creative” or “cultural and creative industries” (CCIs). At their core lie innovation and creativity, generated within the context of economic globalization.

Established in developed Western countries, CCIs have provided a new beacon for the trends of international industries, while deeply supporting these nations' economic and cultural growth. The UK is the first country in the world to promote policy-driven expansion of CCIs, which have made great headway there [2]. Japan and South Korea have also put forward a “culture-oriented national development” strategy targeted at emerging sectors, so as to upgrade national soft power while seizing economic momentum [3]. The leading country in CCIs, the US – backed by its strong economic foundation and technological strength – has influenced the spread of global cultural production to a large extent. Culture has played an increasingly important role in promoting economic prosperity and enhancing international competitiveness, and CCIs have gradually become critical economic forces in many countries [4].

As early as 1999, China began to promote the industrialization of culture, education, non-compulsory education, and non-basic medical care. China's CCIs have remained robust since the 18th National People's Congress of the Communist Party of China (CPC). In 2017, the added value of CCIs and related sectors

reached 3.4722 trillion Yuan, accounting for 4.2% of gross domestic product (GDP). The overall financing scale of CCIs has increased continuously and become a pillar of the national economy [5]. Data released by the National Bureau of Statistics (Table 1) show that 56,000 businesses earned 6.2187 trillion yuan in the first three quarters of 2019, an increase of 7.6% from one year earlier, while the overall growth rate kept rising rapidly. Three industries – news information services, creative design services, and cultural investment operations – swelled by more than 10% [6].

The innovative point of this paper is that it analyzes the unique advantages of Chinese museum cultural and creative products (MCCPs), as well as cross-border innovation paths and effects, which have not yet been studied in depth in the context of CCIs' ongoing expansion. In doing so, the paper summarizes problems that have arisen during cross-border innovation and outlines corresponding countermeasures, providing a theoretical basis for the cross-border innovation and growth of Chinese MCCPs.

Table 1. The operating revenue earned in the first three quarters of 2019 by the enterprises mentioned above, including the designated size of CCIs and related sectors

	Absolute amount	Compared with last year	Proportion
	(100 million Yuan)	(%)	(%)
Total	62187	7.6	100.0
Classified by industry			
News information services	4656	22.4	7.5
Content creation production	15142	9.1	24.3
Creative design services	8256	12.2	13.3
Cultural transmission channels	7556	7.3	12.1
Cultural investment operations	308	12.3	0.5
Cultural and entertainment	1147	5.8	1.8
Cultural subsidiary production and intermediary services	9721	-0.2	15.6
Cultural equipment production	3945	3.6	6.3
Cultural consumption terminal production	11456	6.3	18.4
Classified by industry type			
Cultural manufacturing industry	26569	4.2	42.7
Cultural wholesale and retail	9983	5.4	16.1
Cultural services	25636	12.4	41.2
Classified by field			
Core field of culture	37065	10.8	59.6
Culture-related field	25122	3.3	40.4
Classified by region			
Eastern region	47017	6.7	75.6
Central region	8841	9.4	14.2
Western region	5727	13.8	9.2
Northeast region	602	-1.2	1.0

2. THE DEVELOPMENT AND ATTRIBUTES OF CHINESE MCCPS

2.1 The development of Chinese MCCPs

CCIs have been gradually broadened in scope, along with the process of economic globalization. In developed Western countries, where CCIs first appeared, the evolution of Chinese MCCPs – typically represented by New York’s Metropolitan Museum of Art, London’s British Museum, and Taipei’s Palace Museum (etc.) – has progressed significantly. These museums have sophisticated mechanisms and models in place in terms of product development/design, production, and marketing. The expansion and sales of their creative products, and the resulting economic benefits, have proven their success. In general, the benefits precipitated by the sales status and cooperative marketing of their creative products account for 70% of the museums’ total annual income, and some even higher. Therefore, these museums have naturally become the models of emulation for many nations establishing Chinese MCCPs.

Although the spread of Chinese MCCPs started comparatively late in China, they have a high threshold, a sound foundation and great growth potential. First, China is a populous country, and its national economy has diversified rapidly in recent years; for these reasons, there is a huge market demand for Chinese MCCPs. Second, China is an ancient place with millennia of cultural legacy, which could provide endless historical and aesthetic resources for the derivative growth of Chinese MCCPs. Other important aspects include the introduction of highly intensive policy guidance and implementation documents in the past two years for the maturation of CCIs, as well as the positive responses from local governments and cultural relics protection units. These circumstances have not only provided a favorable political, economic and market setting for the progress of CCIs in China, but also opportunities and challenges for the derivatives, cross-border integration, and innovative development of Chinese MCCPs. Furthermore, Chinese artifacts and museums’ creativity have become a vital part of the country’s CCIs. Chinese MCCPs – normally displayed at Beijing’s Palace Museum, the National Museum of China, the Shanghai Museum, and the Nanjing Museum (etc.) – have been evolving swiftly and have successfully entered the market, as well as the public eye. The museums mentioned above have updated their internal management concepts, made full use of their collections and pertinent archival and artistic resources, enhanced their research and development (R&D) and design capacities, and enriched product types. They have produced tens of thousands of creative products accumulatively. At the same time, these museums have paid close attention to the market environment, actively expanded their operating strategy, boldly carried out business, and authorized cooperation and cross-border innovation; through all of these efforts, they have achieved remarkable results.

2.2 The attributes of Chinese MCCPs

In addition to general features (such as the circulation, functions, and economic value of commodities), Chinese MCCPs have unique cultural, creative, and aesthetic traits that commonplace cultural products do not possess. This provides innovative thinking and creative space for the cross-border innovation and growth of Chinese MCCPs.

2.2.1 Culture

Cultural relics contain historical, artistic, and scientific value; left behind by human beings during social activities, they are part of humanity’s precious heritage [7]. Museums embody the past, as well as art and science; they serve not only the public but also collectors, conservationists, and researchers. In and of itself, museum development is a culture rich in intellectual qualities. Chinese MCCPs are derived from museums’ architecture, their collections of relics, and their archival and aesthetic resources. Hence, through pioneering ways of processing, Chinese MCCPs have become new cultural symbols abounding in historical and artistic content; they mark both domestic and time-based attributes, and are in line with the public’s need for cultural transmission. When relics and museums’ creative products become circulating commodities through serving the masses, they become effective tools for promoting contemporary cultural ideas. Relics and museums’ creative products satisfy the public’s aesthetic as well as functional needs, and impart to society outstanding historical, national and social value, thereby embodying the fundamental worth of Chinese MCCPs’ cross-border innovation, creation and development.

2.2.2 Creativity

Creativity facilitates exploration and combines resources, which enhances their usefulness through groundbreaking thinking [8]. As products or commodities, Chinese MCCPs need to be circulated and marketed, and should enter the public domain. The experimental features of Chinese MCCPs are reflected in the entire cycle of product production and consumption. In R&D, no matter the prototype selection or storyline, MCCPs follow their own cultural connotations, story scale, and product modeling to obtain inventive ideas. Inclusive of image design, carrying out functions, original modalities, and human-machine interactions, Chinese MCCPs embody an ingenious amalgam of creativity. The manufacture of products involves applying production technologies and imaginative presentations on the sales and service side, as well as technology processing, the rational collocation of materials and colors, and product proprioception. The cross-border marketing of ideas and services is diversified in order to attract consumers in the market. Chris Bilton stated: “Creativity is the evolutionary change and continuous adjustment to dynamic boundaries – reorganizing the existing elements into a new model” [9].

2.2.3 Aesthetics

Aesthetics is a special way of understanding of the world; it refers to a non-utilitarian, figurative, and emotional relationship between humans and the world (society and nature) [10]. People’s pursuit of beauty since ancient times has become a vital vehicle for cognition, social development, and the preservation of nature. Nowadays, public awareness of aesthetics has been promoted with the ongoing expansion of the social economy, an improved quality of life, and changes in the concept of life. People now pay attention to spiritual activities while also satisfying their material needs. Chinese MCCPs are not merely commodities, but also works of art. As commodities that meet people’s basic functional needs, they emphasize traditional historical and cultural nuances, and integrate the aesthetic needs of modern society into products. Chinese MCCPs add popular humorous, interesting, and other artistic elements into products, delivered in a product’s form, color, and packaging. The masses have come to recognize the combination of Chinese MCCPs’ usefulness and cultural appreciation as part of aesthetics, thus stimulating public desire to purchase them. Chinese MCCPs have enhanced people’s user experience, such that they easily disseminate traditions.

3. CROSS-BORDER INNOVATION: THE FORMS AND EFFECTS OF CHINESE MCCPS

“Cross-border” has become an international buzzword active in various fields. In a general sense, “cross-border” refers to the fusion of things in two or more fields/industries/cultures/ideologies (etc.), subsequently producing a new industry/field/model/style (etc.). Chinese MCCPs have been successful in many cases of cross-border innovation, the categories of which have broadened, and the forms of which have been constantly changing.

3.1 Cross-border innovation: Culture

“Culture” refers to all human spiritual activities/products relative to the economy and politics. Within the historical context of economic globalization and the ongoing coalescence of national cultures, the most effective way to preserve traditions is to remain aware of contemporary trends and to constantly grow [11]. Chinese MCCPs are imbued with national and time-based characteristics, so they contain elements of both inheritance and creation. First, Chinese MCCPs promote dialogue between ancient and modern times. The prototypes for Chinese MCCPs are cultural relics or museums with unique aesthetic attributes, which express traditional connotations of a country/nation/society/region. Chinese MCCPs are derived from current thinking and artistic methods by taking advantage of today’s development, as well as science and technology. Chinese MCCPs convey a beautiful story to the public while satisfying people’s needs. Chinese MCCPs offer opportunities to understand relics and to perceive the past in the present day. Moreover, they foster exchanges

between the East and West. Culture is a general term for the elements of human life in a region, and differs depending on the location and the era.



Figure 1. Auspicious swallow nest; Infinite wealth and spring> Utensils [12]



Figure 2. Beauty over the centuries>Lipstick [13]

There has been cross-border cooperation between Taipei's Palace Museum and Mexico City's Franz Mayer Museum, as well as between L'Oréal Paris and the National Museum of China. In addition, China successfully held the 2019 Global Museum Curators' Conference, and the Museum Cultural and Creative Products Exchange Expo. These events occurred against the background of China's economic and cultural growth strategies, such as the "One Belt, One Road" campaign and the "go global" and "bringing in" approach. All of these initiatives demonstrate that Chinese MCCPs have become a groundbreaking path for cultural fusion and exchanges between the East and West. Chinese MCCPs are the outcome of cross-border innovation between global economic and cultural integration. Furthermore, Chinese MCCPs have crossed the boundaries of other service industries' breakthroughs. Chinese MCCPs' unique attributes have become deeply rooted in the hearts of the people, who extend them to other sectors (e.g., catering, tourism, and animation games) whose forms of cross-border innovation have been greatly enriched. Chinese MCCPs associate histories/cultures with other products and spread them effectively. In short, Chinese MCCPs not only help to preserve traditions, but also the achievements of cross-border innovation by keeping pace with the times.

3.2 Cross-border innovation: Design

In today's version of modern design, designers no longer simply work independently based on their individual awareness. Contemporary product design – especially that of Chinese MCCPs – consists of cultural creative products generated within the context of overlapping disciplines (e.g., sociology, museology, management science, aesthetics, design science, engineering science, psychology, etc.). The cross-border design of Chinese MCCPs is reflected in the entire process, from materials selection and conception to design

and production; it needs to express the integration of cultural values, starting with the choice of the prototype. Numerous cycles (e.g., brainstorming, the coupling of product functions, the use of colors, the color psychology anastomosis of the finished product, the production control of products, the upgrading of the product experience, etc.) constitute the cross-border innovation of Chinese MCCPs, for which fertile ground is also provided via the development and incorporation of science and technology. New production equipment/technologies/materials have enabled Chinese MCCPs to take on more forms of expression in design and cross-border innovation. Moreover, the rapid expansion of the Internet and the interactive fusion of new media have provided Chinese MCCPs with a wealth of approaches to demonstrate their inspiration. For example, Chinese MCCPs such as the “New Arrival,” the “National Palace Museum” and “National Treasure,” disseminated through TV network media, have caught on in the public eye, while virtual museum exhibits and interactive, experiential products realized through augmented reality (AR) and virtual reality (VR) technologies have left people deeply amazed. Chinese MCCPs could promote the industrialization of CCIs. The aesthetic and pioneering features of Chinese MCCPs have excellent advantages in the market; at the same time, as market-oriented commodities, the production and consumption of Chinese MCCPs have continuously expanded. Chinese MCCPs have become professional in terms of design talent, material supplies, and production, as well as in marketing services. The cultivation of design talent for Chinese MCCPs will necessitate higher innovation requirements in particular.

3.3 Cross-border innovation: Marketing

Due to the influence of internal and external factors (e.g., increasingly fierce market competition and the need to develop one’s own business), as well as increasingly rational consumption, it is difficult for brand enterprises or commodities to respond to current market demands and changes through traditional marketing. Cross-border marketing innovation has become the vanguard for commercial competition. The cross-border marketing innovation of Chinese MCCPs has brought new ideas and effects for the expansion of other brands. First, Chinese MCCPs can realize brands’ superimposed impacts. Cultural relics or museums are cultural brands with a high starting point. When choosing a brand for cross-border cooperation, museums consider brand influence, product integration, and unity of user groups. The cross-border alliance between brands with no competitive relationship could engender the fusion of their respective advantageous resources, and inject new cultural sources into the brand/product. Second, Chinese MCCPs can promote brand development and enhance product value; they enable brands to: reach a consensus on user-centered concepts; establish an emotional connection between brands and users; collectively innovate non-product functional complementarity; shorten the cultural identity distance between consumers and brands; greatly increase a product’s added value (including culture, the economy, etc.); prolong the development lifecycle of brands and their products; and promote healthy collaboration among brands. Examples include the cross-border efforts between KFC and the National Museum of China, and between the Palace Museum and Mercedes-Benz. Moreover, Chinese MCCPs can achieve public service functions through successful synergy. By focusing on consumers, Chinese MCCPs have completely broken the distance barrier between cultural relics/national treasures and the public. Chinese MCCPs have created rich products that are within the public’s consumption capacity, and enabled an in-depth user experience, interactive activities, and other cross-border marketing innovation undertakings through convenient online and offline sales channels. In this way, Chinese MCCPs have allowed the public to have a relationship with cultural relics at close range.

4. PROBLEMS OF CROSS-BORDER INNOVATION AND THE DEVELOPMENT OF CHINESE MCCPS

Within a favorable ecological milieu, the innovative means and achievements resulting from the development and operation of Chinese MCCPs (which are typically displayed in the National Museum of China, Beijing’s Palace Museum, and regional museums in Shanghai, Jiangsu Province and Hunan Province) have facilitated their spread. They have become a main force in CCIs. However, with the rapid expansion of cultural relics and museums, domestic experts, scholars and relevant managers have encountered many

problems during research and implementation. Chinese MCCPs have exposed certain shortcomings in the course of design, development, and market circulation.

First, museums and pertinent cultural relics units have always been non-profit, government-led, public institutions, whose main source of income is comprised of government grants; staff salaries at all levels are relatively stable. Hence, both organizations and individuals lack the impetus for innovation, resulting in a prominent contradiction between their concepts of public welfare and the reality of public service demands. Although the Chinese government has provided strong policy guidance and support for the expansion of CCIs, the institutional reforms and mechanism adjustments of traditional institutions cannot change over a short period of time. The industry policies and regulatory systems for the growth of Chinese MCCPs are not perfect. Industry supervision and feedback mechanisms in the market are unsound, and the intellectual property rights of museum resources lack protection. Moreover, Chinese MCCPs lack institutional support in terms of standards, criteria and processes. In particular, the imbalance in the development of regional cultural relics and museum creative industries is an urgent issue.

Second, although many kinds of Chinese MCCPs exist in the market, they are somewhat disordered, and the homogeneity of products is problematic. Design ideas are unclear, the division of labor is ambiguous, and R&D is insufficient. Product design talent comes with varying levels of expertise, and expressions of design creativity are nothing new. In fact, some products are only superficially embedded with a sense of history and aesthetics, while the application of cultural symbols and demonstrations of connotative stories are inappropriate. For example, the R&D of Chinese MCCPs mostly consists of identical objects (e.g., stationary and common, small hanging ornaments), and the creative expressions are based on “acting cute.” This phenomenon is becoming increasingly serious. Meanwhile, product manufacturing and production lack adequate control, resulting in a mismatch between the comprehensive performance of product materials, craftsmanship, and colors.

Third, Chinese MCCPs are characterized by imbalance in their regional development. The overall level needs to be improved, especially regarding the growth of cultural relics units and museums in underdeveloped zones or third- and fourth-tier provinces/cities. The only exception consists of a few cultural relics units and museums that perform a bit better in the cross-border R&D of products and marketing (due to better prerequisites and a favorable regional political/economic atmosphere). This is based on the status quo of cross-border expansion. China has more than 5,000 cultural relics units and museums. The abovementioned provinces and cities lack product development capabilities and a market-oriented operating environment, and produce “zero” output value. The inconsistency of an enterprise/brand’s marketing purpose during cross-border cooperation leads to priority being given to benefits rather than culture. This phenomenon is reflected in the low quality of listed products, the generally higher pricing that is beyond the consumer’s ideal price range (versus similar products), as well as the product’s poor market performance when it fails to meet consumer expectations. The marketing modes and promotion channels of cross-border cooperation are relatively singular, and rely on the marketing/promotion modes of original brands/commodities, which lack diversity and innovation. Promotional activities launched purely for the pursuit of benefits do not fully lead to public service or the cultural communication effects of Chinese MCCPs.

5. CONCLUSION AND SUGGESTION

In sum, although the growth of CCIs is still in the early stages compared to developed countries abroad, China’s CCIs have built up a solid momentum. The cross-border innovation of Chinese MCCPs in terms of culture, design and marketing have resulted in remarkable outcomes owing to China’s advantages of being an ancient civilization, its aesthetic resources, large population, huge consumer market, and top-down policies. People have paid more attention to their spiritual needs over the past 40 years of China’s reform and opening up. With the ongoing evolution of society, the constant optimization of the market, and the continuous updating of science and technology, the expansion of cultural relics and museums’ creative industries will undoubtedly face greater challenges. Meanwhile, the inheritance and innovative progress of China’s excellent traditions will lead to new opportunities.

This paper puts forward suggestions based on cultural connotations, the fusion of science and technology,

the cultivation of professional talent, and a sustainable development setting for Chinese MCCPs, so as to enable them to carry out effective cross-border innovation, and to make positive contributions to the spread of CCIs.

First, we should focus on innovation in terms of cultural nuances. Aesthetic relics and museum resources comprise valuable historical heritage. In addition to being components of cultural resources, they are also the driving force behind the industrialization of museum industries [14]. We must pay attention to the cultural coupling effect. Chinese MCCPs are responsible for disseminating traditions; their cultural connotations make them mere ordinary commodities. We need to carry out multidimensional measurements in selecting cross-border brands, and to conduct an in-depth exploration of cultural symbols in product research and development. We must always focus on how to tell a beautiful, moving cultural story related to the product. The culture needs to cross the boundary of the form, and should contain a sense of sympathy. We should actively promote the cross-border innovation of Chinese MCCPs, enhance the brand influence and discourse of Chinese culture, and make the cross-border innovation of Chinese MCCPs an important path for the integration of the East and the West.

Second, we should emphasize the fusion and breakthroughs of science and technology in Chinese MCCPs. The rapid advancement of science and technology has paved the way for social productivity and human civilization, and vigorously boosted economic and social expansion. The Internet, Hadoop, VP (Video Processor)/VR (Virtual Reality), artificial intelligence, and other technologies, and ever-growing technical carriers (e.g., digitalization, networking, new media, 3D images, etc.) have brought fresh opportunities to develop Chinese MCCPs. The technology integration and innovation of Chinese MCCPs are conducive to creating products with pure cultural attributes, high technological content, pioneering design, strong market competitiveness, and healthy industrial chains. We will further extend scientific and technological change in the R&D of Chinese MCCPs, and raise the quality of products (in terms of production standards and techniques) to enable MCCPs to achieve wonderful results, while fully reflecting cultural connotations.

Third, we should strengthen talent cultivation for cultural relics and museums' creative industries. Talent is the primary resource for national economic and social growth. Half of cultural industries depend on creative thinking, while the other half rely on the spirit of the people [15]. The cross-border innovation and development of Chinese MCCPs urgently require more professionals. Given the nature of non-profit public institutions when it comes to cultural relics and museums, we should gradually reform and optimize their internal structure, set up counterpart departments or docking windows (e.g., management, design and marketing departments) according to market changes. Furthermore, we should strengthen the training of internal staff in terms of R&D, design, management, and marketing. We need to actively integrate talent resources, adopt flexible thinking, establish market awareness, and encourage third-party organizations to assist in advancing museums' creative industries. Meanwhile, we must reinforce the interactive innovation between cultural relics, museums and universities, and absorb high-quality professional resources regarding protection, design and R&D. This will help us to build a platform for industry-university-research cooperation, to carry out in-depth docking of projects for Chinese MCCPs, to execute teaching practices for students, and to enhance design competition centered on cultural relics and museums. We also need to actively cultivate senior talent with multidisciplinary knowledge.

Fourth, we should constantly optimize a sustainable environment for the cross-border innovation of Chinese MCCPs. Under the favorable situation of CCIs, we should build a healthy market to promote the cross-border innovation and growth of Chinese MCCPs in a scientific, orderly manner. Since the market milieu is the platform to increase development, and Chinese MCCPs are intermediaries for the protection, inheritance and transformation of historical/cultural heritage, we need to gradually improve the market supervision system for the cross-border innovation and growth of Chinese MCCPs, reinforce the intellectual property rights of cultural relics and museum resources, and give full attention to functional effects (e.g., guidance, supervision, feedback, and the evaluation of the market and trade associations).

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