

Brand and Communication Strategy of Cultural Creative Products in new Media era of the Palace Museum in Beijing, China

Junge Wen

Chakrabongse Bhuvanath International Institute for Interdisciplinary Studies, Rajamangala University of Technology Tawan-Ok, Thailand 10400

Abstract: In recent years, as a leader in the cultural and creative products industry, the Palace Museum has taken the lead in the transformation of cultural products under the slogan of “Let cultural relics come alive”. Papers in the culture creative product, the brand communication strategy, new media, on the basis of related concepts and theories, USES the method of literature review, questionnaire investigation and quantitative analysis, principal component analysis (pca), the text of the imperial palace and product brand communication strategy research, find out the window and summarize the experience of the museum, and the spread of the product brand, It is of great significance to analyze the existing problems and put forward the optimization suggestions to improve these problems for the continuous upgrading of the brand communication strategy of the Palace Museum’s cultural and creative products, and also for the formulation and optimization of other museums’ cultural and creative products brand communication strategy.

Keywords: Cultural and creative products; Brand communication strategy; The new media ; The Palace Museum in Beijing

1. Literature review

1.1 Concept definition

With the awakening of brand awareness, domestic research on brand communication is also gradually rising. Yu Mingyang (2005)^[1] was the first to put forward the concept of “brand communication”, linking brand with communication and thinking that brand is the product of communication, which opens another path different from the previous brand research from the perspectives of design, management and marketing, and opens another door for brand research to some extent. Scholar Han Xin (2018)^[2] defined cultural and creative products in museums as cultural products that can be circulated in the market after processing, design and production with museum collections, characteristic cultures and symbolic objects as creative sources, and have the dual attributes of culture and commodity.

1.2 Related Studies

In terms of the marketing communication of cultural and creative products of the Palace Museum, Liang Wei (2018) studied the marketing of cultural and creative products from the perspective of audiences through the SIVA theory, and clarified the reasons why consumers like cultural and creative products of the Palace Museum. Mao Rongning (2019) argue that the brand is used to refer to a specific product or service, has a certain meaning of symbol, the spread of the imperial palace, creates the brand by image symbols, language symbols, the spread of the symbol consumption rituals, enrich the brand symbol meaning, consolidate the brand personality, enable it to stand out in the same brand.

In terms of cultural and creative products and new media of the Palace Museum, Zhang Jiyuan (2018) believes that the introduction of new media has broadened the communication channels of the Palace Museum culture and narrowed the “knowledge gap” of the audience. In this communication process, the communicator and the audience are an equal communication relationship, which builds a new two-way interactive mass communication platform. Du Ying (2018) analyzed that in the new media environment, Beijing Palace Museum adopted measures such as “flexible use of social platforms, mobile applications and cooperation platforms, design creative cultural and creative products, and create lively, interesting, contrast and adorable images” to achieve the younger appearance of the brand.

2. Result analysis

2.1 Reliability analysis

Reliability reflects the consistency and stability of the scale measurement results, that is, it measures the consistency of the answers of different subjects to the scale items at different times and under different circumstances. It is generally believed that the Kronbach Alpha coefficient should be greater than 0.7 (Liao Min, 2016). This study is divided into three variables, which are

calculated according to statistical procedures: the Krumbach value of variable 1 (brand perception) is 0.767, the Krumbach value of variable 2 (communication carrier) is 0.811, and the Krumbach value of variable 3 (consumer satisfaction) is 0.821. The four Krumbach alpha coefficients are all greater than 0.7. The reliability analysis results show that the internal consistency of the three variables is very good and all of them are at acceptable level. Therefore, the scale of the questionnaire has good internal consistency and very high reliability. It can be seen from “Delete Cronbach’s Alpha Value of this item” that deleting any item will not increase the Cronbach’s Alpha value of the corresponding variable, so all items meet the requirements.

2.2 Validity analysis

Through the operation of statistical procedure, the factor analysis is to establish the structural validity of the scale according to the corresponding relationship between the questions and their dimensions. KMO values were calculated using survey data and Bartlett sphericity test to evaluate whether the scale was suitable for factor analysis. If the KMO value of the scale data is > 0.70 (1974), $P < 0.05$, the scale can be used for factor analysis. As can be seen from Table 1, the KMO value of the scale data is 0.777, the approximate Chi-square of Bartlett sphericity test is 1524.173, and the P value is less than 0.001, indicating that the data validity is good and suitable for factor analysis.

Table 1 KMO and Bartlett Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.777
Bartlett’s Test of Sphericity	Approx. Chi-Square	1524.173
	df	45
	Sig.	0.000

2.3 Factor Analysis

As can be seen from the above table, factor analysis extracted 3 common factors with eigenvalues greater than 1. The eigenroot of the first factor was 3.553, which explained 35.526% of the total variance of all the original variables. The characteristic root of the second factor is 1.787, which explains 17.873% of the total variance of all the original variables. The characteristic root of the third factor is 1.447, which explains 14.470% of the total variance of all the original variables. The cumulative variance contribution rate of the three factors was 67.870% (2002), indicating that the three common factors extracted in this study could effectively explain the 10 specific items of the research scale, indicating that the three common factors had good construction validity.

For maximum variance data orthogonal rotation, rotating load matrix shown in the table below.

Table 2 Rotated Component Matrix

	Component		
	1	2	3
Q8	.780		
Q10	.776		
Q7	.750		
Q9	.711		
Q11		.886	
Q12		.837	
Q13		.809	
Q15			.864
Q14			.818
Q16			.810

3. Conclusion

The brand communication of cultural and creative products of the Palace Museum adopts a variety of communication channels through various online and offline channels. The Palace Museum’s cultural and creative products exert the Elements of the Palace Museum to the utmost through the way of “variety shows + cultural creation”, launching two variety shows, National Treasure and Shang Xin, The Palace Museum. The brand communication of cultural and creative products of the Palace Museum is developing online channels in line with the characteristics of The Times, while upgrading offline channels to make the communication channels more extensive.

References:

- [1] Yu Mingyang, Zhu JidaXiao, & Junxiang. (2005). Brand Communication. Shanghai: Shanghai Jiao Tong University Press.
- [2] Han Xin. (2018). Research on the realization of the communication function of cultural and creative products in museums. Master thesis of East China Normal University