

# A Study on the Development of Art Derivatives in Chinese Museums

## —Take the Beijing Palace Museum as an Example

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### Abstract

With their history and culture, museums have become one of the most important choices for the cultural and artistic consumption of the public. The exploitation of art derivatives makes it possible to increase the visibility of museums. While promoting traditional Chinese culture and allowing the audience to experience the artistic atmosphere, art derivatives can also bring museums closer to the social public, better reflect and perform the social functions of museums. Only a very small number of museums in China are currently developing art derivatives, and most have no advantage of research and development. Among them, the Palace Museum in Beijing plays a good role as a model in the development, production and sales of art derivatives relative to other museums. In the course of this article, through the analysis of the research and development experiences of the art derivatives of The Palace Museum in Beijing, it summarizes and describes research and development models that are noteworthy for reference and study. It is hoped that this will inspire further museums in China to develop art derivatives.

**Keywords:** museum art derivatives, the Palace Museum, Chinese museum, development

### 1. Introduction

#### 1.1 Research Background

As consumer habits and awareness change, social and art elements have received increasing attention, and museums have become not only a consumer destination for the public, but also, because of the enormous business potential they offer, have influence and attract more social resources to participate in the capitalization of the museum industry.

In response to this trend in the world museum industry, China launched a comprehensive policy for free admission to museums in 2008, enhance the public attributes of museums and increase their social benefits (*Notice*, 2008). After the free opening of museums, despite special state subsidies, the lack of funds remains the greatest problem facing museums across the country. Since then, the creative development of museum art derivatives became a concern shared by all sectors of society. In the Museums Regulations, the first national regulatory document for the Chinese museum industry, proclaimed and implemented in 2015, museums were even explicitly encouraged to develop art derivatives, and the departments concerned were expected to increase their support for the development of art derivatives (*Regulations on Museums*, 2016). These political initiatives not only clarify the objectives and requirements for the future development of museums, but also provide solid support for their development of art derivatives.

Today, many world-famous museums place great importance on the development of art derivatives, and the art derivatives have formed a more mature industrial chain and a mechanism of functioning as a museum industry in west country (Rentschler & Hede, 2007). But the development of art derivatives in Chinese museums is only in its infancy, and the backward operating model and corporate philosophy have brought severe challenges to the survival and development of museums. In such circumstances, Chinese museums have to try to transform themselves. Most museums in China have encountered difficulties in developing their derivatives market, among them, The Palace Museum of Beijing, which plays an exemplary role. As a consequence, there are possibilities and challenges in the development of art derivatives in Chinese museums.

### 1.2 Research Purpose and Motivation

Therefore, the development of art derivatives is required both from the point of view of the museum's operational development and the education and communication nature of the museum's social services. The purpose of this study is to analyze the experience of the development of art derivatives at The Palace Museum in Beijing. Provide suggestions for the development and planning of art derivatives for other museums in China, in order to avoid unnecessary risks in the further development process.

As the development of museum art derivatives in China is relatively late and of short duration, few academic research has been carried out on the development of museum art derivatives. It is hoped that this study will be relevant and will contribute to the further development of art derivatives in Chinese museums.

### 1.3 Research Content and Methods

The paper is divided into five sections. In the introduction section, the background, purpose and motivation, content and methods of the study are presented. The second chapter will focus on the literature review. First of all, an overview of museum art derivatives will be presented, including meaning, types and characteristics. Secondly, through the collection and study of relevant literature, the significance and in existence problems of developing art derivatives in Chinese museums will be described. Chapter three will be devoted to case study for The Palace Museum in Beijing, the current state of its research and development activities will be analysed in terms of development forms and sales channels, and its successes and shortfalls will be briefly described. In the fourth chapter, the above literature review and case studies will be combined to summarize the R&D (Research and Development) experiences and models which deserve to be imitated by other Chinese museums. The research methods in this dissertation include literature research and case study methods.

Literature research method: It will provide an overview of the conception, categories and features of museum art derivatives. At the same time, it will lead to the importance, the current situation and the challenges of developing museum art derivatives in China. This will serve as a theoretical foundation for the search for this thesis.

Case study method: Case study of art derivatives of the Palace Museum in the research.

## 2. Literature Review

### 2.1 Overview of Museum Art Derivatives

#### 2.1.1 The Concept of Museum Art Derivatives

Art derivatives are a new term that has emerged with the rapid development of cultural and creative industries over the past several years. Derivatives are the derivative elements of original things, chemical derivatives and financial derivatives being the most common. Art derivatives, as its name implies, are artistic products derived from original works, authorized by artists and developed by companies, it is the definition of art derivatives referred to by Zhang Ai-hong in *Innovative Developing Mode of Museum Art Derivatives* (Zhang, 2015). At the same time, Kong & Xie (2022) also mentioned that art derivatives are a combination of art and merchandise derived from artwork. It inherits the distinctive artistic elements and symbols of the original work, while using highly creative techniques, that are ultimately reflected in the industrial product, making it not only have the aesthetic sense of the work, but also have a certain practical function. It responds to the public's desire for inexpensive artworks and provides an effective platform for the public to access and understand artworks. With the purchase of art derivatives products, ordinary consumers can experience the marvels of art and culture for themselves, and therefore further enhance their aesthetic and artistic perceptions.

The concept of derivatives of museum art can thus be introduced as derived from 'art derivatives' in the museum context, which refers to special products with cultural and artistic values designed and produced from museum collections and integrated into new medium. As Ma (2014) mentions that up to now there is no authoritative definition of what are derived from museum art in academic circles, but they are usually referred to as the conceptual creative commodity that stretches outward from the ideological centred of an original work in the collection of a museum. The purpose of this development and design is to enable consumers to understand the connotations of the work and the creative philosophy of the author through the merchandise. So that the cultural connotations of the object itself are tied to the commodity, creating a museum cultural memory that can be taken home and collected.

#### 2.1.2 Categories of Museum Art Derivatives

Qiao (2014) divides the types of museum art derivatives into two categories according to the concept of art derivative production. From the point of view of creative production methods, Li (2015) divides museum art

derivatives into five categories. Whereas Ma (2011) also covers categories of derivatives of museum art. Through a relative analysis of the views of the above researchers, they can be split into four types. Reproductions of the legally licensed collection may be classified under the first category of products derived from museum art. And two of the categories of dynamic art derivatives (artistic performance derivatives and artistic experience derivatives) may be combined as derivatives of artistic performance experience, as a second category. The third category is publication derivatives based on the museum's canonical collection and related concepts of publication, and that category of derived publications has a learning function, an education function, a research function, and an appropriate transmittal function. In addition to the above three categories, other categories such as daily necessities, gifts and entertainment features are also included in the art derivatives. They are all redesigned and recreated works of art, and combine works with common amenities in life to produce goods with an artistic and aesthetic atmosphere of conception, that may be collectively referred to as creative derivatives.

### 2.1.3 Features of Museum Art Derivatives

Four characteristics of museum art derivatives can be summarized from *Innovative Developing Mode of Museum Art Derivatives* (Zhang, 2015), *On the Characteristics and Value of Art Derivatives* (Li, 2015) and *Thinking of Museum Shops' Art Derivatives Development* (Ma, 2014). The first is ornamental. The art derivatives are based on the artistic image of the original artwork. Combined with new materials and textures, they highlight pictorial descriptions and aesthetic expressions of products, forming everyday objects with some added artistic value. The second is the practical, a fundamental characteristic of the art derivations, which distinguishes them from pure artworks in that they can meet the practical needs of people while exhibiting beauty. The third is reproducibility, which an important difference with art reproductions, the reproduction of the art derivatives is not limited to that aim to produce artworks identical to the original. it can preserve some of the symbols and characteristics typical of the original work by carrying out a reprocessing. The fourth is commercial, which is a modern attribute of art derivations. Designing derivatives for museums not only promotes culture, but also generates a certain amount of revenue for the museum, that can sustain the long-term construction of the museum and reduce pressure on museum operations.

## 2.2 Development of Museum Art Derivatives in China

### 2.2.1 The Significance of Developing Museum Art Derivatives in China

Based on a review literature of the in *On the Characteristics and Value of Art Derivatives* (Li, 2015) and *Definition and Significance of Cultural and Creative Industry* (Yao, 2007), the importance of developing derivatives of museum art can be summarised as follows.

(1) Facilitate and elaborate the museum's history and culture and expand its educational function.

Museum art derivatives are not only artistic, but also rich in cultural connotations, unique historical features and conservation value. By producing and selling art derivatives related to the theme, museums are able to visually interpret the connotations behind the collection to the public, Reinforces the link between the audience and the artwork. Moreover, the use of art derivatives as gifts to companion and family can have a important effect on the transmission of history and culture, expanding the museum's cultural education channels and increasing its promotional efforts. Art derivatives are actually a three-dimensional business card for the museum's image and an important way to further develop the museum's culture and education.

(2) Responding to consumer needs concerning the market and popular culture.

Nowadays, the collection, research and educational functions of museums are becoming increasingly obvious, that has a positive impact on the development and marketing of art products by museums. In promoting cultural activities, museums should give full effect to their role and advantages, modify their traditional management concepts and operational strategies, and expand the sales channels for art derivatives to better meet the needs of the market as well as popular culture.

(3) To become an economic growth point for the museum.

Through the introduction of marketing concepts and marketing models, art merchandise sales are enhanced and the museum's economic benefits are promoted. Clearly, the economic benefits of the sale will apply straight to the development and completion of the museum. This is the main reason why museums stand out from other businesses. Through this feature of museums, the cultural and economic status of museums themselves has been enhanced, establish a strong base for the development of Chinese cultural and educational industries and for innovation and optimization of educational pathways, and contribute to the development of civilized Chinese cities.

#### (4) Promotion of the development of related industries.

Museum art derivatives are complex, well-informed, integrated and additive to the production process. Museum art derivatives are complex, well-informed, consolidated and have added value for the artwork. The link of the industrial chain consist mainly of three coverages, the original artwork owners at the top, the designers, manufacturers and licensors in the middle, and the sellers at the bottom. Collaboration and integration between the different layers guides the development and enhancement of the museum art derivatives industry. To this end, in the process of developing and commercializing art-derived products, museums should not focus solely on economic benefits, but also allocate and flexibly use their existing resources to achieve an effective combination of industrialization and culturalization, reflecting the extensive connotations contained in museum collections, creating art exhibitions with Chinese features, and the promotion of the international development of Chinese culture.

#### 2.2.2 The Dilemma of Developing Museum Art Derivatives in China

Qiao (2014) and Zhang (2015), both researchers, talk about the current state of development of museum art derivatives in China. Through the elaboration of these studies, it is possible to summarize the questions in the development of museum art derivatives in China are discussed. According to the literature and relevant information collected, it seems that, while the current market for art derivatives in China is active, the development of museum derivatives is still in its infancy and there is still much work to be done (Hu & Dai, 2018), in terms of market development and creative research. The Chinese art market continues to present many problems. More precisely, the following items are included.

The first is homogenization, mainly because most museum derivatives are restricted to souvenirs. There is less creative product development, which in turn leads to monotony and a lack of appealing characteristics. Only a few museums, like the Palace Museum in Beijing and the Shanghai Museum, have their own creative development teams. Most museums are still vacant in this area, remaining at the lowest level of replicas of cultural relics, books and audiovisual publications with low artistic added value. Consequently, the small variety of derivatives and the low richness of the variety is currently a significant problem. In terms of diversity, the only popular types of art derivatives at present are derivatives for daily use. Most derivatives for daily use are simply printed on the product, and the artistic image of the original artwork is not well suited to the medium of the product, resulting in most derivatives of art lacking in artistic style and poor quality.

Second, sales channels are too limited, and the place of sale primarily involves museums and certain art visitor experience s. The sales group of these shops is primarily limited to tourists and artists, and the clientele is small and difficult to build a stable clientele. According to the survey, there are only a handful of museums in China with a production derived from art of more than 5 million RMB, with just two museums, the Palace Museum and the Shanghai Museum. When it comes to foreign markets, there is still a significant gap. Based on the 2015 investigation, the British Museum already has an annual revenue of over RMB 1.2 billion, and the Metropolitan Museum of Art has annual sales of approximately 500 to 700 million RMB (Wu, 2016). Furthermore, current sales practices in China are too outdated, do not make good use of e-commerce platforms and are expensive, making it difficult to increase sales.

Third, the industry chain is not sufficiently systemized. In addition to upstream research and design, the intermediate production line also faces several challenges. As the art derivatives are products that combine artistic characteristics, collection and use, they impose high demands on suppliers and manufacturers. The material and texture of the product provided by the supplier must suit the secondary creative design, this indicates the high cost of the raw materials required for the commodity. Furthermore, limited sales of art products have meant that most large factories are reluctant to take orders. In addition, the industrial chain lacks the support of an industrial base, and the entire industrial chain is short of talent and capital, and there's a big discrepancy between supply and demand.

Fourth, the awareness of property rights is too weak, mainly in the areas of property rights and copyright. While there are clear provisions in the legislation in this regard, many artists are often reluctant to pursue the matter too much because of the complicated and costly legal process. Thus, some pirates intensify their efforts for profit, seriously affecting the stability of the art market as a whole and easily bringing about a vicious cycle in the art market.

### 3. Case Study — The Palace Museum in Beijing

#### 3.1 R&D Status

##### 3.1.1 Development Forms

To develop a broad range of art derivative, the Palace Museum has adopted three forms of development, independent development, co-development and authorized development. Independent development is the responsibility of the Palace Museum's research and development team. Authorized development is the process by which the Palace Museum selects suitable companies and authorizes them to develop innovative products. And co-development is like authorized development in that the Palace Museum selects other competent partners to collaborate on its own research and development. the three forms have a significant effect on the development of The Imperial Palace's cultural and creative products.

##### (1) Independent Development

At present, The Palace Museum has 38 institutions, while the development of art derivatives is carried out by the Material Information Department, the Palace Cultural Services Centre, the Palace Press and the Business Administration Division. The Material Information Department is responsible for developing the APP. A typical example is 'The Palace Museum Exhibitions' (Figure 1), an application that allows the public to view the Palace in its original condition, permanent galleries and special exhibitions, giving a general view of the most beautiful exhibitions of the Palace Museum (*The Palace Museum Exhibitions*, 2017). Through in-depth experience of the wealth of traditional art and palace culture, it can also gain a deeper understanding of the depth and spirit of the Imperial Palace. In addition, there is also 'Emperor for a Day' (Figure 2), the museum's first application for children, and therefore has a lively and lively style, use cartoon characters to show Emperor's one day (*Emperor for a Day*, 2015). The APP was originally conceived to spread traditional culture and give children a good overview of life in the Forbidden City and the history of ancient China, inspiring them as well. Digital communication enriches culture showing pleasure while adding depth and breadth to cultural communication.



Figure 1. The Palace Museum Exhibition

Note: *The Palace Museum Exhibitions*, From En.dpm.org.cn., by *The Palace Museum Webpage*, 2017, (<https://en.dpm.org.cn/multimedia/applications/2017-01-12/2582.html>)



Figure 2. Emperor for a Day

Note: *Emperor for a Day*, From En.dpm.org.cn., by *The Palace Museum Webpage*, 2015, (<https://en.dpm.org.cn/multimedia/applications/2015-04-07/2032.html>)

The Palace Cultural Services Centre is responsible for developing creative products that are in line with the cultural heritage and key features of the Imperial Palace, for the promotion of cultural excellence in the society. Most of these products are well-made and highly operational, such as notebooks and bookmarks (*Creative Product*, 2022, Figures 3&4). At the same time, there are many art derivatives that have been designed on the basis of the collections interior The Palace Museum. The products are designed in combination with collections, architecture and documentary history, and are rich in the culture and connotations of the Imperial Palace. For example, the paperweight (*Paperweight Definition*, 2022, Figure 6) is based on the *A Thousand Li of Rivers and Mountains* (Wang Ximeng, 2022, Figure 5) in the collection of the Palace Museum. The paperweight here is a desktop object that is used to hold the paper when writing or drawing (*Paperweight Definition*, 2022).



Figures 3 & 4. Notebooks and Bookmarks

Note: *Notebooks and Bookmarks*, From En.dpm.org.cn., by *The Palace Museum Webpage*, 2022, (<https://www.dpm.org.cn/Creative.html>)

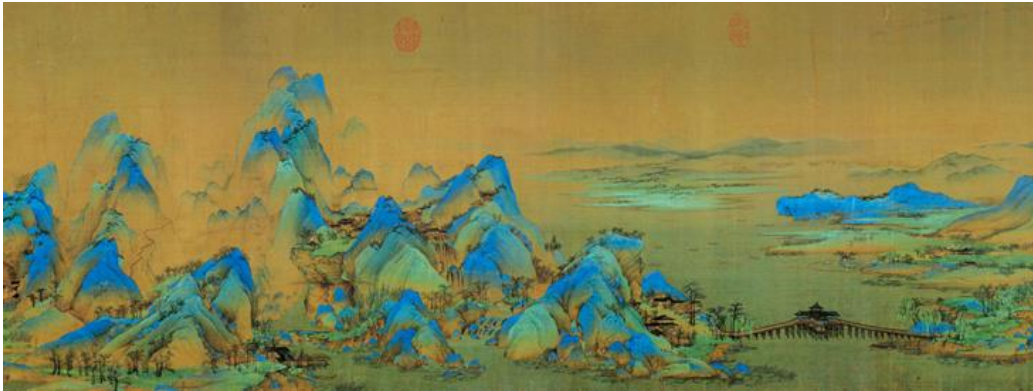


Figure 5. A Thousand Li of Rivers and Mountains

Note: A Thousand Li of Rivers and Mountains, From *Wang Ximeng: One Thousand Li of Rivers and Mountains*, by China Online Museum, 2022, (Museum.<https://www.comuseum.com/painting/famous-chinese-paintings/wang-ximeng-one-thousand-li-of-rivers-and-mountains/>.)



Figure 6. Paperweight

Note: *Paperweight*, From *Wang Ximeng: One Thousand Li of Rivers and Mountains*, by China Online Museum, 2022, (Museum.<https://www.comuseum.com/painting/famous-chinese-paintings/wang-ximeng-one-thousand-li-of-rivers-and-mountains/>.)

The Palace Press, meanwhile, designs and develops art derivatives related to books, paintings and calligraphy, and publishes these products. They have developed a range of books and replicas of paintings and calligraphy that can be bought and enjoyed. Among them are books such as *Palace Museum Journal and Forbidden City* (*Palace Museum Journal and Forbidden City*, 2022, Figures 7&8), that are close to people's lives and are popular because of their ability to incorporate traditional culture into everyday life.



Figures 7 & 8. Palace Museum Journal and Forbidden City

Note: *Palace Museum Journal* and *Forbidden City*, From En.dpm.org.cn., by *The Palace Museum Webpage*, 2022. (<https://www.dpm.org.cn/periodicals.html>)

Furthermore, in addition, in order to develop the art derivatives, the Palace Museum has established The Palace Cultural Creative Business Units. This includes the implementation of the National Development Strategy, deepening the culture of the Imperial Palace, the development of relevant cultural and creative products (Art Derivatives) and the organization of various forms of cultural promotion.

## (2) Co-Development and Authorized Development

An investigation found that up to 60 design and processing companies collaborated with the Imperial Palace, facilitate the development and production of art derivatives from the Palace Museum (Chen & Ran, 2020). The Forbidden City has partnered with a number of companies to work together on product design and production. The products are developed and designed internal teams, manufactured by cooperate companies, and then sold to the public under the name of the Palace Museum. The art derivatives are sold in the internal store of the Imperial Palace, and authorized stores have been opened outside the institution. This co-production model provides a powerful ensure of the quality of the art derivatives, while enhancing the value of art derivatives and providing visitors with quality cultural experiences. The authorized production model is also used in combination with the co-production model. The Imperial Palace authorizes companies to develop and produce products which are finally sold under the name of the Palace Museum. This model injected fresh blood into the design and development of the Imperial Palace's art derivatives, saving human and physical resources and guaranteeing the quality of the products.

### 3.1.2 Sales Channels

The Palace Museum is not only responsible for preserving object, but also for promoting the Imperial Palace culture. Consequently, the sale of these art derivatives is the way to truly give the public a profound understanding of the cultural objects and to truly link the Imperial Palace's culture to public life. To better communicate traditional culture to the public through the use of art derivatives, a scientific marketing strategy is required. In terms of channel strategy for art derivatives, the Palace Museum uses a reasonable delivery channel, a combination of on-line and off-line distribution to promote the commercialization of its products. The popularity of the Internet has gradually decomposed the original unique form of offline sales, the expansion of marketing channels for art derivatives.

#### (1) On-line Channels

Overall, the The Palace Museum art derivatives sold in the three major online sales channels, differ in terms of price positioning for different groups of individuals with different purchasing power. They are the flagship Tmall



boutique at the Imperial Palace, the Imperial Palace Mall and the Imperial Palace Taobao store (Wang & Liu, H. & Liu, K., 2019). The Imperial Palace Mall primarily sells traditional art derivatives, such as postcards, mascots and notebooks printed with elements of the Imperial Palace's culture. The Imperial Palace Taobao store offers advanced versions of art derivatives with themes and styles. The flagship Tmall boutique sells art derivatives through two sections, Cultural and Creative Products and the Palace Publications. Through creative design techniques, the Creative Store integrates the culture and aesthetics of the Imperial Palace in contemporary life, focusing more on cultural and artistic heritage than the Imperial Palace Taobao store. Imperial Palace Publishing selects the Imperial Palace's top publications for sale. Nowadays, there are numerous restrictions that prevent consumers from visiting The Palace Museum and buying art derivatives in person in Beijing. As a result, the importance of online sales platforms has become more and more important in modern society. Web shopping enables the public to browse and buy their favourite art derivatives without the constraints of time and space.

## (2) Off-line Channels

The offline channels mainly consist of offline corporal stores and sales at some events place. The Imperial Palace's offline stores primarily target visitors to the Palace Museum, which also brings substantial sales. The Palace Museum also boasts eight experience museums, that focus on propagation cultural heritage and bring the museum closer to visitors (Deng & Xu, 2019), enabling them to enjoy and purchase art derivatives while being entertained. In addition, the Imperial Palace has established points of sale inside Beijing to regularly exhibit and sell its products outside. Both outlets are located in different commercial areas of China, one at the Beijing capital's airport and one inside the Macao Museum of Art. All these areas are highly frequented and can be a good way to promote the consumption and culture of the Imperial Palace.

### 3.2 R&D Experience

#### 3.2.1 Insights

##### (1) Based on public demand.

In terms of satisfying the needs of users, practicality alone is not enough to characterize art derivatives, but also calls for further exploration of the spiritual needs of consumer groups. While looking at the usage value of goods, greater attention is given to their added value, and the service experience that comes with selling merchandise is progressively enhanced. To better meet the needs of consumers, the Palace Museum blends traditional culture with modern design concepts and technologies, give increasing attention to the practical and fun aspect, creating a series of products that meet the aesthetics of the audience to satisfy consumers.

##### (2) Build on the latest science and technology.

The site of the Palace Museum receives over a million visits per day, and many cultural products are disseminated via the site. With the advent of the Internet in people's lives, the Palace Museum has opened online store, use a combination of online and physical sales to expand sales channels and allow people to buy their favorite cultural and creative products without leaving home. Meanwhile, the Palace Museum has also developed creative digital cultural derivatives (Wang & Liu, H. & Liu, K., 2019). i.e., The Palace Museum relies on mobile phones and the Internet to create a digital museum. In doing so, it does not merely provide a comprehensive understanding of historical objects and art collections, but also serves to raise the public's awareness of the Palace Museum art derivatives creations.

#### 3.2.2 Shortcomings

Despite this, the biggest problem with the design of the art derivatives of the Palace Museum is that they are not sufficiently innovative and do not touch the deeper cultural connotations. Although the majority of products derived from the Palace Museum are centered on cultural connotations and highlight the Palace's cultural heritage. The Palace Museum has in fact only superficially developed the meanings of its collections, without affecting deeper levels, and its applications with contemporary features are superficial. The depth of excavation and integration is the transplantation of cultural connotations of objects into another modern medium or technology vehicle, which is unexpected and justified, and the recreation and redevelopment of functional design based on formal aesthetic. The Palace Museum has a great collection of artefacts with deep cultural connotations and national spirit, which should be explored at a deeper level to create innovative products with contemporary features based on vast treasures.

## 4. Recommendations

In order to facilitate the development of the art derivative in Chinese museums, adjustments can be made in the following fields.

#### *4.1 Standardize Licenses for Artwork and Establish a Robust Licensing System*

The current laws and regulations on art derivatives in China are imperfect, causing a serious plagiarism problem. Therefore, the act must be amended in a way that protects the fundamental rights of creators. At the same time, artists should also be better informed about the law and resolutely defend their rights and interests in order to promote a more regulated art market.

#### *4.2 Enhance Cooperation and Interchange Between the Various Parties to Promote the Progressive Branding of Art Derivatives*

Museums can collaborate with large brands in the development of art derivatives. For small museums, they may not be in a good position to develop cultural and creative products by themselves, so they can also collaborate in product design and development. Similarly, financing is also an important factor in derivatives sales. It is therefore necessary to increase access to financing and to attract larger firms to participate in the process.

#### *4.3 Expand Talent Development Programs to Encourage Creativity.*

In developing creative industries, the training and selection of talent teams will become an important task for museums. Museums need to integrate various social forces into their research and development teams to drive inspiration and break the research and development bottleneck. Since there are more talents in art and design in Chinese universities, it is possible to improve communication with universities in the research and development process, recruit more outstanding graduates and enhance their capabilities through internships, thus effectively enhancing the creativity of art derivatives.

#### *4.4 Improve the Industrial Chain and Promote a more Regulated Marketplace*

Most museums possess an extensive collection of cultural resources. These resources should thus be pooled and integrated to create their own production chains and full industrial chains, maximize the cultural connotations behind their collections and added value of art derivatives in order to obtain greater financial and communal benefits. Strengthen connection among the various aspect in the industry chain, and it is important to understand the artistic characteristics of the original artwork in the derivative development process. While starting from public demand and following a systematic development process to reduce unnecessary market risks and obtain more benefits at a lower cost.

#### *4.5 Expand the Sales Channels of Art Derivatives*

The Palace Museum uses e-commerce platforms and exhibition sales models, and other Chinese museums could learn from them. With the popularity of the Internet, persons have access to the convenience of shopping online. Using “Internet+” to develop public services in museums enables the integration of existing resources and optimizes the visitor experience. “Internet+” is a client-oriented Internet business model that can be applied in all spheres of economic and social life (Tao, 2020). It allows people to enjoy more diverse and practical artistic services through the Internet. It also brings museums closer to their audiences and serves as the future direction for museum development. Moreover, as the current sales area for derivatives is too limited, more outlets could be opened in the business district of the city and around large universities, with a design and production adapted to the characteristics of consumers in various domains.

### **5. Conclusions**

China’s museums are in the middle of a boom, but with all the difficulties and confusion that come with the current market economy, the question of how to transform and develop has become a question to which each museum must think. The launch of excellent art derivatives can generate objective revenues for museums and is consistent with the concept of self-management. The wealthy historic and cultural contained in the derivatives of art in museums not only improves the social visibility of museums, but also serves to expand their educational and social service functions. The successful marketing model for the Palace Museum’s art derivatives deserves to be learned from other museums in China, but compared to museums of international renown, much remains to be done to develop the derivatives of museum art in China.

Proper commercialization of art derivatives is vital for the sustainability of museums, but the lack of attention and research in most museums in the country has led them to place the development of art derivatives in a dispensable position. The understanding is very superficial and irrational. With the development of culture and economics, museums as a whole have embarked on a new period of development in the new social environment. At the same time, the development of museum art derivatives has not only become a significant initiative in promoting the transformation of the national economy, but also became a new cultural necessity that was loved by the public. In the new era, the public’s demand for material and spiritual consumption is increasing, and the

public is visiting museums more and more, no longer limit themselves to viewing exhibitions and exhibitions, but also to preserving the memory of museum visits, thus generating consumer demand. As an important part of the cultural system of a value-added museum, the derivatives of art play a significant role in the diffusion of culture, the rise of cultural trust and classical heritage. While generating sales income, it also has a promotional effect for traditional culture and promoting the museum's image, the creation of a virtuous circle for the development of the art derivatives in its entirety.

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