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IP Creation and Promotion of Cultural and Creative Products in British Museum

Hui Wang[1]*, Ziyi Wang[2]
[1] Harbin Normal University, Harbin, China
[2] Central Academy of Fine Arts, Beijing, China
*Corresponding author, e-mail: 183272737@qq.com

Abstract: *To shape and promote the museum's cultural and creative product IP, aiming to highlight the cultural advantages of the museum's development and application of IP, highlight the significance of cultural relics, and help museum cultural communication and economic development. Through combing and analyzing the IP classic cases of British Museum, integrating the concepts of museum cultural communication, cultural and creative product design and commercial brand marketing, this paper discusses the IP creation and promotion strategies from five aspects: excavating the cultural connotation of collections, shaping the museum brand image, embodying the joint IP of regional culture, empowering the dual IP image of product marketing and cross-border cooperation. The research shows that the reasonable and effective development of museum IP can give life form to the cultural objects in the collection, lead the museum culture into public life, promote regional culture, and create economic value with commercial brands.*

Keywords: *Museum; Collection; Cultural and creative products; IP*

Introduction

In recent years, IP (Intellectual Property) has become one of the hot topics in society. Some large museums at home and abroad devote themselves to exploring and promoting cultural IP in the field of creating articles and products, and have released a large number of influential and museum-related cultural and creative products, forming a wave of museum IP emerging in the world. As the largest museum in the world-The British Museum, its research on IP development strategy of cultural and creative products started earlier, with mature and advanced industrial chain, and with the advantage of IP resources, it promoted the development of museums, achieving a win-win situation of cultural communication and commercial benefits. Although the cultural and creative IP of the British Museum has a cross-regional and cross-cultural international vision , it also has a good development prospect, most museums in other countries or regions have uneven development level, and even have not explored this field. This paper investigates and analyzes the successful cases of IP development of cultural and creative products in the British Museum, and summarizes that its development strategies are divided into five types: (1) excavate the cultural connotation of museum collections; (2) start with the museum brand; (3) the joint image of the museum and its region;Fourth, establish a dual IP image; (4) cross-border cooperation. Studying the experience and strategy of IP creation of cultural and creative products in British Museum is conducive to exploring a reasonable and effective way of IP development, activating the dissemination and promotion of museum cultural resources, and helping the development of cultural and creative industries and cultural undertakings in museums in various regions.

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Present Situation of Cultural and Creative Products Development in British Museum

The British Museum, founded in 1753, is the world's first open museum and the world's first national public museum. Its collections are vast and contain rare treasures from all over the world, such as European prehistoric artifacts, Assyrian artifacts, and collections from many ancient civilizations such as Greece, Athens, and China. The number has reached more than 8 million pieces, covering more than 2 million years of Human history, and the total value is not less than all the national wealth of a medium-sized country. For example, the British Museum has become the most popular tourist destination in Britain, and the number of visitors it receives every year has increased from about 5,000 in the 18th century to nearly 6 million today.

At the end of 2001, the British Museum began to exempt tickets from the public, which promoted the commercial operation of museum shops, and the income from selling art derivatives became the main financial support of the British Museum. The director of the International Affairs Department of the British Pavilion said that the original intention of selling these products is to interact with customers through cultural and creative products." Buying cultural and creative products is a way for customers to communicate intimately with museums and understand the stories of cultural relics, and it is also the re-creation of stories by customers themselves". With the strategy of vigorously developing and selling cultural and creative products, the annual business income has exceeded 200 million US dollars. With a large number of collection resources from all over the world, the British Museum occupies a great advantage in the field of cultural creativity and has a set of mature and advanced business strategies. It Make great efforts to create IP image by using the art resources in the collection, lead the museum culture into the public life, and let people interact and talk with the culture of their own nation or other nations at close range.

At present, the British Museum's cultural and creative products include seven categories, namely replicas, jewelry, fashion, books, printing and household goods, children's goods. Replica categories are divided into sculptures, replicas, collectibles and small sculptures, busts and avatars, and exclusive online products; jewelry is divided into necklaces, earrings, bracelets and rings; fashion products are divided into scarves, bags and wallets, clothing, perfume and beauty, umbrellas and so on; books are divided into exhibitions, art history, history, collection guides, etc. Printing is divided into custom printing and printmaking; household items are divided into furniture decoration, kitchen dining table, book bookmarks, stationery, games and puzzles, etc. Children's products are divided into games and toys, wear, stationery, books and Peter rabbit.

Table 1. The British Museum's Cultural and Creative Varieties and Quantity (March 17, 2021)

replica	carve 55	replica (46)	Collections and small sculptures (53)	Chest image and head image(15)	Exclusive products on the internet (9)	Commemorative coin (11)			
jewels	necklace 186	earring (98)	bracelet(33)	ring (11)	brooch (9)	sleeve button (14)	watch (23)		
fashion	muffler (39)	Bags and wallets (77)	clothing(43)	Perfume and beauty (44)	umbrella (4)	science and technology (19)	key ring (35)	tie (26)	
books	Exhibition books (48)	Art history (73)	history (90)	Collection guide (32)	Academic publications (54)	Poetry and Literature (38)	Gift book (35)	Audio and dvd (1)	Intelligent book(1)

print	Custom printing (5)	engraving (26)							
household goods	home furnishing (137)	Kitchen dining table (138)	Books and bookmarks (21)	stationery (111)	Food and drink (14)	Games and puzzles (20)	magnet (43)	Diary and calendar (6)	
articles for children	Games and toys (58)	children's wear (22)	Children stationery (39)	readings for children (80)	Peter Rabbit (15)				

There are two modes for the development of cultural and creative products in the British Pavilion: one is that nine departments composed of global procurement are responsible for designing or seeking design and contacting production; the other is to purchase goods directly from fixed manufacturers. Most of the products are purchased directly, and some products are provided by museums to world-famous designers, which are designed by designers, then produced by manufacturers, and finally sold in the British Museum, while opening up online stores for global sales (Zhou, He & Yuan, 2020).

IP Creation and Promotion Strategy of Cultural and Creative Products in British Museum

In 2007, WIPO proposed in the Guide to Intellectual Property Management of Museum that the intellectual property rights of museums include copyright, trademark right, patent right, network domain name and industrial design (Han, 2014). In these five categories, there are several sub-classifications, which effectively expand the category of museum IP.The British Museum makes use of the multiculturalism in its collection to create a unique and mature industrial chain in the development of IP for cultural and creative products.

London becomes the inspiration sources of IP development of cultural and creative products of the British Museum. Its cultural connotation, cultural stories, regional characteristics and local customs are the soul of cultural and creative products of the museum, and at the same time give the British Museum IP unique resource advantages. The development of IP for cultural and creative products needs to be guided by social needs and cultural characteristics. Every era has its own aesthetic standards, material needs and psychological needs. Museums need to examine social needs, carefully position themselves, and combine cultural connotations to create the IP of the times (Geng, 2020).

Catering to the Needs of the Times, Creating Star IP

British Museum builds star IP in rich collection resources.Rosetta Stone, which is called "the treasure of the town hall", does not have aesthetic value in itself, but is a heavyweight cultural relic with important historical significance and archaeological value. It is a basalt stone tablet engraved with ancient Egyptian hieroglyphs, ancient Egyptian cursive and ancient Greek at the same time, and it is the key to decipher Hieroglyphs. It was discovered by the French army in 1799 and transferred to the British Museum during the Anglo-French War. Inspired by Rosetta Stone, the British Museum has developed 248 cultural and creative products (statistics on March 17, 2021), making Rosetta Stone the star IP of the British Museum.Most of these products are both ornamental and functional, such as Rosetta Stone U tray, backpack, watch, umbrella, etc. Rosetta Stone created IP, so that people can feel the echo of history in their lives, and also meet people's living needs and

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aesthetic needs.



Figure 1.

Starting from the Unique Museum Brand, Establish the IP Image of the Heavyweight Museum

The British Museum itself is a heavyweight IP integrating landmark buildings, multiculturalism and profound history. It was built in 1753, and then expanded and transformed, and has now developed into one of the largest museums in the world. Architectural form both new and old has become the IP of British Museum with unique cultural temperament. The British Museum designed the cultural creation "Skyline colour change umbrella" by means of modern science and technology, and applied the famous glass dome shape in the museum hall to the umbrella design, and at the same time incorporated the London Bridge, double-decker bus and other urban landscape patterns. On sunny days, umbrellas are black and white, and landscape patterns are invisible. After the rain, the umbrella surface turns into blue and white when it meets the water, and the pattern will gradually appear. The experience is novel and interesting, making it one of the most popular cultural and creative products in the British Pavilion (Chen, 2019). Around the IP of the British Museum, it is not only the brand building of the museum itself, but also the dissemination and promotion of the museum culture.



Figure 2.

Starting from the Location of the Museum, Establish the Joint IP Image of the Region and the Museum

London, as the location of the British Museum, also has many other landmark buildings.London has long been an international city, a famous historical city, a tourist city and a creative city, which endows London with a cultural heritage. With London as the theme IP, British Museum has developed a cultural and creative product "London Skyline", which includes four kinds of products: ties, portable bags, metal bookmarks and silk scarves." London skyline", as its name implies, its image comes from the combination of historical buildings and contemporary buildings in London. Buildings in different historical periods are juxtaposed with the British Museum in the same figure, including Westminster Abbey Hall, London Eye, Big Ben and other city landmarks. The joint development of IP by museums and their cities can help regional cultural communication, economic construction and brand promotion of tourist cities.



Figure 3.

Integrate Multi-cultures, Innovate Visual Forms, and Create Dual IP

Double IP is a brand-new IP image formed by merging two IPs. Double IP takes into account the audience's multiple cultural backgrounds and the consumer psychological needs of seeking novelty and difference. Contemporary museums need to face visitors from all over the world, audiences who can't go to the scene, cultural lovers of various cultural backgrounds and potential audiences. In the process of designing cultural and creative products in museums, it is necessary for the design team to fully and carefully investigate the crowd and culture, sort out logical and purposeful development strategies, and plan creative content and element symbols. The use of two kinds of cultural symbols makes the modeling of museum cultural products both novel and interesting, and full of humanistic feelings. If the designer and audience are in the same cultural background, then the meaning conveyed by cultural creation products is easier to interpret, analyze and accept.

The British Museum's all-encompassing collection resources are an excellent creative library for creating dual IP. Little Yellow Duck is a real double IP star in the British Pavilion. It is a small toy floating in the

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bathtub and a collective childhood memory of a British generation. In the 1970s, singers also wrote songs for them, which frequently appeared in artistic works and film and television works. Little yellow duck has already become a well-known cultural IP. The British Museum incarnates the little yellow duck as a double IP image combining its own culture with the cultural characteristics of other nationalities, such as Egyptian female little yellow duck, Viking little yellow duck, Roman little yellow duck, Sphinx little yellow duck etc, and even the London Guard little yellow duck lip balm product. These little yellow duck double IPs are not only the materialized expression of emotion, but also the visual bearing of culture, which successfully shaped the mashup fashion which belongs to the British Pavilion (Jiang, 2017).

Hello Kitty co-named ancient Egyptian and ancient Greek cultures, which is a new idea in the dual IP design of cultural creation in museums. Hello Kitty is a famous cartoon image in Japan, which has appeared in more than 22,000 different products and sold well in more than 40 countries. Now Hello Kitty has become a long-lasting and global cartoon IP, and its commercial value has been brought into full play.



Figure 4.

The museum co-named Hello Kitty developed a series of cultural and creative products, including stationery, water cups, luggage tags, cosmetic bags, etc., which were sold in the flagship store of British Museum in Tmall Mall in China and achieved good sales. Hello Kitty's dual IP with ancient Greek and ancient Egyptian cultures brings museum culture into the lives of young female audiences and is close to their hearts. 2.5 seek cross-border cooperation, with commercial brands and museum IP jointly.



Figure 5.

Museum IP has a certain cultural influence. Through the network media platform, it focuses on the peripheral products and realizes the docking of industries (Zeng, 2019). The joint name of museum IP and commercial brands, on the one hand, brands need to respect the cultural value and cultural foundation of museum IP; on the other hand, the brand itself needs to be guided by market demand and economic interests and follow the business operation mode. The joint efforts of both sides integrate social needs, cultural creativity and brand effect, forming a benign interaction between museum cultural industry and other industries.

In 2018, China's Xiaomi MI brand and British Museum jointly released the "Special Edition of Xiaomi MIX 2S Art". The inspiration of product packaging and mobile phone case comes from a 16th century collection of Majori pottery in British Museum. The pottery plate is decorated with the texture of fish scales and steps. A girl with a sideways meditation pays close attention to a scroll printed with philosophical implication, saying "No pains, no gains". The product design team applied patterns to the appearance and interface of mobile phones, realizing the commercial union of technology and art.



Figure 6.

The cross-border cooperation between the British Museum and Mark Fairwhale, a Chinese clothing brand, combines museum culture with fashion trends and gives birth to a younger IP image of the museum. Mark Huafei has developed three collections of the British Museum, which are the GAZI scrolls. They are the series of scroll paintings of the Legend of Gazi in India, which tells the story of having old.

The story of GAZI, the Islamic saint of the tiger mount; the OP Spectacles is a satirical painting with a very playful meaning collected by the British Museum. The glasses in the paintings reflect the images of the turbulent society in England in the 19th century, and artists can expose and criticize the social problems at that time in their own way. Sutton Hoo, a medieval combat helmet found in Suffolk County, England, reveals the coldness and exquisiteness with meticulous mask design and discernible carving patterns. Designers extract the collection patterns, and combine the artistic tonality, font style and other rules into the clothing and luggage design. Mark Huafei let the collection walk off the showcase and wall of the museum, break through the limitations of art and fashion, blend into the life scenes of young people, and create a retro trend that can be touched and dressed up.

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Figure 7.

This paper makes an in-depth discussion and analysis on the IP classic cases of cultural and creative products in British Museum. This paper expounds the IP development and promotion mode from five aspects: excavating the cultural connotation of collections, shaping the museum brand image, embodying the joint IP of local culture, empowering the dual IP image of product marketing and cross-border cooperation, so as to deepen the museum's cognition of the application of IP cultural resources. IP endows museum cultural relics with life, makes the cultural relics in the collection enter the public life, and meets the needs of mass culture. At the same time, it can realize the docking and linkage with other industries, create sustainable development of museum economy and give back to the society.

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