

# Research on the Development and Problems of Beverage Cultural and Creative products in Nanjing Museum

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## Abstract

Since around 2010, Chinese museums have made great efforts to develop the cultural and creative industry. A series of related institutions, represented by the Palace Museum, have made fruitful explorations in the aspects of developing collection resources and telling the stories of exhibition halls. With the continuous development of the industry, museum cultural and creative products are gradually shifting from traditional daily necessities such as publications, stationery, clothing, bags, etc., to experiential products such as cosmetics, ready-to-eat products, gaming activities and so on. This not only conforms to the development laws of the experience economy at the macro level, but also serves as a path of integration and iteration among emerging industries at the micro level. Therefore, taking Nanjing Museum beverage creative products as an example, this paper attempts to further study this rapidly developing emerging form of cultural and creative products from the perspective of experience economy.

## Keywords

Museum; Cultural creativity; Beverages; Experience Economy.

## 1. Introduction

Museums and other public cultural venues can promote their promotion, diversion, and economic benefits through cultural and creative development, thereby feeding back their venue construction, academic research, cultural relic protection, and other undertakings. Museums and other public cultural venues have rich collection resources, historical, cultural, and artistic foundations, as well as professional researchers, providing a natural foundation and advantage for the transformation and development of IP (intellectual property).

Since around 2010, Chinese museums have been vigorously developing the cultural and creative industry. A series of related institutions, represented by the Palace Museum, have conducted effective explorations in developing museum resources and telling the stories of exhibition halls. In recent years, the development of related products has expanded from traditional forms such as daily necessities, decorations, and publications to clothing, luggage, cosmetics, food, and even experiential products. However, the academic research on museum cultural and creative products in the domestic academic community is mostly limited to the category of traditional products, and there is little research on disposable, fast-moving, and experiential products such as food and drinks. As the ancient capital of the six dynasties, Nanjing has a profound cultural and historical heritage and rich resources of public cultural institutions, and is in a leading position in the development of museum cultural products and industry. In particular, Jiming Temple's "Jiming Ci Cha" and "Cherry Blossom Ice Cream" are the earliest cultural and creative products launched by food museums in China, causing a large number of imitation phenomena. Therefore, this article selects beverage cultural and creative products from several public cultural venues in Nanjing as the research object to further study this rapidly developing emerging form of cultural and creative products.

## 2. The Definition and Connotation of Museums and Cultural Creativity

### 2.1. Definition of museums

It is generally believed that museums in a narrow sense refer to institutions with the name of "Museum", which usually includes history museums, science museums, natural history and anthropology museums, and specialized museums (such as jazz museums, Baijiu museums, etc.). However, according to the definition of museums' acquisition, preservation, research, interpretation, and display of human tangible and intangible cultural heritage and environment, in order to achieve the goals of museum education, learning, and entertainment, art galleries and galleries, memorials, historical buildings or sites, archaeological excavations, botanical gardens and zoos can all be considered as museums in a broad sense. Based on this broad definition, this article involves various places such as the Nanjing Museum, the Nanjing Museum of Paleontology, the Nanjing Dabao'en Temple Site Park, and the Ancient Jiming Temple in field research and research.

With the development of the times, on the one hand, the state and government have a need to educate and promote the public; On the other hand, the spiritual and cultural needs of the people, mainly consumer demand, are also constantly increasing. This has led many public cultural venues, including museums, to develop into a public cultural and commercial complex that integrates education, science popularization, leisure, social interaction, and (cultural) consumption.

### 2.2. Definition and Characteristics of Cultural and Creative Industry and Cultural and Creative Development

The UK is not only the earliest country in the world to build modern museums, but also the earliest country to integrate cultural and creative industries. In 1997, the so-called "Creative Industries" promoted by the Blair Cabinet in the UK were the earliest policies in the world aimed at developing industries on the cultural and creative aspects at the national level.

The existing Department for Culture, Media and Sports (DCMS) of the British government, formerly known as the Department of National Heritage established in 1992, demonstrates the close relationship between the cultural and creative industry, cultural heritage, and cultural institutions. DCMS defines entrepreneurial industries as "industries that originate from creativity, skills, and talent, and have the potential to create wealth and employment opportunities through the generation and development of intellectual property rights.

In 2011, the Beijing Municipal Government issued the "Classification Standards for Cultural and Creative Industries in Beijing", which clarified the definition of cultural and creative industries: cultural and creative industries refer to industry clusters with inherent connections that use creativity and innovation as the fundamental means, cultural content and creative achievements as the core values, and intellectual property realization or consumption as the transaction characteristics, providing cultural experiences for the public.

Based on this, cultural and creative development refers to the core production behavior in this industry - through creative development, production or transformation of intellectual property rights. Cultural and creative products are the output and products of this process, and can even be simply described as "culture+creativity+products". The museum cultural and creative products studied in this article are products with high added value or represented by a certain element created through intellectual property development, utilizing the cultural resources or cultural products of museums, relying on the creativity and wisdom of developers, and using culture and creativity for cultural and creative development.

### 3. Related Theoretical Foundations and Research Status

#### 3.1. Theoretical Perspective of Research

##### 3.1.1. Cultural Economy

Baumol's monograph "Performing Arts The Economic Dilemma" published in 1966 is considered the source of contemporary cultural economics. Cultural economy is an economic behavior that endows items with cultural value and then sells them - achieving value-added effects by adding additional elements, such as festivals or customs, to the sold items themselves. Narrowly defined cultural economics focuses on the research of cultural industries, cultural products, and cultural markets, which applies standard theories of economics to study and analyze cultural industries, cultural products, and cultural markets. In recent years, a clear trend in the field of cultural economics has been the increasing interest in research on cultural heritage. The protection and preservation of various forms of cultural heritage, such as archaeological sites, cultural relics, buildings and architectural complexes, artistic works, and intangible cultural heritage, have aroused great interest among economists. How to define the characteristics of heritage, which cultural relics are worth collecting, and how to use social resources to protect heritage have become important research fields for archaeologists, historians, and architects.

##### 3.1.2. Experience Economy

Although experience is often seen as a part of a service, it is actually an economic commodity that refers to the activities that businesses use services as a stage and goods as props to surround consumers and create memorable experiences for them. Experience economy is also the fourth type of economy after agricultural economy, industrial economy, and service economy, emphasizing customer satisfaction and emphasizing the psychological experience of customers when consumer behavior occurs. The important development value of the experience economy has been demonstrated in various developed countries and has gradually become one of the important contents and forms of China's economic development. In the book "The Experience Economy" (1999) by American scholars B. Joseph Pine II and James H. Gilmore, it is pointed out that the experience economy has ten major characteristics: terminality, difference, sensory, knowledge, extensibility, participation, compensation, economy, memory, and relationship.

With the continuous development of museum cultural and creative development, related products are gradually showing a trend towards the development of experience economy. For example, the "archaeological blind box" in Henan Museum, although still relying on physical products, its accompanying simulated archaeological experience process already belongs to the category of experiential economy. The museum beverage products examined in this article belong to this economic category.

#### 3.2. Research Status

Museums, as the physical manifestation, collection, research and development institutions of cultural heritage, have the closest relationship with the cultural and creative industries. According to the CNKI database, academic research related to it in China has been emerging since 2007, with a certain lag compared to overseas research. As of 2023, the number of relevant literatures has reached 2534, especially with a significant growth trend starting from 2015. This may be related to the emergence of a series of "internet celebrities" cultural and creative works at the Palace Museum at that time. On the other hand, compared to the museum cultural and creative field that has become a prominent field in recent years, the number of literatures on the development of museum food or beverage cultural and creative products is very low, with only 10-15 articles. This also implies the necessity and space for further research and discussion.

The master's thesis on architecture from Tsinghua University, "Research on the Functional Complexation of" Non exhibition "Public Spaces in the Paris Museum" (2014), analyzes the "Non exhibition" public spaces of the Paris Museum from two dimensions: humanities and regions. Chapter 4, "Spatial Patterns of Non Exhibition Public Spaces in the Paris Museum," discusses in detail the spatial patterns of dining functions. The author explores the other social functions of museums as public spaces in fields other than exhibitions from an architectural perspective, especially his emphasis on the openness, accessibility, flexibility, and spatial quality of museum cafes, which serves as a guide for subsequent related research.

The article "From Jiaolou Coffee to the Night of Shangyuan to See Cultural and Creative Industry Becoming Popular" (2019) focuses on the current development status and many accompanying issues of the museum cultural and creative industry in China, including product quality, product upgrading, and innovation. Among them, the author points out that the cultural and creative development of the Forbidden City has entered the so-called "three-dimensional" stage, and cultural spaces such as the Palace Museum Corner Coffee are an important component of it.

The article "A Brief Discussion on the Promotion and Operation of Museum Cultural Creation - Taking Shanghai Museum as an Example" (2022) reflects on the promotion and operation practice of Shanghai Museum cultural creation, and believes that in order for museums to achieve their social functions, it is necessary to meet the diverse cultural and spiritual needs of the public through cultural and creative development at this stage. The fourth chapter of the article, "Promoting New Cultural Scenes and Experiential Services," elaborates on the characteristics, functions, and development direction of museum cultural and creative coffee shops.

Based on this, it can be seen that most of the research on cultural and creative beverages in museums focuses on the construction of specific public spaces such as coffee shops, and relatively lacks research on the product itself and its relationship with museums. Therefore, this article will use a combination of quantitative and qualitative methods, including literature research, on-site survey interviews, and observation methods, to attempt further investigation and research on the beverage cultural and creative development of museums in Nanjing.

## **4. Current Situation of Cultural and Creative Products Related to Beverages in Museums and Other Public Cultural Venues in Nanjing**

### **4.1. Nanjing Museum**

The Nanjing Museum is one of the three major museums in China. It is currently a large-scale comprehensive national level museum, one of the first batch of national level museums, one of the first batch of central and local co built national level museums, a national AAAA level tourist attraction, a national key cultural relic protection unit, and a 20th century architectural heritage site in China. Based on outstanding resources and conditions, the Nanjing Museum is undoubtedly the largest, most populous, and most profitable museum in Nanjing.

In 2015, after four years of expansion and upgrading projects, the Republic of China Pavilion of the Nanjing Museum was opened. The Republic of China Pavilion has created a very realistic and large area of Republic of China cultural scene. In order to create a true atmosphere of the scene and increase the interactivity between tourists and the scene, most of the buildings in the Republic of China Pavilion have merchants settling in, selling clothing, ointments, artworks, food, etc. with the so-called Republic of China style. At the same time, there is also a tea house (not open during the inspection), a coffee shop, and a bookstore, which to some extent assume the function of providing public spaces for tourists to rest. The drinks and food provided by coffee shops are basically the same as those in the outside world, including typical lattes, American and Italian coffee, as well as corresponding Western desserts. The uniqueness of this coffee shop lies in its Republic of China style and atmosphere creation: the interior decoration,

light music, and the attire of the staff are all restored according to relevant photos and materials preserved during the Republic of China period.

The Republic of China Pavilion of the Nanjing Museum itself is an excellent case of cultural scene and cultural space construction, vividly showcasing the streets, buildings, and lifestyles of a specific historical period. The coffee shop nested within it is an organic component or secondary system of the entire space, providing cultural experience products and services to tourists. It not only relies on the endorsement of the Republic of China Pavilion environment, but also helps to enhance and build the experience and credibility of the environment.

Based on the status and resources of the Nanjing Museum itself, sufficient funds, abundant hardware and software resources ensure the academic rigor and spatial layout of the Republic of China Museum itself, making the immersive cultural scene construction and experience service quality unparalleled by other museums in Nanjing. On the other hand, in terms of the Republic of China Cafe and its products themselves, the products are no different from ordinary coffee products in the external market. This leads to a rupture between the product and the cultural scene, disrupting the construction of the overall cultural space and atmosphere.

#### 4.2. Nanjing Museum of Paleontology

Located in the south of Jiming Temple Scenic Area, Xuanwu District, Nanjing, the Nanjing Museum of Paleontology is affiliated to the Chinese Academy of Sciences Nanjing Institute of Geology and Paleontology, which was jointly built by the Chinese Academy of Sciences and the People's Government of Jiangsu Province. It is a modern museum integrating exhibition, collection, research and education, an important base for natural science popularization and education, and one of the largest museums of paleontology in the world. The museum has a rich collection, based on fossils of ancient organisms, mainly consisting of fossils of ancient invertebrates, ancient plants, and micropaleontological organisms.

The Nanjing Museum of Paleontology has set up a "Science Cafe", which utilizes the geographical advantage of adjacent Jiming Temple to create a cultural space that can enjoy the panoramic view of Jiming Temple. There are dinosaur or floral decorative paintings and models based on ancient biological themes on the walls of coffee shops; The food in the coffee shop itself is not significantly different from the general products in the external market, but the names all contain ancient biological elements. For example, Italian coffee is named after geological age (latte corresponds to Mesozoic, caramel macchiato corresponds to Jurassic, mocha corresponds to Devonian, etc.); Fruit tea is named after ancient organisms (lemon black tea corresponds to Kirin shrimp, peach orange oolong tea corresponds to Fantasia worm, and passion fruit green tea corresponds to Chinese dragon bird, etc.); The ice cream is named after the ice age (cherry blossom ice cream corresponds to the Marino ice age, matcha ice cream corresponds to the Huron ice age, vanilla ice cream corresponds to the Wanlanger ice age, etc.). The graphic design of the menu itself has a certain degree of ingenuity and interest. In addition, some desserts have been made in the shape of tiger claws to cater to the museum's animal elements.

From the perspective of the differences, knowledge-based, sensory, and participatory aspects of the experiential economy, the "Science Cafe" has made efforts in both hardware and software, intending to create a cultural leisure space that is related to the museum's collection content and can experience knowledge of paleontology while engaging in leisure activities through senses such as taste and smell. However, at present, the correlation between related products and knowledge of paleontology is relatively low, which leads to the failure of coffee shops to achieve the desired results in terms of knowledge, diversity, and participation. From field research, it can be seen that the vast majority of customers only order under the common name of the product (i.e. mocha, American, lemon black tea, etc.), rather than the corresponding "paleontology" name on the menu; Some customers may even feel confused about the menu.



This is largely related to the lack of connection or sufficient storytelling between the two. Overall, the beverage cultural and creative products of the Nanjing Museum of Paleontology are already based on a relatively complete and themed cultural scene, but their connection with the scene, narrative and narrative interpretation methods, and effects still need to be strengthened.

### 4.3. Jiming Temple

Jiming Temple, also known as the Ancient Jiming Temple, is located on the foot of the Jilong Mountain in Xuanwu District, Nanjing. It was first built in the Western Jin Dynasty and is one of the oldest Buddhist temples and royal temples in Nanjing. It has been known as the "First Temple of the Southern Dynasty" and the "First Temple of the Four Hundred and Eighty Southern Dynasties" since ancient times, and was the center of Buddhism in China during the Southern Dynasty; Later, Zhu Yuanzhang titled it Jiming Temple.

At the end of 2017, Jiming Temple opened the country's first "Buddhist style" new Chinese tea drink shop, "Jimingcicha", with its storefront located at the ticket office at the foot of the temple. It mainly sells three series of products: fresh milk tea, fresh fruit tea, and milk cover tea. Once launched, "Jimingcicha" became a "hot topic" on major social media platforms and sparked the emergence of a series of homogeneous products across the country. As of 2023, based on field investigations, it can be found that "Jimingcicha" still has a relatively high network popularity, pedestrian flow, and sales volume, and has basically become one of the important tourism projects in Nanjing.

From the perspective of differences in experience economy, "Jimingcicha" has inherent advantages in product stories compared to other similar products in the market: some of the raw materials for tea products are said to be grown and processed by monks themselves; The outer packaging of the tea cup carries a cultural element of praying for blessings; Jiming Temple itself, as a famous temple, also brings natural historical and cultural colors to "Jimingcicha". From a sensory perspective, "Jimingcicha", as a cultural and creative beverage product, not only captures consumers' sense of smell and taste, but also provides consumers with a sense of freshness and satisfaction visually through packaging design that fits the temple scene and characteristics. In terms of knowledge, the product name, relevant introductions, and seasonal activities will be constantly updated, combined with traditional culture, folk customs, Buddhist knowledge, etc., to provide consumers with appropriate information content, thereby achieving the dissemination of knowledge in the consumption process and meeting the spiritual needs of consumers in the new era. From a participatory perspective, purchasing "Jimingcicha" is equivalent to the setting of "donating incense" and "praying for blessings", which brings a tempting cultural added value to the simple consumption behavior of buying milk tea. At the same time, it also provides a younger and more market-oriented new path for traditional belief consumption such as burning incense and lighting, greatly enhancing consumers' sense of experience and participation. From a relational perspective, as a carrier of "Jimingcicha", tea drinking itself is already a mature form of experiential economy with strong lifestyle and social attributes. Therefore, "Jimingcicha" not only establishes a connection between consumers and Jiming Temple, but also strengthens communication and "sharing experience" among consumers, further maintaining its vitality and sustainability.

Unlike the Nanjing Museum and Nanjing Museum of Paleontology, "Jimingcicha" exists in the form of retail windows, without establishing public spaces similar to coffee shops and milk tea shops. On the one hand, a large number of tea brands on the market operate in the form of windows, which not only reduces costs but also stems from the positioning and attributes of tea as a "food destination" - consumers tend to engage in activities such as shopping, sightseeing, and socializing while drinking; On the other hand, "Jimingcicha" does not require the deliberate construction of so-called cultural scenes, as Jiming Temple itself is a large, authentic, and

immersive cultural scene. "Jimingcicha" enriches the viewing content of Jiming Temple as a "museum", extending the experience and depth of tourists.

Overall, as one of the earliest museum beverage cultural and creative products in China, Jimingcicha's success is not only due to the hot new business model of tea for young consumers, but also based on the cultural characteristics of the museum itself and the logic of experience economy, through complete and reasonable planning and design, achieving mutual benefit and win-win between museum cultural and creative products and the museum itself.

## 5. Conclusion

Against the backdrop of the country's vigorous development of cultural and tourism integration, the dual identity of museum cultural institutions and tourist attractions has made them the most core role in the process of cultural and tourism integration. The rich cultural and historical resources of museums provide a good foundation and rationality for their development of cultural and creative products, while the attributes of their tourist attractions make them responsible for providing entertainment and consumption opportunities to the public at the same time. With the continuous development of technology and the continuous iteration of industrial structure, the economic form has also gone through different stages from product economy to commodity economy, and then to service economy and experience economy. In the era of experiential economy, the development of museum cultural and creative products must also complete the transformation from commodity to experience in order to gain sufficient market competitiveness and ultimately achieve sustainable development.

The cultural and creative products of museum drinks combine drinks with the cultural characteristics of the museum itself, providing experience services for real-time products with cultural added value. At the same time, most beverage cultural and creative products need to rely on a cultural scene that is in line with the museum's overall environment. While achieving a complete narrative of these cultural and creative products, they also fulfill the multiple social functions of museums as public cultural venues, apart from exhibitions. Through investigation and research on cultural and creative products related to beverages in museums in Nanjing, it can be found that most museums have made similar attempts and constructed a complete framework and space; However, there are common problems such as low correlation between products and museums themselves, deliberate creative development, and rote imitation, resulting in less-than-ideal differentiation, participation, and relevance as an experiential economy. However, the Jiming Temple's Jiming Tea Gift is an excellent case study, which endows consumer behavior with cultural added value and captures the core of cultural and creative development and experiential economy, providing high reference value for museums in Nanjing and other regions in China.

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