Optimization of Marketing Strategies of Museum Historical Cultural Creation Products Based on Marketing 4P Theory

**Yiyang Lu**

*Carey Business School, John Hopkins University, Washington DC 20001, USA*

*Email:18842840263@163.com*

Abstract

Based on the 4P marketing theory framework, this study systematically discusses the marketing strategy optimization path of museum historical creative products. The research focuses on the four core dimensions of product, price, channel and promotion, and puts forward the promotion strategy of deepening the modern expression of cultural value, establishing graded pricing system, constructing space-time integration channel network and turning to cultural narrative drive. Through theoretical analysis and practical verification, it reveals the effectiveness of collaborative innovation of 4P elements in solving problems such as product homogeneity and channel fragmentation, and promotes cultural innovation to upgrade from transaction carrier to cultural communication medium. The research results provide theoretical reference for museums to balance cultural inheritance and market benefits, and help realize the coordinated development of social value and economic value.

Keywords

**Marketing 4P theory, Museum history creative products, Marketing strategy optimization.**

1. Introduction

Under the background of continuous upgrading of cultural consumption and vigorous development of museum cause, museum historical creative products, as an important link connecting heavy cultural heritage and public cultural life, have increasingly prominent value and significance. How to use mature marketing theory to guide practice and effectively enhance the market acceptance and competitiveness of historical cultural and creative products has become a realistic problem that needs to be discussed in depth in the field of museums [1].

This study introduces the 4P theory into the marketing analysis of museum historical cultural creation products, aiming at constructing a set of marketing strategy optimization system that not only conforms to the attributes of museum public welfare institutions and cultural communication missions, but also effectively meets market needs and enhances operational benefits, thus providing theoretical reference and practical guidance for museums to optimize resource allocation, enhance cultural communication efficiency, and realize the coordinated development of social benefits and economic benefits.

1. Theoretical Basis for Marketing of Museum Historical Cultural Creation Products
   1. Overview of Marketing 4P Theory

Marketing 4P theory divides complex marketing activities into four core controllable elements: product, price, channel and promotion. Product refers to the aggregate of specific goods or services provided by an enterprise to the target market, involving the combination of tangible and intangible attributes such as functional quality design, brand packaging, etc [2]. Price is the monetary amount paid by consumers to obtain the ownership or use rights of products, reflecting the economic scale of value exchange, including pricing strategies, discount policies, credit terms and other operational dimensions [3]. Channel means the path network and related organizational activities that a product travels from producer to final consumer, focusing on distribution location coverage Logistics efficiency Inventory management. Promotions cover all communication efforts undertaken by a business to communicate product information and persuade target customers to facilitate a transaction [4]. These four basic elements are interrelated and influence each other to form the overall marketing mix strategy. This theory provides a clear and practical analysis tool and decision guide for organizing systematic thinking of marketing resource allocation and coordinating marketing activities.

* 1. Marketing Characteristics of Museum Historical Cultural Creation Products

The marketing activities of museum historical creative products have remarkable characteristics different from conventional commodities, and its core lies in the visual transmission of cultural value. Based on the cultural relics in the collection, this kind of products integrates historical symbols, aesthetic elements and spiritual connotations into the physical design, realizing the transformation of cultural heritage from abstract concept to concrete carrier.

At the attribute level, museum creation needs to balance the dual mission of public welfare and marketization. On the one hand, the products should serve the social responsibility of museum culture dissemination to ensure the accuracy and seriousness of historical narration; on the other hand, they should follow the market rules to meet the diversified needs of consumers for practicality and fashion sense. This duality requires marketing strategies to avoid dilution of cultural values by excessive commercialization and to enhance product competitiveness through innovative design.

Consumer behavior is also unique. Purchase motives often go beyond material needs and incorporate spiritual demands such as cultural identity, emotional resonance and social expression. For example, young people demonstrate cultural attitudes by consuming creative products, while collectors value their historical symbolism. This complexity leads consumers to pay more attention to cultural added value in product value perception, relatively lower price sensitivity, but higher requirements for design originality and story [5].

In the marketing process, experience orientation becomes a key dimension. Museum cultural creation emphasizes strengthening consumers 'cultural immersion through scene creation and interactive design, such as restoring historical trade scenes in offline markets and displaying cultural relics background on online platforms combined with AR technology, so as to make marketing shift from one-way communication to multi-dimensional experience. This experience not only enhances product appeal, but also deepens public awareness of the cultural role of museums, forming long-term emotional connections beyond transactions [6].

* 1. Compatibility between 4P Theory and Marketing of Museum Historical Cultural Creation Products

The 4P theory provides a systematic strategic framework for the marketing of museum historical cultural creation products, and its four core elements are highly compatible with the cultural attributes, market positioning and communication objectives of cultural creation products.

The product strategy directly echoes the core appeal of cultural creation development, that is, transforming historical and cultural resources into material carriers with practical functions and cultural implications through design transformation [7]. The visual transmission of cultural value depends on the specific product form, and the functional orientation, aesthetic expression and cultural symbol fusion in product design are the modern translation of the historical connotation of museum collections.

The formulation of pricing strategy should take into account the dual attributes of cultural products. The pricing of cultural and creative products is not only the accounting of production cost and profit, but also the market quantification of its cultural added value. Reasonable price system needs to balance public welfare and marketization goals, not only reflecting the scarcity and uniqueness of cultural resources, but also ensuring public accessibility.

The construction of the channel strategy meets the needs of the museum to break through the limitation of time and space [8]. Physical channels strengthen cultural immersion through scene-based space design and transform sales scenes into cultural and educational places; online channels rely on digital technology to break geographical boundaries and expand audience coverage [9]. The three-dimensional network integrated online and offline not only meets the needs of consumers for convenient access to products, but also deepens cultural experience through multiple contacts, so that the cultural influence of museums breaks through the limitations of physical venues.

The core of promotion strategy lies in the effective transmission of cultural narrative. Traditional promotion focuses on transaction achievement, while museum cultural creation promotion needs to focus on the dissemination depth of cultural connotation and establish emotional connection through content marketing and interactive experience [10]. The application of digital tools further strengthens the penetration of cultural stories, makes marketing communication a bridge for the public to understand history and culture, and promotes the transformation of cultural values from commercial transactions to spiritual resonance.

1. Marketing Status and Problem Analysis of Museum Historical Cultural Creation Products
   1. Marketing Status of Museum Historical Cultural Creation Products

At present, the overall marketing of museum historical cultural creation products presents a vigorous development trend. Driven by the upgrading of cultural consumption and policy support, the market scale continues to expand [11]. By virtue of IP resource transformation and design innovation, the Head Museum has formed a product matrix with wide influence, and the marketing mode has shifted from single souvenir sales to a comprehensive system integrating cultural value dissemination and consumption experience.

However, the market structure is significantly differentiated. Small and medium-sized museums are limited by resources and innovation ability, the phenomenon of product homogeneity is prominent, the excavation of cultural elements in collections mostly stays in symbolic reproduction, and there is lack of innovative translation in modern context, resulting in insufficient market identification; channel construction also has shortcomings, the layout of physical sales points is single, and the online operation ability is weak, so it is difficult to break through geographical restrictions to reach a wide audience [12].

The industry is in the stage of deepening transformation: large museums continue to expand their marketing boundaries through cross-border cooperation and technological empowerment (such as immersive exhibitions and digital interactive projects); small and medium-sized museums explore differentiated paths of regional cultural focus or market segmentation positioning under policy support.

* 1. Analysis of Marketing Problems Based on 4P Theory

The marketing problem of museum historical cultural creation products can be analyzed by 4P theory system.

The core contradiction at the product level lies in the insufficient transformation of cultural value and the tendency of homogenization [13]. The development of collection resources in small and medium-sized museums mostly stays in the simple reproduction of cultural relics symbols, lacking modern innovative translation, resulting in single product function and convergence of design, which makes it difficult to meet the complex needs of consumers for cultural narrative and practical aesthetics.

Price strategy fails to balance commonweal attributes and market rules. High-end cultural and creative pricing is divorced from mass consumption power and suppresses potential demand; low-priced products lead to a decline in quality due to excessive cost compression, damaging cultural added value. The fuzziness of price classification further causes consumer cognitive confusion\_high-end products lack scarcity support premium, while popular products lose their drainage effect due to excessive pricing, reflecting the museum's strategy of quantifying cultural value and market stratification [14].

Channel construction presents structural imbalance. Although online channels cover a wide range, small and medium-sized museums have weak e-commerce operation capabilities, rough page design, and low logistics efficiency; offline scenarios are limited by the simplification of physical outlets, mostly concentrated in in-house stores, and lack of cooperation with commercial entities, cultural tourism, and tourism. In-depth linkage of scenic spots. Online and offline fragmentation leads to experience gaps and weakens full-link immersion.

The shortcomings of promotion strategy focus on superficial communication and lack of interaction. Most museums rely on traditional advertising and holiday discounts, failing to build sustainable cultural narratives [15]. Social media content focuses on product appearance display, neglecting the interpretation of historical connotation of cultural relics, making marketing become shallow consumption stimulation. Promotions lack user participation in design, passive application of digital technology (such as AR/VR only for display rather than co-creation), limiting the depth of experience value expansion.

* 1. Exploration of the Causes of the Problems

The marketing problems of museum historical creative products are rooted in the multiple contradictions of institutional mechanism, resource allocation and concept cognition.

The attribute of public institutions constitutes the core restriction, and the lack of independent financial allocation authority of public museums weakens the foundation of capital reinvestment and talent incentive, forming a vicious circle of "low investment-weak innovation-low income". This institutional constraint directly limits the ability of small and medium-sized museums to explore the market and makes it difficult for them to establish sustainable business models.

The gap in professional competence further exacerbates the development imbalance. Most small and medium-sized museums lack compound creative teams, and historical research, design transformation and commercial operation are separated. Cultural resources mining depends on academic textual research, while product development needs to meet modern consumption demand. The lack of cross-field cooperation leads to the design staying in the simple reproduction of cultural relics patterns, neither realizing the modern expression of historical symbols nor constructing a complete cultural narrative system.

Matthew effect of resource allocation deeply affects industry ecology. Relying on brand effect, the head museum absorbs social capital and policy inclination, forming the whole chain advantage from IP development, supply chain management to channel construction; however, small and medium-sized institutions are limited by popularity and capital scale, which makes it difficult to attract high-quality partners and cannot bear the error cost of R & D, so they are forced to fall into homogeneous competition [16].

The binary opposition of value cognition leads to practice deviation. Some museums regard cultural communication and commercial operation as opposite relations: or overemphasize public welfare and reject market-oriented means, so that products are separated from consumption scenes; or blindly chasing flow leads to the dissolution of cultural connotation, such as historical serious disputes caused by "cultural relics ice cream". This kind of either-or thinking ignores the synergistic logic of "supporting literature with commerce" and hinders the balanced practice of social and economic benefits.

1. Optimization of Marketing Strategies for Museum Historical Cultural Creation Products Based on 4P Theory
   1. Product Strategy Optimization

The key to optimizing the strategy of museum historical creative products lies in realizing modern translation and scene adaptation of cultural values.

The design of historical cultural creation products of museums should establish three-dimensional fusion standards: ensure cultural accuracy with rigorous cultural relics examination, reconstruct visual expression with modern aesthetic rules, and accurately meet the functional requirements of contemporary life scenes. This standard requires cultural and creative products to not only carry the depth of historical narrative, but also have the adaptability to integrate into daily use.

The material selection should give priority to environmentally friendly renewable materials, and the packaging design should continue the aesthetic characteristics of objects. Successful creative design must be the dialectical unity of cultural interpretation and market insight. The lipstick series launched by the Palace Museum confirms the feasibility of this path. This series extracts classical chromatograms from enamels and fabrics collected in the academy and accurately restores traditional mineral pigment colors in the laboratory [17]. As shown in Figure 1, the lipstick pastes surface micro-carved palace patterns, combined with modern metal processing technology to achieve the effect of light and shadow circulation. The outer packaging design takes the shape of a multi-treasure box, and the structure adopts magnetic suction opening and closing to improve the convenience of use. The color naming system follows the Qing Dynasty clothing pedigree files, and each color number carries a specific historical context narrative. This design strategy realizes the symbiosis of practical function, visual art and cultural narrative, making the product a tangible carrier of cultural memory.



**Figure 1:** The Palace Museum Bogu Series Lipsticks

* 1. Price Strategy Optimization

The price strategy of museum historical creative products needs to establish a dynamic balance mechanism between public welfare attributes and market rules.

Pricing logic should break through the traditional cost-plus model and turn to the dual-track evaluation of cultural added value quantification and consumer willingness to pay. The hierarchical pricing system shall be divided into three price bands: collection level, fine level and popularization level according to the difference of product culture bearing depth and consumption scenario [18]. Collection-level products focus on cultural relic re-engraving and master joint venture, supporting high premium through limited number and craft certification; high-quality products focus on design aesthetics and practical functions, covering the main consumer groups at mid-range prices; popular products adopt penetration pricing, take cultural creation small pieces as cultural communication tentacles, and expand audience coverage through price threshold.

Price elasticity management should pay attention to the synergy effect of psychological pricing and cultural identity. Consumers 'perception of the value of cultural and creative products not only comes from the material form, but also relates to the intensity of emotional resonance. Traditional instruments such as seasonal discounts and membership entitlements should be integrated into cultural narrative design, such as combining promotional cycles with traditional solar terms, so that price adjustments themselves become part of cultural rituals [19].

The establishment of dynamic price evaluation mechanism is indispensable. Competitive pricing, consumer feedback and sales data need to be monitored regularly, and the social benefits of pricing strategies should be evaluated in combination with cultural communication effects. Price adjustment should be synchronized with cultural interpretation materials, so that price adjustment behavior can be transformed into a new contact point for the public to understand cultural value, and finally a virtuous circle of mutual gain between economic value and cultural value should be constructed.

* 1. Channel Strategy Optimization

The core of museum historical cultural creation channel optimization lies in constructing a cultural transmission network integrating time and space, realizing the functional complementarity and experience synergy between physical contact and digital field.

Offline channels need to go beyond traditional shelf-based sales logic and turn to scene-driven cultural narrative space. Through immersive environmental design to reproduce specific historical situations, the spatial layout, visual elements and interactive devices are integrated into a three-dimensional cultural theater. The specific practice shown in Figure 2 embodies this idea restoring the scene of ancient trade market in the square outside the museum, examining the historical shape of ancient stalls, strengthening the sense of time substitution by the traditional clothing of staff, and making the product display naturally integrate into the cultural context [20]. Consumers experience traditional craft demonstration, historical sitcom performance and other in-depth interactive links simultaneously in the process of purchasing, and sublimate trading behavior into cultural ceremony participation. This spatial narrative strategy not only improves the perception of added value of product culture, but also forms social communication contacts, effectively enlarging the radius of public cultural services of museums.

Online channels should strengthen the construction of digital cultural community. The official e-commerce platform should not stop at commodity display, but integrate digital collection resources and product development stories, set up virtual curation, cultural relics 3D analysis and other modules, so as to deepen the consumption process with cultural cognition. Live streaming eCommerce can invite researchers to interpret design inspiration sources and transform product selling points into knowledge transfer. Social media layout needs to build a user-created ecology, develop AR filters to allow consumers to wear cultural relics and the same accessories to take photos and share, forming a viral spread of cultural symbols.



**Figure 2:** Antique Silk Road Market Held by Qingdao Museum

* 1. Promotion Strategy Optimization

The promotion strategy of museum historical cultural creation products should go beyond the traditional discount mode and construct a value dissemination system driven by cultural narrative.

The promotion of museum historical cultural creation products can be transmitted by social media. This communication mode needs to break through the simple product display logic, excavate the historical context and design philosophy of cultural relics, deconstruct the cultural codes such as pattern symbols and craft techniques with documentary content, and make the marketing information itself become the medium for the public to understand history.

Interactive experience design is the core path to activating user engagement. Promotional activities of museum historical cultural creation products can be transformed into cultural experience scenarios, such as designing online puzzle games in combination with archaeological blind boxes to guide consumers to explore historical knowledge through cultural relic fragment recovery tasks; using AR technology to develop virtual cultural relic wearing function, so that social media sharing behavior naturally carries cultural communication attributes.

Cross-border resource integration can break through the limitations of museums 'own traffic. Jointly with head brands in fashion, beauty, science and technology, etc., reach new consumer groups through mature channels, but ensure the dominance of cultural interpretation and avoid narrative distortion caused by symbolic misappropriation. The transformation of academic resources is also critical. Researchers are invited to serve as live speakers to endorse products through cultural relics textual research stories, which not only enhances authority but also realizes knowledge inclusion. The integration of culture and tourism needs to build a global promotion network, set up regional cultural theme flash shops in airport duty-free shops, and cooperate with high-speed rail to issue cultural creation theme cars, so as to embed cultural touch into public life scenes.

1. Conclusion

This study deconstructs the marketing problem of museum historical creative products through 4P theory framework system, and puts forward the optimization path of 4P theory. Product strategy should deepen the modern expression of cultural value and realize the organic integration of functional carrier and cultural narrative; price system should establish value quantification model to balance cultural dignity and market accessibility; channel construction should focus on constructing experience network integrating time and space to strengthen cultural reach breadth and depth; promotion mechanism should turn to cultural narrative drive to stimulate public participation in co-creation.

Future research can explore two dimensions: deepening the cross application of 4P and cultural capital theory at the theoretical level, constructing an evaluation index system that takes into account cultural attributes and market rules; paying attention to the boundary expansion of technological empowerment at the practical level, such as the property right definition and value transformation mechanism of virtual literary creation in the meta-universe scene. Museum cultural creation marketing needs to continuously strengthen the core logic of "promoting literature by commerce", activate industrial ecology while protecting cultural roots, and finally realize the symbiotic evolution of social benefits and economic benefits.

References

1. Shahid, Z. A., Tariq, M. I., Paul, J., Naqvi, S. A., Hallo, L.: Signaling theory and its relevance in international marketing: a systematic review and future research agenda. International Marketing Review, Vol. 41 (2024) No. 2: 514-561.
2. Rajan, N.: The Role of Museums in Preserving and Displaying Cultural Heritage through Art. Shodh Sagar Journal of Language, Arts, Culture and Film, Vol. 1 (2024) No. 1: 1-6.
3. Khurmetbek, A., Dukenbaeva, Z. O., Nomogoeva, V. V.: Historical and Cultural Connection of Restoration of Museum Objects with Traditional Crafts. Vestnik Novosibirskogo gosudarstvennogo universiteta. Seriya: Istorija. Filologija, Vol. 24 (2025) No. 5: 148-158.
4. Alshaketheep, K., Mansour, A., Deek, A., et al.: Innovative digital marketing for promoting SDG 2030 knowledge in Jordanian universities in the Middle East. Discover Sustainability, Vol. 5 (2024) No. 1: 219.
5. Gu, C., Duan, Q.: Exploring the dynamics of consumer engagement in social media influencer marketing: From the self-determination theory perspective. Humanities and Social Sciences Communications, Vol. 11 (2024) No. 1: 1-17.
6. Aminifard, M., Makizadeh, V., Ahmadi Kahnali, R., et al.: ChatGPT adoption in marketing: exploring drivers and barriers through behavioral reasoning theory. International Journal of Human–Computer Interaction, Vol. 41 (2025) No. 13: 8409-8425.
7. Wang, L., Zhang, Q., Wong, P. P. W.: Reexamination of consumers’ willingness to stay at green hotels: rethinking the role of social identity theory, value-belief-norm theory, and theory of planned behavior. Journal of Hospitality Marketing & Management, Vol. 33 (2024) No. 4: 547-581.
8. Keegan, B. J., Dennehy, D., Naudé, P.: Implementing artificial intelligence in traditional B2B marketing practices: an activity theory perspective. Information systems frontiers, Vol. 26 (2024) No. 3: 1025-1039.
9. Han, H., Chua, B. L., Fakfare, P.: Green marketing: Consumption and development of sustainable tourism and hospitality. Journal of Travel & Tourism Marketing, Vol. 41 (2024) No. 4: 451-452.
10. Passebois Ducros, J., Euzéby, F.: Investigating consumer experience in hybrid museums: a netnographic study. Qualitative Market Research: An International Journal, Vol. 24 (2021) No. 2: 180-199.
11. Yim, B. H., Lyberger, M. R., Song, D.: Push–pull analysis: the mediating role of promotion types relative to visit intention to a sports museum. International Journal of Sports Marketing and Sponsorship, Vol. 23 (2022) No. 2: 346-368.
12. Benghadbane, F., Khawaldah, H., Al Kurdi, B., et al.: The Impact of Using Virtual Reality (VR) and Augmented Reality (AR) on Museum Marketing to Enhance Visitors' Engagement, Enjoyment, and Experience. International Journal of Management and Marketing Intelligence, Vol. 2 (2025) No. 2: 60-70.
13. Lin, F., Ryu, K.: How product design affects repurchase intention, eWOM, and museum visit intention: Museum mystery boxes in China. Journal of Travel & Tourism Marketing, Vol. 40 (2023) No. 5: 434-451.
14. Zheng, J. J., Shen, H. W., Chau, K. Y., et al.: Factors influencing conative loyalty in anthropology museum tourism. Tourism & Management Studies, Vol. 17 (2021) No. 2: 29-40.
15. Berhanu, K., Raj, S.: The role of social media marketing in Ethiopian tourism and hospitality organizations: Applying the unified theory of acceptance and use of technology model. Cogent Social Sciences, Vol. 10 (2024) No. 1: 2318866.
16. Jebarajakirthy, C., Sivapalan, A., Das, M., et al.: A meta-analytic integration of the theory of planned behavior and the value-belief-norm model to predict green consumption. European Journal of Marketing, Vol. 58 (2024) No. 4: 1141-1174.
17. Tran, G. A., Ketron, S., Tran, T. P., et al.: Personalization, value co-creation, and brand loyalty in branded apps: an application of TAM theory. Journal of strategic marketing, Vol. 32 (2024) No. 4: 554-573.
18. Rauschnabel, P. A., Hüttl‐Maack, V., Ahuvia, A. C., et al.: Augmented reality marketing and consumer‒brand relationships: How closeness drives brand love. Psychology & Marketing, Vol. 41 (2024) No. 4: 819-837.
19. Massari, F. S., Del Vecchio, P., Degl'Innocenti, E.: Past for Future–museums as a digitalized “interaction platform” for value co-creation in tourism destinations. European Journal of Innovation Management, Vol. 27 (2024) No. 5: 1453-1474.
20. Cheng, H., Sun, X., Xie, J., et al.: Constructing and validating the museum product creativity measurement (MPCM): dimensions for creativity assessment of souvenir products in Chinese urban historical museums. Humanities and Social Sciences Communications, Vol. 11 (2024) No. 1: 1-17.