Analysis on the development of merchandise products based on 4I theory

Ningxi Zhao[1,a], Huanrong Liang[2,b], Xiaotong Yan[3,c]

[1]School of Economics, Guangdong University of Technology, Guangzhou, 510520, China

[2]School of Mechanical and Electrical Engineering, Guangdong University of Technology, Guangzhou, 510006, China

[3]School of Civil Engineering, Guangdong University of Technology, Guangzhou, 510006, China

[a]2894207961@qq.com, [b]Chinahuan_23@yeah.net, [c]dawnwhiteyan@163.com

Abstract: Consumption is an important factor driving economic development. The consumption of cultural and creative products can not only develop the economy, but also meet the spiritual needs of the people through basic production activities. At present, due to the different characteristics of cultural and creative products, there are many fields divided, and the development mode formed is not yet mature. This article based on the theory of marketing 4 I, from the interest, interest, interactive, four principles personality analysis of its representative product. By using the characteristics of the four principles and combining with multiple objects such as merchants, consumers and platforms, this article analyzes the development mode of cultural and creative products through data collection and cases, and puts forward reasonable suggestions to promote the sustainable development of cultural and creative products.

1. 4I theory explanation

Principle of Interesting: It shows that in the process of experiencing products or services, customers not only have requirements for practicality and functionality, but also pay attention to whether the product content can add interest to the experience and enjoy the services provided by the product.

Principle of Interest: It means that businesses should meet the interests of customers while pursuing interests, pay attention to product quality, function, added value and other aspects related to customer experience quality, in the above aspects to meet customer expectations, to better promote product marketing.

Principle of Interaction: Interaction creates value. Allows customers to step in to product research and development, marketing campaigns, and merchants have two-way interaction, make both sides more convenient communication, produce feelings, in the process of the exchange of ideas for products are endowed with more rich connotation.

Principle of individuality: With the development of productivity and the improvement of science and technology in China, people's spiritual needs are growing day by day, and the pursuit of "individuality" has become the primary demand of the consumer groups with the young generation as the main force. Whether it can meet the individual needs of consumers has become one of the conditions for products to sell well.

2. Research background

2.1 Development status of cultural and creative products

China attaches increasing importance to the cultural and creative industry. In contemporary society, the profits of various industries are mainly realized by leading independent innovation and technological progress, and the cultural and creative industry is a category with high content of independent creation and technology. The leading role of cultural and creative industries in regional

economic and social development has become the consensus of governments all over the world. This article analyzes the current situation of cultural and creative products industry from the market situation[1].

The activation of intangible cultural heritage with culture as the core and the market development of cultural and creative products are important contents of the consumer market. Cultural consumption expenditures represented by cultural and creative products accounted for 55% of shopping. "Cultural and creative + intangible cultural heritage" enables traditional culture to appear in the public eye with a new image, promotes cultural transmission and inheritance, enhances people's cultural identity and self-confidence, and provides strong support for the growth of cultural consumption.

From the perspective of structure, the revenue of core areas of cultural and creative products totaled 1,584.83 billion yuan, up 17.8% year on year, accounting for 90.2% of the total revenue. Among them, the entertainment and leisure services and content creation production of cultural and creative products increased by 38.5% and 30.8% respectively. News and information services and communication channels for cultural and creative products grew by 21.5% and 12.5%, respectively. Creative design services and cultural investment and operation services contributed 6.2% and 11.1% respectively to the growth of the cultural and creative products industry.

China's merchandise market continues to develop, and China will provide favorable policies and institutional guarantees for merchandise products in 2023. At present, the demand for merchandise products is growing, opening up a broad space for the future development of cultural and creative industries.

2.2 Cultural and creative products at the present stage of development

Based on the 4I theory, the following problems can be obtained by analyzing the research and development of cultural and creative products in China at the present stage.

- Some cultural and creative products lack interest. Most cultural and creative products face consumers with a serious and inflexible image, which is inconsistent with the aesthetic taste of young audiences such as the "post-90s" and "post-00s", the main consumer groups at present, so it is difficult to stimulate consumption and promote culture.
- Product value does not match price. After the combination of cultural ip, cultural and creative products generally appear premium phenomenon. Taking umbrellas as an example, the price of cultural umbrellas is about 38% higher than that of ordinary ones. For consumers, the consumption behavior of high cost and low return is irrational.
- The product lacks interaction with the consumer. Interactive behavior can improve consumers' acceptance and understanding of culture, which is an important way to publicize cultural connotation. Cultural and creative products are mostly practical objects carrying cultural elements on the packaging, which fail to interact with consumers in the use process. Similarly, traditional museums, cultural centers and other venues simply list information, and tourists receive information unilaterally, without interaction with tourists.
- Products are difficult to personalize. Most cultural and creative products only allow consumers to customize the form of the product. For example, cultural IP creation is carried out on water cups, umbrellas, folding fans and other objects. In this form, the production cycle is long, the production cost is high, and there are few options for personalized customization, which fails to meet the personalized needs of consumers[2].

3. Merchandise products and the 4I theory

3.1 Museums break into other demographics IP add interest to merchandise

3.1.1 The connection between merchandise and interest

From the perspective of consumers, the principle of fun in the 4i theory often attracts the most attention and attention from consumers.Consumers pay more and more attention to experience, pleasure and fun. The pressure of work and life makes people hope to feel relaxed and warm in the

process of participating in marketing activities or receiving marketing communication information.The pressure of work and life makes people hope to feel relaxed and warm in the process of participating in marketing activities or receiving marketing communication information.In the new Internet mode, users pass the time through the Internet and look for interesting content, so on the Internet, the design ideas, product connotations and publicity methods of merchandise carriers must also be entertaining and interesting.

3.1.2 Interest performance of merchandise products

In recent years, the popularity of many popular merchandises products has confirmed the tremendous commercial value of the merchandise industry.Increasing museums have entered the merchandise industry. In the case of many museums rushing into the market, although the market supply is more abundant, the problem of homogeneity is also more serious. As far as the museum merchandise products that have flooded into the market are concerned, most of them are still in the stage of improving their appearance. Though the product design is designed in combination with the cultural elements of the museum collection. Although some merchandise products developed by some head museums have been recognized in the market, there is still a lack of interesting differentiated products that can resonate with the public's emotions. In the future, industry competition may shift from relying only on "aesthetic upgrading and freshness" to "emotional link and scene-based consumption"[3].

3.1.3 "Contrast innovation merchandise IP" model brings interest

"Merchandise IP is an open, active, growing, superimposing and even supplementing system, each of which can be connected and interacted with each other. In the current era, merchandise carriers are required to choose the right method to create IP, enrich IP content and interesting features, create adding personal touch attributes that attract consumers, and continuously enhance the stickiness of IP and consumers.

In recent years, many museums have launched cultural and creative products with distinctive characteristics. Taking the popularity of the "Ma Ta Fei Yan" doll in Gansu Museum as an example, the copper galloping horse, a historical relic originally rich in history, culture and traditional connotation, has brought a strong visual impact behind the contrast by breaking the design idea of traditional IP dolls. At the same time, it has greatly stimulated consumers' curiosity and attracted consumers' choices more profoundly. "Ma Ta Feiyan" IP doll is precisely through the differentiated design freshness and interesting IP connotation, which narrows the distance between the audience and the cultural relics and obtains huge benefits.

3.1.4 Interesting Countermeasures

In fact, more and more museums are actively embracing the trend, without worrying about whether the popularity of these cute merchandise IP will dispel the seriousness of the authentic products. The success of business and the artistry of culture are not diametrically opposed, but can complement each other in a suitable environment. Concentrated and careful product design and polishing are important, but creative reference to current trend toys and classic IP, integration of cartoon elements, and rational use of exaggeration and deformation is also indispensable for merchandise products to win the market, introduce development strategies that adapt to the times, and public recognition.

Cultural expo IP merchandise product audience from the vertical segmentation of the crowd began to penetrate to a wider range of cultural users, but due to the user's IP and product cognition, demand, consumer behavior differences, development strategies will be different. In general, the positioning of mass users of merchandise products, users are more concerned about IP popularity, channel coverage and marketing power, so they can focus on creating scale economy advantages, improve the probability of explosion, and make full use of channels and marketing potential. Positioning the merchandise products of segmented users, users are more concerned about the connotation and tonality conveyed by IP, product creativity and product quality control are the primary criteria for their consumption, for such people, they can focus on the development of profit economic advantages, improve brand profit margins and premiums, continue to maintain user stickiness, and expand

revenue streams.

3.2 The advantages of high quality and low price expand the benefits of merchandise products

3.2.1 Links between merchandise products and interests

The 4I theory of marketing is mainly centered on the audience, and the purpose is to enable the audience to obtain actual benefits, so as to better publicize the products, further increase sales, and contribute to a virtuous circle . For consumers, it can provide information, functions or services, spiritual satisfaction, material wealth and other favorable first-round interviews; for businesses, in addition to superficial material wealth, it also obtains information communication between people, making personal resources more likely to expand.

3.2.2 Merchandise product performance in terms of profitability

On the basis of a stable audience, the person in charge will combine the hot spots of the times with the product integration, control costs and ensure benefits at the same time. Such products have certain necessities of life and the price is not high. Even if new cultural elements are integrated to increase the price, it is also within the range of consumers.

Most merchandise products are low-cost to produce, and their cultural meaning is slightly shallower than that of local specialties. When consumers collect or give special products to friends, they collect the value of recording and sharing. Giving is a way to preserve the relationship. Products with cultural connotations highlight the value of giving, and "intangible" benefits are also reflected here[4].

Merchandise products belong to the category of consumer goods and need to follow the rules of process of consumption. Compared with mature ordinary consumer goods, not everyone can understand the meaning of merchandise products, so merchandise products need to find the optimal development model.

3.2.3 Benefits of the "popularity + practicality" model

Based on the benefit principle in the 4I theory, it is not that merchants transfer benefits to consumers, but that the value contained in merchandise products is visualized so that they can play altruistic advantage in a practical sense. Consumption structure of different merchandise products to give consumers the benefit of the presentation is different, people with higher consumption levels attach importance to the enjoyment of spiritual culture, the historical significance of merchandise products, brand culture and the degree of communication of the degree to which consumers communicate with each other are the purpose of consumption of the population in the benefits; the general level of consumption of people usually consider the matching of merchandise product prices and cultural significance, when the product balance the relationship between the two, to a very high degree of cost performance, consumer groups will have a stronger sense of access.

First of all, the cultural elements are directly related to the product, and the visual display is used to attract consumers. But this does not really reflect the charm of culture. The changes in appearance can only be trial and error in the process of exploring the development model. The fundamental reason for its development is the need to start from the interests of consumers. Through the long-term practice of the market, the combination of brand culture and practicality is the best development model for such merchandise products.

The value of brand culture is part of the spiritual sustenance of consumers. First, consumers can learn common and good qualities in the process of understanding the brand spirit. Second, brands with higher reputation have better merchandise quality, and consumers have a higher degree of experience. Third, brand awareness can promote communication between consumers, and experience products from multiple angles can also bring the pleasure in interpersonal communication to consumers.

3.2.4 Interesting countermeasures

The benefits of merchandise products are for consumers' daily use and spiritual needs to a certain

extent. Due to precise positioning, homogeneous merchandise products with essential attributes cannot be forcibly embedded with certain cultural elements; on the contrary, such merchandise products can use the particularity of their own positioning to expand their popularity from another perspective, focusing on brands, and combining relevant practical meanings to expand. Therefore, high-quality and low-cost merchandise products driven by interests change with the times, while ensuring daily use, they develop their own cultural characteristics and realize a two-way virtuous circle of material and culture.

3.3 Virtual digital display gives interactivity to merchandise products

3.3.1 Link between merchandise and interactivity

In the merchandise industry, the era of one-way consumers passively receiving the connotation of merchandise products has passed. Combined with the interactive principle in the 4i theory, in the Internet era and the era of big data, consumers pay more and more attention to interactivity. Through interactivity, merchandise carriers can also obtain consumer feedback in a timely manner and establish emotional and continuous links with users. From the feedback information from the audience of merchandise products, it can further help merchandise carriers to improve the way of communication. Making full use of the characteristics of the network to communicate with consumers can not only prevent the merchandise carrier from absorbing external resources and optimization suggestions when transmitting connotation and value, but also adjust product strategies in a timely manner according to the ideas of the target group. Consumers participating in the interaction and creation of merchandise products can also improve consumers' enthusiasm and loyalty for in-depth understanding of merchandise products themselves, history, culture and spiritual connotations. Therefore, different channels, whether online or offline, are paying more and more attention to closed-loop and emphasizing this kind of interaction.

3.3.2 Interactivity of merchandise products

Traditional museum displays are based on one-way viewing and interpretation, making it difficult for most visitors to know the historical scene behind the cultural relics when they face the still and cold cultural relics. The constantly developing New Media technology can build digital scenes to activate history, interact with the audience, and give the audience an immersive interactive experience. At the same time, the state vigorously advocates the development of cultural and creative undertakings, and various merchandise products are introduced, which has become a new hot spot for mass consumption. With the increasing popularity of museum research and practice activities, interactive merchandise products with cultural value as the core are becoming one of the trends in the development of museum merchandise in the future. Interactive merchandise products focus on the cultural connotation and interactive experience of products, and the design focus transitions from "object" -centered product design to "people" -oriented experience design, guiding consumers to establish an emotional connection with products in the process of experience and obtain a higher level of cultural perceptions[5].

3.3.3 The "virtual digitization" model brings interactivity

Taking the Institute of Digital Application of Cultural Assets of the Forbidden City as an example, through virtual reality technology and advanced digital technology, while protecting and studying the precious cultural heritage of the Forbidden City, the historical and original appearance of the Forbidden City is reproduced three-dimensionally, so that the world can experience the spirit of the Forbidden City. The attempt to combine virtual digital and museums not only allows consumers to deeply interact with history and culture, but also allows consumers to accept the museum's single ticket priced at 40-55, and spontaneously purchase additional products and tickets for a deeper understanding of the connotation and value of merchandise products and history.

3.3.4 Interactive countermeasures

The current level of technology and artistic treatment will be able to make the immersive

experience more perfect. For example, scanning and transforming important cultural relics, so that online tourists can freely rotate and enlarge and appreciate highly restored cultural relics; And learn from the content of the 'National Treasure Plan', restore the cultural relics of past lives, and change the boring text. AR , VR and MR applications will continue to grow like the current popularity of smartphones, and truly immersive experiences will develop rapidly with the popularity of hardware and software.

For merchandise and merchandise carrier, culture itself is the precipitation of history, the new merchandise products under the virtual digital attribute will pass out the historical culture behind the cultural relics in a younger way, which is conducive to promoting the creative transformation and innovative development of China's excellent traditional culture, and is gradually becoming a new trend in the merchandise industry. Virtual digitization empowers science and technology to complement each other with physical merchandise products, which is an important direction to promote the high-quality development of the merchandise industry

3.4 NFT gives individuality to cultural and creative research and development

3.4.1 Cultural and creative products and the principle of individuality

Individuation is a great advantage of commodity marketing, but it is also a big problem of product development. In this Internet era of rapid information exchange, consumers hope to get "focus attention", which makes personalized marketing more favored by consumers, thus stimulating consumption behavior. However, personalized marketing usually means high cost, long production cycle and other problems that reduce transaction efficiency. With the development of blockchain technology, NFT have provided solutions for personalized marketing of cultural and creative products.

3.4.2 The performance of cultural and creative products on individuation

There are two kinds of cultural and creative products on the market that can provide personalized customization. One is the product that provides logo and text customization scheme. This type of cultural and creative products can provide personalized customization services to consumers only when the demand reaches a certain number, and there are few choices for personalized customization, with a low degree of individuation.

The second kind of product is that the merchant provides multiple product forms and multiple patterns and fonts for consumers to choose, and consumers can freely combine them according to their personal preferences. This type of cultural and creative products has improved the degree of individuation and can also be purchased by individuals, but they are still not fully personalized, and have the problems of commodity premium and rough production.

3.4.3 The personalization of NFT

NFT is a new form of cultural innovation that uses blockchain technology to digitally restore and create works of art such as museum collections, historical relics, works of painting and calligraphy masters, and generate unique digital vouchers. Its display forms include but are not limited to digital pictures, music, video, AR/VR, etc. On the basis of protecting its digital copyright, the implementation of real and credible digital distribution, purchase, collection and use.

According to the characteristics of blockchain technology such as non-tampering and scarcity, NFT has two functions: "giving equity" and "giving value". NFTS are usually sold in limited quantities, and the identity and ownership information of each NFT on the blockchain are unique and non-reproducible. For consumers, the purchase of the NFT realizes the capitalization of the digital content and enjoys the well-known exclusive and permanent property rights and interests, others without authorization and can not use such rights and interests, fully meet the needs of consumers personalized. The research and development of NFT comes from art in real life, combined with the non-modification and uniqueness supported by blockchain technology, its own artistic value and collection value are guaranteed, and consumers can complete the achievement of collecting art at a lower price.

At present, the regular large-scale NFT platforms in China, such as "jingtan" under Alipay, mostly

issue NFT works of art authorized by major museums and painting and calligraphy masters, and the average price is mainly less than 50 yuan. Compared with the previous cultural and creative mode of "cultural relic elements + commodity carriers", NFT can export cultural ideas more directly. Can let consumers more deeply understand the cultural content, improve the efficiency of cultural publicity; At the same time, on the basis of friendly price, it provides consumers with unique and non-replicable art collection value, which fully meets the personalized needs of consumers.

3.4.4 Personalized countermeasures

Compared with traditional cultural innovation, NFT's marketing model of "limited number + exclusive number" can easily meet the personalized needs of consumers, but also avoid the high production cost, long production cycle and other problems affecting sales. The price of less than 100 yuan has become a major advantage in the case of personalized marketing. This puts forward two requirements for the research and development of traditional cultural and creative products: in-depth exploration of cultural connotation, accurate and beautiful display of cultural charm, improve product quality, in order to play a "limited" stimulus; It is necessary to develop exclusive anti-piracy watermarking, so that the product is difficult to copy, in order to protect the rights and interests of consumers, and maintain the personalized needs of consumers.

The products issued by NFT platform are usually sold out immediately upon release. It can be seen that the public has high interest and demand for cultural and creative products of this new model, which has reference value for the upgrading and transformation of traditional cultural and creative research and development field and stimulating the market vitality of cultural and creative products.

4. Conclusion

To sum up, based on the perspective of the 4I theory, merchandise products should focus on adding value to the content, by enhancing the attributes of interests, interests, interactions and personality of merchandise products, so that they can vividly show consumers the excellent traditional culture and pass on its rich spiritual connotation, so as to create exquisite merchandise products. At the same time , merchandise carriers are encouraged to explore dynamic R & D and development strategies for merchandise products on the basis of the 4I theory; pay more attention to multi-level and multidirectional consumer groups, and develop them into stable consumer groups for merchandise products.Introduction of processes, experience, explorations and collection merchandise products can be carried out from the result to the process, from static to dynamic, from passive to active transformation, so that the audience from bystanders, connoisseurs to participants, practitioners, collectors change, and ultimately achieve the excellent traditional culture can be passed on in the new era . In short, the audience who loves merchandise should be a functional product that drives participation, encourages hands-on,provoke thinking,and is rich in harvest. Only in this way can the sustainable dissemination of culture be realized.

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