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The Development Process and Diversified formats of Museum Cultural Creative Industry

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Abstract

This article compares the development process of the cultural and creative industries of Malaysia's overseas art management with the development process of the cultural and creative industries of Chinese museums in Beijing. The main research object of this article is "museum cultural and creative products", which means "sold in museum physical stores or e-commerce platforms, innovatively extract and use cultural and artistic elements of the collection of cultural relics to design, produce, ornamental, memorial, A special product with practicality." This article focuses on the main problems in the process of developing museum cultural and creative products, including authorization model, research and development design, marketing promotion, motivation mechanism and other aspects. Internationally, European and American museums first explored industrialized management and were the pioneers in the development of cultural and creative industries in the museum sector. They have a profound historical background and socio-economic motivations. In the 1970s, European and American countries led to a shift in government-led policies due to economic depression, and a series of new trends emerged in the social and cultural fields, which gave birth to three major trends. One is that the cultural and creative industry has become an important strategy for the upgrading of the country's industrial structure, and the other is self-financing. has become an urgent need for museums and other non-profit institutions. The third is the rise of the new museology movement, which has promoted major changes in the core functions of museums. Under the background of comprehensive economic structure transformation and profound social and cultural changes, the external driving force for museums to develop cultural and creative industries is not only a response to the social needs of the booming creative economy, but also the museum's own urgent need for financing. At the same time, the internal motivation for museums to develop cultural and creative industries is to better realize the core mission and goal of "education" under the background of the concept of "new museology" promoting the comprehensive transformation of museum functions.

Keywords: Cultural and Creative Industries • Museology • Economy

Introduction

European and American museums first explored industrialized management and were the pioneers in the development of cultural and creative industries in the museum sector [1]. They have a profound historical background and socio-economic motivations. In the 1970s, European and American countries led to a shift in government-led policies due to economic depression, and a series of new trends emerged in the social and cultural fields, which gave birth to three major trends. One is that the cultural and creative industry has become an important strategy for the upgrading of the country's industrial structure, and the other is self-financing. has become an urgent need for museums and other non-profit institutions [2]. The third is the rise of the new museology movement, which has promoted major changes in the core functions of museums. Under the background of comprehensive economic structure transformation and profound social and cultural changes, the external driving force for museums to develop cultural and creative industries is not only a response to the social needs of the booming creative economy, but also the museum's own urgent need for financing. At the same time, the internal motivation for museums to develop cultural and creative industries is to better realize the core mission and goal of "education" under the background of the concept of "new museology" promoting the comprehensive transformation of museum functions [3].

Materials andMethods

This article comprehensively uses multidisciplinary research methods such as museology, cultural economics, art creativity, marketing, and psychology, through a combination of macro, meso and micro research, and a combination of literature review and field research, and specific case analysis and general. The combination of

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law induction, quantitative analysis and qualitative judgment are combined to carry out in-depth and systematic research [4]. The main research methods used in this article are literature analysis, investigation, case analysis, interdisciplinary research, comparative research and qualitative analysis [5].

Literature analysis method

The "document analysis method" is to obtain information by investigating documents according to a certain research purpose, so as to fully and correctly understand and grasp the problem to be researched. In the early stage of the subject research, this paper comprehensively searched the research results of museum cultural and creative industries in domestic and foreign network databases, sorted out and summarized the research foundation and deficiencies of the predecessors, and fully grasped the current status and frontier trends of the subject research.

Case analysis method

"Case analysis method" is a research method for investigating and analyzing a specific object among the research objects, and clarifying its characteristics and formation process. The object of this research is museum cultural and creative activities, involving many museum cases at home and abroad, combined with the research situation, focusing on the Beijing Palace Museum and Shanghai Museum as typical cases, conducting detailed research to explore the development of cultural and creative industries.

Development status

The origin of the "creative economy" theory can be traced back to the Austrian economist Joseph Joseph. Bear Pete the concept of "innovation". He pointed out that the driving force of modern economic development is no longer capital and labor, but "innovation" characterized by the production, transmission, circulation and consumption of knowledge and information. "Innovation" is the recombination of the original production factors to maximize profits, including product, technology, market, resource allocation and organizational innovation. American economist Richard. Florida (Richard.Florida) analyzed the phenomenon of the rising of the creative class on a global scale, expounding the composition, knowledge structure and characteristics of the "creative class" and its. Impact on emerging economies. Creative talents are distributed in various departments and industries, divided into "super creative cores".

(Super.creation.core) and "professional creative talents" (creation.professionals). The creative class prefers "urban convenience" (urban) in terms of lifestyle choices, and pays more attention to urban planning and design, cultural and artistic environment, ecological environment and convenience of public services. Florida also mentioned the "3T" theory of creative industries, that is, the development of creative industries depends on technology (Technology), talents (Talent) and tolerance (Tolerance).

European and American scholars have conducted in-depth analysis of the connotation and value characteristics of cultural creative products from the perspectives of semiotics and cultural economics. Swiss semioticsist Saussure (Ferdinand De Saussure) distinguishes symbols into signifier and signified. Symbols are the external and concrete images of the symbols, which are perceptible information representations. Talisman refers to the meaning extended by the symbol, which is an abstract spiritual meaning, and the cultural industry has a high degree of symbolism (Cousins, 2012). The symbolism of museum cultural goods is more obvious than the functionality, and the purchase of museum goods is a symbolic consumption behavior, and the symbolic meaning of the product is an emotional relationship to consumers Visual product evaluation: Exploging emotional relationships.

Through museum marketing, the museum has an emotional connection with the visitor's experience. The good quality of the visit makes visitors want to have museum cultural and creative products that reflect their memories. The purchase of museum products can be linked to museums and art.

Driving force for the development of China's entertainment content IP（Intellectual property） derivative industry

IP （Intellectual property）copyright can be attached to a variety of content forms and transferred between each content. If the circulation between content is regarded as the front-end economy of IP value, then the derivation of IP to commercialization (commodity authorization) and spatialization (space authorization) can be called the back-end economy of IP value. Unlike the IP front-end economy, which has experienced a cooling-off period from the hot to the present, the IP back-end economy in China does not seem to be on track. This report will focus on the field of commodity authorization, by analyzing the driving forces of the industry's future development, objectively analyzing the potential market space against mature countries, and finally observing the existing difficulties and feasible directions from the perspective of the industrial chain.

In the field of product authorization, IP sources are mainly video, game, and animation. The main reasons are:

Film and television: The audience base is broad, among which traditional cultural elements such as ancient costumes, fantasy, national style, history, etc. are relatively rich, which facilitates the extraction of relevant elements from the soft periphery for product development. At the same time, the star effect is obvious, which can directly drive the fan economy.

Games: The user's payment habit has been developed and has high stickiness. The bundling sales of derivatives and virtual items can achieve the effect of 1+1>2.

Animation category: The image has the highest correlation with the development elements of derivative products, and the high-quality figure is easier to attract the fans of the second element with "force majeure". In addition, the neighboring countries' industries are ahead, and with the rise of Guoman, there is more room for imagination in the future. If it goes beyond the scope of Generation Z and extends to residents across the country, the per capita disposable income of Chinese residents has risen from US$1441 to US$4342 since 2001. The disposable income of US residents from 1950 to 1972 roughly matches this value. Comparing the two periods, the same is that within a period of about 20 years, the frequency of high-impact entertainment content works has increased significantly (although the influence of China's entertainment content has not yet formed a synergy). According to this trend, as the influence of domestic entertainment IP continues to be superimposed, and the growth of disposable income drives the consumption capacity of entertainment

products, the sales of derivatives in China will benefit in the future. If you consider the geographical characteristics, the line of sight returns to Asia, Japan's economic downturn in the 1990s, the explosion of many animations once again reflects the economic "hedging" attributes of entertainment content, and continues to drive the audience's demand for derivative products.

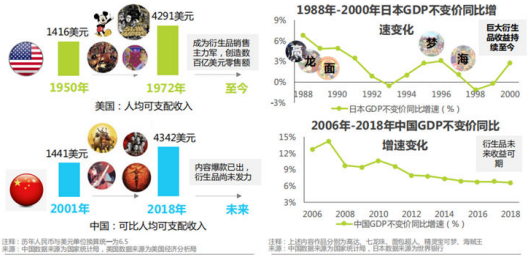


Figure1: The growth of per capita disposable income, the demand side of entertainment derivatives debut

The year-on-year growth rate of China's GDP at constant prices from 2006 to 2018 has resulted in considerable future revenue from museum derivatives.

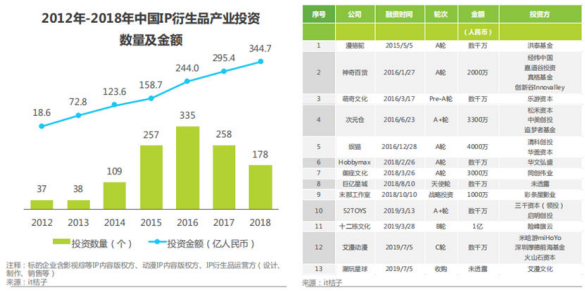


Figure2: Summary of key investment events in China's IP derivatives industry in recent years.

Table 2 show that Summary of key investment events in China's IP derivatives industry in recent years. According to the "Report", from 2014 to 2018, the growth rate of the global entertainment/character licensed products (that is, entertainment IP derivatives) basically maintained single-digit growth. In 2018, the global retail sales of entertainment/character licensed products was approximately US$122.7 billion, of which, Mature markets such as Japan and the United States are growing slowly, while China is showing a trend of rapid growth. According to calculations, in 2018, China's entertainment/character authorized product market still maintained a year-on-year growth rate of nearly 10%, with retail sales of approximately US$7 billion.

While maintaining rapid growth, China's IP derivative industry still has a large room for development. The "Report" pointed out that for mature foreign markets such as the United States and Japan, the future development space of China's entertainment IP derivatives market is expected to be three times that of the current stage, and from the perspective of mature foreign markets, there is a gap between the revenue of derivatives and the revenue of film and television content. There is a multiple relationship of 4 times. Based on this calculation, my country's IP derivatives market still has about 14 billion U.S. dollars of development space, which is equivalent to nearly 100 billion yuan in RMB. The huge market size has attracted capital influx, and in recent years, it has continued to increase investment in the IP derivative industry. According to the "Report", in 2012, the investment amount in China's IP derivatives industry was only 1.86 billion yuan, but it exceeded 10 billion yuan in 2014, and has continued to grow since then, and achieved an investment amount of 34.47 billion yuan in 2018 Compared with 2012, the six-year period has increased by 18 times.

Nowadays, many entrants in the country are vying to deploy IP derivative industries. In the film and television industry alone, many film and television companies have decided to launch models, figures, and clothing based on the elements of the work when launching a movie or TV series. , OST original soundtrack and accessories and other daily necessities. The recently popular blind box is a microcosm of the booming IP derivatives market. An practitioner in the cultural media industry analyzed that the IP attribute in the blind box is the best embodiment of the development of IP derivatives in the two-dimensional culture. 2018, China's Generation Z (born between 1995 and 2009) accounted for nearly 20% of the population, of which the post-95s accounted for slightly higher than the post-00s and post-05s, reaching 7.15%. The growth of the Z generation is accompanied by the rapid development of the Chinese economy. Their Maslow needs at the bottom have already been met, and they are happy to pursue the spiritual needs of the top. Derivatives that wrap the IP image are more like spiritual food that brings a sense of belonging and companionship, or an exclusive label to express one's spiritual beliefs. At the same time, the per capita monthly disposable income of the Z generation is 149% of the national average. The "consumption motivation" and "consumption strength" are dually manifested in the Z generation, which has become a powerful booster for the entertainment IP derivatives market.Taking the rising national comics as an example, "Nezha: The Devil Child", which broke the box office record of domestic animated films, has successively started crowd funding of official derivatives since its release. According to the figures released in early October this year, four Sales of officially authorized derivatives exceeded 18 million yuan. At the same time, the "Bear Infested" series, which has launched major movies for six consecutive years, is also frequently deployed in derivatives. Public information shows that the total annual sales of licensed products of the "Bear Infested" series have exceeded 2.5 billion yuan. There are more than 3000 models and more than 200 cooperative licensees.

It's not just National Comics, but domestic film and television dramas are also one of the main forces in the layout of derivatives. For example, "Chen Qing Ling", which was broadcast this year, once launched a digital music album and priced at 20 yuan per piece, and within an hour after its release, Sales exceeded 3 million yuan.

Film and television media industry analyst Zeng Rong believes that content carries the risk of uncertainty. With the development of the market and the gradual improvement of business models in related industries, content companies have broken the limitations of relying solely on the box office and opened up more diversified sources of income. , To broaden the commercial realization ability, and at the same time to derive the life of the content. While content upstream is vying for layout, capital has also increased investment in IP derivative industries. The "Report" shows that in 2012, the investment amount in China's IP derivatives industry was only 1.86 billion yuan, but it exceeded 10 billion yuan in 2014, and has

continued to grow since then, and achieved an investment amount of 34.47 billion yuan in 2018. Compared with 2012, it has increased by 18 times in six years. Many related companies, including Manluoluo, Mengqi Culture, Yumao, Suna Studio, Twelve Dong Culture, and Aiman Animation, have won Financing of varying scales.

And from the perspective of investment volume, although the number of investments in the past two years has decreased since the peak of 335 investments in 2016, iResearch analysts believe that this reflects that high-quality targets are more heavily influenced by the capital market. Attention and recognition, institutions are willing to acquire a smaller amount of equity interests in the head subject at higher consideration, and the more concentrated capital flows to the head enterprises, which helps to maximize the release of industry supply efficiency. The frequent entry of capital has proven the value of the IP derivative industry, but it is undeniable that there are still difficulties in the market that need to be broken. The "Report" pointed out that, first of all, in terms of IP copyrights, although many high-profile IPs have been born in China, domestic core IPs have not yet formed a series, and the trend of "single fights" is the main cause, resulting in short cycles and weak influence. , Unable to bring strong emotional resonance to the audience, thereby affecting sales. In addition, some copyright owners have deviations in the positioning of derivatives, and only regard them as promotional products to increase their Influence.

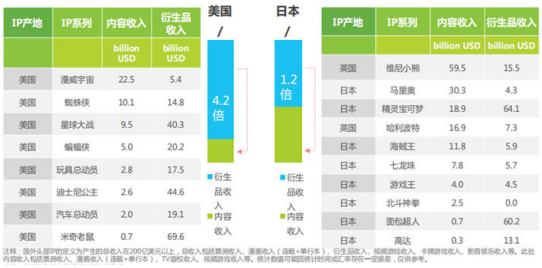
Vertical comparison of content industry and IP (Intellectual property) derivatives industry

From the perspective of IP derivative operators, analysts believe that there are still problems ranging from authorization to low efficiency in development and production, affecting the quality of finished products and increasing communication costs. In addition, the IP channel faces challenges such as excessive distribution of channels, which leads to the inability to track user category preferences in a timely manner, as well as time lag or errors in the statistics of mass production scale due to cancellation of orders.According to the report of the Global Federation of Licensed Products, the sales of global licensed products reached US$262.9 billion in 2016, of which the sales of pure IP derivatives alone reached US$118.3 billion. According to a report in China, the domestic animation IP derivatives market in the same year was 45 billion yuan, which was still less than 9 billion US dollars. At the same time, the number of domestic two-dimensional users has exceeded 300 million. The gap between the growth of user demand and the sales of derivatives has given birth to huge development opportunities.

Public information shows that 52TOYS has comprehensive product planning, design, and production capabilities in the IP derivatives industry, an original e-commerce platform-online gashapon machine "Playing Egg Fun", and a collectible toy community that gathers a large number of core users "52TOYS" and the user forum "78 Anime".

In terms of IP resource accumulation, internationally well-known IPs such as "Transformers", "Alien", "Predator", "Getta Robot (11.96 -3.39%, Diagnostic Stock)", etc., domestic well-known IP "King of Glory", "Running Comic ", “Ari”, “Long Grass Yan Tuanzi”, “My King Sleeps”, “Werewolf”, etc. have reached cooperation with 52TOYS, and will launch a large number of related derivative products in 2018.In addition, 52TOYS has also reached cooperation with many derivative sales channels and established a complete sales network including online e-commerce, physical sales, and overseas agents.

Chen Wei, founder and CEO of 52TOYS, stated that 52TOYS will sign more well-known IPs in 2018, expand production capacity, and open a number of new original product series; actively carry out in-depth cooperation with excellent prototypes and designers at home and abroad; The promotion of “Dangqu” online gashapon machines quickly formed a product matrix of 52TOYS, embracing the explosive period of the IP derivatives market.



IP产地	IP系列	内容收入	衍生品收入
		billion USD	billion USD
美国	漫威宇宙	22.5	5.4
美国	蜘蛛侠	10.1	14.8
美国	星球大战	9.5	40.3
美国	蝙蝠侠	5.0	20.2
美国	玩具总动员	2.8	17.5
美国	迪士尼公主	2.6	44.6
美国	汽车总动员	2.0	19.1
美国	米奇老鼠	0.7	69.6

美国 / 4.2倍 衍生品收入 内容收入

日本 / 1.2倍 衍生品收入 内容收入

IP产地	IP系列	内容收入	衍生品收入
		billion USD	billion USD
美国	维尼小熊	59.5	15.5
日本	马里奥	30.3	4.3
日本	精灵宝可梦	18.9	64.1
英国	哈利波特	16.9	7.3
日本	海贼王	11.8	5.9
日本	七龙珠	7.8	5.7
日本	游戏王	4.0	4.5
日本	北斗神拳	2.5	0.0
日本	面包超人	0.7	60.2
日本	高达	0.3	13.1

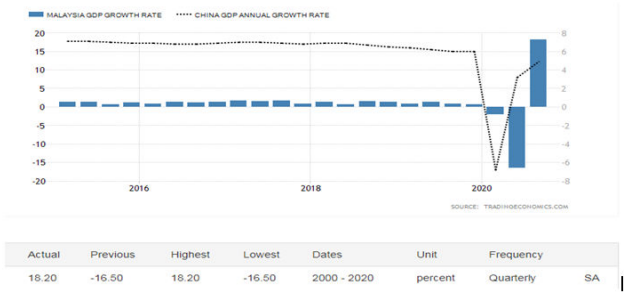
Figure3: Comparison of foreign content income and IP derivatives income.

Table3 Comparison of foreign content income and IP derivatives income. Foreign IP also has a profound impact on domestic users. The country of origin of IP is mostly concentrated in the United States and Japan. The United Kingdom also holds two seats with "Winnie the Pooh" and "Harry Potter". Through calculations, the ratio of derivative income to content income in the United States as the origin of IP is about 4 times, while that in Japan and the UK is slightly larger than content income. The reason for the difference is that the US head IP is mainly in the form of film and television animation, and there is a ceiling in the income of film and television content. The head IPs in Japan and the UK are mainly in the form of comics and books, among which comics have created high content income through serialization and single-page books, and even in the current Internet age, users still maintain the consumption habit of buying physical comics. This also reflects that whether it is content products or derivative products, emotional entities have always been favored by consumers for companionship and collection.

Horizontal comparison and calculation of China's future market space for cultural and creative industries

Table4 Comparison of Malaysia's GDP growth rate and China's GDP. According to the "Transaction Economics" global macro model and analyst expectations, Chart 4 shows that by the end of the quarter, Malaysia's GDP growth rate is expected to be 1.50%. Looking ahead, we estimate that Malaysia’s GDP growth rate will reach 1.00 within 12 months. According to our econometric model, in the long run, Malaysia’s GDP growth rate is expected to reach a trend of around 1.00% in 2021. In the third quarter of 2020, Malaysia’s gross domestic product (GDP) increased by 18.20% compared to the previous quarter. Comparing the GDPs of the two countries, from 2000 to 2020, Malaysia’s GDP growth rate averaged 1.15%, a record high of 18.20% in the third quarter of 2020, and a record low of -16.50% in the second quarter of 2020. Malaysia’s

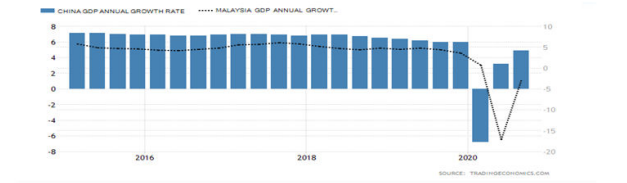
government debt in 2019 is equivalent to 52.50% of the country's gross domestic product (GDP).



Actual	Previous	Highest	Lowest	Dates	Unit	Frequency	
18.20	-16.50	18.20	-16.50	2000 - 2020	percent	Quarterly	SA

Figure4: Comparison of Malaysia's GDP growth rate and China's GDP.

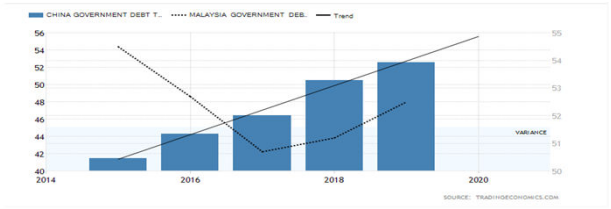
Table 4 Comparison of Malaysia's GDP growth rate and China's GDP shows that Malaysia's GDP growth is still in a significant decline compared with China's GDP. According to the "Transaction Economics" global macro model and analyst expectations, by the end of this quarter, China's annual GDP growth rate is expected to reach 5.60%. Looking ahead, we estimate that China's annual GDP growth rate will reach 5.30 within 12 months. In the long run, according to our econometric model, the annual growth rate of China's GDP is expected to reach 5.60% in 2021 and 5.90% in 2022. In the third quarter of 2020, the Chinese economy grew by 4.9% year-on-year, faster than the 3.2% growth in the second quarter, but lower than the 5.2% forecast. Although lower than expected, there are signs that after the state-backed industrial recovery, expansion will eventually extend to the consumer sector. Retail sales in September increased by 3.3% year-on-year, higher than expected and the highest level so far this year. Industrial production grew by 6.9%, which was also higher than expected and the largest increase in 2020. In the first nine months of this year, the economy grew by 0.7%, regaining all the land lost in the first half of the year, the primary industry grew by 2.3%, the middle school 0.9% and the service industry 0.4%. The growing global demand for medical equipment and work-from-home technology has been promoting exports, and government support including increased fiscal expenditures, tax breaks, and lower loan interest rates and bank reserve requirements have also helped promote economic recovery.



Actual	Previous	Highest	Lowest	Dates	Unit	Frequency
4.90	3.20	15.30	-6.80	1989 - 2020	percent	Quarterly

Figure5: Malaysia's GDP growth rate and China's GDP growth rate are significantly declining.

Figure 5 shows that according to the "Transaction Economics" global macro model and analysts' expectations, by the end of 2020, the ratio of Malaysian government debt to GDP is expected to reach 53.00%. From a long-term perspective, according to our econometric model, the ratio of Malaysian government debt to GDP is expected to increase by 55.00% around 2021 and reach 54.00% by 2022. From 1990 to 2019, Malaysia's government debt as a percentage of GDP averaged 48.71%, reached a historical high of 80.74% in 1990, and reached a record low of 31.80% in 1997. China's government debt in 2018 is equivalent to 50.50% of the country's GDP.



Actual	Previous	Highest	Lowest	Dates	Unit	Frequency
52.60	50.50	52.60	20.40	1995 - 2019	percent	Yearly

Figure6: The value of Chinese government debt to GDP.

Table6 the value of Chinese government debt to GDP. According to the "Transaction Economics" global macro model and analysts' expectations, by the end of 2020, China's government debt as a percentage of GDP is expected to reach 60.00%. From a long-term perspective, according to our econometric model, China's government debt to GDP ratio is expected to reach approximately 65.00% in 2021 and 70.00% in 2022. From 1995 to 2018, the average level of China's government debt to GDP was 30.58%, reached a historical high of 50.50% in 2018, and reached a record low of 20.40% in 1997. This page provides-China government debt to GDP-actual value, historical data, forecasts, graphs, statistics, economic calendar and news. The value of Chinese government debt to GDP, historical data and graphs-last updated in December 2020. In the first quarter of 2020, China's economy was hit hard by the epidemic. Since the second quarter, the national economy has continued to resume growth. In the first three quarters of 2020, domestic GDP grew by 0.7% year-on-year.The first quarter fell 6.8% year-on-year, the second quarter increased 3.2%, and the third quarter increased 4.9%. According to the economic performance in October 2020 released by the National Bureau of Statistics, production has been steadily rising, demand has stabilized and picked up, the growth rate of national fixed asset investment has accelerated, and consumption has continued to recover. Enhancement, the total retail sales of consumer goods in October 2020 increased by 4.3% year-on-year. Looking ahead, economic growth may further accelerate in the fourth quarter of 2020.

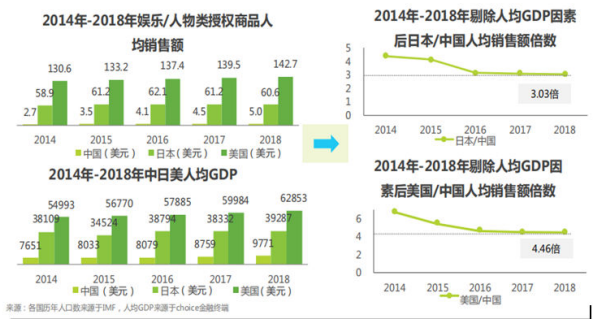


Figure7: Horizontal comparison and estimation of China's future market space for cultural and creative industries.

Table 7 Horizontal comparison and estimation of China's future market space for cultural and creative industries shows that China's future market space is expected to be three times the current one

against the US and Japan. Qualitatively speaking, with the popularization of many animated films and novels, Guoman has broken the low-level positioning and has truly achieved a broader dimension of out of the circle. At the same time, content producers, focusing on theater movies, are gradually paying attention to the planning of the series, which will continue to enrich the richness of the domestic core IP and drive users to consume entertainment/character products. Quantitatively speaking, if we divide the per capita sales of entertainment IP derivatives in China, Japan, and the United States by per capita GDP (that is, excluding economic development factors) to measure a more pure and consumer-oriented market space, Japan Entertainment in 2018 Per capita sales of IP derivatives are more than 3 times that of China and about 4.5 times that of the United States. It is worth noting that this multiple trend is in a downward trend, which further reflects that the development of China's entertainment IP derivatives market is gradually approaching mature markets such as the United States and Japan.

Discussion

"Museum Cultural and Creative Products" can most accurately and effectively cover the main characteristics of the research objects in this article. "Museum Cultural and Creative Products".

(Museum cultural and creative products, referred to as "museum cultural and creative products"), can be specifically defined as "sold in a museum store or e-commerce platform, innovatively extracts and uses the cultural relics of the collection of cultural art elements design , Special products that integrate ornamental, memorial, and practicality." , it defines the main body of product design, sales and service. First, the museum's cultural and creative products must be developed based on the museum's collection resources, and the prototype of its research and development design is the museum's exhibits or collections. Any work of art that has not been collected in the museum, no matter how valuable it is, the product developed as a prototype can only be classified as an "art derivative", not a cultural and creative product of the museum. It is a cultural product or a creative product, there are two categories: tangible and intangible. The same is true for museum cultural and creative products. Although it is currently recognized that museum cultural and creative products are still dominated by tangible products with material carriers, intangible digital cultural and creative products are increasingly being valued by museums, and their influence and dissemination power in publicizing museum exhibitions is also increasing. Expansion, and gradually formed a certain marketing promotion model. The economic attributes of products are embedded in the definition of museum cultural and creative products. Museum cultural and creative products are the direct product of the museum's development of cultural and creative industries.

Conclusion

The cultural and creative characteristics of the product. The cultural and creative products of the museum have the characteristics of both cultural products and creative products. They are not only cultural, artistic, and enjoyable, but also incorporate creative thinking and the application of innovative new technologies. Different from pure scientific and technological creative products, the research and development prototypes of the museum's cultural and creative products are historical and cultural relics. Through the extraction and misappropriation of the prototype cultural and artistic elements, the products reflect considerable cultural value. However, the museum's cultural and creative products are not simply replicas of the collections of cultural relics, but rather innovative design methods and techniques by the R&D staff, combined with the results of ergonomics and psychological research, and integrated with the understanding of fashion interest to create high value for use. The goods, which achieve the unity of aesthetics and practicality, should be higher in quality and price than ordinary goods with the same function.

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