



Journal of Arts & Humanities

Volume 08, Issue 03, 2019: 85-94

Article Received: 19-02-2019

Accepted: 07-03-2019

Available Online: 20-03-2019

ISSN: 2167-9045 (Print), 2167-9053 (Online)

DOI: <http://dx.doi.org/10.18533/journal.v8i3.1601>

Research on Museum's Art Exploration and Strategic Experiential Models for Children

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ABSTRACT

Museums play an important role in humanities and social sciences. International museums are paying increasing attention to the development of children's art education and services, and are actively regarding children as important and special service targets. Therefore, exhibitions with children's themes have also become an important mission and goal. Research on children's museum experience are limited, and this research seeks to fill that gap and delineate key factors in strategic experience for children's art experience. To this end, this research examined the strategic experiential module and experience marketing of National Palace Museum and its strategies and value of children's art education. Results showed that the museum used experience marketing to develop its children's art education. The museum combined its collections with interactive displays and multimedia-assisted designs, and integrated them into fun learning and education. The games and explorations make learning more entertaining and lively, and increase sensory impressions. By allowing the children to learn through observing, thinking, manipulating and playing, their knowledge and interest in collection art are enhanced. The children are thus brought closer to collection artifacts and art, and the museum's development of children's education is effectively established for the sustainable development of humanities and art.

Keywords: Children's Gallery, Experience Marketing, Strategic Experiential Models (SEMs), Museum, National Palace Museum.

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1. Sustainable cultural and societal development by museums

Museums play a cultural and important role in collecting, protecting and managing social and cultural wealth. Cultural collections belong to society, and are not intended to satisfy the interests of individuals or specific social groups. Museums are entrusted with the mission and purpose of collecting and maintaining important objects of art, science and history. More importantly, they have a major role in providing access to humanities, art, history, collections and education. Humanity science is an aggregate of human culture, such as philosophy, history, sociology and art. As a new idea and strategy,

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the sustainable development of humanities is no longer limited to environment and ecology, but is extended to broader disciplines, including economics and sociology. At the same time, the essence of museums is their value in guaranteeing the continuation of social culture and promoting social development. For this study, museums are significant to the sustainable development of humanities and social sciences. They play a foundational role in the exploration of culture, art and education, and reflection on the sustainability of human society.

In recent years, international museums have been committed to innovation and development. They are dedicated to communicating their plans and designs such as collections, art, knowledge and research to the public. Sustainable development and extending the value of social education are important areas of study for the sustainable development of humanities and society. Particularly in the development of international museums, children's art education and services have gained increasing importance. Children are regarded as an important and special service target, and their learning outcome has especially become a performance indicator of a museum's social education. Strategic themed exhibition and the development of children's art education strategies have become key missions and goals of museums.

Researchers have interviewed international art galleries and museums, such as the Kids Gallery of the Centre Georges Pompidou, the British Museum, the Palace Museum in Beijing, the Shanghai Museum and the Nanjing Museum, all of which actively plan and curate interesting exhibits and themes for children. To emphasize the importance of participatory and sensory interactions, Kreps, C. (2015) uses museum collections and exhibitions as teaching tools for students to learn through experience and social participation. For Piscitelli, B., & Penfold, L. (2015), art galleries are exhibition and play spaces for interactive and immersive experience for children. By providing interactive games, experiments and learning, art museums can create successful play experience for children. Children's education and parent-child activities are implemented through learning by doing and learning by playing, which are the core and practices of children's education in museums (Chen Li Zi, Li Xue, 2016).

This study examined the development of children's art in humanities and social sciences museums using the National Palace children's art development as case study. Through literature review on experience marketing theories, data collection and analysis of experiential value, and observation of children's experience of art displays, this study constructed an integrated theory of marketing strategies for developing children's art experience in museums. The theory addressed enhancing experience, increasing learning fun and improving outcome for children and their accompanying visitors through different aspects of experience marketing and media. The findings in this study can be used as reference by museums for future management and promotion of sustainable development for humanities and society.

Petkus Jr, E. (2004) proposed applying strategic experience marketing frameworks for businesses to increase participation and improve marketing strategies for art. Numerous studies have explored and explained the transformation of traditional marketing to experience marketing in art, and the importance of emotional awareness and practice in museum experience (Enrique Bigné, J., Mattila, AS, & Andreu, L., 2008; Henderson, TZ, & Atencio, DJ, 2007; Kirezli, O., 2011). However, the important issues of how to construct and improve the strategies and practice for children's art experience have yet to be addressed. Therefore, this study explored how experience marketing theory can be applied to museum art. This study used the case study. According to Schmitt (1999) the five strategic experience modules in experience marketing. This study analyzed the themed designs of the Palace Museum cultural relic collections from an experiential perspective. A field survey is then conducted to directly observe the scenes and obtain a better feel of the scenario designs and various experience constructed by the Palace Museum Children's Art Center. By examining the features, concepts and meaning of situated learning and experience design, this study constructed an experience design for strategic experience marketing module, and presented findings and recommendations. Such a study is important for filling the research gap in strategic experience for museum art, particularly in development strategies and key factors for children's art. To this end, this study applied the strategic experiential theory to children's museum art, presented the benefits of using strategic experiential marketing strategies for museum exhibits and offered recommendations. This study hopes that by serving as a reference for children's art curation and educational activities, natural history museums can increase their effectiveness in children's art education.

2. Museum exhibition designs

To ensure sustainable survival and development, museums must demonstrate their social relevance and function, which means that museums and art galleries must develop their public services through knowledge (Falk, J. H., & Dierking, L. D., 2016 ; Hooper-Greenhill, 2013 ; Falk, J. H., & Dierking, L. D., 2000). Museums are an important domain that connects with humanities, art, history and collections, and their meaning is based on the perspective of users. Their purpose is not merely recreation or entertainment. They also serve to strengthen or change perspective, help people learn about the relationship between reality and history, and between people and culture and art through exhibitions and educational activities that facilitate personal development. Museum visits and participation in social education activities organized by museums help people more fully understand the relationship between individuals and the world around them, and understand the creative capacity of humans.

Through technology media, museums provide visitors with new personalized communication and experiential services, education and displays, and attract and maintain customer relationship through the release of educational resources (Liu Junqi, 2009). Their multi-dimensional and humanized exhibition designs add rich emotions to the displays, construct real-life scenarios that integrate with the real life experience of the audience, offer rich knowledge content, and stimulate enthusiasm for exploration and learning, thus making museum visits a real learning process (He Qi & Wang Jun, 2008). The combination of technology and art can provide new tools for traditional artistic expression and provide new media and forms. Visual images are important media for transmitting messages, and through integration with digital technology, artistic expressions of concepts and emotions in digital forms can allow for more diversified presentations, replacing traditional media as the primary medium of communication. In particular, the application of modern digital technology has become a way for museums to change learning in traditional art education (Wang Dingming, 1997, 2000). The combination of modern technology and art can promote more vivid interaction and attract audience interest, thereby motivating creation, communication, participation and comprehension (Xie Xiaonai, 2007).

Museum displays are designed to stimulate audience interest in learning, and the experience promotes ongoing understanding and exploration. Most children related studies indicate that game-based learning can help stimulate children's interest and motivation in learning, and develop their ability to confront future competition (Fisher, K., Hirsh-Pasek, K., Golinkoff, R. M., Singer, D. G., & Berk, L., 2011). When children are the target audience, innovative learning is especially needed. Current education provides an interesting learning concept. It is a teaching method that flexibly uses activities and guided activities, and is an emerging and interesting research topic. Children's education emphasizes guided learning by games, which uses the natural ability of children to learn through games. It allows them to express autonomy within the context of a prepared environment, adult guidance and teaching aids, and is more successful than other teaching methods (Weisberg, Hirsh-Pasek, Golinkoff, Kittredge, & Klahr, 2016). At the same time, technology has also changed the development of children's education.

In terms of the learning, digital technology applications promote children's activeness (thinking) and participation (rather than distraction) in learning, and are meaningful educational learning tools. In the context of social interaction, they increase fun and support exploratory learning (Zosh, J. M., Lytle, S. R., Golinkoff, R. M., & Hirsh-Pasek, K., 2017). At the same time, visits to art museums are educational for children and an opportunity for parent-child bonding. The combination of friendly and sensory exhibitions in museums promote positive thinking, observation and discussion among children, and the interesting spaces and displays can enrich the senses and stimulate learning (Fletcher, T. S., Blake, A. B., & Shelffo, K. E., 2018).

3. The value of museum experience and strategic experiential modules

Lin, R. (2011) proposed that the key factors in a sensory experience are sensory field, moving experience and sensory goods. Sensory field refers to the story and scenario presentation, and has moods and impressions created through design. Moving experience refers to a successful experience process or activity that blends into a lifestyle to evokes participant memories or create memories. In a museum experience, the tangible exhibition space, interactive exhibits and intangible services in the visitor's environment create activities that are worthy of the visitors' memories, and subsequently become an unforgettable experience. The perceived value of an experience is the subjective evaluation

of the services and experiences received from the museum, and includes assessment of the tangible exhibits, interactive exhibits and intangible services to create an unforgettable museum experience. Museum exhibition activities that can elicit pleasurable perceived value during the service or interactive process can subsequently induce good impression, feelings, perceptions and associations, resulting in added value to the exhibition activities and positive emotional response. During the service and interactive experience, the feeling of value by the visitors, coupled with the influence of participation and motivation can produce different evaluations and behaviors toward the value of the experience, and can produce favorable visitor behavior.

Experience is a state of cognition. Consumer experience is a response to a certain individual stimuli, and may result from direct observation, participation, or the pursuit of fantasy, feeling and fun (Schmitt, 1999 ; Holbrook, 2000). Literature on experience indicate that experiential value is the consumers' relative knowledge of products and services, and can be enhanced through interactive process (Mathwick, Malhotra & Rigdon, 2001). Experiential value is an inner appreciation of value and transcends service. It is an inner mental satisfaction that forms a deep impression or generates pleasurable memories.

Customers may be attracted by various experiential features (Pine & Gilmore, 1999). The outcome of an experience includes the level of customer participation, the relationship between the resulting experience and the environment, and the 4Es of experiential values, namely education, escape, esthetic and entertainment. Moreover, the outcome of experiential impact on customer participation may be "active" or "passive", and the relational experience of the environment may impact customers in terms of "absorbing" or "immersing" them into the actual experience. Hence, experiential marketing is more than providing goods and services. Its ultimate goal is providing outstanding experience.

Experiential value can create appropriate experiential feelings and emotions for customers, and is a factor affecting customer satisfaction (Smith & Colgate, 2007). Market appropriate combined marketing for stimulating customer experience jointly creates value with customers (Gentile, C., Spiller, N., & Noci, G., 2007). Experiential value is defined as value perception derived from consumer service and interactive experience, and may be influenced by consumer participation and motivation, resulting in different evaluations and behaviors (Zhang Heran & Zhang Jingmin, 2011). At the same time, for full overall understanding of experiential value, the scale of experiential value may be measured in terms of service quality, time, effort and convenience (cognitive value); enjoyment, happiness and escape (hedonic value); status, self-esteem and social recognition (social value); and trust and privacy (moral value) (Varshneya, G., & Das, G., 2017).

Experience marketing induces motivation and generates thought identification or buying behavior in individual customers after they experienced certain stimuli through observing or participating in an event (Schmitt, 1999). Experience marketing focuses on providing sensory, emotional, cognitive and rational value to consumers. It then creates an interaction of meaning, perception, consumption and brand loyalty. In addition, experience marketing requires a more diverse approach for understanding consumers (Atwal, Glyn, Williams & Alistair, 2009). Experience marketing is regarded as a conceptual framework for managing customer experience, including concepts such as the Strategic Experiential Modules (SEMs) and Experience providers (ExPros) (Schmitt, 1999).

SEMs are the strategic basis for experience marketing, and comprises dimensions such as sensation, feeling, thought, physical and overall activity, and relational experience with a specific person or culture. The goal of SEMs is to create different forms of experience by categorizing consumer responses to their feelings toward a product or service. In addition, to manipulate the five senses in strategic marketing, the relationship among the "experience providers", namely (1)communications, (2)visual and verbal identity, (3)product presence, (4)co-branding, (5)spatial environments, (6)electronic media and web sites, and (7)people in the overall experience process must be understood.

4. Study approach

4.1 Research plan and design

This study used the permanent exhibits in the Children's Art Center of the National Palace Museum as case study. Literature review on museum exhibition design, experience value and strategy

experience marketing modules formed the basis of this case study and analysis. According to Schmitt, the five strategic experience modules in experience marketing are: sense, feel, think, act and relate. This study analyzed the themed designs of the Palace Museum cultural relic collections from an experiential perspective. The constructions of the scenario experience design are demonstrated by detailing the scenario experience and how they are conveyed. A field survey is then conducted to directly observe the scenes and obtain a better feel of the scenario designs and various experience constructed by the Palace Museum Children's Art Center. The observed information are systematically organized and recorded for more in-depth and more objective explanation of the viewpoints and meanings. The study hopes that through a variety of media and promotions, visitors can have a more personal experience and more fun and effective learning. By examining the features, concepts and meaning of situated learning and experience design, this study constructed an experience design for strategic experience marketing module, and presented findings and recommendations.

4.2 Analysis of Interviews

In addition to observing the audience behavior of target visitors, samples were selected and interviewed in-depth to further understand how the visitors perceived the exhibits and the effectiveness of experience marketing in promoting core concepts in the museum. Using purposive sampling, the sample comprised 4 children who were accompanied by parents, 4 school children, and exhibition staff (1 event organizer and 1 volunteer guide). The interview theme was Strategic Experience Module, as shown in Table 1, and the following information were collected and analyzed:

- (1) What are the characteristics of the visitors? How much and in what ways did the target audience participate?
- (2) Visitor perception and experience of "sense", "feel", "think", act" and "relate" in the strategic experiential marketing modules used in the museum exhibits.
- (3) What suggestions did the visitors have for museums in terms of using experience marketing strategies to promote art exhibitions?

Table 1. Interview topics regarding the use of strategic experience modules in museums.

Item	Strategic Experiential Module	Interview Item
1	Sense	Display units that visitors found more attractive or interesting.
2	Feel	Display units that led to or arouse emotional response in visitors or that visitors found inspiring.
3	Think	Display units that made visitor curious or think.
4	Act	(1) Did it make visitors think about plans for specific uses? (2) Did it lead to a review of today's lifestyle and generate action on its own?
5	Relate	(1) Did it make visitors think about their relationship with others? (2) Did it remind visitors of social norms or social issues?
6	Recommendations following visit	(1) Did visitors specifically feel the core concept of the exhibition? (2) Suggestions for displays and education.

4.3 Interview analysis and discussion

Interviewee	Analysis of Interview
Child visitors accompanied by 1. parents (NO.PC1~PC4)	Children accompanied by parents showed most interest in the Chinese Paintings, Emperor's Study and Song Dynasty Lifestyle (Along the River During the Qingming Festival) and Museum's Artifact found in the interactive display areas. The memorable and interesting role-playing and children appropriate interactive devices are ideal for parent-child audiences. Children generally stayed the longest in three of the exhibition

areas. However, the operating instructions for the interactive devices of the Museum's Artifact are unclear and difficult to interpret. Parental assistance and guidance are needed for children to understand the knowledge behind the interactive displays. Taped explanations in the exhibition facilities can help visitors understand the topics and help children avoid ignoring the topic or simply running through exhibits.

2. Parents unanimously found the Chinese Paintings, Museum's Jade Artifact, Emperor's Study and Song Dynasty Lifestyle (Along the River During the Qingming Festival) memorable and interesting. After their visit, they better understood the function, implied significance and value of art in ancient times. In helping their children learn about the artifacts, parents also increased their knowledge of museum art and experienced the fun of learning. In particular, the Song Dynasty Lifestyle (Along the River During the Qingming Festival) provides a contrast between past and present time and space. Parents found its relevance to daily life very interesting, practical and inspiring.

Student visitors accompanied
by teachers(NO.TS1~TS4)

1. In teacher and student groups, the children were most interested in the Chinese Paintings and Emperor's Study found in the interactive display areas. The display design and interactive devices gave the children more time to interact with the exhibits. The Museum's Multimedia Digital Collection scenario theater gave the children a happy experience and happy memories.

2. The teachers unanimously found the museum a place for fun, learning and treasure hunting. They saw the museum as a place for informal learning and an environment for the children to understand Chinese culture. However, the feelings and comprehension of the children varied with the differences in the exhibit designs. Whether the children effectively learned the exhibit information and knowledge through their game experience depended on whether their teachers or tour guide helped explained and guided. Therefore, an additional small group learning model could be added so that through the learning unit or interactive checkpoint games, the children can interact and learn with their peers.

Exhibition Staff
Museum
volunteer(NO.AS1~AS2)

1. The exhibition staff indicated that the 5-12 year-old target audience was very attracted to and enjoyed the spatial scenes and exhibits that were expressed in childlike images. They were often accompanied by parents and teachers. To strengthen guidance and learning, the exhibit design should also target the different groups of museum visitors. Different levels of exhibit design and extended reading or interactive device descriptions can be added to meet the needs of visitors.

2. The museum design for children's art exploration should go beyond the visual experience of reading. Devices for multi-sensory experience could be installed to transform the cultural content of the collections into role-playing and scenario simulation experience. Through such experience, visitors can learn and become aware of the culture, art and concepts that are being conveyed, thereby expanding the function and marketing capability of the museum.

3. In giving more in-depth explanations, museum staff and volunteers hope to encourage children to actively connect their visit with their daily life through specific actions.

4.4 Museum's art strategic experiential module for children

The study subject, National Palace Museum, enjoys the reputation of being a treasure house of Chinese culture. To preserve the heritage and promote Chinese cultural relics, it provides museum information services and research, including comprehensive collections, exhibitions, educational activities, theme websites and e-learning resources. At the same time, the National Palace Museum aims to draw the new generation of schoolchildren closer and facilitate their interest and understanding of the cultural relics in the Palace Museum. In particular, an art study space is planned for children aged 5-12, and is mainly reserved for kindergarten and elementary school students during the weekdays and for families during the weekends and holidays.



Figure 1: National Palace Museum of Children's Gallery helping them learn about the national treasures and to get close to and understand the cultural relics (Photographer: Shu-Hui Huang).

Permanent exhibitions are exclusively curated in this art study space to provide museum experience for children. The exhibition space in the study subject occupies an area of 396 square meters, and includes a circular theater, an interactive area and an educational area. The exhibit content is based on the museum's collection of artifacts, Chinese painting & calligraphy, and books and articles, which are showcased using multimedia videos and interactive displays. This allows children to get close to and understand the cultural relics, thereby helping them learn about the national treasures in the Palace Museum. Through the process, the children also learn about etiquette for visiting museums. Moreover, using digital technology, teaching materials are digitized to provide families with a greater diversity of visit and learning experience, and teachers or parents of visiting children with preview lessons or learning extensions. The accumulation of experience in sustainable management and art promotion helped established the museum's education for children, and enabled the museum to provide comprehensive service quality and content.

Experiential marketing induces motivation and generates thought identification or buying behavior in individual customers after they experienced certain stimuli through observing or participating in an event (Schmitt, 1999). Experiential type marketing focuses on providing sensory, emotional, cognitive and rational values to consumers, followed by creating coordinated effects among meaning, perception, consumption and brand loyalty (Atwal, Glyn, Williams & Alistair, 2009). In addition, a more diverse research approach for experiential marketing is needed for understanding consumers, and Strategic Experiential Modules (SEMs) and Experience providers are proposed as conceptual framework for managing customer experience in experiential marketing (Schmitt, 1999). SEMs form the foundation for experiential marketing strategies, and include sensation, feeling, thought, physical and overall activity, and individual specific or culture related social identification (relational) experiences. The purpose is to create different forms of experience by differentiating consumer responses to their feelings toward products or services. In addition, to manipulate the five senses in marketing strategy,

"experience providers" links throughout the entire experiential process must be understood, namely (1) communications; (2) visual and verbal identity; (3) product presence; (4) co-branding; (5) spatial environments; (6) electronic media and web sites; and (7) people. This study used the Schmitt strategy experiential module to summarize experiential marketing strategies used by the Palace Museum Children's Art Center. The study aimed to understand the use of experiential media and dimensions of art value to enhance visitor experience, increase fun and improve learning outcomes. Furthermore, experiential marketing strategies and recommendations for developing children's art are proposed, as follow:

Table 1: Chinese paintings experience marketing “Strategic Experiential Models”

Art Feature	1.	Expression of famous Chinese paintings, understanding of the components of spatial level and physical framing in Chinese ancient paintings.(Figure 2, 3)
Sensory Experience	1.	Visual effects, colors, forms and aesthetics of compositions.
	2.	Feel of the scrolls, and learning through reproduction and copying.
	3.	Audiovisual video games, multimedia, animated short videos
Personal Thoughts	4.	Space designs, exhibits and props that are appropriate for children, and fun simulation experience.
	5.	Independent operation to achieve self-affirmation and satisfaction.
Personal Feelings	6.	Displayed cultural context of the paintings linked with text to provide clear explanations and guide thinking
	7.	Scenario themes stimulate hands-on ideas and graffiti creation.
Activity Appeal	8.	Display props are easy to manipulate.
	9.	Visual descriptions and information.
Relevance	10.	Understand the differences and relationship between the compositional proportions of ancient and modern art.



Figure 2: Let children into the cultural context and cultural heritage art game exploration process of experience (Photographer: Shu-Hui Huang).



Figure 3: Children's Gallery offers Chinese paintings experience (Photographer: Shu-Hui Huang).

Table 2. Museum's jade artifact experience marketing “Strategic Experiential Models”

Art Feature	11.	Appearance and design in jade artifact collection and rare curios. (Figure 4)
Sensory	12.	Visual design, ornamentation and function of jade artifacts.
Experience	13.	Comparison of color, hardness and texture of actual ore and jade through touch.

Personal Thoughts	14.	Use display designs and multimedia interactions that children appropriate to introduce ancient methods of jade carving.
	15.	Exploration through games and multimedia interaction.
Personal Feelings	16.	Cultural context linked with multimedia audiovisual and graphical descriptions to increase fun and understanding.
	17.	Interactive display to enhance manipulation and exploration.
Activity Appeal	18.	Learn about the craft through descriptions about the functions of jade ornaments and interactive displays.
	19.	Hands-on decoration of jade artifacts.
Relevance	20.	Learn the relationship between ancient and modern jade craftsmanship.



Figure 4: Children's Gallery offers the sensory experience to stimulate and induced children's personal interest (Photographer: Shu-Hui Huang).

Table 3. Emperor's Study experience marketing “Strategic Experiential Models”

Art Feature	21.	Folded imperial comments written in red, imperial seals, curios themes in studies, model of imperial studies to simulate the elegance enjoyed by emperors. (Figure 5)
Sensory Experience	22.	Restored the visual scenario of book collections, calligraphy and curios in studies.
	23.	Reproductions of brush (pen), ink and documents for touching.
	24.	Technology digital media, animated drama.
Personal Thoughts	25.	Scenario designs that are appropriate to children to inspire imaginations about the Emperor's Study and unique emotional connection.
Personal Feelings	26.	Role play an emperor giving the seal of approval as an educational tool for learning.
Activity Appeal	27.	Easy to understand writing steps.
	28.	Interactive display of the emperor's imperial seal design.
Relevance	29.	Integrate cultural art collections with modern living to create a real connection.
	30.	Connect the similarities and differences between ancient and modern lives to guide thinking and comparison.



Figure 5: Role play an emperor written in reproductions of brush, ink and documents for touching (Photographer: Shu-Hui Huang).

Table 4. Song dynasty lifestyle experience marketing “Strategic Experiential Models”

Art Feature	31.	Ancient and modern form comparison of the scroll painting, Along the River During the Qingming Festival. (Figure 6)
Sensory Experience	32.	Observation, guidance and discovery of temples, city gate tower, courtyards, Western style houses, residences, palaces and other types of buildings in the painting.
	33.	Play with building blocks to increase understanding of building structure.
Personal Thoughts	34.	Compare ancient and modern architectures, return to the emotional experience of historical time and space through the narrative element in the painting.
Personal Feelings	35.	Connect the cultural context of the architectures in the capital during the Northern Song Dynasty to daily life to increase understanding and fun experience.
	36.	Integrate virtual display and interactive video animation to facilitate thinking and learning.
Activity Appeal	37.	Imitation antique building blocks and interactive model display design.
	38.	Easy to understand and manipulate steps.
	39.	Description functions and information.
Relevance	40.	The relationship between the eras created by ancient and modern temporal spaces.



Figure 6: “I am the master Architect” building blocks to increase understanding of building structure (Photographer: Shu-Hui Huang).

Table 5. Museum's artifact experience marketing “Strategic Experiential Models”

Art Feature	41.	3D displays of reproduced and enlarged artifacts for exploring artifact collections. (Figure 7)
Sensory Experience	42.	Enlarged reproductions of important artifacts such as curio cabinets, revolving vases, chimes and snuff bottles for viewing and touching.
	43.	Auditory experience of chimes to learn about the features of cultural relics.
Personal Thoughts	44.	Appropriate children's games for experiencing the integration of digital technology art and multiple senses.
	45.	Use of 3D landscape art to create interesting spatial experience of cultural relics.
Personal Feelings	46.	Physical reproductions, display design and clear graphical descriptions to help viewers think and learn.
Activity Appeal	47.	Easy to manipulate 3D cultural relics puzzles.
	48.	Fun facts and information on the meaning and functions of the cultural relics.
Relevance	49.	Technological integration of virtuality and reality for interactive display.



Figure 7: Children's Gallery offers enlarged reproductions of important artifacts (Photographer: Shu-Hui Huang).

Table 6. Museum's multimedia digital collection experience marketing “Strategic Experiential Models”

Art Feature	50.	Use multimedia digital collection resources and sound, light and audiovisual environment to design animation video for learning about the national treasures. (Figure 8)
Sensory Experience	51.	Use digital collections of multimedia animation characters to teach about cultural relics.
	52.	The exhibition environment and communication media provide vivid educational effect and novel images.
Personal Thoughts	53.	Simulation of cultural relics roles creates emotional connection through the children's story, entertainment and empathy, and strengthens understanding of the art collection.
Personal Feelings	54.	Use technology transfer in multimedia and virtual reality to stimulate thinking in knowledge learning.
Activity Appeal	55.	Integrate digital audiovisual animation mobile devices with APP.
	56.	Easy to manipulate, fun and interesting character simulations.
Relevance	57.	Inspire visitors to think, educate, and engage in active and positive communication and relational connections.



Figure 8: Children's Gallery offers use technology transfer in multimedia and virtual games experience (Photographer: Shu-Hui Huang).

5. Conclusions and recommendations

Museums are important platforms for public cultural services and social education services in humanities, art, history and collections. They can meet different forms of needs such as art appreciation, historical relics appreciation, knowledge learning, leisure and entertainment, practical instruction for students, art exposure and awareness in children, cultural and art research, and meet the different purposes of social groups. As such, museums can provide for the sustainable development of humanities and society. This study concluded that in the education and practice of children's art by the Museum, the strategic experiential module gave sensory, emotional, cognitive, behavioral and relational values to the collections of cultural relics. The Museum integrated collections (artifacts, paintings, books) with display designs, multimedia video and related interactive experiential media to incorporate art into fun design and education. Through games and exploration, the learning becomes more entertaining, vivid and sensory. The observation, thinking, hands-on and play in the scenario learning and experiential design enhanced learners' understanding and interest in the collection of cultural relics.

This study proposed the following experiential marketing strategies for developing children's art in museum:

(1) Sensory experiential strategy: Use physical senses of vision, hearing, touch, taste and smell to stimulate and induce children's personal interest in experiencing the art collections.

(2) Emotional experiential strategy: Create a familiar, comfortable and safe experiential environment for children. Use flow layout, spatial comfort, field design furnishings and colors that are children friendly. Create easy to understand and easy to manipulate experience that make children happy.

(3) Thinking experiential strategy: Allow children to immerse in the cultural context and cultural relics exploration games with innovate and transformative experiential activities. Surprise, stimulate and induce curiosity to motivate active participation, problem solving and innovative challenges.

(4) Action experiential strategy: Design activities with interesting and fun themes. Provide interactive experiential actions that are easy to manipulate and understand, functional and informative. Use digital technology to motivate children's participation in the actions.

(5) Relevant experiential strategy: Combine the communication of the experiential modules and integrate with the daily realities of the children to connect them to the museum's art collection, and stimulate thinking, inspiration, education, positive communication and association.

At the same time, the museum's experiential media for children has a key influence on the sustainable development of art museums and promotion of children's education. The application of different media and designs in experiential marketing, such as artifact reproductions, interactive learning game consoles, digital animation, multimedia videos, interactive display devices, supplementary graphical descriptions and virtual 3D cultural artifact display systems allow viewers to truly feel the charm of the artifact collections. The merging of art and technological makes the experience more immediate, active, motivating and interesting. The cultural context becomes connected with the audience, thereby strengthening educational promotion, enhancing leisure and entertainment, and expanding the museum's applications toward meeting societal demand.

Last, the operation and development of museums can be regarded as an important connection between the past, present and future of humanities and social sciences. This study regarded the sustainable development of humanities as a new ideological strategy, and explored experiential marketing strategies in children's museum art education. Hopefully, the development of children's education in museums can become more innovative and sustainable. Experiential marketing enables art collections in museums to directly connect with the emotions and real life experiences of visitors rather than merely meet the need for basic art knowledge. It also makes the study of art collections more lively and interesting. This study suggests that the experiential marketing strategy for developing children's art education in museums can be used as reference by museums to promote the sustainable development of humanities and society.

1. Combine culture and art collections with topics that interest children and are consistent with current trends, and strengthen content richness and interest in the collection descriptions to enhance identification, empathy and a sense of belonging in the children. At the same time, inspire children's interest to motivate them to learn about art. In other words, by impressing the art collection into the new generation and closing the gap between the museum and their distance from art collections, the seeds for cultivating a new generation in humanities and art are planted.

2. To achieve the goals of teaching, learning and promotion of children's art museum, create an art and cultural environment with increased opportunities for direct contact. For example, use diversified experience marketing media and themes to increase attractiveness with interesting and special scenarios. Create novel experiences with flexible use of graphic communication tools and physical displays. Use appropriate audiovisual and light, interactive games, animated videos, software operation and other digital multimedia technology.

3. By integrating museum resources with school and community resources, sustainable experience and learning in school education and parent-child activities can be extended, and new diversified experiential activities can be constantly revised and promoted. Museum, school education and parent-child activities can be formed into a cooperative relationship, and museums can become an important place for educational experience and effective learning. It is hoped that children will enjoy museums and become important future participants in museum art. By providing more comprehensive and better quality content in children's education, museums will accumulate management experience and sustainable development.

In this study, the wealth of Chinese art and culture in the case example, National Palace Museum, are world class treasures. Through a diversity of innovative experience and services, children's art education becomes an important strategy for technological development, public involvement, younger population involvement, industrialization and tourism in culture and art, and can be used as a reference for museum promotion and sustainable development. At the same time, museums are organizations rich in humanities and social science resources. Developing new trends generated by technological digital art

is also a lesson in visual art, which not only effectively explains, interprets and expresses experiential designs, but is also an important experiential medium worthy of consideration and application in future art education.

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