



# Research on the Development Strategy of Huai'an Cultural and Creative Industry

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## Abstract

With its abundant and diverse cultural assets, Huai'an has established a strong foundation for the growth of the cultural and creative industry. As all-media technology continues to advance and be applied, the cultural and creative sector in Huai'an is presented with significant opportunities for development. This study aims to explore the complex relationship between all-media technology and the cultural and creative industry by examining the current landscape and the challenges facing this sector in Huai'an. Furthermore, this article seeks to conduct a thorough analysis of the obstacles hindering the advancement of Huai'an's cultural and creative industry. These challenges include but are not limited to, the prevalence of a rigid categorical framework, the lack of effective cultural branding, inadequate resource integration within creative industrial parks, a weak brand culture, and subpar online sales performance. In response, the article proposes a range of strategies that encompass the development, production, management, promotion, and marketing of cultural and creative products and services. The initiative focuses on five key areas: enhancing product meaning with "creativity" at its core, establishing brand intellectual property (IP) with "content" as the foundation, promoting the development of cultural and creative parks with "compound" as the focus, designing an all-media communication matrix centered on and reconstructing sales channels with "experience" as the guiding principle. These efforts aim to support the sustainable growth of Huai'an's cultural and creative industry in an era enriched by all-media technology.

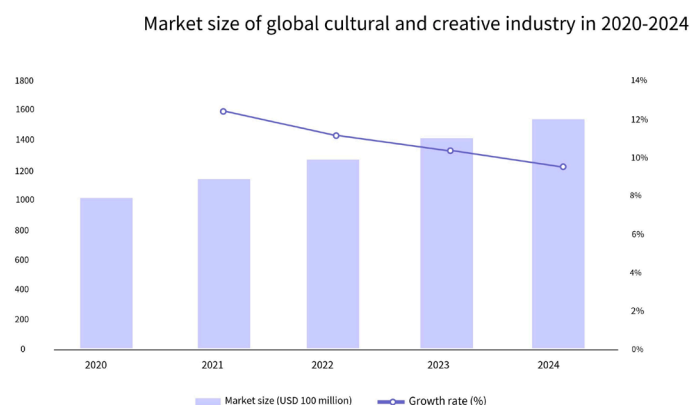
## Keywords

All-media; cultural and creative industry; Huai'an; cultural marketing; brand communication

## 1. Introduction

Cultural creative industry is an important product in the process of developed countries' economic transformation. Due to the industrial characteristics and obvious industrial advantages, the emerging industry has been paid more and more attention by all countries, and its growth rate is much higher than the overall national economic growth rate. The development of the cultural creative industry has become a new trend of world economic development and a strategic choice for many countries. With the value chain of creative derivatives and the value enhancement mode, the cultural and creative industry is acting as the new driving force of the world's economic growth, leading the future development of the global economy and becoming the commanding point of the national soft power competition in the 21st century. As can be seen from the chart below, the market size of the global cultural and creative industry in 2023 is about \$141.674 billion, up 9.5% year on year, and is expected to reach \$155.133 billion in 2024. As a highly creative sunrise industry, the cultural and creative industry is also booming in the domestic market scale.

## Development status



The above data and information are from the Competition Pattern Analysis and Investment Development Research Report of China's Cultural and Creative Products Industry released by (www.chyxx.com).

**Figure 1. The market size of the global cultural and creative industry in 2020-2024.**

The Huai'an cultural and creative industry has unique cultural advantages. Huaiyang cuisine culture, Cao-Yun culture, westward journey culture, and Qinglian Gang culture, etc. are important support for the development of Huai'an cultural and creative industry and provide a rich source of cultural creativity for the development of Huai'an cultural and creative industry. In recent years, the government has paid more and more attention to the cultural and creative industry. In recent years, the government has paid more and more attention to cultural and creative industries, and the Ancient Huaihe Cultural and Ecological Industrial Park, West Journey Cultural Industry Group, Huai'an Cultural and Creative Port, Huai Printing Time Cultural Creation Park and other enterprises have been established successively, and Huai'an cultural and creative industry has been rapidly developed. However, compared with the regions with developed cultural industries, the development of the Huai'an cultural and creative industry is not yet mature, and there are still many problems in all links of the industry. In the era of all media, with the rapid development of Internet technology and digital media technology, Huai'an cultural and creative industry will make improvements and make major breakthroughs in research and development, production, management, publicity, and sales.

## 2. The development status and industrial characteristics of Huai'an cultural and creative industry

### 2.1 The development status of the cultural and creative industry in Huai'an

Since 2017, Huai'an to "ecological text brigade city" as the characteristic cultural orientation, accelerated the integration and development of culture, ecology, and tourism, took advantage of unique cultural advantages, the effective integration of cultural resources, continuously implemented the major ecological brigade project, reasonable and industry layout, efforts to achieve brigade fusion, develop with literature and produce strong literature.

In recent years, a number of excellent local enterprises, such as Chutian Jimu Animation Technology Company, West Journey Industry Group, Boli Farmer Painting Culture Service Company, Qinglian Gang Culture Development Company, have been established and achieved significant development under the leadership of the government. A group of excellent foreign enterprises represented by Zheda Wangxin and Huaqiang Party special have also settled in Huai'an under the encouragement of the investment attraction policy of the Huai'an government. Industrial agglomeration areas such as Huai'an Software Park and 59 Creative Wisdom Block, public cultural service areas such as ancient Huaihe Ecological Cultural Industrial Park and Ecological Cultural Tourism Zone, and cultural and creative consumption blocks such as Liyun Canal Cultural Corridor and Huaiyin Time Cultural and Creative Park have also been gradually established under the leadership of the government. Under the leadership and promotion of the government, two cultural banks have been specially established to provide loans for small and medium-sized cultural

enterprises to nearly 200 million yuan, and three cultural science and technology enterprises have been listed in the New Three Board and Hong Kong, Huai'an Software Park has successfully joined the ranks of the National Software Park, and the ancient Huaihe Ecological Culture Industrial Park was established as the Provincial Cultural Industry Park in Jiangsu Province.

## **2.2 The industrial characteristics of Huai'an cultural and creative industry**

In terms of industrial development, on the basis of rich cultural resources, we will vigorously implement the industrial development strategy of integrating culture, ecology, and tourism. In recent years, under the leadership of the government, it has successively established the ancient Huaihe Ecological Culture Industrial Park, West Journey Industry Group, Boli Farmer Painting Culture Service Company, Qinglian Gang Culture Development Company, and other characteristic industrial parks and cultural enterprises, and carried out in-depth exploration of characteristic cultures such as westward journey culture, Boli folk painting culture, Qinglian Gang culture, huaiyang cuisine culture, and canal culture. And has carried out effective integration of cultural resources, completed the in-depth development of related cultural industry chains, and successively developed and constructed cultural tourism and entertainment projects such as Journey to the West Cultural Experience Park and Li Canal Cultural Corridor. While industrial development, the government has also paid more attention to cultural benefits to the people. Through major platforms such as grand theaters, museums, cultural centers, libraries and art galleries, the government will develop characteristic cultural and creative products and hold cultural lecture halls, art exhibitions and other activities. In 2019, the Huai'an Cultural Industry Think Tank was established, which also accelerated the efficient development of the Huai'an cultural tourism industry to a certain extent.

In terms of foreign promotion, it has held "Wisdom of Huai'an" culture and creative competition to improve the creative enthusiasm, and held cultural industry promotion meetings and Huai'an culture week activities in many places, organized relevant enterprises to participate in ICIF, cultural and creative industry exhibitions, cultural and art industry fairs, and constantly enhance the influence of Huai'an cultural and creative industry.

In terms of product sales, the "Cultural Huai'an" digital service platform has been established, and various cultural and art exhibitions have been held to stimulate the public's enthusiasm for cultural consumption. It has created a consumption space for cultural and creative products such as Zhixing Space and Huai'an Cultural and Creative Port. Tourist attractions such as the City Museum, Hexia Ancient Town, and Zhou Enlai Memorial Hall also have characteristic cultural and creative products for sale. WeChat public accounts such as Zhixing Space and Huai'an Cultural and Creative Port provide consumers with cultural and creative products online purchase channels.

## **3. Opportunities brought by the all-media era for the development of cultural and creative industries**

The all-media era builds a three-dimensional and all-round information dissemination network for the development of the cultural and creative industry. The development of digital media art provides strong technical support for the development of cultural and creative products in Huai'an, making the product forms richer and the product characteristics more obvious, and making the cultural and creative products with regional characteristics more innovative and strong competitive advantages. The close combination of new media and traditional media has built a more comprehensive publicity platform and sales platform for the development of cultural and creative industry.

### **3.1 Promoting product and brand building**

#### **3.1.1 Digital media art gives the cultural and creative industry new vitality**

Digital media art exhibition, a new art form developed based on Internet technology, digital technology, and other means, shows vigorous vitality and development. Digital media art in the use of product design for the development of the industry has a huge impetus, digital media art and industry fusion make both in the development complement each other and promote each other. With digital media technology as the means, the cooperation between regional characteristic culture and film and television, animation, online games, and other industries not only makes the forms of cultural products more diversified but also enriches the connotation of cultural products. The application of VR technology, AR technology, and other digital media technologies in the design of cultural and creative products also makes the characteristics of multi-sensory, hyper-temporal, and temporal nature, scene interactivity, immersion and experience of cultural and creative products more intense.

### 3.1.2 Culture as the fundamental, user-oriented to promote product optimization

The involvement of Internet technology represented by new media in the cultural and creative industry has formed a consumer database, which can investigate and analyze consumers' consumption behavior, consumption preferences and other data. Using the user feedback mechanism built by the high interaction of new media, enterprises, products, and consumers are more closely connected, and it is easier for enterprises to grasp consumer preferences. The establishment of a consumer database and user feedback mechanism has changed the creation and production process of cultural and creative products to a certain extent. In the research and development stage of cultural and creative products, user portraits can be investigated in advance through the consumer database, and in the manufacturing stage, the scale of the market can be adjusted at any time according to user feedback (Liang, 2019). Through the market-oriented creation and production mechanism, products are easier to meet the preferences and needs of consumers from content to form. Products are constantly upgraded and optimized according to user feedback. In order to meet the personalized needs of consumers, cultural and creative products have more in-depth cultural connotations and a richer in product style.

### 3.1.3 Cultural brand IP, to achieve the sustainable value of cultural brand

The Palace Museum has a profound historical and cultural heritage. As a historical figure, a cultural relic, or a corner of the palace, the creators can excavate an excellent cultural IP, and the Palace Museum has gradually developed into the most popular IP complex at present. Starting with an article on the public account titled "Yongzheng: Feel cute", The Palace Museum has opened the road of IP management. The success of a series of old and new media, such as the WeChat official account, Weibo, Palace Museum APP, documentaries, variety shows, emojis, and H5, has dug deeper into the cultural connotation of the Palace Museum IP, and brought great commercial value to the Palace Museum IP, kindle, Xiaomi, TikTok, Mao Geping, Cartier, Pizza Hut and other major brands in stationery, digital, audio, beauty makeup, clothing, catering, and other major industries compete for cross-border cooperation with the Palace Museum, Sales revenue of cultural and creative products of the Palace Museum, It increased from 600 million yuan in 2013 to 1.5 billion yuan in 2017.

The brand is closely related to IP, but the difference between IP and brand lies in that IP pays more attention to the expression of cultural value and emotional content. IP will not be limited to the concrete form of the product, nor to the functional attributes of the product. Therefore, products derived from IP also have more possibilities. In terms of the creation and development of cultural and creative products, the content and form of cultural and creative products will be continuously enriched the content and form of cultural and creative products through cross-border cooperation and derivative product development, making cultural and creative products more creative and attractive, and creative products also make the brand IP more dynamic. In the communication of brand IP, the all-media platform is the carrier to convey knowledge and interesting content to the public, to meet the specific needs of the public, to highlight the cultural vitality of brand IP, and to enhance the value of brand IP. IP, as the core value of cultural and creative brands, deeply excavates the cultural connotation of IP itself, supports the construction of cultural and creative industry ecological chain with the cultural core, breaks through the barriers between related industries to explore the huge commercial value behind IP, and realizes the sustainable value-added of brand IP (Xie & Zhang, 2019).

## 3.2 Accelerating the layout of industrial clusters

### 3.2.1 The trend of cross-industry cooperation is surging, and the ecological chain of cultural and creative industries is improved

The highly compatible cultural and creative industry platform built based on cultural resources, technical resources as a means, and media resources for export makes the ecological chain of cultural and creative industry supported by cultural core more perfect and breaks down the barriers between related industries.

Cross-border cooperation such as Li Ning and People's Daily joint clothing, McDonald's teamed up with One Piece, Mao Geping, and The Palace Museum cooperation series makeup, and the Palace hotpot restaurant are booming. Dialect, cuisine, architecture, human heritage, and other regional characteristics of the cultural resources and network literature, film and television, animation, games, and other digital culture, through technical means with clothing, ornament, beauty makeup, catering, stationery and other industries of cross-border cooperation to create a highly creative and developmental cultural and creative industry ecological chain. Cross-border cooperation has realized the win-win situation of commonness and individuality between brands and used the commonness between brands in different industries and different fields to carry out marketing, which virtually expands the boundary of the brand,

enhances the value of the brand, and forms a new marketing point between the innovation and integration of the two (Li, 2017). Cross-border cooperation has become the vane of the cultural and creative industry. The cultural connotation and extremely creative and interesting design of cross-border cooperation products make them have extremely high cultural and commercial value, create a series of distinctive cultural symbols, and inject new impetus into the sustainable development of the cultural and creative industry.

### **3.2.2 Promote the construction of cultural and creative parks, and realize industrial optimization and upgrading**

A large number of characteristic cultural and creative parks, such as Beijing 798 Art District, Nanjing 1912 Cultural Block, Chengdu "Dongjiao Memory" Music Park, and Hangzhou Xixi Creative Industry Park, have blossomed all over the country. With the support of digital media technology and the promotion of government policies, cultural and creative parks present a new development pattern of "culture + creativity", "culture + technology", "culture + business", "culture + tourism" and "culture + service". As a cultural complex space, the cultural and creative park plays an important role in promoting the development of the cultural and creative industry. At the same time, it also undertakes many important missions of promoting the dissemination of urban image, promoting the development of the urban commercial economy, and enhancing the vitality of the urban cultural tourism market.

## **3.3 Build an all-media communication matrix**

### **3.3.1 Effective integration of various media to create an all-media communication matrix**

With the development of Internet technology, the effective integration of traditional media and new media has realized the effective connection of cultural resources, technological advantages, and platform traffic, and created an all-media communication matrix. Using text, sound, pictures, images, animation, and other forms of information expression, the use of the Internet, radio, television, newspapers and periodicals, and other media carriers, through a variety of information dissemination networks to achieve an all-round multi-level information dissemination. The characteristics of the all-media era, such as the fragmented information content, digital information communication, and active user participation also make the media audience more extensive, the information dissemination more accurate and efficient, and the communication barriers between the media and the audience are broken.

### **3.3.2 Diversification of information communication channels, and more accurate audience positioning**

With the explosive dissemination of information in the era of all media, the information that users reach through the media shows the characteristics of huge quantity and scattered content. Information fragmentation has become the development trend in the era of all media. Users are good at taking advantage of various gaps in life to obtain information, and the complete information content is split by the media, and it is easier for users to get the information they need. For enterprises, the all-media era of advertising also shows the characteristics of a wide range of delivery and fast spread speed. Different forms of advertisement presentation can be selected according to different media forms. Consumers with different media contact habits can access the same advertisement on different media platforms. The viral transmission of advertisements enables product or brand information to be conveyed to more audiences in a short period of time, causing consumers to pay attention to the product or brand. Cultural and creative enterprises, make use of their own cultural advantages and combine technical means with different media forms to produce knowledgeable and interesting high-quality communication content, which is easier to win consumers' favor for products or brands and cause spontaneous communication among consumers.

### **3.3.3 Digitize information communication to achieve precision marketing**

All media backgrounds, consumers for marketing information accept more fragmentation, consumer purchase behavior is more sensitive, the traditional market statistics are difficult to control the consumer demand, relying on the Internet technology established consumer database is easier to track the consumer media contact habits, user preferences, consumer behavior, and other more exact content, enterprise to their own product target consumer group control is more accurate. Big data can not only achieve the dissemination of mass but also achieve personalized and accurate communication (Wang, 2019). For cultural and creative enterprises, from the formulation of marketing content, marketing media selection to marketing information push are more personalized, and accurate, using big data to analyze consumer preferences, using the way consumers want to contribute brand content, make the enterprise brand culture and products more trend, fashion.



### **3.3.4 The user feedback mechanism is perfect, and the enterprise awareness of the service is stronger**

Compared with traditional media, all media is highly interactive. Collective wisdom and participatory culture under the background of the media new characteristics of information dissemination, in the whole media system inspired a new way of communication and governance, blurred the boundary of communication organization, and triggered the change of operation management, opening the creative content way of production, greatly expand the content sharing media space (Qian, 2020). Enterprises have entered Weibo, WeChat, TikTok, and other social platforms to close the distance with consumers. The evaluation mechanism of Internet shopping platforms and the comment mode of social platforms make enterprises pay more attention to the principle of "consumer first". When enterprises face a public opinion crisis, microblog becomes the first choice of crisis public relations. In the era of all media, "Xiaobian" has established a communication bridge between enterprises and consumers. "Xiaobian" with good humor and a good service attitude has even gained a batch of fans for enterprises. "Xiaobian" also collects the feedback of consumers so that enterprises can make improvements in the following work. For cultural and creative enterprises, the establishment of a user feedback mechanism can more accurately and perfectly understand the consumer demand for cultural and creative products, which is of great help to product creation and improvement, brand maintenance and operation, and management of enterprises.

## **3.4 Expand product sales channels**

### **3.4.1 The Internet platform has become the main battlefield of sales, with online and offline two-way linkage**

In the era of traditional media, cultural and creative products may be limited by regional culture, so the sales channels are limited to local museums, bookstores, tourist attractions, and other places. In the era of all media, the popularity of online shopping has broken the geographical restrictions on the sales channels of cultural and creative products. The Internet commercial platform represented by Taobao Tmall has become the main battlefield of the sales of cultural and creative products, especially museum cultural and creative products. According to Ali Big Data, 49.5% of users will choose to buy cultural and creative products online. The use of two-dimensional code has greatly realized the two-way communication between offline traffic and online traffic. Offline traditional sales channels, Internet sales channels, and media publicity channels drain each other, and the market size of cultural and creative products has expanded unprecedentedly. The mode of "online purchase + offline visit" ensures the quality of the entire user service chain from purchase to after-sales service.

### **3.4.2 In the era of fan economy, the flow of liquidity is accelerated**

John Fisk points out, " Fans have become an additional market for the cultural industry, who not only often buy 'derivative' products in large quantities, but also provide many valuable and free feedback on the market and preferences (John, 1992)." Fan economy is realized through consumption behavior with extremely high loyalty. The strong marketing power of fan groups has made fan activities become an important part of marketing activities. Fans can become the biggest purchasing power of brand products, "opinion leaders" play a huge role, in idol-raising programs, live streaming, short videos, and other media eras of entertainment, but also close the distance between fans and idols, fans' viscosity and fans loyalty is strengthened, fans in order to achieve with the idol closer "Contact", is more willing to choose star endorsements or KOL recommended products and brands, QR code, link sharing media technology is to speed up the ability of "flow cash". For cultural and creative enterprises, also more and more attention to cultivating their own fans, using their own cultural advantage and product advantage, with the help of infectious and appealing marketing to attract fans and growing fans, through good insight and serviceability continuously strengthen fans' stickiness and loyalty, in order to promote the "fans" into "purchasing power".

### **3.4.3 Scene-based and experiential marketing, with a more optimized purchasing experience**

In June 2018, the first unmanned cultural and creative experience cabinet was launched in Kaiping Museum. The cultural and creative experience cabinet can introduce detailed information on each cultural and creative product to consumers. It is also more convenient for consumers to buy cultural and creative products through the cultural and creative experience cabinet. After successful payment, they can choose to pick it up on-site or mail it to their home. In the "new retail" of the all-media era, the new mode of "offline visit + online purchase" is more perfect and efficient from product display, and consumer purchase to after-sales service. For cultural and creative enterprises, the "new retail" mode of cultural and creative products meets the needs of consumers to understand the cultural connotation when buying cultural and creative products through technical means and meets the certain cultural experience of consumers, making consumers tend to consume the cultural identity of cultural and creative products. Under the "new

retail" mode, cultural and creative products are not only "commodities", but also serve as "cultural display Windows" to provide consumers with new cultural experiences.

### **3.5 Government policy support**

In recent years, the government has issued policies to further reduce the tax burden of small and low-profit enterprises, expand financing channels for enterprises, and give certain economic support to excellent enterprises. Laws and regulations related to intellectual property rights have also been promulgated successively to protect the interests of relevant enterprises and standardize the order of the cultural market. The government attaches special importance to the digital cultural industry, constantly issues relevant policies and guidance opinions, optimizes the supply structure of the cultural industry, promotes the integration and development of the cultural industry, science and technology, finance, and other industries, and provides a new development path for the development of the cultural industry in the all-media era.

## **4. Problems existing in the development of cultural and creative industry in Huai'an**

The people's BBS questionnaire survey centers on the cultural and creative industry survey, the public of the current popular products or brand impression is deep. Among them, the cultural and creative products or brands that account for more than 20% are "Happy Mahua Theater line", "Readers 'line below the store", "Beijing South Luogu Lane", "Beijing 798 ArtDist", "Starbucks Cat Claw Cup", "Shanghai Shikumen", "Sisyphus Bookstore", "Eslite Bookstore", "Zhongshuge Bookstore", and "Palace Museum Cultural and Creative" (Wang, 2019). The above products or brands have several characteristics: first, cultural and creative products have great creativity, Huge innovation and profound cultural connotation make it stand out in the complicated cultural and creative market; Second, it has a strong brand support, Unique brand culture and strong brand influence make it can leave a deep impression in the minds of consumers; Third, it has a strong ability to integrate cultural resources, Can deeply explore the cultural resources, Forming numerous cultural and creative content, Gradually improve the cultural product chain through the development of various IP derivatives; Fourth, it has a broad media publicity network, We-media " that are good at building brands, At the same time, because of the unique features of the brand and products can be spontaneously spread in many media platforms; Fifth, with a perfect sales network, Emphasis on the user experience, Be able to use scenario-based marketing, Layout of online sales channels, Realize both online and offline linkage. Comparatively speaking, the problem faced by the Huai'an cultural and creative industry is the lack of the above characteristics or some characteristics are not prominent enough.

### **4.1 The category paradigm phenomenon is a serious**

Huai'an cultural and creative industry is located at a low industrial level, and it is still in the manufacturing of ordinary cultural and creative products. First, the product types mainly focus on postcards, badges, bookmarks, etc., film, animation, games, and other emerging cultural formats start late and small scale. Second, the product homogeneity is serious, the original creativity of the product is insufficient, the product connotation is not rich enough, it is easy to fall into the quagmire of category paradigm, the excavation of Huai'an characteristic culture lacks depth, stays at the cultural surface, and only imposes cultural identifications on the physical products through "copy and paste" in product design. Third, the lack of excellent R & D design talents, and the introduction of emerging technologies is relatively backward, which makes the development of cultural products relatively backward.

### **4.2 Lack of strong cultural brands**

The formation of a brand is mainly dependent on specific products and services, while for Huai'an cultural and creative enterprises, the enterprises lack the support of core products and thus fail to form an excellent brand. Firstly, the lack of sufficient highlights in the products of the enterprise, which cannot attract the attention of consumers, and the lack of brand competitiveness. Secondly, there is no continuous joint force in brand promotion, and enterprises lack long-term awareness, focusing on the promotion of product sales in the short term, and sustained brand image promotion is insufficient. Thirdly, the lack of content and story behind the brand, the failure to dig out the brand's cultural content and cultural value, the lack of content IP support, and the brand's scalability and sustainable development are weak.

### 4.3 The resource integration ability of cultural and creative industrial parks is weak

59 Creative Wisdom Block is one of the representatives of Huai'an Cultural and Creative Park, the space form of the park is dominated by office buildings, the space shaping lacks a certain sense of design, and the profit source of the park is also mainly rental housing. The industrialization degree of enterprises in the park is low, many enterprises are small, the resource integration ability is weak, there is no complete industrial chain, the innovation ability is insufficient, the degree of mutual cooperation among enterprises is not high, and the homogenization competition is serious (Huang & Li, 2018). The park is relatively closed, the openness is low, the park lacks the lack of public service consciousness, the lack of contact and interaction with the surrounding areas, and the park pays one-sided attention to production and lack of consumption. With Xinhua Printing Factory as the main body, Huaiyin Time Cultural and Creative Park has changed this situation to a certain extent and become a new cultural card in Huai'an City, which will lead the cultural and creative industry into a new stage of development.

### 4.4 Insufficient media publicity

Led by relevant departments of the Huai'an government, many cultural industry summits and exhibition activities held in cooperation with enterprises have been held successively, which increases the media exposure of Huai'an cultural and creative enterprises to a certain extent, but the publicity time is short, and continuous exposure cannot be formed. On the whole, most local cultural platforms of we-media enterprises in Huai'an have poor operation and slow update speed. They fail to make timely publicity for related activities and products and miss the excellent opportunity for brand and product publicity. Enterprises lack interaction with consumers, the drainage ability of we-media channels is weak, the user feedback mechanism is relatively lagging behind, and they cannot timely understand the specific demands of consumers, and cannot well maintain their own fan flow groups.

### 4.5 The effect of online sales is poor

The sales channels of Huai'an cultural and creative products are mainly concentrated in museums, cultural and creative parks, tourist attractions, university campuses, offline bookstores, and other offline platforms. Online sales channels are mainly concentrated on Taobao, WeChat official account and WeChat mini program and other platforms, representing stores have You Le Huai'an, Huai'an Cultural and Creative Port, Charming Cultural and Creative, etc. However, due to the weak brand influence, the number of fans of online stores is small and the sales volume is relatively general. Both online and offline, consumers in the process of buying cultural experience are poor, salespeople don't know enough about professional knowledge, sales platforms for the introduction of VR, and AR technology applications relatively lag, and consumers cannot fully understand the product the cultural connotation and cultural value, to reduce consumer interest in products, consumer desire to buy.

## 5. Analysis of the development strategy of Huai'an cultural and creative industry

### 5.1 Enrich the product connotation with "creativity" as the core

Baudrillard's theory of symbolic consumption holds that in the era of consumption society, consumption is far away from the use value of goods and becomes the consumption of symbols, and the core of consumption lies in the symbolic value of goods (Jean, 2014). As a specific cultural carrier, the cultural and creative products should pay attention to the "story" expression of the products in the creative design, and convey the characteristic cultural connotation to the consumers through the products, so that the consumers can place themselves in the story scenes behind the products. In the design and development of products, we should not fall into the quagmire of the "category paradigm". Cultural and creative products do not blindly "copy and paste" the existing cultural logos on postcards, bookmarks, cups, bags, and other physical products. Culture is the main body and core of cultural and creative products. The design of cultural and creative products should pay attention to the integration of cultural content and product form, products should be functional and practical, and products should be integrated into specific use scenarios. Integrating culture into products through creative design and improving product characteristics will not only not affect the practicality of products, but also give consumers a specific cultural experience.

The "City Wall Ruler" created by Xi'an City Wall cleverly combines the shape of Xi'an city wall with the stationery ruler. The carving design of the ruler shape is extremely similar to the city wall and does not affect the normal use of consumers. Cultural creative product design is to try to be able to express the cultural connotation of a specific



symbolic symbol in the product design so that people can feel some semantic association behind the products they see or use, so as to enhance the symbolic communication between people and culture through cultural product design (Lu, He, & Xiao, 2015).

As a famous national historical and cultural city, Huai'an is rich in cultural resources and has obvious cultural advantages, which has laid a solid cultural foundation for the design and development of Huai'an cultural and creative products. For the development of cultural and creative products in Huai'an, the first thing is to extract concrete cultural symbols and symbols from the numerous abstract specific cultural symbols and signs from the numerous abstract cultural contents of Huai'an, such as the image of "south boat and north horse" can be extracted from the canal culture; Secondly, it is necessary to integrate these iconic cultural symbols with modern products and integrate them in shape and cultural connotations. Instead of pasting cultural symbols on physical products, the specific image logo of "South Boat and North Horse" can be applied to various products through technical means, such as pastry shaped by "South Boat and North Horse". In the process of product design, we should pay attention to the story expression of the product, and provide consumers with a unique cultural experience through the product, so that consumers can be placed in a specific cultural scene in the process of use, the image of "south boat and north horse" is applied to the pastry, and the pastry packaging can highlight the difference between the north-south transport mode of Huai'an as the dividing line.

## **5.2 With "content" as the core to achieve the brand IP**

A successful cultural brand has one or several successful IPs operating behind it. For a brand, a successful IP can win a bigger market for the brand. From the perspective of product content, the pan-entertainment in the era of all-media, the strong penetration and extension of IP enable an IP to appear in every link of the industrial chain and create various products such as novels, animation, movies, games, and handsets. From the perspective of brand communication, IP brings its own fans and traffic because of its content and emotion. In the all-media era of diversified communication channels, IP can spread rapidly among consumers because of its popularity and topicality.

The foothold of cultural brand IP lies in the development of derivative products and the extension of multiple scenes. Tang Niu, a cartoon character based on the terra-cotta women of the Tang Dynasty, is known as "the first sister of Shaanxi History Museum". Various cultural and creative products with Tang Niu as the theme, such as dolls, throw pillows, and refrigerator magnets, can be seen in the cultural and creative shop of the Shaanxi History Museum. Huaqiang Fangte created the "Boonie Bears", Xiong Da, Xiong Er, and Guang Touqiang three heroes, typical image characteristics and highly recognizable sound characteristics quickly spread across the country and left a deep national impression, from cartoons, games, and movies to theme parks and a variety of licensed derivative products, a "Boonie Bears" IP extends to all aspects of the cultural and creative industry. The cultural industry ecosystem built with IP as the core continues to extend and enrich the value chain of cultural brands.

For the Huai'an cultural and creative industry, IP marketing is one of the effective ways to open the market, brand IP can enhance the brand awareness of the Huai'an cultural and creative industry chain, and can promote the construction of the Huai'an cultural and creative industry chain. In the development of IP, take advantage of Huai'an's cultural advantages such as water transport culture, Huaiyang cuisine culture and westward travel culture, Zhenhuai Tower, South Ship and North Horse, Hongze Lake and other landmark scenic spots, as well as other cultural relics and monuments, purify the valuable cultural symbols and contents, bring the stories and emotions behind the culture into IP, and constantly explore the derivative forms of these cultural symbols and contents. Continuously enrich IP content. In the communication process of IP, the multi-channel communication advantages of all media and digital media art are utilized to create a we-media matrix of IP itself, such as Weibo, public accounts, and TikTok, through the implantation of various cultural forms such as movies and TV series, animation, and games, so as to continuously attract fans' attention, create high-quality video content in the form of documentaries, and show the cultural connotation behind IP to the public. Establish an emotional connection with the public. In the IP marketing link, the target consumers are accurately positioned, the pursuit of IP personification marketing, enhances the emotional temperature of IP and provides the target consumers with products with great cultural value, fun and practical through cross-border co-branding and creative derivative development. From IP development, communication to marketing, it just constitutes a complete cultural industry chain, and IP development is at the top of the whole industry chain. The success of IP development is related to smooth communication and marketing. IP should have unique cultural connotations and emotional content, and pay attention to the high adaptability of IP. The content power of IP enables it to successfully arouse the topic in the communication process and establish emotional resonance with consumers.

The highly adaptive IP content can stimulate the creation of more derivatives. Relying on the content of IP to cultivate the flow of fans, so that it can seize a place in the highly competitive cultural market, will also make more partners come.

### 5.3 Promote the construction of cultural and creative parks with "compound" as the core

The development of cultural and creative parks emphasizes that culture and creativity are the strategic fulcrum, and "culture" is the basic support and leading factor for the development of the parks. There is a close cultural interaction and cultural cooperation bond among consumers, parks, industries, and public services, and the internal environment has rich cultural elements, as well as distinct cultural orientation and cultural capital of the communities (Chen & Wu, 2017). The current cultural industrial park should, through the operation of the scene, change its development perspective from focusing on production to placing equal emphasis on production and consumption, its use from production and office to life and entertainment, its source from enclosure reconstruction to reshaping urban space, and its role from land provider to scene operator (Zhang & Yu, 2019). For the construction of Huai'an Cultural and Creative Park, it is necessary to get rid of the traditional single-income model that relies mainly on rent and create a highly complex cultural and creative park that attaches equal importance to production and marketing and integrates culture and tourism. On the basis of promoting the development of urban cultural and creative industries, the highly complex cultural and creative parks accelerate the integration of cultural industry resources, promote the high-quality development of urban commerce, and stimulate the cultural participation and consumption desire of consumers.

In the site selection of the park, the park should have obvious location advantages and convenient transportation conditions, the surrounding business environment should be developable, open, and inclusive, and pay attention to the interaction between the park and surrounding residents and public service facilities. In terms of the construction of the park, it focuses on the reconstruction and reshaping of the spatial appearance of old urban buildings such as old factories and traditional cultural and creative parks in the city, paying attention to retaining the cultural heritage of old urban buildings, maintains the coordination relationship between cultural and entertainment space and natural landscape, and strengthens the integration of the park with the urban appearance and urban characteristics culture. In terms of the introduction of enterprises, strict screening of enterprises to ensure the overall quality of the park, enhance the aggregation ability of the park, strong introduction of culture, exhibition, entertainment, shopping, catering, public services, and other enterprises, strict control and coordination of the proportion of various types of enterprises, cultural and creative enterprises must be placed in the first place. In terms of the management of the park, an enterprise assessment mechanism should be established, emphasis should be placed on the R&D and production capacity of all enterprises, especially cultural and creative enterprises, which should have substantive and high-quality R&D and production results, encourage exchanges and cooperation between different enterprises, give certain preferential policies to excellent enterprises, encourage enterprise innovation, and promote the construction of cultural and creative industry chain within the park. In terms of external services, the park should pay attention to the openness and inclusiveness of the park, increase the construction of public cultural leisure space in the park, hold diversified cultural exhibition activities, provide consumers with a convenient and comfortable cultural experience space and consumption space, establish a consumer feedback mechanism, and strengthen communication and interaction with consumers.

### 5.4 Take "interaction" as the core layout of the all-media communication matrix

The trend of media convergence is intensifying, the connection between various media is becoming increasingly close, emerging media is gradually becoming the main battlefield of corporate publicity, traditional media is also constantly innovating to achieve better development, and new and old media are constantly seeking cooperation to achieve complementary advantages. With the blessing of Internet technology, information digitization continues to develop, and enterprises are more precise in publicity and promotion. Compared with traditional media, omni-media is highly interactive, constantly narrowing the distance between enterprises and consumers, so that enterprises can better understand the specific demands of consumers. The media development trend and the characteristics of media publicity in the all-media era provide more choices and opportunities for the promotion of cultural and creative brands and products. For the cultural and creative industry in Huai'an, it is bound to make good use of the advantages of all-media communication, inject new impetus into the promotion of Huai'an cultural and creative brands and products, and strive to promote Huai'an cultural and creative "going out".

For Huai'an cultural and creative industry, it is necessary to make good use of Internet technology, speed up the establishment of consumer databases, and the application of big data will make product research and development

and production, media publicity and design, sales channel construction, and other links more accurate and targeted. In the choice of media platform, according to consumers' media habits choosing the right mix of media, broadens the scope of publicity but also makes publicity more accurate and efficient. Accelerate the establishment of the enterprise's micro-blog, public account, TikTok, APP, and other self-media platforms in order to maintain the enterprise's own fan base. Enterprises can use various media platforms, especially self-media platforms, to gradually improve the user feedback mechanism, collect consumers' feedback information, understand consumers' consumption demands, and carry out more accurate marketing. In the design of propaganda content, combining the different characteristics of various media, the use of pictures, text, sound, video, and other different ways of expression for publicity, publicity style can be changed according to different media audiences, but to maintain the consistency of propaganda content in the cultural connotation. For example, when using documentaries for publicity, it is necessary to maintain a serious and prudent style and pay attention to the expression of knowledge. When using TikTok and Weibo for publicity, it is possible to appropriately add a little interest and maintain a little humor. However, no matter what kind of publicity style, the publicity content should consistently express the cultural connotation of the brand and the product.

### **5.5 Rebuilding sales channels with "experience" as the core**

A large part of consumers' consumption of cultural and creative products comes from the cultural connotation and cultural experience behind the products. Online shopping platforms have become the main battlefield for the sales of cultural and creative products, but the experience of online shopping is really not as strong as physical shopping. Under the new retail model, the two-way linkage of "offline experience and online purchase" can not only meet the cultural experience of consumers but also make the purchase method more convenient. For Huai'an cultural and creative industry, it should speed up the construction of "online and offline" two-way sales channels, so that the offline experience can better serve online purchases, make good use of new media technologies such as QR codes and link sharing, open up offline and online sales barriers, and realize the mutual drainage of offline sales channels, online sales channels and media publicity channels. Offline, pop-up stores can be used to integrate VR, AR, and other technical means to create a vivid scene space, enhance the sense of cultural introduction, so that consumers can truly feel the cultural connotation behind the product, stimulate consumers' desire to buy, and provide consumers with convenient purchasing methods through a variety of sales channels. The rapid development of the fan economy, red people with goods, live shopping, and other new models have accelerated the flow of cash. For Huai'an cultural and creative enterprises, you can choose some suitable KOL, KOC, and other publicity and promotion, not only drive the increase of product sales but also realize the communication between fans and fair-haired boys.

## **6. Conclusion**

To sum up, Huai'an has rich cultural resources, providing firm cultural support for the development of the cultural and creative industry, Huai'an cultural and creative industry contains huge potential for development, but because of the late start of the cultural and creative industry in Huai'an, the industry as a whole is still in the initial stage of development, compared with the cultural industry developed areas, there is a considerable gap in Huai'an. In terms of product development, the phenomenon of the "category paradigm" is more serious, the products lack unique highlights, and the product types are mainly concentrated in ordinary handicrafts, and there is little involvement in emerging cultural products such as animation and games. In terms of brand building, it lacks the support of representative products, the brand's awareness is low, the use of cultural resources is not mature enough, and the representative cultural content IP is less. In terms of the construction of the park, the operation mode of the park is relatively old-fashioned, mainly based on traditional office production, the phenomenon of enterprise homogeneity is serious, the cooperation between enterprises is low, and the park lacks openness and consumption. In terms of media publicity, the utilization rate of new media is low, the update speed of the enterprise's we-media platform is slow, the media drainage ability is weak, and the platform fans are few. In terms of sales channels, the sales volume of online sales channels is average, the operation capacity of online stores is weak, and the number of fans of stores is small.

In response to the above problems, Huai'an cultural and creative enterprises should carry out targeted changes under the encouragement and leadership of government departments, seize the development opportunities of the all-media era, make good use of new policies, make good use of new technologies, focus on introducing high-level talents, and improve product research and development capabilities; Deep excavation of Huai'an characteristic cultural resources, the production of widely sought after by consumers content IP; Rebuild the environment of cultural

and creative parks, pay attention to the unity of production and consumption, strengthen cooperation between enterprises, develop new forms of cultural business, and improve the cultural industry chain; Accelerate the construction of brand self-media platform, publish high-quality media content, and improve the ability of "attracting fans"; Accelerate the layout of online sales channels, improve store operation capabilities, establish a consumer database, and provide consumers with rich product content and convenient purchasing methods. The perfect integration of characteristic culture and new technology has continuously injected new impetus into the development of cultural and creative industry.

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