Research on the Influencing Factors of Regional Cultural and Creative Brands

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Abstract. The brand is an important carrier of cultural dissemination. With the rapid development and widespread application of the new generation of information technology, the impact of technology on the construction of cultural and creative brands is becoming increasingly significant. This article reviews existing literature, defines the concept and scope of cultural creativity in the context of informatization, identifies the influencing factors and mechanisms of cultural and creative brand building, and analyzes them based on the Toe framework and the dual-factor theory. The research in this article is beneficial for building cultural and creative brands, creating a good innovation atmosphere, promoting the high-end development of regional cultural and creative brands, and enhancing the level of the cultural and creative industry.

Keywords: The cultural and creative industry; Brand building; TOE framework

1   Introduction

The cultural and creative industry is the most common way of culture-leading, and it is a practical way to promote the spiritual mainstream and value pursuit of contemporary Chinese culture. In the context of economic globalization, the cultural and creative industry is an emerging industry centered on innovation and creativity, with high-added value and strong radiation. It is an important field related to the transformation of regional economic growth mode, an important driving force for economic transformation and upgrading, and an important means of national soft power competition. "The integration of culture and technology has not only given birth to new cultural formats, extended the cultural industry chain, but also gathered a large number of innovative talents, making it a sunrise industry with great prospects." China's cultural industry is transitioning towards a high-quality, high-level, and refined development model, further integrating culture and high-tech, integrating traditional cultural and creative industries with digitization, integrating public cultural services with the cultural economy, and achieving cross-border integration of almost most industries such as creative design and equipment manufacturing, consumer goods, information technology, and construction. A brand is the level of consumer awareness of a product and its series, and it is a reflection of the comprehensive quality of a product. Brand building refers

to the process of positioning a brand and taking action towards it. For cultural and creative products, their brand value is not just a product, but a reflection of the brand's inherent culture, which plays an important role in strengthening the market competitiveness of cultural products and enhancing social influence.

2   Literature Review

Foreign research on cultural creativity started earlier and is currently relatively mature, while domestic research started relatively late. Domestic and foreign scholars have conducted extensive research in the cultural and creative industries, brand building and communication, and other sub-fields. In cultural and creative industries, domestic scholars emphasize the industrial connotations based on the actual development situation of different regions. For example, Beijing tends to lean towards cultural industry connotations, Shanghai highlights the meaning of "creativity", and Guangzhou emphasizes culturally oriented creative industrialization. In cultural brand building, foreign academia has paid high attention to regional cultural brands. Most scholars believe that urban branding can help promote urban image building and indirectly drive local economic development. Banai believes that local governments should pay attention to protecting the ecological environment when building urban brands[1]. Domestic academia mainly focuses on case analysis, such as Liu Biaowen and others studying the application of national culture in the process of world-class brand building based on the "Baicaoji" brand case[2]. In the form of regional cultural brand building, studies mostly focus on urban brand building, such as Guangzhou's "Creative City" and Shenzhen's "Design Capital". The studies mainly include urban brand selection, urban brand positioning, urban brand promotion, and urban brand value.

In addition, domestic and foreign scholars have conducted in-depth research on brands and brand marketing. McCarthy proposed the "The Marketing Theory of 4Ps " (Product, Price, Promotion, Place) in the 1960s, becoming a classic marketing theory. Lauterburn proposed the "The Marketing Theory of 4Cs " (Customer, Cost, Convention, Communication). At the beginning of the 21st century, Schultz proposed the "The Marketing Theory of 4Rs " (Relevance, Interaction, Relationship, Reward), emphasizing long-term interaction and emotional connections between enterprises and customers to cultivate customer loyalty. There are also many marketing theories, such as STP, SICAS, etc. Niu Sijia and Shen Lei conducted research on the marketing channels of clothing brands under digital transformation and found that brand digital transformation should focus on precise marketing through media platforms, digital scene experiences, and the creation of online and offline channels[4]. Xu Xinliang et al. studied the relationship between customer interaction, customer brand emotions, and purchasing behavior in the context of new media, and found that the degree of customer interaction will affect customer brand purchasing behavior through customer brand emotions[5]. Wang Xuedong explored the meaning and related research of the new marketing term "brand meaning" in the digital era, providing new insights into the management of traditional brands in the digital era[6].

Overall, theoretical research in the field of cultural and creative industries is mostly focused on the cultural and creative industry, and research on the building of cultural and creative brands mainly focuses on case analysis, with a strong regional cultural color. This project will conduct an in-depth analysis of the impact of the new generation of information technology on the cultural and creative field, clarify the influencing factors and mechanisms of cultural and creative brand building, and industrial development, construct an analysis model of key factors, in order to enrich theoretical research results in related fields.

3   New Concepts of Cultural Creativity

By analyzing existing literature, combining research on the development trend of information technology, and sorting out relevant policy, the latest changes in the concept and scope of cultural creativity in the context of informatization have been clarified: cultural creativity is an activity centered on creativity, relying on the wisdom and skills of creative individuals to create and enhance cultural resources and generate high value-added products. In the context of informatization, creativity remains the core of cultural creativity, but the public's demand for spiritual and cultural entertainment is showing a diversified trend, and the value of cultural and creative products is mainly achieved through sharing. Therefore, cultural creativity needs to be more in line with the public's spiritual needs in terms of creative direction. At the same time, the integration of new-generation information technologies has made the creative methods and dissemination channels more diverse, further expanding the scope of cultural creativity, and giving birth to new forms and models of cultural creativity such as digital publishing, digital creative design, and digital cultural tourism.

Digital publishing is an emerging publishing industry that is built on high-tech foundations such as computer technology, streaming media technology, storage technology, and display technology, integrating and surpassing traditional publishing content. Its content production, management process, and product form are digitized, and its communication channels are networked. Taking the online platform "Dunhuang Bookstore" built by Gansu Education Press as an example, the online platform has formed a consulting team composed of well-known experts in many fields, such as Dunhuang Studies, philology, bamboo slips, studies of the Silk Road, archaeology, etc. At present, the construction of database products and knowledge service systems has been completed, and the problem of resource fragmentation of Dunhuang books has been solved.

Creative design mainly includes industrial design and residential environment design. By integrating digital technology, the creative design industry has a broader imagination space. Taking Shenzhen as an example, there are over 12000 design institutions and nearly 200000 professional designers, as well as over 50 creative design parks. In 2018, the added value of Shenzhen's cultural and creative industry, led by the creative design industry, reached 262.177 billion yuan, accounting for over 10.9% of GDP. Taking the Sino-Finnish Design Park jointly established by Shenzhen and Helsinki as an example, its total output value in 2018 reached 2.5 billion yuan, and it has

incubated over 300 entrepreneurial teams and crowdfunding projects, forming an international three-dimensional development model driven by design innovation.

Through the comprehensive application of technologies such as augmented reality and virtual reality, a new business model of cultural tourism+technology has emerged. The virtual reality work "Imperial Garden" developed by the Beijing Palace Museum uses 3D special effects to present the entire view of the imperial garden and creatively restores the ecological system composed of plants, animals, rockeries, and buildings through historical research, fully showcasing the different styles of the imperial garden in a day.

4   Sorting Out the Influencing Factors

Overall, the cultivation of cultural and creative brands should comprehensively consider various factors, guided by policies, with talent as the core, and supported by technology, cultivate brand awareness, clarify brand positioning, leverage resource advantages, and build a practical path for cultural and creative brand cultivation.

4.1   Policy Factors

The government should combine the building of cultural and creative brands with the enhancement of regional image and cultural influence, and integrate more resources to promote the high-quality development of cultural and creative industries. Introduce more representative cultural and creative industries through policy support to enhance the core competitiveness of regional brands. At the same time, relevant departments can also formulate investment incentive strategies, regulate the cultural and creative industry market, encourage external capital to invest in the cultural and creative industry, accelerate the conversion of traditional cultural resources to modern resources, and establish a modern cultural and creative brand image.

4.2   Resource Factors

Cultural resources are the foundation for building brands. The process of building cultural and creative brands is also the process of transforming cultural resources into cultural capital, cultural image, and cultural competitiveness. Therefore, in order to build a regional cultural and creative brand system with distinct characteristics, prominent advantages, and reasonable structure, it is necessary to conduct in-depth exploration and analysis of cultural resources. To clarify the positioning of the cultural and creative brand to be created, and on this basis, classify, organize, and utilize cultural resources, and conduct multi-level and multi-dimensional development.

4.3   Brand Awareness Factors

Exploring the cultural and creative industries from a holistic perspective plays an important role in building brands. From the perspective of government, they should encourage users to shift their attention from products to brands. From the perspective of enterprises, they should adhere to brand strategy education and enhance the operational ability of the brand strategy[3]. From the perspective of cultural and creative products, their most important value is the dissemination and promotion of brands. The cultural and creative industry is also influenced and constrained by price laws, market competition laws, market supply and demand laws, etc. Establishing a cultural and creative industry brand and enhancing its visibility is the only way in various high-pressure competitive environments. In addition, cultural and creative brands need to implement differentiated positioning. Therefore, when building cultural and creative brands, it is necessary to conduct sufficient market research, clarify planning goals and market positioning direction. Only by adopting a market-oriented brand positioning strategy can we achieve precise positioning, form unique brand characteristics, establish the core values of the brand, and thus occupy an advantageous position in market competition.

4.4   Technical Factors

At present, China has put forward digital requirements for the cultural industry, by strengthening the application of information technology and improving the creative methods of cultural and creative products. The combination of traditional cultural IP and digital technology is conducive to showcasing cultural characteristics and lifestyles in new forms, forming new forms of cultural and creative industries, and driving the upgrading of cultural and creative industry brands and the development of the digital economy. By integrating the new generation of information technology into the cultural and creative industries, especially traditional cultural industries, and through digital art exhibition halls, WeChat mini programs, etc., we can better showcase the unique charm of traditional cultural and creative ideas to the public, and enhance the brand image, influence, and transformation rate of brands. The National Museum of China adopts a combination of "5G live streaming environment+8K shooting/production /large screen presentation+AR animation special effects" technology to present the "Director's Choice" collection in an ultra-clear, smoother, and more vivid way, providing an immersive viewing experience for the audience, and comprehensively presenting the long, profound, and extensive Chinese culture.

4.5   Talent Factors

Talents are the key to building cultural and creative brands. Regions with traditional culture as the main source of cultural resources have a strong dependence on creators such as artisans and inheritors of intangible cultural heritage. Therefore, the development of cultural and creative industries and the cultivation of brands must stimulate the creative passion of the creators. At the same time, the integration of new-generation such as big data and artificial intelligence with traditional culture also requires creators

to possess high digital literacy, providing strong support for the integration and application of information technology in the building of cultural and creative brands.

5 Analysis Based on TOE Framework and Two-Factor Theory

Based on the TOE framework and the two-factor theory, the driving and hindering factors that affect brand building in the cultural and creative fields can be analyzed from three dimensions: technology, organization, and environment. Among them, the technological dimension mainly considers the impact of the new generation of information technology on the building of cultural and creative brands; The organizational dimension mainly considers the influence of cultural communication channels and cultural creative "producers"; The environmental dimension mainly considers the impact of policies, markets, and other factors on the cultural and creative field. As shown in Fig. 1.
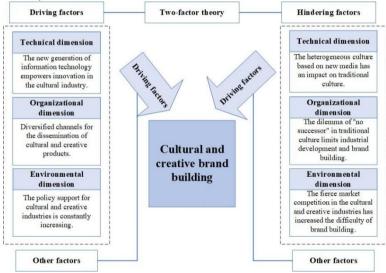

Fig. 1. Analysis based on TOE framework and two-factor theory(Image source: drawn by the author)

5.1 Driving Factors

Technical Dimension.

The new generation of information technology empowers innovation in the cultural industry. The rapid development of the new generation of information technology, represented by big data, artificial intelligence, cloud computing, and other technologies, has injected new momentum into the high-quality development of the cultural and creative industries. On the one hand, the powerful data acquisition, storage, and processing capabilities of high-performance computers, as well as the increasingly rich multimedia processing tools, provide more efficient technical means for the production of cultural

and creative products; On the other hand, applications such as "virtual hosts" and "virtual anchors" based on virtual reality and other technologies have innovated the expression forms of cultural and creative products, brought more unique aesthetic concepts, and promoted the high-quality upgrading of the cultural and creative industry.

Organizational Dimension.

Cultural and creative product dissemination channels have become more diverse The development of technologies such as 5G and big data has spawned a large number of new media platforms such as short videos and live broadcasts. The transmissibility and freedom of the Internet provide strong support for the widespread dissemination of cultural and creative products, greatly reducing the threshold and cost of building brands. At the same time, various online platforms also provide convenient feedback channels for users. Cultural and creative product designers or brand owners can adjust product design or brand strategies in a timely manner based on user feedback, social media comments, and other information, providing important references for shaping cultural and creative brands that are more in line with public needs.

Environmental Dimension.

The policy support for cultural and creative industries is constantly increasing. Policy, as one of the most profound factors affecting industrial development, has also demonstrated a strong promoting role in the development of cultural and creative industries and brand building. In 2022, the financial support for the cultural industry in Shandong Province exceeded 1 billion yuan. Driven by policies, the growth rate of cultural industry revenue in 2021 exceeded 24%. A group of excellent cultural and creative brands mainly focused on "Shandong Handmade" have been born. In addition, considering the lagging effect of policies, the promoting effect of relevant policy measures on the development of regional cultural and creative fields will continue to be released in the coming years.

5.2   Hindering Factors

Technical Dimension.

The heterogeneous culture based on new media has an impact on traditional culture. The development of information technology has given birth to new media such as Weibo and short videos. While expanding cultural dissemination paths, it has also provided rapid development soil for the development and dissemination of heterogeneous cultures such as foreign culture and popular culture, squeezing out the survival space of traditional culture and leading to the two-marginalization of traditional culture. However, in reality, the development of industries and brand building in the cultural and creative fields in most regions mainly rely on traditional cultural resources. Therefore, with the rapid development of information technology, the widespread dissemination of heterogeneous cultures on new media platforms not only impacts traditional culture but also hinders the building of cultural and creative brands in some regions.

Organizational Dimension.

The dilemma of "no successor" in traditional culture limits industrial development and brand building. The traditional cultural and creative industries have a strong dependence on "producers" such as handicraftsmen and inheritors of intangible cultural heritage, and there is a widespread problem of difficulty in inheriting traditional culture in China. Young people have low enthusiasm for participating in the traditional cultural industry, and the "hematopoietic capacity" of the development of the traditional cultural industry is insufficient. In addition, the lack of composite talents in cultural creativity and information technology has also hindered the development of the cultural and creative industry.

Environmental Dimension.

The fierce market competition in the cultural and creative industries has increased the difficulty of brand building. The development of cultural and creative brands not only requires government support but is also closely related to market changes. China's cultural and creative industries are in a stage of rapid development, with emerging cultural industries such as software research, online publishing, animation, and games in the eastern coastal areas, represented by provinces and cities such as Guangdong and Shanghai, growing rapidly. They have formed a first-mover advantage in market share and brand influence, and fierce competition has posed certain obstacles to the building of other brands mainly based on traditional culture. At the same time, the "Matthew effect" is very significant. Developed cultural regions such as Shanghai are accelerating the attraction of talents and resources. While further strengthening their advantages, it also forms certain constraints on the development of cultural and creative brands in other regions.

6   Conclusion

In the context of the impact of new generation information technology on the field of cultural creativity, we clarify the influencing factors and mechanisms of cultural and creative brand shaping, dissemination, and industrial development, construct an analysis model of key factors in cultural and creative brand shaping and dissemination, and enriches theoretical research results in related fields. The cultivation of cultural and creative brands should be guided by policies, with talent as the core and technology as support, cultivating brand awareness, clarifying brand positioning, leveraging resource advantages, and constructing a practical path for cultural and creative brand cultivation. Based on the TOE framework and the two-factor theory, we analyze the driving and hindering factors that affect brand building in the cultural and creative field from three dimensions: technology, organization, and environment.

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