

Opportunities and Threats: Humble Opinions on the Development of Regional Cultural and Creative Design Industries - Discussion about the External Factors Based on SWOT Model

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Published: 31 January 2020

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Abstract:

This thesis analyzed two external factors of the regional cultural and creative design industries: future opportunities and foreseeable threats; it aims to discuss the problems encountered in the future development of the regional cultural and creative design industry in the context of emphasis on design-driven traction. Based on the empirical investigation, with SWOT as the analysis model, it first made a rational presupposition for the development of the cultural and creative design industry in China based on the analysis of the current status of the cultural and creative design industry.

Keywords: regional cultural; creative design; internal factor analysis; experience economy; shared wisdom

The earliest proposed strategy for the development of creative industries as a pillar industry in emerging countries was Australia's "Creative Nation"¹ in 1994. Affected by it, the United Kingdom also proposed the development of creative industries and its Department for Digital, Culture, Media and Sport issued Creative Industries Mapping Documents (CIMD), which referred to the formal definition of the scope of "creative industries" and emphasized the importance of cultural creativity in the country's transformation development. Later, United Nations Educational, Scientific and Cultural Organization (UNESCO) defined cultural and creative industries as commoditizing essentially intangible cultural contents by combining production and creative methods; and they are protected by intellectual property rights according to laws and their main forms include two kinds-goods or services².

In summary, it is not difficult to understand that the external factors affecting the regional cultural and creative design industries mainly include the following aspects, namely, institutional policies, service experience, and industrial proportions.

I. Future Opportunities for Regional Cultural and Creative Design Industries

Future opportunities refer to the favorable factors outside the regional cultural and creative product design industries. Grasping these favorable factors can maximize the unknown potential of the regional cultural product design industries, mainly including three aspects: the policy support and institutional foundation owned by the cultural and creative product design industries, the opportunities brought by the experiential economy in the information age and the opportunity of "shared wisdom" driven by brainstorming under the mobile Internet.

(1) Policy support and institutional foundation

On August 6, 2014, the State Council of the People's Republic of China issued the *Guiding Opinions on Accelerating the Development of Producer Services to Promote the Adjustment and Upgrade of Industrial Structure*, which explicitly stated that "Insist on innovation drive" and "Promote the transition of industrial design to high-end comprehensive upgrade services"; The "13th five-year" plan of China also proposed "to develop industrial design and cultural creativity" with the guidance of "industrial upgrading and efficiency improvement". In the government report, Premier Li Keqiang pointed out that cultural creativity and design services have become the main strategies of China's "13th Five-Year Plan". And the related policy support and institutional foundation already mentioned in the previous text also support cultural and creative design (the space is limited, and this thesis will not give

¹Paraphrased in Zhou Miaomiao and Yao Qi. Government Thinking in the "Queensland Model" of Australian Cultural and Creative Industries [J]. China Trade Magazine, 2014 12 (9): 72.

²China Cultural Industry Yearbook 2010 [M]. Beijing. China Economic Publishing House, 2011.

unnecessary details). On the one hand, it helps the regional economy to shift from extensive processing industries to the intensive innovation economy, and promotes the healthy development of the economy; on the other hand, it promotes the culture nature of product design from another aspect and promotes the soft power and inner edge of culture.



Figure 3 User Experience and Identity of British Coffee Brand COSTA

(2) Opportunities brought by the experience economy

Here, the author first introduced an economic concept - the experience economy. That is, the experience itself is a wonderful psychological response produced by a person when he/she reaches a certain level of emotion, physical strength, and spirit³. It does not have economic output, and cannot be reflected in a quantitative manner. However, based on the combined forces of the economic model of mobile internet and rail traffic, experiences can be changed into products or services still through design methods to empower consumers and transactions can be conducted in specific environments to generate economic value. And this particular value often exists in dematerialized experience and cultural identity. As shown in Figure 3, the actual cost of a cup of coffee is only about 5 dollars. When the designer provides a short break and social field and the identity of the middle class in Europe and the United States through the output of coffee culture and atmosphere, a cup of ordinary coffee will be sold more than 6 times the price premium. At the same time, the store sells a wide range of branded cultural and creative design products. In the same quality category, the price is generally higher than the market, but many consumers still pay for it. On the other hand, coffee brands represented by Starbucks and costa form a stable customer group by member enrollment and can give out related products to each other for socializing through virtual social platforms. At this time, coffee in a coffee shop is not just a drink in the market economy. This experience may make some consumers feel excellent quality and reasonable

³Paraphrased from Liu Yan, Liu Junzhe and Wang Qian. Research on the Time for Information Interaction Design to Enhance the Market Competitiveness of Cultural and Creative Products [J]. *Art Science and Technology*, 2016, 12 (10): 2-3.

price. Cultural and creative products are different from products in the general sense and have more emotional experience value. In addition to meeting users' instinct level needs, they must also pay attention to the emotional level and even higher levels, such as psychological needs for self-realization and identification, of users in the process of consumption, use, and experience.

(3) Collective wisdom and efforts in the era of "shared wisdom"

The "Shared Wisdom" system was first proposed by Zhang Weizhi in *Off-Site Economy under Smart and Intelligent Terminals* and *Off-Site Economic Consciousness*, which refers to a social phenomenon formed based on the integration of intelligent technology and combining social dynamics and exchange mechanisms⁴. Cultural and creative design is a smart industry, and it is also an integrated industry, based on the concept of "people are the main body of creating a smart economy", in which the behavior of the sapiens plays a decisive role in design practice and industrial composition. Fu Sheng ever proposed that the nature of the Internet is the mutual brainstorming of human beings. In this era, productivity and means of production are not the main costs in the economic field, and cognition is the most important cost. The popularity of the Internet has shortened the time for human cognition. The regional cultural and creative product design industries should have a sense of the overall situation from a macro perspective, and the areas involved cannot be limited by sales and exhibition venues. Just like the Beijing 798 Art District, it was originally a state-owned old 798 electronics industry factory area and then transformed into a landmark of Chinese art based on the LOFT group. The Beijing 798 Art District will interact and spur art, cultural and creative products, trendy culture, fashion elements, and entertainment through the integration and matching of resources. In addition to regenerating old buildings, the cultural and creative products in them are no longer displayed statically, but also have the creativity and mentality of many emerging designers. From the whole process of conception-design-production-selling, these cultural and creative products realized wisdom sharing and the brainstorming and reflection of group wisdom in the overall artistic atmosphere of the 987 Art District. With these advantages, Beijing 798 can attract outstanding designers and artists from Asia and the world to come here, stimulate new thinking and cognition, and help the cultural creative industry update and iterate.

II. Predicted Threats to the Regional Cultural and Creative Design Industries

Predictive threats refer to the threats to development from adverse factors external to the regional cultural and creative product design industry. The presence of these factors can slow down the development of the cultural and creative product design industry and even cause

⁴Zhang Weizhi. *Off-site Economic Consciousness* [M]. Zhejiang University Press, January 2016: 74.

resource reuse and waste. The threats mainly include the mutual restriction of the homogeneity of the industrial construction of cultural and creative product design in various regions of China, the legal infringement caused by the weakness and ambiguity of the creative intellectual property system, and the problems caused by uneven resource allocation due to relatively imperfect cultural and creative economy industrial chain.



Figure 4. Comparison between the Characteristic Town of Haitan Ancient Town and Local Traditional Characteristic Buildings in Pingtan Free Trade Zone

(1) Mutual restraint and influence of creative industries among local characteristic towns

With the continuous sowing of cultural and creative industries in China and the support and cultivation of multi-layered composite policies, the cultural and creative product design industries have sprung up across the country. Especially on July 1, 2016, the Ministry of Housing and Urban-Rural Development of the People's Republic of China, the National Development and Reform Commission and the Ministry of Finance of the People's Republic of China jointly issued a notice, decided to carry out the cultivation of characteristic towns nationwide⁵, and proposed to cultivate about 1,000 unique and dynamic characteristic towns of leisure tourism, trade logistics, modern manufacturing, education technology, traditional culture, beauty and livability by 2020. However, in order to promote the construction and selection of characteristic small towns, some municipal governments promote the contribution with assessment and anxiously attach importance to cultural and creative industries with the main appearance of regional cultural and creative product design industries in order to promote the construction and assessment. Often due to lack of time precipitation and full excavation in culture, some characteristic towns lose their most important "characteristics" and become pale and weak. For example, Haitan Ancient City, located in the Pingtan Comprehensive Experimental Zone in Fujian Province, a national free

⁵Quoted from "What is the Focus of the Operation of Characteristic Towns", Industry City Venture Capital Network. [Citation date December 24, 2017]

trade zone, uses the tourism creative industries of the Strait culture and the South Fujian culture as a gimmick to attract tourists from all over the place, and attract surrounding people and even tourists to invest the real estate in this area. At the same time, the building of the so-called Haitan Ancient City with a history of more than a thousand years adopts the style of the pseudo-classic style of Ming and Qing Dynasties (see Figure 4, left) and Pingtan Island, which is incompatible with the stone building in Pingtan Island with extremely regional cultural characteristics as the continental island county, the building style under the mutual breeding of ocean, fishing, Mazu and other cultures, like mirage. It is not difficult to analyze from this that because the pseudo-classic architecture of the Ming and Qing dynasties accounted for a huge proportion of the pseudo-classic architecture market in China, the building modules were relatively sufficient to reduce costs. The tourism and leisure-oriented characteristic towns are very similar in the national tourism and cultural and creative towns due to the lack of investment attraction. Similarities and duplication can easily cause the characteristic towns to lose their "characteristics".

(2) Popularity of creative infringement caused by weak and ambiguous intellectual property legislation

The market sales of China's cultural and creative products has a large gap compared with developed countries. Taking cultural and creative tourism souvenirs as an example, the author's statistics show that the share of cultural and creative tourism products accounts for 20% of the tourism industry, which is nearly 50% lower than that of some developed countries. At the current stage, there is a large contrast between the development of China's tourism industry and the consumption of cultural and creative tourism products, mainly due to the following factors: First, China's current intellectual property protection mechanism is not complete or even ambiguous, leading that corporate enthusiasm of innovation is greatly discounted. Although the legal system is gradually improved, the related creative intellectual property management system is also gradually improved, there are still many defects in various aspects of the system due to the late establishment of the intellectual property system in China, and the management systems in various regions are not standardized and has differences, the cultural and creative tourism product design industry in different regions not only fails to fully decode the regional culture, but also has a high degree of similarity, even tourists will forget where the products are bought after years. Second, the design and development department of cultural and creative tourism products is not professional enough. There are many product design problems in the current market. A large part of the reason is that the personnel who design the product are not professional enough and lack the professional knowledge, and the corresponding talents are short in design management. Therefore, the design pays more attention to the business profits but does not take into

account product quality issues. In the end, the labor scale of the enterprises producing cultural and creative products is not large, which results in a relatively high production cost of cultural and creative products. In addition, the management system and profitability of various enterprises lead to vicious competition and gradually declined quality of the products. Part of the factors are due to the lack of corporate management and talents. In fact, due to the uneven management of intellectual property laws among regions, some enterprises have opportunities to take advantage of them, thereby infringing on the interests of other enterprises. And the institutional guarantee for the improvement of the legislation and enforcement of creative intellectual property in the region is conducive to the orderly development of the regional cultural and creative product design industry.

(3) Uneven ratio caused by imperfect industrial chain

Compared with developed countries in Western Europe, China has a vast territory, and it is inevitable that the development and resources of different regions are uneven. The formation and development of the regional cultural and creative product design industries cannot only be driven and promoted by the creative ability of product design and it should be the combined force of a matrix formed by the diverse industrial cluster. Dongfang No. 1 in Dafeng City, Yancheng City, Northern Jiangsu Province, has established a "design + market" integrated development approach since its establishment. It focuses on local industries and focuses on characteristic enterprises, and has really engaged in design innovation and project development. At the same time, it plays a certain role in radiating and driving the development of related industries in Yancheng and surrounding areas. Relying on the local cultural resources such as local sea salt culture, educated youth culture, and elk culture, fully tap the regional cultural connotation, and build cultural and creative brands such as "Happy Elk Park" and "Educated Youth Farm"⁶. Dongfang No. 1 Park takes the design creative industry as the technical support, the cultural and creative design industry and industrial design as the method, and highlights the development of modern service industry and the promotion of industrial transformation and optimization. Through in-depth analysis of the development characteristics of the regional cultural creative industry, a personalized design innovation "package" for relatively small industries was developed. It can be seen that the success of Dongfeng No. 1 Park in Dafeng City is not only due to the improvement of cultural and creative design, but also the improvement of the industrialization ratio. The key industries and characteristic enterprises have been radiated to promote the comprehensive development. At the current stage, the stagnation of the cultural and creative design industries in some regions is the root cause of the unsuccessful vision of buildings in the industry

⁶Paraphrased from Shi Genmei. Deepening Dupply-side Reforms - Jiangsu Dafeng builds a development highland of cultural and creative design industries [N]. China Industry News, November 10, 2016 (A04).

because of the relatively imperfect cultural and creative economy industry chain and the uneven distribution of resources.

III. Overview of Future Opportunities for Regional Cultural and Creative Design Industries

As we all know, our country is in the process of the transition from a manufacturing country to a smart manufacturing country. China's handicrafts and modern cultural and creative design have a certain degree of intertwining, and they are struggling to move forward. In the foreseeable future, the opportunities for cultural and creative industries may arise in large numbers from the reconstruction of cultures, ideas, and behaviors in different industries and regions. In the process of developing a regional cultural and creative design industry, it is extremely necessary to clarify the functions and roles of governments, markets, and individuals at different levels. On the other hand, the deviation based on the complexity of China's national conditions and the unity of policies will inevitably lead to imbalances and inconsistencies in regional development, regardless of regional culture, economic industries, or law enforcement.

In the future, this thesis has the significance and value of combing and using for reference for analyzing the external factors of regional cultural and creative design, choosing the focus, and exploring the future opportunities of China's cultural and creative design industry in the future.

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