

Analysis of Branding and Online Marketing Strategies for Cultural Heritage

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Abstract: Cultural heritage, as an important part of a country's culture, is receiving more and more attention and branding has become an important tool in the process of preserving it. The paper uses literature research and quantitative analysis to analyze the branding of cultural heritage and the online marketing of cultural heritage. The analysis results show that there are different brand paths for different types, forms and characteristics of cultural heritage. However, it is necessary to combine the characteristics of the cultural heritage itself, and deepen the impression in the minds of consumers through brand design. At the same time, use the interactivity, aggregation and precision of the Internet to improve marketing efficiency. This paper carefully sorts out the existing research from two dimensions, and strives to summarize the common methods and network marketing strategies of Chinese cultural heritage brand promotion. The research results can stimulate relevant enterprises to produce more and more effective network marketing tools and obtain economic benefits from them. At the same time, it provides a feasible path for the protection of Chinese cultural heritage.

Keywords: cultural heritage, branding, online marketing.

1. Introduction

1.1. Research Background

Branding design can effectively enhance the visibility of the brand, is a necessary way to protect the heritage of cultural heritage and disseminate innovation and it is an important step for cultural heritage into the consumer, shaping a good brand image to promote the contemporary youth acceptance of traditional culture and thus improve the contemporary youth's awareness of culture This will in turn increase the awareness and love of the contemporary youth for the cultural connotation of Chang'an Clay Sculpture, form a stable development of the industrial chain, and play a positive role in the inheritance and protection of cultural heritage[1]. In addition to the historical, artistic and scientific values initially defined, the cultural and aesthetic values inherent in cultural heritage are increasingly valued[2]. The protection of cultural heritage has been the subject of many measures and policies by national and local governments, as well as widespread awareness and participation by the public and private sector. Cultural heritage does not stop at conservation, but must be linked to modern life in order to make the most of its value and bring it to life. This is why the development of cultural heritage requires creative creation, and branding is an important way of doing this. At the same time, the new

media environment has brought new understandings and ways of marketing products. Canadian scholar Marshall McLuhan once pointed out: "Once every new medium (new form of media) appears, regardless of the specific content it conveys, the form of the medium itself will bring some kind of message to human society and cause some kind of social change[3]. While bringing convenience to people's lives, the Internet medium has promoted the development of culture in China and brought about changes in cultural production, cultural promotion and cultural consumption[4]. Therefore, online marketing plays an increasingly important role for cultural heritage, which is based on relevant cultural and creative products, in order to gain more attention and bring great benefits to enterprises.

1.2. Research Significance

With the increased awareness of cultural heritage protection in China, branding and industrial marketing of cultural heritage has become a trend, while marketing strategies for cultural consumption on the Internet and business models for cultural industries have also emerged in the context of the rapid development and penetration of the Internet into the lives of the general public. Within the last decade, there has been an increasing amount of research involving the branding of cultural heritage and the online marketing of cultural heritage. The range of research can be divided into two types of cultural heritage, tangible and intangible, into branding studies and a range of marketing strategies for this purpose. Among these studies there are both common branding tools and marketing measures and unique approaches for different cultural heritage. The aim of this paper is to present a meticulous review of nearly a decade of research in two dimensions, in an attempt to summarize the universal means of branding and online marketing strategies for cultural heritage in China. It is intended to provide a practical path for the preservation of China's cultural heritage through branding, and to inspire relevant enterprises to generate more effective online marketing tools.

1.3. Paper Organization

The first part describes the background and significance of the topic and the organization of the article; the second part selects the data from CNKI and uses statistical analysis to sort out and summarize the research from 2012 to 2021, and selects representative studies to explain the current situation, shortcomings and future plans of branding and digital marketing of cultural heritage in China. The third part is based on the summary of the research in the past ten years to identify the different types, forms and characteristics of cultural heritage with different branding paths.

2. Literature Review

Currently, there is a growing body of research on the use of branding of cultural heritage in the new media environment to facilitate awareness, memory and understanding, as well as marketing through the relevant new media platforms and tools. According to CNKI, research data based on the keywords 'branding of cultural heritage' and 'online marketing of cultural heritage' are shown in Figure 1 and Figure 2 below, respectively. According to the figures, there are many studies on 'branding of cultural heritage' and 'online marketing of cultural heritage' to date. The total number of studies on 'branding cultural heritage' from 2012 to 2021 is 155. From just one article in 2012, the number rose in the following years, reaching a peak of 20 articles in 2021. The articles cover the ways in which traditional crafts, traditional food, folklore and other cultural heritage from various regions can be branded and the benefits this can bring. The total number of studies on 'online marketing of cultural heritage' from 2013 to 2021 is 39. For the eight years from 2013 to 2020, the number of studies remains roughly the same at 2-3. The number increases dramatically until 2021, when it reaches 22.

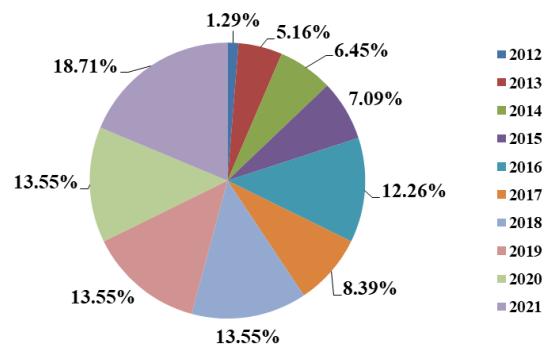


Figure 1: Research on Branding of Cultural Heritage from 2012 to 2021.

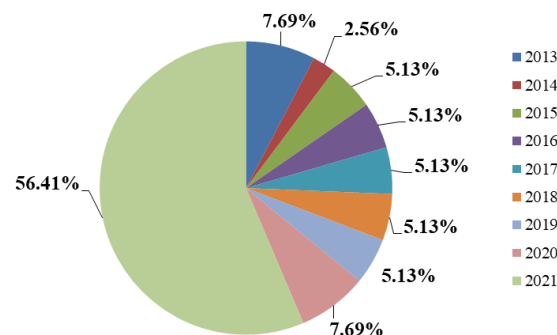


Figure 2: Research on Online Marketing of Cultural Heritage from 2013 to 2021.

2.1. Research on Branding of Cultural Heritage

From the perspective of inheritance and innovation, Xu Kun constructs a brand image of Chang'an Clay Sculpture by combining its craftsmanship, form and texture, visualising its profound cultural connotation and presenting its cultural characteristics, in an attempt to build a scientific and feasible communication channel for intangible cultural heritage. By building the brand image of Chang'an Clay Sculpture and extending it to the packaging of Chang'an clay sculpture products and the interface of the Chang'an Clay Sculpture app, the design practice has created a brand of intangible cultural heritage with unique regional characteristics and close to public life. He believes that from the perspective of inheritance and innovation, the brand image of Chang'an clay sculpture is built by combining the process, form and texture of Chang'an clay sculpture, visualising its profound cultural connotation and showing its cultural characteristics, and attempting to build a scientific and feasible communication channel for intangible cultural heritage. By constructing the brand image of Chang'an clay sculpture and extending it to the packaging of Chang'an clay sculpture products and the interface of Chang'an clay sculpture mini-program, the design practice creates a brand of intangible cultural heritage with unique regional characteristics and close to public life [5]. Three scholars, Shi Huixian, Yang Hailong and Wang Yuxin, combined cultural heritage with rural revitalisation to develop tourism, i.e. a brand-led direct industrialisation model with ICH as the core of value creation; an ICH tourism synergy development model with ICH as a symbiotic unit and value cocreation partner in rural tourism industry development; and a development model with ICH as a value-added link embedded in the enterprise value chain [6]. Gao Anger studied the branding transformation of Huangmei opera, a traditional Chinese opera, as an example. She believes that by combining modern popular culture, analysing the artistic characteristics of Huangmei opera culture, creating a brand IP

image by extracting elements, and designing cultural creative products that follow modern aesthetic trends and have the spirit of national culture. products[7]. In addition to the material and immaterial dimensions, Chen Qiaoshan and Meng Ying, by comparing two national regions, London in the UK and Shanghai in China, the expression of traditional handicrafts under urban culture, while the city also creates urban cultural brands through traditional handicrafts. They argue that it is clear that the concept of regional cultural branding should not be defined solely through the lens of consumers and enterprises or by the concept of cultural and creative industry branding. Therefore, we believe that urban cultural branding should refer to the discovery and integration of local cultural resources, which become regional cultural icons and are widely recognised, and are then widely integrated into local cultural industries and public cultural services, becoming the embodiment of the city's cultural representation and cultural personality, with both economic and social benefits, strong appeal and influence, and high brand value. It is also commonly referred to as a regional 'cultural card'[8]. The city's cultural services have become an expression of the city's cultural identity, with economic and social benefits, attractiveness and influence, and high brand value.

2.2. Research on Online Marketing of Cultural Heritage

Wang Shuang believes that while network technology and digital technology have changed the presentation of cultural content, they have also brought a new ecological environment for the production of cultural content. In this ecological environment, Internet users are the leading force in cultural content production, and their content creation, sharing and clicking provide fundamental support for the "free" or paid operation of cultural content providers and operators. Apart from cultural production organizations, the participatory production of all The participatory production of Internet users has given new life to the cultural economy. The Internet has transformed the 'end' of cultural consumption into a 'starting point' for reproduction, repromotion and re-consumption. The online cultural economy is a sharing economy, which follows the economic law of diminishing marginal costs and increasing marginal benefits[9]. Xiao Dingming and Hou Ling, through their research on the online marketing of the national intangible cultural heritage representative item Qing Shen bamboo weaving, proposed three online marketing methods: promotion through foreign small video software and social software, and a sales strategy that should be in line with the user's way of selling, not just through online or offline publicity and sales. It is important to use a combination of online and offline methods. There is also a certain strategy in price, by classifying the users, respectively from the high-end people and the common people at the same time[10]. Li Shuangshang and Yang Na analyse the marketing methods of the Beijing Palace Museum, suggesting that the online marketing methods of the Beijing Palace Museum are mainly the creation of online creative product shops, social media promotion and marketing through live-streaming with goods [11]. They argue that the combination of "Internet+" and museums can effectively raise awareness of the museum and its creative products, making the brand and related products more accessible to consumers and making the museum's image less stereotypical and serious. The internet has unique advantages in terms of awareness building, brand image building and merchandising for cultural and creative products. The combination of social media platforms and online shopping malls will not only showcase the connotations and values of cultural and creative products in a comprehensive manner, but also help to expand sales channels and increase interaction between museums and consumers. Therefore, the Beijing Palace Museum needs to actively participate in the Internet era by using ecommerce to promote and sell the Palace's cultural and creative products[12]. Tu Wei, Huang Zhenfang and Fang Yelin, on the other hand, have concluded by analysing the way in which the tourism industry, which relies on the development of historical sites, has set up relevant websites for marketing, that after the emergence of the online group-buying model, the marketing of tourism products has been rapidly combined with the group-buying model, making it possible to limit tourism products not only to

professional tourism websites, but also to group-buying websites, many of which are dedicated to opening a group-buying column for tourism holiday products. The non-standardized pricing of tourism products has made it possible to offer super discounts on tourism products, which has brought new development opportunities to small and medium-sized tourism enterprises[13]. With the rapid development of the Internet, information technology tools have become an important tool for the development of various industries.

The development of information technology has become an important tool for all industries. In order to obtain rapid development, agriculture must adapt to the market as soon as possible and integrate to achieve rapid development, agriculture must adapt to the market as soon as possible and integrate more technical means to support the accelerated development of the agricultural industry. On the one hand, rural areas are lagging behind because they are not sensitive to new things, and it is difficult to follow the trend of the times and it is difficult to follow the trend of the times and apply more advanced technologies to the process of agricultural development. The introduction of the rural revitalization strategy provides the possibility for rural areas to be exposed to more high-tech technologies. Enterprises and farmers can make full use of information technology to understand the market supply and demand of agricultural products in all aspects, and then to make reasonable marketing strategies according to the market changes, to continuously reduce the possible risks in the marketing process, and to avoid ineffective competition. The company and farmers can make full use of information technology to understand the supply and demand of agricultural products in the market, so that they can formulate reasonable marketing strategies according to market changes and reduce the possible risks in the marketing process and avoid ineffective competition. On the other hand, we can make use of the Internet to learn more brand marketing strategies and plans, combine with the characteristics of agricultural products themselves, learn more valuable The company can use the Internet to learn more about brand marketing strategies and plans, combine with the characteristics of agricultural products themselves, learn more valuable information and means to enable consumers to truly understand the formation process of products, ensure the quality of agricultural products can be ensured, user satisfaction can be improved, and market competitiveness can be enhanced[14].

3. Conclusion

3.1. Main Findings

In the study of "cultural heritage branding" and "cultural heritage online marketing" in the past, the first thing is to preserve and reflect the characteristics of cultural heritage to the greatest extent possible when creating a creative approach to cultural heritage. After that, we should understand the market demand and consumers' purchasing habits and then position the brand in the market, enhance the brand influence and establish the brand cultural value. At the same time, there should be different transformation methods for different products. For example, in the branding of cultural heritage involving historical sites, tourism development can be carried out, and, at the same time, in such a way that the tourism development of good historical sites is also conducive to the establishment of the city's image. A good creative creation can maintain the existing historical, cultural and artistic values of cultural heritage, and can realize new economic values through the creative industry, so that cultural heritage can gain new vitality and become the basis for the continuous development of the city spirit. Secondly, in the process of network marketing, multiplatform and multi-channel promotion is carried out for the characteristics of different platforms and audience features, and the characteristics of Internet communication are used to make the brand of cultural and creative products recognized by the public. For cultural and creative products, the Internet has unique advantages in awareness building, brand image construction and merchandising. The combination of social

platforms and online shopping malls can not only show the connotation and value of cultural and creative products in an all-round way, but also help expand sales channels.

3.2. Future studies

According to research in recent years, if cultural heritage is to be promoted and profitably marketed through branding and Internet marketing, the first step is to base on the cultural heritage itself and express it in a symbolic way with brand design, so that consumers can quickly recognize it and form a deep impression. The second is to target consumer groups, determine consumer habits, and ensure that consumers can have a good consumption experience. The Internet has stratified consumers, and different platforms have different consumer habits and different forms of marketing. It is important to identify the right audience group to determine the marketing approach for the product. Through the branding of cultural heritage and the use of the Internet for marketing, cultural heritage can be infused with more contemporary elements so that more people can understand and love these cultural treasures. At the same time, we can gain economic benefits and establish a unique image of the city.

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