



**A STUDY ON THE BRAND DEVELOPMENT STRATEGY OF WEIFANG  
CULTURAL AND CREATIVE INDUSTRIES PARK- “FANGTZE  
EUROTOWN”**

**CHANGLONG ZUO**

**ID: 6217195009**

**AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT  
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CULTURAL AND CREATIVE INDUSTRIES PARK- “FANGTZE”  
EUROTOWN”**

**Thematic Certificate  
To  
CHANGLONG ZUO**

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Advisor:.....

(Dr. LI ZHANG)

Date: ..... 25 / 9 / 2020 .....

.....  
(Associate Professor Dr. Jomphong Mongkhonvanit)

Acting Dean, Graduate School of Business Administration

Date: ..... 30 / Sept / 2020 .....

Siam University, Bangkok, Thailand

## ABSTRACT

**Research Title:** A Study on the Brand Development Strategy of Weifang Cultural and Creative Industries Park — "Fangtze Eurotown"

**Researcher:** Mr. Chang Long Zuo

**Degree:** Master of Business Administration

**Major:** International Business Management

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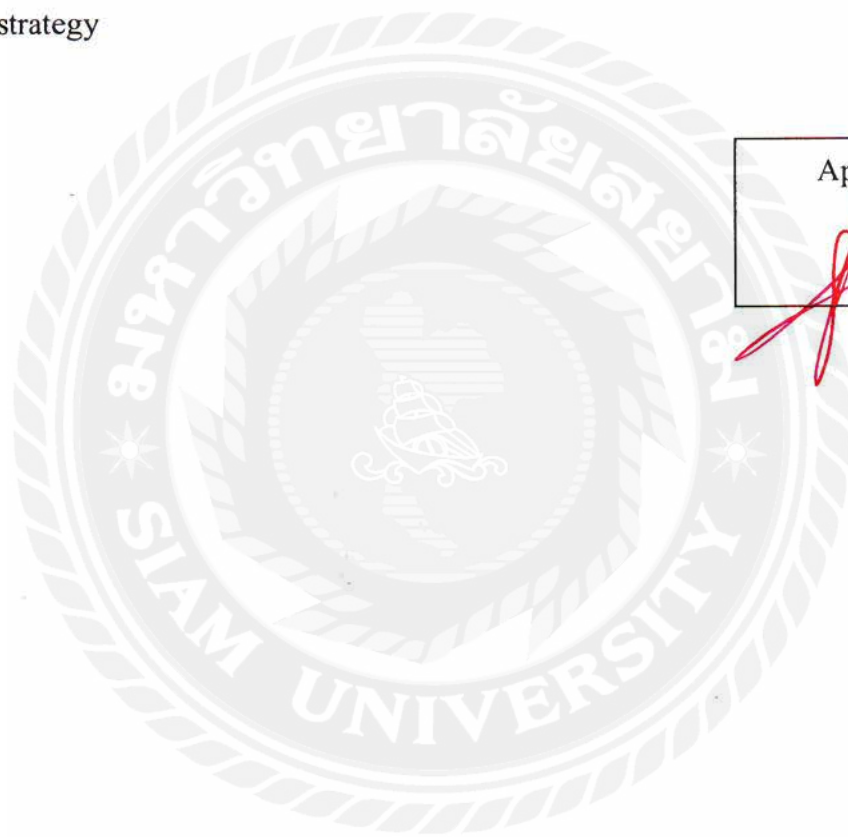
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With the growing support of various preferential policies by state and local governments, cultural and creative industry parks grew everywhere. In comparison with the development speed of cultural and creative industry parks, theoretical research on developed cultural and creative industry parks has undoubtedly lagged. This study introduced concepts of the brand building into the development strategy of cultural and creative industry parks and selected "Fangtze Eurotown" as the research object. The research analyzed relevant strategies suitable for the brand development of Weifang Cultural and Creative Industry Parks and aimed to provide other experiences for brand development of similar parks.

The study followed the basic principles that propose the problems, analyze the problems, and solve the problems, initiated with theoretical and practical aspects. These principles facilitated the relevant theoretical literature and helped define the concepts of cultural and creative industries, cultural and creative industry parks, and park brands. This fundamental principle, combined with the brand development case, summarized the successful experience for the brand development of Taiwan's "Huashan 1914" Cultural and Creative Industrial Park, and initially obtained their strategy for brand development of the Cultural and Creative Industrial Park. The author first used a SWOT model to analyze the advantages, disadvantages, opportunities, and threats of the brand development of "Fangtze Eurotown" in order to create a better understanding of the project, then illustrated four aspects of brand positioning, cluster

brand creation, brand marketing, and brand maintenance. The development path of the park brand, namely the brand development strategy of " Fangtze Eurotown," was intended for the cultural and creative industry park brand development to possess a relatively complete theoretical system to support. This research concluded with a brand development strategy of Weifang "Fangtze Eurotown" and could afford a complete system of theories for the brand development of cultural and creative industry parks.

**Keywords:** cultural and creative industry park, Weifang Fangtze Eurotown, brand development strategy



Approved By

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## 摘要

近年来,在国家和地方政府各种优惠政策的扶持下,文化创意产业园区如雨后春笋般在各地涌现。但与文化创意产业园区发展的速度相比,针对文化创意产业园区发展的理论研究则明显滞后。本文将品牌建设理念引入文化创意产业园区的发展策略,选取“坊茨小镇”为研究对象,分析得出适合潍坊市文化创意产业园区品牌发展的相关策略,旨在为同类园区的品牌发展提供些许经验。

文章遵循“提出问题-分析问题-解决问题”的基本原则,分别从理论和实践两方面入手,一方面梳理相关理论文献,对文化创意产业、文化创意产业园区和园区品牌等概念进行界定,另一方面结合品牌发展案例,对台湾“华山 1914”文创产业园区品牌发展的成功经验进行总结,初步得出文创产业园区品牌发展的策略。作为本研究的核心和目标,潍坊“坊茨小镇”品牌发展策略在最后两章得以呈现。笔者首先运用 SWOT 模型对“坊茨小镇”品牌发展的优势、劣势、机遇和威胁进行分析,使本文研究对象更加明晰,然后从品牌定位、集群品牌创建、品牌营销和品牌维护四方面阐述了园区品牌发展路径,即“坊茨小镇”品牌发展策略,从而使文化创意产业园区品牌发展有了比较完整的理论体系作支撑。

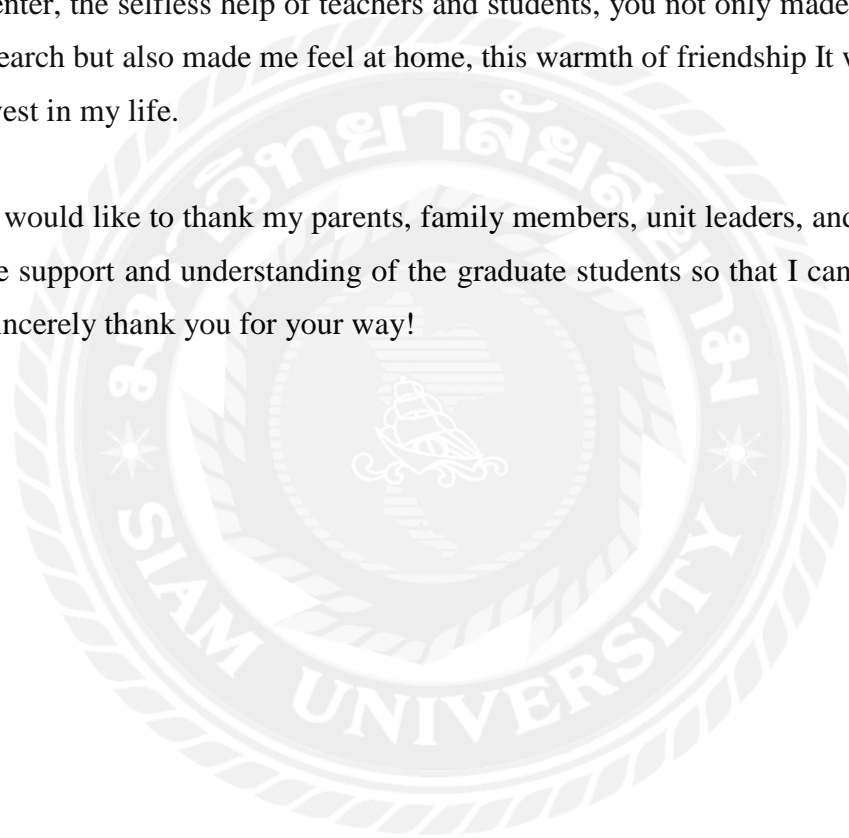
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# CHAPTER 1: INTRODUCTION

## 1.1 Research Background and Significance

### 1.1.1 Research Background

With the rapid development of China's economy, the income of the Chinese people has exceeded the \$ 7,000 mark, and the era of the people's pursuit of high-quality spiritual and cultural needs has arrived. As a traditional industrial city in coastal areas, Weifang City has a strong economic foundation, profound cultural heritage, and distinct location advantages. With the continuous development of economic development and structural adjustment strategies, cultural and creative industries are knowledge-intensive, with high added output value, and technology. The Chaoyang industry has been listed as an essential strategy for future industrial development by Weifang City, with high content, low energy consumption cost, and repeatable development and utilization.

In recent years, the creative industry in Taiwan has made significant progress and achieved remarkable results. It has become an emerging pillar industry in Taiwan's economic development, and its overall development level is in a leading position in Asia. The mainland and Taiwan share the same origin, the same culture, and the same language. Both sides of the strait have similar knowledge of the development of cultural and creative industries. Therefore, the successful experience of the development of Taiwan's cultural and artistic sectors is of great practical significance to the mainland. As the host city of the Lutei Economic and Trade Fair, Weifang City is rich in resources to Taiwan and has extensive exchanges and cooperation fields in Weifang and Taiwan. It has unique advantages in learning from the advanced experience in the development of Taiwan's cultural and creative industries.

The research object of this article is Weifang "Fangtze Euro town" Cultural and Creative Industry Park, which has been rated as "Shandong Fangci Cultural and Creative Industry Base." The development of its cultural and creative industries is mainly based on the strategic layout of Weifang City and Shandong Province. Its growth has essential reference significance for the development of cultural and artistic sectors in Weifang City and even Shandong Province. Therefore, build a "Fangtze Euro town" cultural and creative industrial park, integrate and utilize various resources, maximize its function, and obtain the best benefits. It is a very effective way to do an excellent job in the development of the "Yangtze Euro town" cultural and creative industrial park brand.

### **1.1.2 Research significance**

This article introduces the concept of brand building to study the brand development strategy of "Fangtze Euro town" Cultural and Creative Industrial Park; the primary meanings are:

First, enrich the research theories of brand development in cultural and industrial parks. At present, the development of artistic and creative industrial parks in China is still in the initial development stage. Compared with mature industrial parks such as industrial parks, there are relatively few research theories on the brand development of cultural and creative industrial parks. Immature. Through this research, the author hopes that some ideas can be expanded for the domestic cultural and industrial park brand development related theories.

Second, provide a practical reference for the development of cultural and creative industrial parks. The ultimate goal of theoretical research is for efficient service. This study develops the "Fangtze Euro town" artistic and creative industrial park through the construction of the park brand, mainly by enriching the relevant theories of the cultural and original industrial park development plan and guiding the local government to scientifically and rationally formulate artistic and creative industry development policies. The operation and management party of Chuangye Industrial Park provides practical assistance to develop the park brand.

## **1.2 Research ideas and methods**

### **1.2.1 Research ideas**

Literature review and concept definition on the relevant theories of brand development in cultural and creative industrial parks provide theoretical support for the research in this article. Analyze the successful experience of Taiwan's "Huashan 1914" cultural and artistic industrial park brand development as a reference for this research practice. Using the SWOT method, the advantages, disadvantages, opportunities, and threats of the brand development of the "Yangtze Euro town" cultural and creative industrial park were analyzed, and finally, the feasibility of the "Yangtze Euro town" artistic and creative industrial park brand development Strategy.

### **1.2.2 Method**

Taking Weifang "Fangtze Euro town" cultural and creative industry park brand

development as the research object, the strategy of brand development in the park is summarized by summarizing relevant theories, practical experience, and detailed analysis. To achieve this goal, the following research methods are proposed.

First, the theoretical research method: through the definition of relevant theories of domestic and foreign cultural and creative industries, artistic and creative industrial parks, brands and brands of cultural and creative industrial parks, combined with the methods of economics, marketing, and strategic management, the brand-building Carry out analysis to provide theoretical support for the research in this article.

Second, the literature analysis method: Through an extensive collection of relevant books, journals, papers and other materials needed in the research scope, it is used as a reference for reading, sorting and analysis, and the relevant theories of creative cultural industries and cluster brands have been clarified Cognition.

Third, case analysis method: it will mainly interpret and analyze the successful cases of brand development of Taiwan's "Huashan 1914" cultural and creative industrial Park, combined with relevant theories, and conclude that the Reference practical experience.

Fourth, the particular research method: by analyzing the current status, advantages and existing problems of the Weifang "Fangtze Euro town" cultural creative industry park, and using brand management, economics, strategic management, marketing, and other related theories to conduct a comprehensive analysis, The study draws a strategy for the brand development of Weifang "Fangtze Euro town" cultural and creative industrial park.

### 1.2.3 Mind-oriented figure

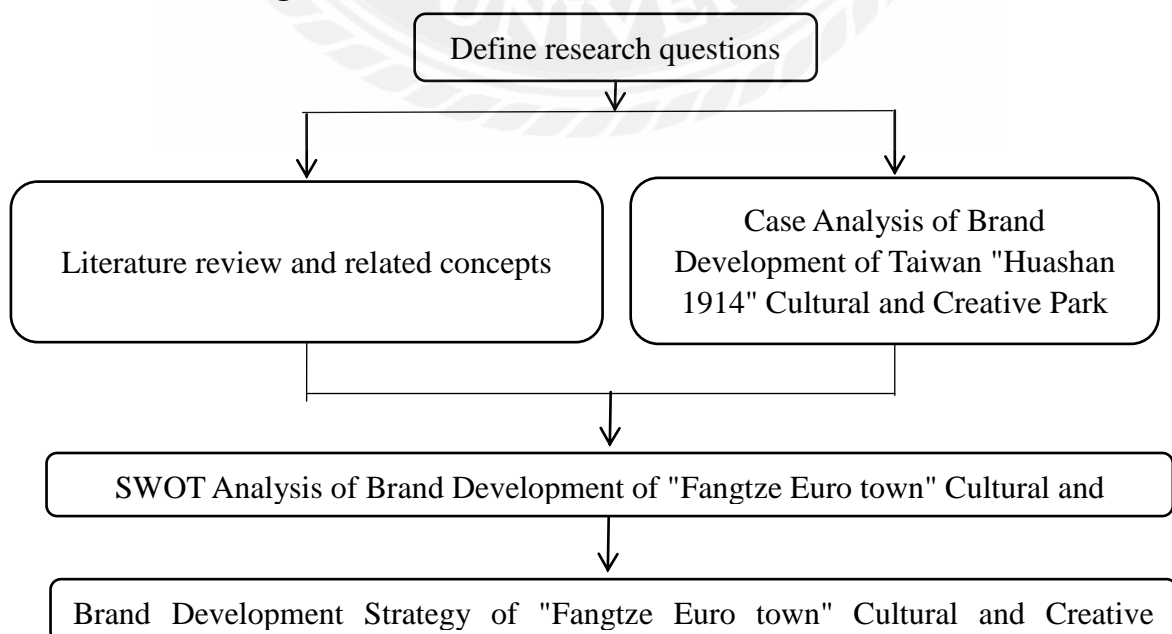


Figure 1-1: Mind-oriented figure

### 1.3 Research content

This paper divides the full text into six chapters from the perspectives of raising research questions, summing up related theories, drawing on practical experience, analyzing the main body's situation, and drawing development strategies. The main contents of each chapter are:

Chapter One Introduction. Introduce the background, significance, ideas, methods, technical roadmap, and content of this study, and explain the possible innovations in this study.

The second chapter is related to the theory of brand development of cultural and creative industrial parks. The first section of this chapter is a literature review, which mainly sorts out the appropriate methods of cultural and creative industries and cluster brands; the second section defines related concepts such as cultural and creative industries, artistic and creative industrial parks, brands, and cultural and creative park brands; and the third section Analyze the interconnection mechanism between brands and industrial parks, and summarize the relevant theories of brand building. Part 4 proposes the necessity and necessary path of brand building.

Chapter 3, Taiwan's "Huashan 1914" cultural and creative industrial park brand development case analysis. Through the study of the "Huashan 1914" brand development case, we can summarize the experience of the Weifang "Fangtze Euro town" cultural and creative industrial park.

Chapter 4: SWOT analysis of Weifang "Fangtze Euro town" cultural and creative industrial park brand. By introducing the different historical origin and development status of "Fangtze Euro town," the SWOT model is used to analyze the development status of the "Yangtze Euro town" cultural and creative industrial park brand. Provide a basis for the development strategy.

Chapter 5 is a strategic study of the brand development of Weifang "Fangtze Euro town" cultural and creative industrial park. Guided by the relevant theories of brand development in artistic and creative industrial parks, drawing on Taiwan ' s "Huashan 1914" brand development practical experience, combined with the characteristics of Weifang "Fangtze Euro town" Cultural and Creative Park and the SWOT analysis results of brand development, it is proposed to be suitable for "Town" brand development strategy.

Chapter 6, conclusions, and prospects. Summarize the brand development strategy of Weifang Cultural and Creative Industries Park, which is derived from the research in this

article, and explain the shortcomings of this research and the prospects for future research.

#### **1.4 Research innovation**

The innovations studied in this article are:

First, the entry point of the topic is relatively new. At present, most domestic researches on the development of cultural and creative industries take industries or parks as the starting point, and this article starts with brand building and conducts an in-depth study on the development strategies of artistic and creative industrial parks. Brand building can establish the right image of the park, expand the park's influence, promote the park's rapid and healthy development, seize a favorable position in the market, and enhance the park's core competitiveness.

Second, the selected cases are highly informative. The development of cultural and creative industries in Taiwan started early, with remarkable achievements, and the same origin as mainland China. The cultural connotation is the closest. This article selects the Huashan 1914 Cultural and Creative Industrial Park in Taiwan as a case for analysis. It has obvious significance for reference and reference, which provides valuable experience for the later study of the Weifang Cultural and Creative Industrial Park development strategy.

Third, the research results are highly directed. This article takes the brand development of Weifang Cultural and Creative Industrial Park as the research object. In Chapter 5 it proposes specific strategies for the brand development of "Fangtze Euro town." As the research results of this article, these strategies can be used to create and develop a social and creative culture in Weifang. The industrial park brand has a definite direction and practicality for the development of regional cultural and creative industries.

## **CHAPTER 2 RELATED THEORIES OF BRAND DEVELOPMENT IN CULTURAL AND CREATIVE INDUSTRY PARKS**

At present, the development of the parks of cultural and creative industries (from now on referred to as artistic and creative industries in this chapter) is in full swing. Still, there are not many documents that study the brand development of the parks. The first section of this chapter is a literature review, which mainly sorts out related theories of cultural and creative industries, cluster brands, and then defines associated concepts such as cultural and creative industries, artistic and creative industrial parks, brands, and cultural and creative industrial park brands. After a comprehensive analysis of the interconnection mechanism between the brand and the industrial park, reference is made to relevant research in the academic community to summarize the brand building theory, and to propose methods and approaches for brand building, which will provide the final analysis on the brand development strategy of the "fangci small town" cultural and creative industrial Park in Weifang Theoretical reference.

### **2.1 literature review**

The research on the brand development strategy of Weifang Cultural and Creative Industry Park mainly involves the related theories of cultural and creative industries and cluster brands. To better carry out the research, we must sort the relevant views of the cultural and artistic sectors and cluster brands.

#### **2.1.1 Literature review on cultural and creative industries**

At present, various countries and regions have different definitions and different emphasis on the meaning of cultural and creative industries from their advantages and development strategies. The concepts of "creative industries," "cultural industries," "cultural and creative industries," and "copyright industries" are the same, with no essential differences.

##### **2.1.1.1 Literature review on foreign cultural and creative industries**

The British "Creative Industry Task Force" defined the concept of the cultural and creative industry in 1998. Its main content is the wisdom, skills, and innovative ideas of the original people, combined with intellectual property attributes, which can create an industry in



which assets increase in value and provide more entrepreneurial opportunities. According to this concept, the UK has classified industries such as culture and art, architectural design, arts and crafts processing, advertising production, costume design, television and film, music creation, painting and photography, art exhibitions, book publishing, electronic technology, food and beverage, and leisure and entertainment industries into Creative cultural production (Sheng, Zhong, 2006). Known as the "father of the world's creative industries," John Howkins is based on common sense that "people with smart minds are more capable than those with strong physiques, and in most cases, smart minds are more competitive than strong physiques" A broader definition of the cultural and creative industries: the combination of knowledge copyright, commodity trademarks, product patents, and innovative design constitutes the cultural and creative industries and the artistic and creative economy (Howkins, 2002). Stuart Cunningham (2004) believes that the concept of cultural and creative industries is a brand-new policy orientation. As a new industry with low energy consumption and high output, the artistic and creative sectors can develop rapidly in various parts of the world in a short period. Therefore, the development of cultural and creative industries has received more support from the governments of different countries in the policy. Caves analyze the economic attributes of creative industries using relevant treaty principles and industrial composition characteristics in economics, explains the organizational structure and financial aspects of cultural and creative industries, and points out how to master the standard policy orientation of cultural and creative industries. Mommas found that there are many policies to promote the development of artistic and creative industrial parks, and pointed out that not all systems can be easily used. Florida believes that a region that wants to use cultural and creative industries to promote the healthy and stable development of the local economy should have three conditions at the same time: creative talent (Talent), innovative technology (Technology) and free space (Tolerance), the so-called 3T principle ( Liu, He, 2007).

### **2.1.1.2 literature review of domestic cultural and creative industries**

Zhao Jingyuan (2008) pointed out that the cultural and creative industry cluster is produced by the gathering of many enterprises, associations, and institutions related to the artistic and creative industry. It is a significant cultural and creative industry chain jointly built in a particular region. Liu Ying and Wang Jiang believe that the cultural and artistic industry park is an industrial chain composed of suppliers, sales companies, technical service organizations, operating organizations, and consumers of cultural and creative industries (Liu, Wang, 2008). The cultural and artistic sectors have excellent industrial agglomeration

capability, which allows the integration of various related resources during the development of the cultural and creative industries. Industrial clustering is an effective way to develop and grow the cultural and creative sectors (Hu, 2009). Artistic and creative industrial parks can effectively exert their industrial agglomeration effect, which can not only expand the industrial scale but also enhance the competitiveness of industrial clusters. The strong industrial agglomeration and influence ability can promote the further improvement of the industrial chain, activate the benign interaction of enterprises, institutions, governments, and associations in the park, which is conducive to creating a good investment and entrepreneurial environment. Xu Yanfang believes that the cultural and creative industries show visible agglomeration characteristics in the geographical distribution due to a combination of regional cultural resources, economic base, cultural traditions, talents, technological progress, and other factors. The regional agglomeration and development of cultural and creative industries are to integrate all artistic and creative elements, including cultural resources, talents, technology, markets, education, and cultural diversity, into the industrial network, and give full play to the comprehensive capabilities of regional agglomeration economies. Promote the large-scale and systematic development of cultural and creative industries (Xu, 2009). Ke Huanzhang pointed out that the artistic and creative sector is rapidly developing as a new economic form. Its development potential and contribution to urban economic development are becoming more and more apparent.

The development of cultural and creative industries can promote the optimization, adjustment, and transformation of local industries, promote local economic development, activate the local cultural ecology, and enhance the regional cultural soft power (Ke, 2008). Wang Guohua (2009) pointed out that the development of cultural and creative industrial parks requires a good hardware foundation, unique industrial park operation thinking, energetic cultural and artistic atmosphere, free cultural development space, stable social environment, and abundant cultural resources. A mature cultural and creative industrial park must be equipped with the advanced operation and management concepts, a perfect industrial chain structure, and a robust publicity and promotion channel. The successful development experience of Beijing Song Zhuang Cultural and Creative Arts and Animation Industrial Park supported its cultural and creative industrial park operation theory (Wang, 2009). Yu Cuiling (2009) summarized the regional development model and process of cultural and creative industries in Britain and the United States and pointed out that the European artistic and creative economic model represented by the United Kingdom emphasized the role of the government in the economy, while the United States put more emphasis on the development of

inclusive and diversified cultural and creative industries. Free space, the role of its government is to create an excellent environment for the development of cultural and creative industries. Qin Qin (2008), based on the relevant research on optimizing the development of cultural and artistic sectors and enhancing industrial competitiveness as a general guide, obtained a theoretical system for evaluating the competitiveness of cultural and creative industries. Jiang Wen (2008) conducted research and analysis on the development of China's artistic and creative industrial clusters. It came up with an implementation strategy for the development of cultural and creative industrial groups.

## **2.1.2 Literature review of cluster brands**

International research on brands began in the last century, and the relevant theories have been very mature. Still, their research is mostly limited to the category of enterprises, and research on industrial cluster brands is rare. At present, research on cluster branding has started in China. Still, there are very few studies conducted from the perspective of brand building, and no perfect system has been formed.

### **2.1.2.1 Cluster brand connotation and characteristics**

The great American marketing and brand management expert Kevin Rain Keller (2014) pointed out in his "Strategic Brand Management": a specific region and region can be regarded as a particular brand and has a general The attributes of commodity brands and corporate brands. The cluster brand is a collective brand jointly owned by all the companies within it. It is a regional logo, symbol, symbol, symbol, symbol, symbol, symbol, symbol, etc. that have been jointly operated by enterprises, associations, and institutions in related industries in the cluster through long-term joint efforts Symbol, business card or name (Zhang, 2008). Luo Haicheng and Wang Bingan (2002) pointed out that regional economics was used as a starting point for research. The theory of local brands different from commodity brands and corporate brands was obtained and defined as: the brand of an industry or related industries in the region. It is not an exclusive brand of an enterprise, but a shared brand of all enterprises engaged in associated industries in the area. It is pointed out that the regional brand is a shared brand of all enterprises involved in related industries in the region. This brand has the effects of the logo, bearing, agglomeration, communication, and influence (Chen, Cong, 2005). Xia Zengyu and Xie Jian (2003) compared the unique attributes of corporate brands and regional brands. They studied how to improve the ability of local brands in cultivating and aggregating corporate brands. Regional brands should have brand effects such as integrating resources,

carrying brands, transmitting information, driving industries, agglomerating enterprises, and enhancing value (Leng, 2009). At the same time, the relevant attributes of corporate brands and regional brands are compared. Ma Xiao and Xiao Yang made a more detailed and rigorous definition of the concepts of commodity brand, corporate brand, local brand, and regional industrial brand (Ma, Xiao, 2018).

### **2.1.2.2 Industrial clusters and cluster brands**

Chen Fangfang and Cong Fengxia (2005) pointed out that industrial clusters and cluster brands have a very close relationship. Only by creating cluster brands can industrial groups enhance their influence and competitiveness and maintain the healthy and stable development of industrial clusters. Tang Chihua (2004) believes that by continuously improving the competitiveness of cluster brands, cluster brands' clustering will continue to increase, and the higher the ability of clustering enterprises, the industrial cluster will continue to grow. The more opportunities are given to enterprises in the group, the higher the room for development. While the industrial cluster continues to grow, it will react to the cluster brand, giving it a better brand image and competitive advantage. It can be seen from this that the benign interaction between the cluster brand and the industrial cluster greatly benefits both. Ma Xiao and Xiao Yang (2000) studied the relationship between industry groups and industrial brands in the park. It is pointed out that the industry's affiliated companies are the source of the park's industrial brand; the industry's innovative development is the support of the park's industrial brand; the industry's production value is the park's industrial brand's capital; the industry's transmission path is the park's industrial brand's wings; the industry's agglomeration capacity is the foundation of the industrial brand in the park. According to the four steps of initial development, growth, improvement, and decline of industrial cluster development, Yao Asuo (2004) pointed out that the brand gradually developed from a single corporate brand to a regional brand, then to a local industrial brand, and finally realized the attribute of brand aggregation. It is pointed out that local brand building in the development process of industrial clusters is essential. Regional brands are only a part of the brand strategy of industrial groups. Enterprise brand building is also very beneficial to industrial cluster brands (Chen, 2006). Therefore, only when corporate brands and regional brands achieve very useful interconnection and mutual assistance can the ultimate goal of cluster brand building be achieved.

### **2.1.3 Literature review**

In summary, experts and scholars at home and abroad have done a lot of research on

cultural and creative industries and cluster brands, which is vital in the following analysis on the brand development of Weifang Cultural and Creative Industrial Park. However, China's research on the cultural and creative industries is still in its infancy. The research results on the brand development of the cultural and creative industries cluster are even scary. The cultural and artistic sectors have risen to the national development strategy, which is the highlight of the country's future economic growth. At present, the development of China's cultural and creative industries and industrial parks is not mature, and the lack of brand development in artistic and creative industrial parks is essential for the status quo. This article aims to propose a feasible strategy for the brand development of Weifang Cultural and Creative Industries Park. It is based on the relevant theories of cultural and creative industries, cluster brands, brand building, etc., and through the analysis of the development pattern and current situation of Weifang's industrial agglomeration.

## **2.2 Definition of related concepts**

### **2.2.1 Cultural and Creative Industries**

Cultural and Creative Industries is a rapid development of global informatization today. It is an emerging industry based on culture and based on innovation and development. This emerging industry is based on the idea of digging out cultural connotations, relying on technological upgrades, Innovative thinking, and industrial development model creation, operation of intellectual property industries. The cultural and creative industries mainly include cartoon creation, TV broadcasting, music creation, art exhibitions, craft production, fashion design, film and television communication, newspaper and periodical distribution, architectural design, art carving, painting and photography, cultural and leisure, food and beverage, electronic technology and software development, etc. In terms of cultural and creative clusters. The unique attributes of the cultural and creative industries have the following four aspects:

First, the combination of innovation and culture. The core element of the cultural and creative industry is cultural innovation, which is a special innovative consciousness produced by cultural products in production and service. This kind of cultural innovation can gain consumers' favor and achieve good economic and social benefits. The era in which the traditional industrial-scale determines everything has gradually lost its former glory, and innovation and development have become a new driving force for economic development. However, only by combining innovation and development with the industrial foundation can

we inspire new industrial vitality and create more social wealth. It can be seen that the cultural and creative industries cannot leave the industrial foundation of culture at any time. Only by combining innovation and culture can we create cultural and creative products that are different from traditional cultural products. Consumers' material needs and spiritual enjoyment contribute more economic value to the country, making cultural and creative industries a new growth point for the country's economy.

Second, the combination of low energy consumption and environmental protection. The cultural and creative industries are emerging industries of "low carbon," "green," and "environmental protection." The cultural and creative industry is different from the traditional industry. Its development does not focus on resource consumption, and the products it produces are mainly intangible products and mainly creative ideas. Creativity is only an accessory in traditional industries, but it is a core element in cultural and creative industries. The cultural and creative industry is driven by its technological innovation and the inherent characteristics of the culture. It has a low consumption of raw materials, especially scarce raw materials. It is typically low energy consumption and high output industry. To promote industrial transformation and upgrading, it is necessary to develop cultural and creative industries. Cultural and creative industries are a new type of excellent industry that achieves comprehensive, coordinated, and sustainable development of the national economy.

Third, the combination of high added value and integration. The cultural and creative industry is a high value-added industry, and the innovative cultural products and services can generate very high economic value. With the rapid growth of the national economy, the consumer demand of the people is not only at the material level, but the demand for spiritual culture is also strong. Those industries that can meet the consumer's spiritual and cultural needs have a broader development space. The integration of cultural and creative industries can expand its industrial value chain and integrate it with traditional industries and related departments, thus extending the space for the development of cultural and creative industries. The combination of high added value and integration of the cultural and creative industries can promote the transformation and development of traditional industries and sectors, optimize the industrial structure, and develop them into industries with higher added value, and obtain higher economic benefits to achieve cultural and creative innovation. The purpose of the industry to promote the transformation and upgrading of social and economic development methods.

Fourth, the combination of communication and intellectual property. Culture has powerful communication, which determines that the cultural and creative industries also have

strong communication. For example, Disneyland in the United States has driven the consumption of tourism, animation, entertainment, and other related industries with its strong Disney cultural influence. In today's rapid economic development, the demand for spiritual culture is increasing, and consumers are more willing to buy products or services with cultural connotations. The cultural concept of such products or services can affect consumers' purchasing tendencies and values. Intellectual property rights protect the communication of the cultural and creative industries. Only under the protection of intellectual property rights can the communication of the cultural and creative industries exert its best results. Especially in today's information era, the spread of culture is easily stolen. It is particularly important to use the characteristics of intellectual property to protect the cultural and creative industries. It has a vital role in the healthy and sustainable development of the cultural and creative industries.

### **2.2.2 Cultural and Creative Industrial Park**

Academia at home and abroad has not yet defined the concept of cultural and creative industrial parks. Based on the interpretation of the idea of artistic and creative industrial parks, the author combined with the development status of China's cultural and creative industries, tried to define the concept of cultural and creative industrial parks as follows: artistic and creative industrial park refers to a place based on its cultural resources, based on cultural resources Innovation as the core, with the aim of enhancing the competitiveness of the cultural and creative industries and realizing the value-added of the overall value, a group of enterprise clusters that are related to the aesthetic industry, have a specific industrial scale, and compete and coordinate with each other in a particular geographic area It is a multi-functional industrial park that integrates cultural creation, creative processing, aesthetic enjoyment, leisure and entertainment, sightseeing and tourism, and is suitable for business and livable, and has a right brand image and strong influence to build a complete cultural and creative industrial chain. Artistic and Creative Industries Park is a "park" or "cultivation base" set up to promote the development of cultural and creative industries. It is a gathering platform for cultural and creative industries, and can also be said to be a cultural and creative industrial cluster. The park combines cultural and artistic creation and business operations to provide cultural and creative industry workers with space for the original creation, thinking innovation, and communication and cooperation, such as innovative industrial park, software park, film and television base, animation industry park, fashion design center, art village All belong to the category of the cultural and creative industrial park. The Cultural and Creative

Industries Park shoulders the dual mission of protecting traditional cultural heritage and cultivating and developing emerging cultural and creative industries. It provides studios and event spaces for artistic creation and performances. The continuous growth of the company creates a pleasant development environment.

### **2.2.3 Brand**

The concept of the brand is derived from the ancient word Brandt in the Nordic country Norway, and its meaning is a very striking mark. This concept is vivid and bright: how to leave a profound mark on the product in the eyes of consumers. At present, there are dozens of definitions of the concept of the brand in academia. A well-known American marketing expert is known as the “master of today ’ s marketing academy,” defines it as such: a brand is a product ’ s name logo, symbol stamp, design description, in tensional expression or image description, and It can be said that it is the integration of these content elements(Kotler,2012). The purpose of the task it wants to express is to distinguish the goods produced by an enterprise or the related services provided through an identification channel from the products produced and supplied by its competitors in the same industry. Service. David Ogilvy, a well-known international expert in the advertising industry, defines the brand concept as follows: a brand is a very comprehensive image mark, it is a product name expression, connotation expression, packaging design, asset value, culture A collection of various aspects such as history, reputation, and advertising. The brand is still a deep impression of its audience on the use of its products and the relevant definition of the historical inheritance of the product itself. It should also consider how to build its brand image, so it has unique attributes that distinguish it from its competitors.

In the same way, commodities also have unique attributes. In other words, the product's image determines the success or failure of the merchandise in the market competition (Ogilvy, 2010). American expert Alexander L. Biel and Taiwan scholar Chen Weihang pointed out: Brand is a unique asset and product. It has the property of asset operation and can realize asset appreciation (Yu, 2004).

We can see from the above definition of the brand concept by experts and scholars that the brand has the following three connotations: First, the brand is a medium, it is protected by law, and it can convey its market positioning, cultural implication, Valuable information such as the quality of products and services; secondly, the brand is a taste, it is a symbol of identity, through the consumption of the product brand, positioning its taste, gaining respect from others, satisfying the preference of the brand Own spiritual needs; finally, the brand is a



capital appreciation, through the capital operation of the brand, you can increase the value of products and services, and realize the recognition of capital.

Based on a full understanding of the brand mentioned above connotation, the author roughly defines the concept of the brand as a brand is formed by an organization or individual in the process of commodity marketing, and is used to convey valuable information to its consumer groups. Explained from the ownership of property rights, the concept of the brand can be divided into commodity brand, enterprise brand, and cluster brand, among which cluster brand belongs to the highest level in the brand development process. There is a special relationship that complements each other. Cluster brands can provide support and incubation for the development and growth of commodity brands and enterprise brands. Strong commodity brands and enterprise brands can also promote the development and maturity of cluster brands.

#### **2.2.4 Brand of Cultural and Creative Industry Park**

The brand of the industrial park is not only a large enterprise in the park, it belongs to all the companies that are located in the park, and it can also belong to related industries in the park, and clusters related to this industry can also have its brand. The brand concept is defined as an industrial park brand (Li, 2007). The brand of cultural and creative industrial park studied in this article is not a pure commodity brand and corporate brand, but a cluster brand of cultural and creative industries. The brand of the artistic and creative industrial park is still a relatively new term in academia, and the definition of its concept is not clear. The author combines the idea of the brand and the characteristics of the cultural and creative industrial park to roughly define this concept of artistic and creative industrial park brand as The entrepreneurial park brand is that many enterprises, associations, organizations, and institutions related to the cultural and creative industries are gathered in a specific area. After long-term cooperative production and operation activities, the gradual accumulation has formed a high reputation and reputation. It has an advantageous position in the market competition and is different from its industrial cluster competitors. It can represent the right image of the industrial cluster as a whole and can create a shared media logo with more value.

### **2.3 Association mechanism between industrial parks and brands**

The relationship between the industrial park and the brand can be expressed in a certain sense as the special relationship between the product and the brand. It is a link

between construction and being built. Both products and brands complement each other. If you ignore brand building in the course of business operation, the consequences will be disastrous. Still, if you focus on publicity and promotion and ignore product quality, you will not succeed if you do well in brand building. Therefore, the relationship between products and brands is subtle. Products are the basis of brand survival, the premise of brand building, and a particular carrier for loyalty between consumers and brands. Brands are the sublimation of consumers' awareness of products and the guarantee of product continuity.

The author tries to regard the cultural and creative industrial park as a product, and the interconnection mechanism between products and brands is also applicable to the park and brands. Taking the research in this article as an example, the research object Weifang "Fangtze Eurotown," as a cultural and creative industrial park, is the carrier of the brand. The relationship between the two is precisely the relationship between the product and the brand-the development of "Fangtze Eurotown" is beneficial to the Brand Building. The brand building is also conducive to the further development of "Fangtze Eurotown."

### **2.3.1 Industrial park is the cornerstone of brand building**

From the relationship between products and brands, we know that products are the foundation of brand existence, and the same reasoning applies to the relationship between industrial parks and brands. The brand of the cultural and creative industrial park is a regional brand and a cluster brand. A large number of cases at home and abroad have shown that local brands have visible attributes of industrial clusters. With the gradual development of industrial groups, the overall strength and advantages of regional industries will gradually become more prominent. Brand, this is the local brand.

The prerequisite for the construction of regional brands in the development and growth of the comprehensive strength of cultural and creative industrial parks. Only when the artistic and creative park becomes a leader in the local area, and its full power is enhanced can regional brands be gradually formed. The scale of cultural and artistic industrial parks, the concentration and advancement of industries, the completeness of the industrial chain, and the completeness of infrastructure are the foundations of brand building. If these prerequisites are not guaranteed, the brand of the cultural and creative industrial park. It is impossible to form. As the main body of the brand, the Cultural and Creative Industry Park will inevitably restrict the development of the brand if it does not manage well or even go backward.

### **2.3.2 Brand is a booster for the development of industrial parks**

As an image endorsement of the industrial park, the brand plays a significant role in promoting the park's development. After the industrial park has successfully established its brand, the biggest beneficiaries are the companies in the park. Most of the enterprises in the early stage of entering the cultural and creative industrial park are small-scale enterprises with weak brand influence. At this stage, they can take advantage of the regional brand effect of the park where they are located to make their corporate image and brand influence very strong. Good promotion, this is the favorable impact of regional brands on the enterprises in the park. With the right brand image, the Cultural and Creative Park can enjoy more consumer praise and customer loyalty, followed by more capital, substantial enterprises, and better talents to continue to settle in. The development and construction of Chuangye Industrial Park provide more support and guarantee. The successful park brand is conducive to better cooperation and reasonable competition among enterprises in the park, thereby promoting the development of the cultural and creative industries in the park and cultivating the core competitiveness of the artistic and creative industrial park.

## **2.4 Ways of brand building**

The great American marketing and brand management expert Kevin Lane Keller (2014) elaborated a concept in "Strategic Brand Management": brand equity. It is defined as market benefits that only brands can generate. Brand equity explains that products with a brand are more competitive in the market than products without a brand. The former has a better product image and quality. Its reputation and sales in the market are much better than the latter, and the resulting demand. The value is much higher than the latter. It can be seen that brand building is an inevitable choice to improve the brand image, market advantage, consumer loyalty, and sales performance of commodities.

Brand building is a comprehensive, orderly, steady, and continuous process with long-term development attributes. This development process must be achieved in a certain way. At present, the theory of brand building in academia is not perfect, and some effective brand building plan or development approach has not been formed yet. The author has some understanding of the brand-building approach (or steps, strategies) based on a careful analysis of relevant theories and related research reports. The basic idea is "brand positioning-brand creation-brand marketing."

However, from the perspective of the long-term process of brand development, after a

brand is successfully positioned and promoted, it still develops and changes. People should make corresponding adjustments to the brand development with this change. This adjustment is called "brand maintenance." According to this, the author tries to propose the following ways for brand development: first, brand positioning; second, brand creation; second, brand marketing; and finally, brand maintenance.

## **CHAPTER 3 CASE ANALYSIS OF BRAND DEVELOPMENT OF "HUASHAN 1914" CULTURAL AND CREATIVE INDUSTRIAL PARK IN TAIWAN**

"Huashan 1914" as a brand of Taiwan Huashan Cultural and Creative Industrial Park has been accepted by people in Taiwan and even more full. Its brand effect provides strong support for the development and growth of the park, and its successful experience has become a mainland cultural and creative industrial park—reference examples for brand development. The author attempts to conduct a case study on the development of the "Huashan 1914" brand in this chapter, to provide an empirical reference for the subsequent discussion of the brand development strategy of the Weifang "Fangtze Eurotown" cultural and creative industrial park.

### **3.1 "Huashan 1914" brand development process**

Today's "Huashan 1914" is the name of Taiwan Huashan Cultural and Creative Park and the brand when the park as a whole was discussed. As a place name, "Huashan" is a spatial concept. "1914" is a time node and belongs to the category of time. The perfect collision and combination of the two tell the past and present of the park brand. Therefore, to explore the origin and development of this brand, you need to clarify and straighten out the two.

Taiwan 's "Huashan" has nothing to do with Xiyue Huashan, one of the five Yes on the mainland. The pronunciation of the two "Hua" is not even the same. So why was Huashan 1914 in Taiwan named "Huashan"? The origin of this geographic title needs to be answered from a historical perspective. During the Japanese occupation period, the Governor of Taiwan abandoned the original place name and renamed the area "Huashan Town." The word "Huashan" was taken from Japan's first Taiwan Governor, Huashan, to commemorate. After the restoration of Taiwan, the government of the authorities changed "Huashan" to

"Huashan," which has been used to this day.

"1914" is inextricably linked to the housing construction of Huashan Cultural and Creative Park. The house building in the Huashan Cultural and Creative Park was formerly known as the "Fragrant Brewing Society" during the Japanese occupation period. This was one of the largest wineries in Taiwan at the time, founded in 1914 AD. From this, we can intuitively understand why the name "Huashan 1914" came from.

However, the name is not the same as the brand. The name is only a part of the brand, but the brand needs to be gradually clarified with the development and growth of the park on which it relies. The reason why "Huashan 1914" is so famous as a cultural and creative brand is the development of Huashan Cultural and Creative Industrial Park from scratch.

In 1914, this was the Japanese brewing factory "Aromatic Brewing Company." In 1922, the Governor of Taiwan implemented the liquor monopoly and renamed it "Taipei Brewery Affiliated to the Taipei Monopoly Branch." In 1924, it was renamed as "Taipei Wine Factory of Taiwan Governor's Monopoly Bureau" again. In 1945, after the National Government accepted it, it was renamed "Taipei Provincial Monopoly Bureau Taipei Wine Factory." In 1949, the authorities changed its name again to "Taipei No. 1 Winery of Taiwan Tobacco and Wine Sales Bureau". In 1975, the name was changed to "Taipei Winery of Taiwan Tobacco and Wine Sales Bureau," referred to as "Taipei Winery." In 1987, the Taipei Winery moved out of the urban area, leaving the factory idle, and Huashan 's fate as a winery became history. In 1997, several artists discovered this place by accident. With their keen instincts, they smelled the space-time memory between the abandoned factory and Taipei 's old industries and citizens ' lives. They believed that these factories were the ideal venues for cultural performances. After many games, in 1999, the government authorities approved the establishment of "Huashan Arts and Cultural Special Zone." In 2002, the Taiwan Cultural Development Association will change the exclusive zone into a "creative cultural park," making it gradually become the flagship base for the development of Taiwan's cultural and creative industries. In February 2007, the Cultural Construction Association used the private participation model to carry out spatial ROT (construction operation transfer) planning for the cultural and creative industries of the park and granted the park management and management rights to Taiwan Cultural and Creative Development Co., Ltd. at the end of the same year. In 2009, the planned "Huashan 1914" transformed into a creative cultural park covering an area of 72,000 square meters, including green park spaces, innovative design workshops, and creative work display centers.

Today's Huashan 1914 has many cultural and creative channel brands such as Fang

Wenshan's "one tea house," Jay Chou's "DejaVu" theme music restaurant, Taiwan's aboriginal culture "Ayouyi boutique hundred stores," and often holds picnic days. It diversified cultural and creative activities such as Oktoberfest, photography exhibition, music festival, theme market, press conference, etc. It has become a whole place integrating popular music, performing arts, and various cultural and creative activities. It is an ideal place for citizens to enjoy cultural life.

The introduction of various cultural and creative small brands, "Huashan 1914," has established itself as a significant brand in the artistic and creative park.

## **3.2 Lessons learned from the "Huashan 1914" brand development experience**

### **3.2.1 Focus on the brand positioning of the park**

Brand positioning has a valuable effect on brand management and marketing. "Huashan 1914" had a precise brand positioning at the beginning of its establishment. It retains the historical and cultural sense while accepting the avant-garde aesthetic fashion and incorporating unlimited creativity into the public. Daily life aesthetics. This is reflected in the three aspects of brand image positioning, geographic positioning, and crowd positioning.

#### **3.2.1.1 Image positioning**

"Huashan 1914" as a park brand, its image is simply composed of two parts, one is the name LOGO design, and the other is the landmark architectural style.

As mentioned earlier, the name "Huashan 1914" is the result of preservation and evolution after the precipitation of history, and reflects the principle of the park's brand image positioning focusing on historical and cultural inheritance. The brand LOGO is in Chinese and English with green handwriting: traditional Chinese "Huashan 1914" and English "Huashan 1914 • Creative Park". The brand LOGO uses writing, which not only shows the dynamic and heavy characteristics of Chinese calligraphy but also shows its uniqueness and eye-catching performance compared to the stereotyped computer-printed body. From the architectural style of the park, "Huashan 1914" retains the architectural community of the brewing industry in the Japanese occupation period, and is compatible with other types of house architectural styles in different historical periods. It is the first of its kind to transform and build a cultural and creative park. Also, the park is located in the Taipei city center's prime area, which makes the "Huashan 1914" brand has a landmark meaning. Following the

history and culture, and also highlighting the fashion elements, this is the success of the "Huashan 1914" brand image positioning.

### **3.2.1.2 Geolocation**

Taipei City, where "Huashan 1914" is located, is a city with a highly developed cultural and creative industry in Taiwan. Taipei ' s cultural resources are kept intact, and there are many talents in the cultural and creative industries. Statistics show that the proportion of enterprises that carry out artistic and innovative business in Taipei is 40%, the economic output value of the cultural and creative industry accounts for 10% of Taipei ' s GDP, cultural and artistic workers account for 10% of the working population, and cultural and creative enterprises in Taipei. The scale accounts for 30% of Taiwan. In 2013, Taipei City won the 2016 World Design Capital title issued by the ICSID International Industrial Design Association, becoming another city after Berlin, Germany, Doolin, Italy, Cape Town, South Africa, Helsinki, Finland, and Seoul, South Korea. Such an excellent environment for Taipei's cultural and creative industries has invisibly created a pleasant atmosphere for the development of the "Huashan 1914" Cultural and Creative Park, which objectively provides a reliable guarantee for the successful "Huashan 1914" brand geolocation.

### **3.2.1.3 Crowd location**

The so-called crowd positioning means that the foothold of brand positioning must first meet consumer needs so that consumers have good awareness and identity and win the favor and loyalty.

One of the highlights of the "Huashan 1914" brand positioning is the integration of cultural creativity with people's life aesthetics. In layman's terms, life aesthetics is a combination of the artistic nation of life and the living of art. It is a new aesthetic point of view that has gradually emerged in recent years. Since Taiwan continued to promote the life aesthetics movement in 2008, life aesthetics have been respected by more and more people in Taiwan. Life aesthetics often complement each other with cultural creativity. "Huashan 1914" is precisely the Dongfeng that inherits the life aesthetics movement to make precise crowd positioning for its brand development in Taipei and broader. Both large and small cultural and creative shops and their innovative products in the park, as well as various types of art exhibitions with different contents, can be said to involve all aspects of Taipei people's clothing, food, housing, transportation, and entertainment. From Fang Wenshan shop, Jay Chou restaurant, legacy music, Aboriginal boutiques, to parent-child picnic days, Oktoberfest,

building blocks exhibitions, art festivals, to Broken Relationship Museums imported from overseas, Pritz Press Photo Exhibition, One Piece, etc. It reflects the interactive creation of "Huashan 1914" and consumers. At the same time that the park became a place for citizens to experience cultural life, the "Huashan 1914" brand entered the home of ordinary people.

### **3.2.2 Focus on cluster brand development**

"Huashan 1914" Cultural and Creative Park has gathered a large number of cultural and creative industries. Through joint efforts, the enterprises in the park have created a more aesthetic and creative atmosphere and a more well-known Taiwan artistic and creative industry regional brand (or "cluster brand"). -"Huashan, 1914". In other words, "Huashan 1914" is a cluster brand representing the overall image of all enterprises in the park. This cluster brand has effectively enhanced the competitiveness of the "Huashan 1914" park through its agglomeration effect and halo effect.

#### **3.2.2.1 Agglomeration effect**

A large number of cultural and creative enterprises related to the cultural and creative industries, including suppliers, producers, investors, and industry associations, are gathered in the "Huashan 1914" park, forming an artistic and creative sector from creation, manufacturing, distribution to consumption, etc. The complete industrial chain of the link. This agglomeration effect weakens the restriction of the location on the park enterprises, and brings various resources such as funds, enterprises, talents, service institutions and consumers to the park, and jointly promotes the enterprises in the park to develop to a higher-end through technological innovation. In the end, new growth points in the park's cultural and creative industries are continually emerging, the value chain is further optimized, the industrial chain is further improved, and the comprehensive competitiveness of the park under the effect of agglomeration is continually improving.

#### **3.2.2.2 Halo effect**

"Huashan 1914" is different from other cultural and creative park cluster brands. This brand represents the park's uniqueness in terms of artistic creativity, art display, and business model. The famous Taiwanese restaurant "Aoba New Paradise" in the park, a renowned director Fang Wenshan's "a tea house," Taiwan's first contemporary local designer's brand store "1914 Connection", trendy record company music experience store "Fashion • Music



Settlement," Jay Chou, Liu Qian's European classical theme music restaurant "DejaVu," "Taiwan's traditional tea culture and skill brand shop" Lao Cong Tea Garden, "aboriginal culture experience shop" Ayouyi boutique 100 stores "and many other excellent companies worked together to accumulate a good reputation for the" Huashan 1914 "brand The "1914" Park can represent the highest level of Taiwan's cultural and creative industries, thus giving the "Huashan 1914" brand a halo effect. The halo effect of "Huashan 1914" has a profound impact on consumers, enterprises in the park, and the Taipei City Government. For consumers, the "Huashan 1914" brand is the guarantee of the quality and service level of its cultural and creative products, so that consumers will have trust and loyalty to the artistic and innovative products and related services of the "Huashan 1914" park so that the visit The number of consumer groups in the park has steadily increased. For cultural and creative enterprises in the park, the "Huashan 1914" brand can bring direct or indirect economic benefits, especially small enterprises, and new enterprises in the park can benefit from the halo effect of the cluster brand. The halo effect of the park brand can reduce the difficulty and capital investment of enterprises to create brands in different degrees, which is conducive to the cultural enterprises in the park, enhancing their competitiveness and enhancing the comprehensive strength of the "Huashan 1914" artistic and creative park. For the Taipei City Government, the "Huashan 1914" brand represents the brand image of the Taipei City's cultural and creative industries. The government will give the park more policy support due to the halo effect of promoting the "Huashan 1914" culture. Creative Park is better developed and expanded.

### **3.2.3 Focus on brand marketing in the park**

Brand marketing is a process of accurately conveying various information of the park brand to consumers so that consumers can recognize and accept the data and successfully shape the park's brand image. The success of "Huashan 1914" Cultural and Creative Park is inseparable from a good brand marketing strategy. This section will discuss the specific practices of "Huashan 1914" in advertising, online marketing, and public relations marketing. Literature research Weifang "Fangtze Eurotown" cultural and creative park brand construction provides experience and reference.

#### **3.2.3.1 Advertising and marketing**

Advertising marketing is a traditional marketing tool that can intensively, dynamically, and widely disseminate product information to consumers, thereby quickly shaping brand

awareness and recognition. "Huashan 1914" Park is using these characteristics of advertising marketing to organize TV shows, newspapers, periodicals, outdoor advertisements, and other media on the island through the holding of star events, art performances, public welfare activities, and cultural and creative works exhibitions. Reported on the surface, the surface is to advertise specific actions, in fact, the "Huashan 1914" artistic and creative park advertising marketing.

"Huashan 1914" will conduct advertising and marketing for enterprises in the park. A large number of advertisements for the park enterprises on the island's television, newspapers, and other media can better help the park enterprises become more prominent and more reliable and enhance the brand awareness and influence of the company. This kind of advertising marketing to the enterprises in the park is precisely the promotion of the "Huashan 1914" park from the inside and outside, and thus expanding the influence of the "Huashan 1914" park brand.

### **3.2.3.2 Internet Marketing**

"Huashan 1914" Cultural and Creative Park has its brand information website. "Huashan 1914" moved all the information of the park's development, exhibitions, enterprises in the park, and operation mode to the "Huashan 1914" brand website. Cultural and creative lovers worldwide can fully and systematically understand Huashan 1914 Cultural and Creative Park without leaving home. At the same time, "Huashan 1914" has also cooperated with other online media platforms to make full use of the advantages of online marketing and further expand and spread the "Huashan 1914" park brand.

"Huashan 1914" uses the interactive, economical and multimedia features of online marketing, breaking the barriers of traditional advertising marketing restricted by time, region, and content layout, effectively reducing the cost of brand marketing in the park and improving the brand information. Communication efficiency enhances the brand marketing effect of the park.

### **3.2.3.3 PR marketing**

Public relations marketing can create the right social image for the park, and a series of public relations activities planned by the "Huashan 1914" park is mostly general welfare. Through public relations marketing, it can demonstrate the social responsibility of the "Huashan 1914" brand, win consumers' recognition and praise for the park, increase consumer loyalty to the park, and establish a stable cooperative relationship between

consumers and the park, thereby enhancing the park's brand image.

The “Creative Bazaar” created by “Huashan 1914” can provide meeting spaces, exhibitions and performance spaces for government agencies, literary and art groups, student groups, news media, industry associations, and enterprises, as well as learning and communication for foreign experts and scholars, Speech, discussion, and cooperation platform. In the "Huashan 1914" Park, you can not only experience various cultural and creative market activities with a "Taiwanese flavor," but also have the opportunity to see the release of new recordings, new movies, and new books held by stars such as Jay Chou, Fang Wenshan, and Liu Qian Meetings, such as the TV series "Pandaren" funded by Taiwan China Television Corporation, the only charity meeting held in Huashan 1914 Cultural and Creative Park, director Jay Chou attended this charity event, and with the audience, He shared all the beautiful experiences when shooting the film; the opening ceremony of the Taiwanese cultural and creative design franchise store planned and created by the "Huashan 1914" Cultural and Creative Park, launched his brand gift "1914Connection" and "Huashan 1914" Park on the spot. In the form of creating an exclusive cultural and creative brand, it has promoted the development of Taiwan's local cultural and creative industries; the "Four Seasons Forbidden City" held by the Taipei Palace Museum, the "Huashan Graduation Season" design exhibition created by the Taiwan Cultural and Creative Development Foundation, and the easyoga concept museum. Yoga Life Festival, "Taiwan New Folk Concert" hosted by the Taiwan Music Museum, Taiwan plus Various cultural and creative activities such as the "2012 Maple Festival" organized by the Canadian Chamber of Commerce, is public relations marketing activities of the park brand. According to incomplete statistics, cultural and creative events are held more than 100 times a year, and these activities are not limited to the daytime. The content at night is also colorful. It has become a big stage for gathering cultural and creative activities. Through these public relations and marketing activities, the "Huashan 1914" Cultural and Creative Park has become a new gateway to Taiwan's cultural creativity and the "Taipei entrance" in the eyes of tourists visiting Taiwan.

# **CHAPTER 4 SWOT ANALYSIS OF THE BRAND DEVELOPMENT OF THE “Fangtze Eurotown” CULTURAL AND CREATIVE INDUSTRIAL PARK IN WEIFANG**

"Fangtze Eurotown is located on both sides of the central axis of the original Jiaoji Railway Fangzi section in Fangzi District, Weifang City, Shandong Province. It was once a colony of Germany and Japan, and many German and Japanese buildings are scattered today. The historical witness of the progress of modern industrial civilization. In recent years, driven by the development of the cultural and creative industries by the Weifang Municipal Party Committee and Municipal Government, "Fangtze Eurotown" is being displayed in the world with its unique cultural and creative park brand image. The focus of this chapter It is to introduce the different historical origin and development status of "Fangtze Eurotown," and use SWOT model to analyze the brand development of "Fangtze Eurotown" cultural and creative industrial park, and lay a solid foundation for the study of the brand development strategy of the park.

## **4.1 Brief introduction to the situation of "Fangtze Eurotown."**

### **4.1.1 History**

In 1897, the people of Juye, Shandong, killed two German missionaries in the rampant township, known historically as the "Juye Mission." Subsequently, the Qing government and Germany signed the "Jiao Lease Treaty" in March 1898, which allowed Germany to obtain the construction rights of the Jiaoji Railway and the mining rights of coal mines along the railway. As Germany built roads, tunnels, garrisons, and opened churches and hospitals, many German expatriates and laborers from all over the world came to Fangzi. The nameless town has since rewritten history. A large number of public buildings and residences built by the Germans here have the romanticism characteristic of the German architecture at that time, or "German national style," such as yellow mortar on the wall, red bull tongue tiles on the roof, and windows. Adopt styles such as tiger windows and mushroom stone coupon windows.

In 1918, the First World War was declared over, and all German rights in Fangzi were forcibly taken over by Japan. Japan established a consulate in Fangzi, and built a power plant and started a foreign bank, making Fangzi a significant town in Japan's economy and national

industry and commerce. The construction scale of Fangzi urban area was expanded based on the German planning and layout. During the Japanese occupation period, the architecture of the Fangzi District followed the German-style, reflecting that Japan at that time was very advocating European and American culture and art. The difference is that the architecture in the Japanese occupation period pays more attention to practicality. There are not many decorative decorations and colors, but the characteristics of Japanese architecture are "humanized and practical."

Germany and Japan have occupied a large number of buildings in the past half-century. Fang has maintained a total of 166 housing buildings in the old town of Fangzi within 8 square kilometers, including 103 German-style houses and Japanese-style houses. 63 houses. These German and Japanese buildings have the characteristics of pure, heavy, and carefully sculpted, and concentrated on the architectural style of the period occupied by Germany and Japan. The scope of these structural applications involves multiple fields, such as military, industrial, commercial, medical, cultural, political, and diplomatic aspects. The range of coverage, the number of them, and the precise characteristics are rare in Shandong and even the whole country.

In the modern Fangzi Old Town, due to the reconstruction of the Jiaoji Line in 1984, the closure of the coal mine, and the fact that the railway was straightened and no longer around the Fangzi, there was a massive outflow of population, and the former bustling commercial towns were gradually deserted; Overwhelmed, unable to carry out large-scale municipal construction, the construction of the new district has also moved north; many old buildings have not been commercially developed due to the garrison of troops; it is precisely because of the above reasons that Fangzi old town has not undergone large-scale demolition and reconstruction, making The appearance of the first European-style city and the historical landscape are miraculously preserved.

A few years ago, the relevant German department mentioned in a letter to the relevant departments of Weifang City that "some old German buildings in Fangzi ' s old city have passed the 100-year shelf life, so please pay attention to maintenance and protection" . The foremost leaders of Weifang City highly valued this letter. The specially hired Professor Ruan Yisan of Tongji University (known for the excavation and protection of Lijiang Ancient Town, Pingyao Ancient Town, and Zhouzhuang Ancient Town). German famous planning designer Siggs ' The Japanese building complex made an overall plan. The name "Fang Ci" is derived from the pronunciation of "Fang Zi" in German. Weifang City named this old building as "Fangtze Eurotown" and planned to use the unique historical and cultural heritage

of the town to build it "Huashan 1914" in Weifang.

#### 4.1.2 Development status

"Fangtze Eurotown" Cultural and Creative Industrial Park covers an area of 1.97 square kilometers and plans to invest 2 billion yuan in construction funds. It is a crucial project of urban construction in Weifang City, and was rated as "Shandong Fangtze Eurotown Cultural Creative Industrial Base" and "Shandong Key Cultural Relics" Protect Unit. " At present, the park has developed and constructed projects including Fangzi Planning and Exhibition Center, Fangzi Art Museum, Fangtze Eurotown Sculpture Exhibition Hall, 1898 Beer United Nations, Zhengjin Bank Hall, German Villa District, Yokota Station, International Youth Hostel, Town Wait for a pot. The Hollywood movie "Flying Man" chose the park as the shooting base. The Chinese Painting Academy designated it as the Shandong creative teaching practice sketching base, and the Shandong Provincial Theater also used it as the original base. The National Table Tennis Open has also been held in the town of Fontz for many years. At present, the park contains more than 50 cultural and art exhibitions and exchanges every year, attracting more than 200,000 people from home and abroad, and has become a foothold for cultural exchanges between China and Germany, a gathering place for creative industries and art education, and a magnet for cultural tourism in Jiaodong.

**Table 4.1 “Fangtze Eurotown” has formed business projects.**

	German-Japanese cultural exchange	Cultural and artistic exchanges	Cultural and creative breeding
projects	German villa area, Zhengjin Bank Hall and other original site reconstruction areas	Art exhibition areas such as Fangzi Art Museum and Fangtze Eurotown Sculpture Exhibition Hall	Yang Feiyun Art Studio, Weifang College Art Department and other creative training areas

#### 4.2 SWOT analysis of the development of "Fangtze Eurotown" brand

The SWOT model is a strategy and model analysis method. As far as this article is concerned, it is based on the analysis of the development of the "Fangtze Eurotown" cultural and creative park and the external industry policy environment to discover the advantages and disadvantages of the brand development. The "Fangtze Eurotown" artistic and creative

park. S, W, O, and T are the abbreviations of the English word's strength, weakness, opportunity, and threat, which mean Strengths, weaknesses, opportunities, and threats. Among them, Strengths and weaknesses are internal factors, and opportunities and threats are external factors. Using the SWOT analysis method, we can make an objective, comprehensive, systematic, and practical analysis of the development of the "Fangtze Eurotown" brand.

Table 4.2 SWOT analysis

	Strengths	weakness
Internal conditions	<ol style="list-style-type: none"> <li>1. Unique "German-Japanese architecture."</li> <li>2. The energetic cultural and artistic atmosphere</li> <li>3. Convenient transportation and beautiful environment</li> </ol>	<ol style="list-style-type: none"> <li>1. Insufficient investment in the construction of the park</li> <li>2. The lack of cultural and creative talents in the park</li> <li>3. Weak brand building of the park cluster</li> <li>4. Poor market operation of the park</li> <li>5. The brand promotion of the park is not strong enough</li> </ol>
	opportunity	Threaten
External environment	<ol style="list-style-type: none"> <li>1. Increased demand for cultural and creative industries</li> <li>2. The cultural and artistic sectors are included in the national development strategy</li> <li>3. Transformation and upgrading of domestic industrial development</li> <li>4. Weifang attaches great importance to the development of the cultural industry</li> </ol>	<ol style="list-style-type: none"> <li>1. Impact of the development of foreign cultural and creative industries on the domestic market</li> <li>2. The homogenization of local cultural and artistic sectors is serious</li> </ol>

#### 4.2.1 "Fangtze Eurotown" brand development advantages

##### 4.2.1.1 Unique "German-Japanese Architecture."

The 166 German-Japanese buildings preserved in "Fangtze Eurotownship" cover all aspects of the history of German-Japanese aggression against China. In the field of political diplomacy, there are German-Japanese luxury mansions, German military headquarters, Japanese consulate, German post building, German railway locomotive section Material warehouses, and transfer stations, Catholic churches, nuns, etc. In the military field, there is

the German army base camp, the Japanese gendarmerie, the naval transport station, and the red house dungeon. The farm, Zhengjinyangxing, Yokota Hotel, Japanese National School, German Military Hospital, Yuxianyanyan Hall, Fengyue Brothel, etc., cover the whole field like a "small country." The "Fangtze Eurotown" building complex is well-preserved, diverse in style, and distinctive in features. Its historical and cultural value is not only reflected in Shandong Province but also has a firm stroke in China's modern history.

Zhang Zhuang (director of the Academic Committee of Modern Architectural History of the Chinese Architectural Society) was amazed after reading the "Fangtze Eurotown" building complex. These German and Japanese buildings are fully functional and well preserved in China. This is the only building like this. He has only seen it in Hamburg, Germany, and Fangzi in Weifang. These buildings in "Fangtze Eurotownship" are worth declaring world cultural heritage. Experts' such a high evaluation of "Fangtze Eurotownship" shows that "Fangtze Eurotownship" has a very high value in history, culture, art, and tourism.

#### **4.2.1.2 Strong cultural and artistic atmosphere**

With its unique exotic style and vicissitudes of history, Fangtze Eurotown has attracted a large number of domestic and foreign artists to come here for artistic creation and performance. "Study Fangtze Eurotown" Chinese oil painting exhibition, "Research and Surpass" China's second small oil painting exhibition, contemporary Russian oil painting exhibition, and other large-scale cultural and art exchange activities have been held here, attracting a large number of literary techniques and folk art enthusiasts to come. Yang Feiyun, the dean of the Chinese Academy of Oil Painting, set up his art studio in a German officer's villa built-in 1904. Under the influence of Yang Feiyun, many artists set up here because they favored the unique cultural style of Fangtze Eurotownship. Art Studio. In addition to attracting artists to come here to create, Fangtze Eurotownship provides creative space for teachers, students of art schools, and young artists in the early stages of creation. It signed contracts with the Central Academy of Fine Arts, Shandong Arts and Crafts Academy, Weifang College, and other universities to jointly run schools. The teaching creation training base is set up here, among which Weifang College has set up its art department. Fangtze Eurotown has also built a series of supporting facilities to create a complete creative environment for artists, such as galleries, art centers, sculpture exhibition halls, and Fangzi Art Museum. Regular creative market events are held to provide a platform for communication and exhibition of works. After the development and growth in recent years, "Fangtze Eurotown" has become a distribution center for art exchange, creation, cultivation,



exhibition, and sales.

#### **4.2.1.3 Convenient transportation and beautiful environment**

The town of Fangtze Eurotown is located in the southeast of the central area of Weifang, only 15 minutes and 8 minutes by car from the Weifang Municipal Government and Fangzi District Government, respectively. The surrounding transportation facilities are perfect, with the Weilai Expressway, Jiqing Expressway, and Beijing-Shanghai High-speed Railway in the north, Beihai Road, and 206 National Road in the west, and a dedicated railway freight line in the core area. It is only 3 kilometers away from Weifang Airport and only 1 hour and 1.5 hours' drive from Qingdao and Jinan International Airport, respectively. The three-dimensional transportation system provides favorable conditions for foreign exchange and cooperation in Fangtze Eurotown.

The town of Fangtze Eurotown is located between the Yuhe River and Fengxiang River in Weifang. The Weihe River and Bailang River pass through the east and west sides. The air quality in the area is high, and the living environment is beautiful. It is close to Bailanghe Wetland Park, Yushun Park, Baishahe Park, Jiulongjian Eco-tourism Resort, and Yuquanwa Leisure Sightseeing Agricultural Zone are intimately connected. Literary and artistic creators can feel the "Xanadu" -like creation and living atmosphere in the surrounding precious ecotourism resources. At the same time, Fangtze Eurotown can form a "star" network with surrounding ecotourism projects, convenient for the integration of culture and tourism.

#### **4.2.2 The development disadvantage of "Fangtze Eurotown" brand**

##### **4.2.2.1 Insufficient investment of construction funds in the park**

The primary operating mode of the "Fangtze Eurotown" Cultural and Creative Park is to rely on the abandoned "German-Japanese" buildings and blocks left along the original Jiaoji Railway and protect, repair, repair and renovate them so that the original buildings can be preserved. The unique exotic style can also meet the actual needs of cultural and creative industries. After vigorous support and capital investment from the Hefangzi District government in Weifang City, some "German-Japanese" buildings and blocks have been rejuvenated. Still, such large-scale cultural relics protection and improvement projects rely solely on government funds. The investment is far from enough, and many construction sites are even abandoned. How to attract private capital's attention to the park and introduce a large number of enterprise funds into the development is a real problem that restricts the

development and growth of the "Fangtze Eurotown" cultural and creative park.

#### **4.2.2.2 The lack of cultural and creative talents in the park**

From the abandoned Fangzi Old Town to the current "Fangtze Eurotown" Cultural and Creative Park, artists have played a significant role. Artists such as Yang Feiyun, the dean of the Chinese Oil Painting Academy, and a group of young artists have settled into this once abandoned land. With the breath of art, the subsequent signing of cultural and creative enterprises and teaching bases of art schools made it support for gathering cultural and artistic creation and talent cultivation. However, because the "Fangtze Eurotown" Cultural and Creative Park is still in the initial stage of development, the number of artists and art practitioners is still relatively small compared to the park's construction and development speed. The creative enterprises settled in the park have not formed a great climate in terms of scale or quantity. The development space for young art practitioners is relatively small, resulting in many outflows of artistic talents trained in the park. The development of the park is enormous. The critical cultural and creative talent resources are severely lacking.

#### **4.2.2.3 Weak brand building of park clusters**

"108 centuries-old German hometown buildings, not in Qingdao, in Weifang", this is a slogan of Weifang's investment promotion conference in Qingdao, which caused a great response in Qingdao at the time, "Fangtze Eurotown" Cultural and Creative Park Thanks to its unique historical culture and human resources, the strong support of the Weifang municipal and district governments have successfully attracted many enterprises and cultural and creative workers to settle in. The presence of enterprises brings vitality to the "Fangtze Eurotown" Park. Still, the business of these companies is too duplicative, and there is a lack of corresponding coordination and cooperation among the enterprises. The cultural and creative industries in the park have not formed a perfect industrial chain, which has led to the establishment of cluster brands. There has been a problem with gathering but not grouping. Also, the lack of experience in the development of the brand in the "Fangtze Eurotownship" park has led to improper operation of shaping the brand image of the park cluster, which has further exacerbated the disadvantageous situation of brand building in the park cluster.

#### **4.2.4 "Fangtze Eurotown" brand development threat**

#### **4.2.4.1 Impact of the development of foreign cultural and creative industries on the domestic market**

At present, the development of China's cultural and artistic sectors has entered a period of intense demand, and cultural and industrial parks have huge market potential. However, due to the late start and weak foundation of China's cultural and creative industries, compared with the cultural and creative industries and development scales that have already flourished abroad, national parks and enterprises generally lack competitiveness, especially the artistic and creative developed countries such as the United States, Japan, and South Korea. The phenomenon of cultural exports is particularly apparent, occupying a significant market share, and to a certain extent poses a threat to domestic independent artistic and creative brands. The United States is a country with a strong cultural industry and a significant export of cultural products. Cultural products such as Hollywood movies, Disneyland, and NBA basketball in the United States have a large number of enthusiasts in China. Books, audio-visual products, and literary costumes derived from these cultural symbols. Even more popular, and even more embarrassing to the Chinese people, the United States can also process and innovate Chinese cultural elements and sell them in China, such as Hollywood movies such as Kung Fu Panda and Hua Mulan. Japan's anime culture industry is developed, such as Doraemon, Slam Dunk, Dragon Ball, Detective Conan, Crayon Shin-chan, Naruto, and other familiar animation works, which have affected more than one generation of Chinese people. The strong impact of Japanese anime culture has led to domestic animation. A large number of imitations have appeared, lacking the capacity for independent innovation. South Korea has also been influential in exporting cultural products to China in recent years. Davids has purchased the copyrights of Korean variety shows, and they have received extremely high ratings. Their online games have also been enthusiastically sought after by the younger generation in China. The influx of European, American, Japanese, and Korean cultures into China enriched the domestic cultural and creative market and a significant impact and threat to the local cultural and creative industries and brand development.

#### **4.2.4.2 Serious homogenization of domestic cultural and creative industries**

With the promulgation and implementation of the national cultural and creative industry policy, local governments are actively supporting and developing artistic and creative industrial parks in their respective regions. However, the development of cultural and creative industrial parks in China, especially the brand, started late, lacking theoretical experience, and insufficient innovation capabilities. The development of artistic and creative industrial

parks in various regions has followed suit, and most of them tend to imitate some excellent park cases. It is understandable to learn from the successful experience, but blindly imitates its park's exclusive connotation. In short, it is the lack of the "soul" of its park development. This is undoubtedly the most significant harm to the cultural garage with "creative" as the core. For example, the painter creation base in Songzhuang, Beijing, and many other cities have established similar painter creation bases in their areas through government administrative means. However, due to the impoverished environment provided by the painter and the mode of operation of the park, they lack market competitiveness. As a result, many painter creation bases have become image projects, and they are notoriously unknown. Cultural and creative parks not built on their development characteristics and followed suit will inevitably flow in a homogenous circle. Park projects will be launched in a hurry, and repeated construction will eventually lead to the dispersion of resources, vicious competition, and the indifference of revenue.

#### **4.2.5 Summary**

In summary, the development of the "Fangtze Eurotown" brand has the unique historical and cultural background, national and local policy support, strong market demand, an excellent artistic and creative industry foundation, a superior geographical environment, and abundant cultural and creative resources. At the same time, the development of the "Fangtze Eurotown" brand should also deal with the disadvantages of insufficient capital investment, lack of creative talents, unfavorable cluster brand construction, poor market operation, insufficient publicity and promotion, industries vulnerable to foreign shocks and inadequate regional competitiveness advantages. Factor. Through analysis, the author believes that the development of the "Fangtze Eurotown" brand can only adhere to the principle of "government guidance and market leadership," follow the principles of "protection, development, exchange, and development," and maintain its uniqueness and form its industrial cluster. Brands, good brand promotion in the park, and timely layout adjustments based on changes in markets and policies can enable "Fangtze Eurotown" to take advantage of opportunities and seize opportunities during brand development to overcome disadvantages and reduce threats. In other words, the "Fangtze Eurotown" brand development strategy is to do an excellent job in brand positioning, cluster brand creation, brand marketing, and brand maintenance. The author will focus on chapter five.

# **CHAPTER 5 WEIFANG "Fangtze Eurotown" CULTURAL AND CREATIVE INDUSTRIAL PARK BRAND DEVELOPMENT STRATEGY**

This chapter is the core chapter of this article. The goal is to guide the relevant theories of brand development in cultural and creative industrial parks, draw on Taiwan 's "Huashan 1914" brand development practical experience, and combine Weifang 's "Fangtze Eurotown" Cultural and Creative park's characteristics and brand development SWOT Analyze the results and propose a brand development strategy suitable for "Fangtze Eurotown." This chapter is divided into four sections. The author will discuss the four steps of the implementation path of "park brand positioning-cluster brand creation-park brand marketing-park brand maintenance."

## **5.1 Park brand positioning**

In the brand development process of enterprises, including parks, brand positioning has always been the primary link. The author believes that the feasible plan for the brand positioning of "Fangtze Eurotown" is to make an essay around German and Japanese culture, highlight the German and Japanese artistic style of the park, promote the exchange and integration of German and Japanese cultural and creative industries and the existing industries in Weifang, and guide consumption with the concept of life aesthetics. The behavior makes the brand image of German-Japanese culture in the park deeply rooted in people's hearts. The mention of "Fangtze Eurotown" is associated with Germany and Japan's cultural symbols. Therefore, the author intends to propose the specific approach of brand positioning in Fangtze Eurotown from the three aspects of image design positioning, product function positioning, and target group positioning.

### **5.1.1 Image design positioning**

Image design positioning includes both external and internal aspects.

The brand name, LOGO, and architectural style of the park are the brand's external image design. At this point, "Fangtze Eurotown" has met the prerequisites. In terms of the name, "Fangzi" is the pronunciation of "Fangzi" in German, with bright exotic colors; the professionally designed LOGO image is unique and distinctive, and has been widely adopted by the park entrance and official website; The building retains the original appearance of

German and Japanese houses, and has become an ideal choice for local wedding photography and artistic creation.

In contrast, the establishment of the brand's internal image is much more protracted. Taking "Fangtze Eurotown" as an example, the establishment of an internal image refers to the abstraction of all the content carried and attached to the park brand into certain cultural symbols under the combined effect of the deep historical human resources and the distinctive external image of the park. , And deep into the hearts of consumers. The establishment of an internal model is a process with a long cycle and slow results, and cannot be achieved overnight. Specifically, we must continue to work hard in two aspects: first, we must dig deep into the existing cultural resources left over from history, and focus on the construction of German and Japanese luxury mansions, German military headquarters, Japanese consulates, Catholic churches, monasteries, and red house water prisons The restoration and restoration of the remains, these sites will inevitably become a major attraction of the park once they are developed and opened to the outside world; They explore the enthusiasm of cultural innovations in the park. For example, enterprises can promote products and culture in the park by opening shops, and universities can use the park as a place for artistic creation, scientific research achievements, and competition activities.

### **5.1.2 Product function positioning**

As a business card, the Cultural and Creative Park embodies the local economic and social development. The construction of the park brand must rely on similar products as support, which in turn provides a platform for the development and promotion of these products. The author believes that accurate product function positioning determines the sustainability of the development of the park. The basic principle of product function positioning for "Fangtze Eurotown" is to highlight the German and Japanese cultural styles combined with Weifang's technical characteristics. Specific ideas include the following points: 1. It is to inject "German cultural soul" into the repaired German architecture, introduce authentic German cultural exhibition hall, Catholic church, beer bar, music bar, and other German elements to create a "German cultural experience zone"; the second is to use Weifang kite and Yang Traditional handicrafts such as Jiabu Plank New Year Pictures are integrated with Japanese flower arrangements and ukiyo-e art. With the help of the China-Japan-Korea Industrial Expo platform in Weifang, they try to introduce art exhibitions, festival forums, and other forms into the park to promote exchanges between the two. Build a "Sino-Japanese Traditional Culture Exchange Zone"; third, take the opportunity of Weifang

to build the Chinese Tea Expo City and introduce Japanese tea ceremony culture-related industries into the park so that Chinese and Japanese tea cultural enterprises can find cooperation in "Fangtze Eurotown" "Sino-Japanese Tea Culture and Technology Interactive Zone"; Fourth, create opportunities for collaboration between Germany and Weifang manufacturing industry The influence of other advanced manufacturing companies in China is self-evident, and the local brands such as Weichai Engine and Futian Automobile in Weifang also enjoy a particular industry reputation. The park operators can try to look at these two from the perspective of "modern industrial design." To tap the potential for cooperation between them and create a "Sino-German Modern Industrial Design Cooperation Zone." Also, Luneng Football School, Weizhou Road Automobile 4S Shop Concentration Area, Yuquanwa Organic Agriculture Demonstration Area, Bailanghe Wetland Park are all around the "Fangtze Eurotown" station. These resources can be discovered as cultural industries as different industries. Trade and all have some kind of intersection with Germany or Japan; it is worth Weifang to think deeply in the process of positioning the product function of "Fangtze Eurotown."

### **5.1.3 Target group positioning**

The brand positioning of the park must ultimately be implemented to meet the needs of consumers, and this positioning that meets market needs is the most vital. The author believes that the positioning of the target population of "Fangtze Eurotown" can follow three basic principles: First, drawing on the successful experience of "Huashan 1914", introducing the concept of life aesthetics into the park, making it a place for surrounding and local citizens to enjoy spiritual and cultural life. "Fangtze Eurotown" can use its unique "German-style" to provide consumers with a warm, comfortable and cozy German village-style high-quality life enjoyment, such as German beer festival, German music festival, German-style wedding photography, Artworks exhibitions, weekend parent-child games, table football games, unique cultural and creative products market and other activities, these activities integrate cultural creativity into the aesthetics of life, can significantly attract the participation of the masses so that they are enjoying cultural and artistic At the same time, enjoy the authentic "German life." The brand "Fangtze Eurotown" is a creative holy place for cultural and creative artists, but also a paradise for people to pursue life aesthetics. Second, based on life aesthetics leading consumers, leveraging the development of the tourism industry, with the "Fangtze Eurotown" The gradual emergence of the brand effect drives the tourist crowd to the park; third, while activating the development of the cultural and creative industry of "Fangtze

Eurotown," it attracts professional audiences and corporate buyers to visit, such as cultural art collectors, original design buyers. The consumer groups of artistic and creative products have formed a good "design-production-sale" business operating environment, which injects vitality into the healthy and sustainable development of the cultural and creative industry in the park.

## **5.2 Cluster brand creation**

From Taiwan's "Huashan 1914" park cluster brand development experience, we know that creating a "Fangtze Eurotown" cultural and creative park cluster brand can enhance the park's competitiveness, increase the park's popularity and reputation, and then make the park in the artistic and creative industry in an advantageous position in marketing. At the same time, the establishment of the park cluster brand is also Weifang's need to deepen cultural system reform, adapt to the development of cultural and creative industries, and develop the regional cultural economy. The author proposes the following countermeasures to create a park cluster brand based on the importance of creating a "Fangtze Eurotown" artistic and creative park cluster brand.

### **5.2.1 Strive for government policy support at all levels**

The government not only plays the role of industry guidance in the development of cultural and creative industries, but also is a strong backing for industrial development, and plays a pivotal role in the construction of artistic and creative industrial cluster brands. Especially for the government-led cultural and creative parks such as "Fangtze Eurotown" Cultural and Creative Park, where the industry has not yet matured, the industrial advantages are not distinct, and the overall strength of the enterprises in the park is weak, the government's policy support is in the creation of cluster brands. Has a vital role. Therefore, the nature of the cluster brand of the "Fangtze Eurotown" Cultural and Creative Park should put the government's increased policy support for the park in a vital position to ensure the smooth creation of the cluster brand in the park.

#### **5.2.1.1 Upgrading the creation of park cluster brands to an urban development strategy**

First of all, the Weifang municipal government will include the nature of the park cluster brand in the city's future industrial development strategic plan, closely link the future development of the town with the construction of the park cluster brand, and drive the



creation of the park cluster brand with the development of the city. The influence of the park cluster brand enhances the image of the town so that the development of the town and park cluster brand shows a complementary situation. Secondly, increase the protection of brand intellectual property rights, promulgate similar local laws and regulations for park cluster brands, and strengthen park cluster brands' security to avoid damage to the image of park cluster brands. Also, through related administrative means, the operating entities of the park cluster brand are clarified, related historical issues such as unclear property rights in the park are resolved, and “one mountain, two tigers” issues related to property rights disputes caused by obscure operating entities are avoided. Finally, it is necessary to conduct timely research on the construction and operation of the cluster brand of cultural and creative parks in the surrounding cities, and feedback the research results to the park promptly, so that the enterprises in the park can timely understand the changes in relevant industrial information and make corresponding adjustments according to their development. To ensure the healthy development of the industry and the long-term image of the park cluster brand.

#### **5.2.1.2 Strive for individual policy support**

"Fangtze Eurotown" Cultural and Creative Industrial Park is still in the early stages of development, and its industrial cluster development is relatively immature. At this stage, the park cluster brand's establishment needs more significant support from the Weifang city and district governments. According to the status quo of the development of the park, we will strive for the government to issue proper policy support to provide the park with policy, financial and human resources and other resources to help the rapid development of the parking industry and ensure the completion of the construction of the park cluster brand. First of all, strive for the government to increase resource assistance to "Fangtze Eurotown," which includes the opening of a rapid investment platform, the transfer of technical talents, the reduction of relevant taxes, and the preferential use of land factories. Secondly, the use of related public relations activities organized by the government, through these platforms to promote "Fangtze Eurotownship," to enhance the popularity and influence of the park cluster brand, and enhance the market competitiveness of the park cluster brand.

#### **5.2.2 Promote the development of local cultural and creative industries**

The development of cultural and creative industries is the foundation and driving force for the creation of cluster brands in the "Fangtze Eurotown" Cultural and Creative Park. If a stable and mature industrial foundation is left to be developed, cluster brands will lack

competitiveness in the market and restrict the cluster brand effect Development, the significance of cluster brand creation will not be reflected. Therefore, promoting the development of the cultural and creative industries and accelerating the upgrading of the cultural and artistic sector is an essential task in the creation of the cluster brand of the "Fangtze Eurotown" Cultural and Creative Park.

#### **5.2.2.1 Guarantee the supply of resources for the development of cultural and creative industries**

The two most essential resources in the event of cultural and artistic sectors are financial resources and human resources. Adequate resource supply is the driving force for the development of cultural and creative industries. It is also the foundation for the creation of cluster brands in artistic and innovative parks. In terms of financial resources and resources protection, first of all, it is recommended that the Weifang Municipal Government should increase the support of special funds for the development of cultural and creative industries, and provide timely financial support to artistic and creative enterprises and projects with excellent prospects for future growth. Secondly, relevant financial institutions should actively establish appropriate liaison mechanisms with cultural and creative enterprises, provide relevant policy preferences for the development of cultural and creative industries, establish financing channels for artistic and innovative enterprises, and improve the financing efficiency of cultural and creative enterprises. In terms of human resources protection, first of all, we should focus on the cultivation of talents in cultural and creative industries, and set up individual training institutions in the park, or the government should entrust relevant colleges and universities to provide courses in cultural and creative industries to improve the business level and quality of employees in the park. Reserve talent resources for the development of the park. Secondly, vigorously promote and promote the park, establish relevant preferential treatment policies, energetically attract foreign talents, and provide fresh ideas and development momentum for the park's development.

#### **5.2.2.2 Reasonable planning of industrial clusters in the park**

First of all, we should comprehensively consider the history, culture, industry, region, resources and other aspects, rationally plan the enterprise clusters settled in the "Fangtze Eurotown" Cultural and Creative Park, integrate the resources of enterprises in related industries, and conduct unified management operations So that the joint effect of the enterprise cluster can play an essential role in the establishment of the park cluster brand.

Second, encourage enterprises in the park to cultivate and tap their characteristics to improve competitiveness, thereby increasing the value of the park's enterprise brand, and thus the value of the park cluster brand and the competitiveness of the park cluster brand. Also, to further strengthen the infrastructure construction of the park and the setting of related service operation institutions, to create a functional development space for the enterprises in the park, enhance the company's loyalty and sense of belonging to the park, and increase the attraction of the park to enterprises and related technical resources, Form a perfect cultural and creative industrial chain, promote the development of industrial clusters, and increase the influence and competitiveness of cluster brands.

### **5.2.2.3 Insist on continuous innovation and development of regional culture**

As a park with cultural change and personal growth as its core, the development of cultural and creative industries and the improvement of competitiveness are closely related to the innovation capacity of the sectors in the park. Only by always adhering to the concept of innovative development can the industry in the park have the ability to develop continuously. The unique "Germany-Japan" exotic cultural atmosphere of "Fangtze Eurotownship" is conducive to the innovation and development of cultural industries by enterprises in the park. The creation of a regional cultural atmosphere that adheres to change in the park can effectively enhance the innovation awareness of the enterprises in the park, stimulate the innovation and development of enterprises, and promote the exchange and cooperation of cultural change among the enterprises in the park. Competitive ideas. Furthermore, the innovation capability of the entire industrial cluster will be improved, the development and progress of the cultural industry will be promoted, the influence and value of the industrial cluster brand in the market will be improved, and the competitiveness and industrial advantages of the cultural and creative industries in the park will be enhanced.

### **5.2.3 Enhance the comprehensive strength of park enterprises**

The brand building of enterprises in the park is directly related to the building and development of cluster brands. As the most directly relevant builders and beneficiaries of the cluster brand, the quality of the event and construction of the enterprises in the park itself will directly affect the construction effect of the cluster brand and affect the competitiveness of the cluster brand. Therefore, the construction strategy of the cluster brand of "Fangtze Eurotown" Cultural and Creative Park should first focus on improving the comprehensive capabilities of the enterprises in the park.

### **5.2.3.1 Enhance the innovation ability of enterprises in the park**

Innovation capability is the core competitiveness of cultural and creative industry development and the basis for enhancing the cluster's brand influence. The technological innovation of enterprises in the park can further improve the competitiveness of the industrial group. Therefore, enterprises should be encouraged to upgrade their technological innovation capabilities. First of all, the enterprise itself should pay attention to enhancing its technological innovation capability, establish the concept that technological innovation is the “source power” for the development and growth of the enterprise, increase investment in technological innovation in funds and talents, and create an innovative event within the enterprise. The atmosphere of corporate culture makes innovation consciousness rooted in the soil of organizational culture. Secondly, the relevant government management departments should issue appropriate policy support to reward enterprises for technological innovation activities. These include building a technological innovation investment platform, providing adequate financial support for the research and development of relevant industrial, technological innovation, and providing policy support for critical projects. Give preference to people, talents, and things. Park operators should regularly organize and organize innovation competitions within industrial clusters and other activities, set up a unique fund reward system, give financial rewards to the winners, stimulate the innovation enthusiasm of related companies and practitioners, and create technology within the industrial cluster. Good atmosphere of innovation.

### **5.2.3.2 Guarantee the product quality of enterprises in the park**

Compared with the quality of general industrial products, the excellent quality of cultural and creative products is more important for creating cluster brands. It is a guarantee for the cluster brand to create the right brand image. For cluster brands, maintaining the excellent quality of their industrial products is not only a matter of an enterprise in the park but also a prevalent task for all enterprises in the park. As a factor constituting the cluster brand, the product quality of each enterprise is directly related to the overall image of the park brand. To better create the brand image of the cluster brand, first of all, enterprises in the park should establish a rigorous quality awareness of creation, prohibit rough and rough manufacturing, formulate product quality inspection regulations in the enterprise, and ensure product quality and service quality from the source; second, related The management department should strengthen the publicity and education of the enterprises in the park,

enhance the enterprise's product quality awareness, and formulate industry standards for related products and service quality, to maintain the quality of the cluster products. Also, relevant regulatory departments should strengthen the quality supervision of products, services, and other links, severely crack down on counterfeit and shoddy products, severely punish enterprises with product quality problems, kill chickens and monkeys, and take adequate measures to purify the market environment to protect The quality of cluster products.

#### **5.2.3.3 Provide service guarantee for the development of enterprises in the park**

To promote the improvement of the comprehensive strength of the enterprises in the park, the managers of the park should actively and proactively perform relevant service guarantee work for all enterprises in the park, and promote the healthy and sustained rapid development of the enterprise. First of all, according to the needs of the development of enterprises in the park, provide corresponding and perfect supporting facilities to provide a good material guarantee for the development and growth of enterprises. Secondly, actively guide legal consulting, municipal services, education and training, and other relevant service organizations to settle in the park to ensure the convenience of the enterprises in the park. Also, actively contact relevant financial institutions and investment institutions to build an investment and financing platform for the enterprises in the park, and provide sufficient capital guarantee for the operation and operation of the enterprises in the park.

#### **5.2.3.4 Strengthen the foreign exchange of enterprises in the park**

For enterprises in the Cultural and Creative Park, the mutual exchange of industry information is of considerable significance to their development. Although industrial clusters provide enterprises with a platform for information exchange within the park, enterprises' ability to obtain relevant latest industry information from the outside world is fragile. The limitations of this information exchange limit the innovation and development of enterprises. Therefore, encouraging enterprises in the park to strengthen external information exchange is essential to promote enterprises' innovation and growth. First of all, relevant managers should actively open up channels for enterprises to exchange information with the outside world, and ensure the convenience of enterprises to obtain first-hand information from the outside world. Secondly, regularly collect relevant industry information and conduct market surveys, and provide appropriate information analysis conclusions to the enterprises in the park in time to provide information support for the future development layout of the enterprises. Also,

companies are encouraged to strengthen external exchanges and cooperation proactively, and at the same time fully display their characteristics and advantages to the outside world, and strive to expand external communication channels to absorb more beneficial external information and resources to help their development and progress.

#### **5.2.4 Choose a reasonable brand creation strategy**

The “Fangtze Eurotown” Cultural and Creative Industrial Park is currently in the early stages of development. The strength of the enterprises stationed in the park is, on average weak, the development of corporate brands is relatively backward, and there are relatively few leading companies. Therefore, the development of the cluster brand in the park needs to work together among the enterprises in the park to create a perfect industrial chain.

##### **5.2.4.1 "Fangtze Eurotown" Creation Policy**

Cultural and creative parks such as "Fangtze Eurotown" are in the early stages of development, and there are few leading industrial enterprises in the park. The overall corporate brand strength of the existing companies is weak. The recommended construction guidelines for such parks are: first, the park Through the introduction of relevant supporting policies, it will help the enterprises in the park to grow and develop, and cultivate a batch of industry-leading enterprises. Secondly, encourage the enterprises in the park to strengthen exchanges and cooperation, mobilize the enthusiasm of enterprise cooperation, take the concept of "cooperation and win-win" as the source of brand building, and work together to form a perfect industrial chain in the park. It is also necessary to give play to the industry guiding role of government, industry associations, and other leading institutions, increase the corresponding support for cultural and creative industries, and help the construction of park cluster brands in industrial policies.

##### **5.2.4.2 Scientific division of labor and active cooperation**

Cultural and creative parks in the early stages of development such as "Fangtze Eurotownship" are the key to the development of industrial clusters and the creation of cluster brands through the scientific division of labor and practical cooperation with enterprises in the park. Through the scientific division of work, it is possible to reasonably allocate the resources in the park, making it easier to achieve the optimal allocation of limited resources; through practical cooperation, it is easier to take advantage of the park's group advantages. It can be seen from this that the construction of the "Fangtze Eurotown" Cultural

and Creative Park requires scientific and practical cooperation among the enterprises in the park to form a cluster brand in the park and achieve good market results. First of all, the park enterprises should develop the concept of "collective honor" within the enterprise, regard themselves and other enterprises in the park as a whole of honor and shame, and actively seek exchanges and cooperation with other enterprises in the park to achieve Develop together. Secondly, enterprises should strictly ensure that their products do not have quality problems, and ensure the excellent quality of the products in the industry chain of the enterprises themselves. Also, enterprises in the park should create a sharing platform for various resources such as information and technology, so that the funds in the park can achieve the optimal configuration.

#### **5.2.4.3 Give play to the leading role of industry-leading enterprises**

A leading enterprise in an industry plays a vital role in guiding the direction of the industry and leading the development of the sector in the field of its production. It plays a crucial role in the construction of the cluster brand in the park. Therefore, in the development of the cluster brand in the park, we should pay full attention to the leading role of industry-leading enterprises in promoting the creation of cluster brands effectively. First of all, the image and power of cluster brands can be enhanced through strong brand competitiveness, and the process of cluster brand creation can be promoted. Secondly, we can give full play to the leading role of the industry of leading enterprises, and use the healthy and sustainable development of leading enterprises to continuously improve their management and management concepts and technological innovation capabilities to enhance the competitiveness of cluster brands. Also, formulate relevant support and reward policies to encourage leading enterprises to actively provide excellent operation management experience, technology, and related personnel training to other enterprises in the industry, help other enterprises in the park to make progress together, and thus enhance the overall strength of the industrial cluster in the park.

### **5.3 Park Brand Marketing**

The brand marketing of the park is the process of enhancing the brand image and promoting the park brand. After completing its precise brand positioning and cluster brand creation, the "Fangtze Eurotown" Cultural and Creative Park, how to encourage and promote the park brand is mainly through the park brand marketing. Combining the characteristics of "Fangtze Eurotown" Cultural and Creative Park, the author will explain the brand marketing

strategy of "Fangtze Eurotown" Cultural and Creative Park through traditional media marketing, new media marketing, and public relations marketing.

### **5.3.1 Traditional media marketing**

The traditional media marketing of the park brand is a marketing method for advertising and promotion of the park on television, newspapers, periodicals, outdoor advertising, and other media. First, according to the culture, history, region, industry, and brand characteristics of the park, design connotative, and creative advertisements. This requires notices to be creative not only in visual effects but also in original content. Whether the advertising effect is good or not depends on whether it maximizes to meet the needs of consumers. Advertisements designed based on consumer needs are the most vital. Secondly, after the design of the "Fangtze Eurotownship" park is completed, ads should be placed in large T.V. programs such as countries and regions to improve the advertisements in the influential and professional newspapers, periodicals and free publications in iconic lots. Long-term and effective investment can realize that the park can attract consumers' attention and achieve the effect of publicizing and promoting itself. For example: increase investment in television media on CCTV, Shandong T.V., Weifang T.V., and neighboring provincial and municipal T.V. stations, and carry out long-term and sustained long-term and excellent newspapers and periodicals such as Renmin Ribao, Qilu Evening News, Weifang Daily, China Culture and Tourism News and attention reports, long-term outdoor advertising in railway stations, subways, airports, and commercial squares in Beijing, Shanghai, Jinan, Qingdao, and other places. Third, advertise and market the enterprises in the park, and promote and promote the enterprises in the park on T.V., newspapers and other traditional media to help them become more robust and more significant, and enhance their strength and brand value. A pleasant market environment that fosters the development and growth of enterprises in the park has indirectly increased the influence of the park's brand. On the one hand, it is easy to attract more and more companies to settle in, and it also provides the possibility of attracting more consumers.

### **5.3.2 New media marketing**

In today's information era, the application of new media is becoming more and more popular. Modern media marketing breaks the restrictions of traditional media marketing in terms of time, region, and content layout. The advantage of new media is that its operating costs are significantly reduced. This shows that the role of modern media marketing in the



future marketing war will be critical. The author believes that this marketing method is worthy of admiration, and I will highlight it here.

#### **5.3.2.1 Construction Park official website**

The official website is an essential platform for modern enterprises to publish information and promote brands. For the "Fangtze Eurotown" Cultural and Creative Park, it is necessary and feasible to establish its official website. On the one hand, it can provide the possibility of brand promotion in the park, on the other hand, creating an official website is not difficult for the park. Individually, the design and development of the park's official website should pay more attention to the brand marketing positioning of the park and use brand marketing strategies to make it rich in personality. The construction of the park's official website should follow the principles of meeting the needs of consumers, convenient and fast to use, and continuously enriching the park's information content and related cultural and creative product information to attract consumers to visit the website, thereby enhancing the value of website marketing.

On the contrary, if the website information is updated slowly, consumers will not come to the official website after a few unsatisfactory visits, which will lead to a decline in the website visit rate, and even no one will pay attention. The value of website marketing will disappear. The park's official website can also be accompanied by a parking forum. This platform can meet the demands of website visitors to express their opinions, seek answers, and exchange academic information. In this way, the park can attract more potential consumers' attention and collect more information that is conducive to the development of the park to provide a more effective information reference for the development of the park's marketing strategy. The park's official website can also attract consumers by regularly holding lotteries, competitions, and other activities, which can increase consumers' praise and loyalty to the official website, promote consumers' online and offline interaction and cultivate more potential consumers park crowd.

#### **5.3.2.2 Establish official Weibo and WeChat in the park**

Weibo and WeChat are the latest information dissemination platforms in recent years. Their business development speed is breakneck, with the characteristics of fast and convenient information exchange, sharing, and a large user group. "Fangtze Eurotown" Cultural and Creative Park can use these two platforms for two aspects of information transmission. On the one hand, it is the necessary information of the park, for example, the

park's LOGO, historical sources, cultural heritage, and other information materials; on the other hand, The dynamic information transmission of the park is mainly the dynamic information of the park's upcoming events and the release of new products. Different from traditional advertisements, the data published on these two platforms have been rigorously processed many times. This information represents the excellent brand image of the park, especially the information content posted on WeChat, which has been strictly screened and Edited, the value of its information performance is much higher than other media channels. Weibo and WeChat bring the interaction of new media marketing to the extreme. There is no distinct boundary and division between information publishers and receivers. Each independent information platform can communicate and share information. The park can also carry out online activities on Weibo and WeChat platforms. These include red envelopes and sweepstakes, all of which completely break through the traditional mode of communication and interaction and create a brand new brand marketing platform. Through this equal communication model, the park is more humanized, emotional, and peer-to-peer. It is easier to establish a bond of emotional communication with consumers and cultivate consumer praise and loyalty to the park brand.

### **5.3.2.3 Create Park App**

APP is the abbreviation of the English word application. It refers to the application program on the smartphone. We can run related applications through the smartphone system and use the content in the program to carry out brand marketing activities. The latest data shows that with the popularity of smartphones, users who use mobile phones to surf the Internet have far surpassed those who use computers to surf the Internet. It can be seen from this that the marketing channel for the creation of the "Fangtze Eurotown" Cultural and Creative Park APP is a part that the "Fangtze Eurotown" Cultural and Creative park's brand marketing strategy should focus on in the future. With the popularity of smartphones represented by Apple's IOS and Samsung's Android systems, third-party application platforms have begun to be used by consumers. Due to the high cost of APP application software development and complicated operating procedures, the "Fangtze Eurotown" Cultural and Creative Park has not yet been able to develop its APP application software. In the future, Cultural and Creative Park can build its APP application software as soon as possible to seize a strong position in the market and use the APP to serve the park brand marketing.

#### **5.3.2.4 Strengthen cooperation with search engines**

The primary purpose of the cooperation with the search engine is to use the keywords of "Fangtze Eurotown" Cultural and Creative Park to accurately find information about the park in the search engine and serve the brand marketing of the park. There are also many network operators of search engine services. The "Fangtze Eurotown" Cultural and Creative Park mainly cooperates with Baidu using bidding. It is to buy Baidu's higher ranking in the query. In the future, the "Fangtze Eurotown" Cultural and Creative Park should further use the method of buying keywords to strengthen cooperation with search engine websites such as Baidu, so that no matter which search engine website, as long as the relevant keywords are entered, for example: "Fangzi Lao Simple or obscure information such as "urban area," "German-Japanese town," "Weifang cultural and creative" can more quickly and accurately find the information of "Fangtze Eurotown small town" cultural and creative park, making the brand marketing network promotion model Multiple. This way of finding keywords on the search engine website can better promote the park brand promotion and effectively improve the park brand marketing.

#### **5.3.3 PR marketing**

The park will use public relations marketing to build the right brand image, but few mention the park brand directly. Public relations marketing mainly implements brand marketing by organizing cultural events, news events, general welfare activities, hot events, etc. Since these are mostly open welfare activities, they can better demonstrate the park brand's social responsibility and win consumers for the park brand. The recognition and trust of consumers will establish a stable cooperative relationship between consumers and the park, and then enhance the brand image of the park.

##### **5.3.3.1 Holding cultural events**

"Fangtze Eurotown" Cultural and Creative Industrial Park can rely on its unique "German-Japanese architecture" culture, and organize and organize related "Sino-German cultural seminars" with Weifang City Cultural Department, Art Department, Exhibition Department, Photography Association and other units and associations Activities, such as "Meeting," "Western Art Exhibition," "Cultural Creative Exchange," "Fangtze Eurotown Photography Competition" and other activities, attracting all walks of life to visit or pay

attention to "Fangtze Eurotown." You can also take advantage of the international and domestic famous festival platforms such as "Kite Fair," "Lutai Fair," "Food Expo," and "Cultural Exhibition" owned by Weifang to undertake related cultural and creative exchange activities, artworks exhibitions and important Participating delegations visited and communicated to promote further and promote "Fangtze Eurotownship" to increase brand influence.

### **5.3.3.2 Capture planning news**

"Fangtze Eurotown" cultural and creative industrial park can use media to promote and report on the events with the nature of news hype surrounding "Fangtze Eurotown" to promote and market themselves. For example The sequel "Flying Man," the Oscar-winning American blockbuster "Fire Chariot," once held a press ceremony in "Fangtze Eurotownship" and used "Fangtze Eurotownship" as the primary shooting location; Fangtze Eurotownship Won the opening ceremony of the National Table Football Open and National Table Football Promotion Demonstration Base; Yang Feiyun, Dean of the Chinese Academy of Oil Painting and other art leaders set up art studios in "Fangtze Eurotown"; and leaders of relevant countries, provinces and cities inspected Promote the work of "Fangtze Eurotown" and other news reports. Through these news-related events, publicity and reporting on major media such as T.V. and the Internet can effectively market the "Fangtze Eurotown" brand.

### **5.3.3.3 Planning public welfare activities**

"Fangtze Eurotown" Cultural and Creative Industrial Park can plan various types of social welfare activities of donations and sponsorships, and promote universal positive energy, to arouse the support of the public from all walks of life for the public welfare cause, thereby enhancing the park's brand image and influence. For example: holding art auctions to help the construction of hope schools in impoverished mountainous areas, assisting weak regions of raising funds to build hope schools; organizing disabled teenagers and children to visit the "Fangtze Eurotown" park, so that they can fully feel the art and culture in the park, Use the influence of art to ignite their hope for a better life; with the help of the unique historical memory of "Fangtze Eurotown," we will build a patriotic education base so that our teenagers will not forget history and revitalize China.

#### **5.3.3.4 Manufacturing hot topics**

"Fangtze Eurotown" Cultural and Creative Industrial Park can follow the successful practices of other cultural and creative parks, attract public attention through methods such as manufacturing hot topics, help brand promotion, and increase brand awareness. This mode of operation is almost immediate for the brand marketing of "Fangtze Eurotown" Park. For example, the "ALS Ice Bucket Challenge," which is famous all over the world, was once supported and participated by many celebrities such as the political and business circles, the scientific and technological community, the sports community, and the entertainment industry... Creating such a hot topic will not directly bring economic benefits to the "Fangtze Eurotown" Park. It can achieve the most extensive publicity and promotion with less cost, thereby effectively expanding the park's brand awareness.

#### **5.4 Park brand maintenance**

The brand development of the park is a systematic project. The previous chapter is a strategic analysis of the positioning, creation, and marketing of the "Fangtze Eurotown" park brand. However, it is not comprehensive enough to establish this brand. A complete park Brand development also requires brand maintenance for future changes. If the content created by the park brand is not adjusted in time with the changes in the brand carrier, there will be a disconnect between the brand and the airline, and the brand will not be able to adapt to its carrier well. During the brand creation process of the "Fangtze Eurotown" Cultural and Creative Park brand, the critical work is on the development of the brand. The focus of the later stage of the brand development will be transferred to brand maintenance. Whether the brand is adequately maintained, determines whether the brand can be maintained. Long-term stable and healthy development. In the process of the future development and growth of the "Fangtze Eurotown" cultural and creative park, only the development concept of the park and the park brand and the development of cultural connotation can be consistent, so that the development of the "Fangtze Eurotown" artistic and creative park brand can be brought into full swing... In other words, as the last link of brand development, the maintenance of the industrial park brand is less essential than brand positioning, brand creation, and brand marketing. Still, this end link can often play a key role in determining the success or failure of the brand. The author recommends that in the future brand development process of "Fangtze Eurotown" Cultural and Creative Park, brand maintenance must be placed in the same important position as other links, to avoid repetitive branding in some government-led

industrial parks. The preservation of the brand leads to the final ruin.

## CHAPTER 6 CONCLUSION AND PROSPECT

### 6.1 Conclusion

In this paper, through combing the relevant theories of brand development in cultural and creative industrial parks, drawing on the successful experience of Taiwan's "Huashan 1914" cultural and artistic park brand development, the SWOT model is used to analyze the advantages, disadvantages, opportunities, and threats of Weifang "Fangtze Eurotown" brand development. Through analysis, we can draw four strategies for the brand development of Weifang Cultural and Creative Industry Park:

First, the brand positioning of the park. In the event of the park brand, brand positioning has always been the primary link. The focus of the park's brand positioning is based on the park's cultural attributes, highlighting its aesthetic style characteristics, promoting the exchange and integration of the cultural and creative industries and existing local industries, using life aesthetics to guide consumption, and making the park's cultural brand image accessible among the people. Specific research can be conducted from three aspects: image design positioning, product function positioning, and target group positioning.

Second, the creation of cluster brands. The establishment of a cluster brand is an integral part of the development of the park brand. This article proposes four countermeasures to the establishment of the park cluster brand. First, strive for policy support from governments at all levels. Since the development of the cultural and creative industries is not yet mature, and the advantages are not distinct, it is essential to strive for government policy support for the artistic and innovative parks, which can ensure the smooth establishment of the park cluster brand; second, promote the development of the local cultural and creative industries. The development of cultural and creative industries is the foundation and driving force for the creation of artistic and creative park cluster brands. Promoting the development of cultural and creative industries and accelerating the upgrading of cultural and creative sectors will directly enhance the brand effect of the industrial park clusters and increase the comprehensive strength of park enterprises. The brand construction of the enterprises in the park is directly related to the creation and development of the cluster brand. Focusing on enhancing the comprehensive strength of the enterprises in the park can effectively improve

the competitiveness of the cluster brand in the park; Finally, choose a reasonable brand creation strategy. The development of the cultural and creative park itself is essential for the establishment and development of the park cluster brand to strengthen the cooperation between the enterprises in the park and create a perfect industrial chain.

Third, brand marketing in the park. Park brand marketing has the critical task of enhancing the brand image, publicizing, and promoting the park brand. Given the characteristics of today's informatization era, this article believes that only the effective combination of traditional media marketing, new media marketing, and public relations marketing strategies can play an essential role in the park's brand marketing.

Fourth, the park brand maintenance. Park brand development is a long-term systematic project. Brand maintenance can continuously enrich and improve the park brand and ensure that the park brand and brand carrier are consistent in the future development process. It is the final link of the park brand development.

## **6.2 Prospect**

As the leading research subject of this paper, Weifang "Fangtze Eurotown" is a government-led original cultural innovation industrial park, so the brand development strategy researched by this park cannot be fully adapted to other types of culture such as college-based and new district-building. The need for brand development in creative industrial parks. Also, the author's limited theoretical level and inadequate practical experience, coupled with the short writing time of the thesis, will inevitably lead to some limitations and omissions in the research and conclusions drawn in this article. I hope the expert teachers can give me corrections. In future work, the author will continue to learn and enrich the accumulation of knowledge and conduct in-depth research on the development strategy of the comprehensive system of cultural and creative industrial park brands.

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