

A Study on the Sustainable Development Strategy for Cultural Brands from the Perspective of All Media

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The era of all media, as a new cognitive background connecting together everything, provides a new perspective for the operation and communication of cultural brands. Taking the connection between all media and cultural brands as the entry point, this paper discusses how to operate cultural brands in a reasonable and efficient manner. On the one hand, the task is on the construction and communication of cultural brands themselves, focusing on the cultural connotations of their brands and the integration of their marketing with multimedia resources; on the other hand, the operation strategy needs to be further improved, such as the innovation of operation concept, balance of brand layout and creation of brand differentiation advantages. In the context of the era of all-media integration, cultural brands create a more comprehensive and three-dimensional communication mode in a more diversified form. Choosing cross-media and multimedia for brand planning and operation is an inevitable choice.

Keywords: all media, cultural brand, operation strategy

The construction of Chinese cultural confidence was proposed in the report of the “20th National Congress” of the Chinese Communist Party that was ended on October 22, 2022. The concept of all media originated in 2008 and has frequently appeared in various media articles. The initial media forms in China had been animation, video, image, sound, etc., while all media is a latest communication mode formed via connecting various multimedia bases such as newspapers, radio, advertising, network platforms, etc., which has had a significant impact on the formation and dissemination of digital cultural products. Nowadays, all media includes all sensory organs that receive information, such as vision, hearing and touch. In addition, the most matching media types and paths can be selected according to the different needs of the receiver, and their depth can be integrated to provide ultra-segmented and considerate services for the audience, to achieve the purpose of expanding the acceptance range of the audience, and to result in different and good communication effects.

Culture, as an important source of national creativity and cohesion, plays an increasingly prominent role in the competition of comprehensive national strength between nations and has become an integral part of a national core values. (Fan 2019). Cultivating cultural confidence and promoting the prosperity and development of a socialist culture” is a historical requirement made by the report of the 19th National Congress of the Party for cultural construction, and a vigorous development of cultural industry is a primary manifestation of establishing cultural confidence. In 2018, Xi Jinping, President of China, urged at the

National Conference on Propaganda and Ideological Work “to promote the high-quality development of cultural industry, improve the modern cultural industry system and market system, promote the development and growth of various cultural market entities, cultivate new types of cultural forms and consumption modes, and enhance people’s sense of cultural gain and happiness with a high-quality cultural supply” (Zhang 2018). He points out a specific and scientific path for the development of the Chinese cultural industry, which has played a great guiding principle for the construction of a cultural industry system. With China’s economy entering the “new normal”, a comprehensive deployment of new and old kinetic energy replacement, and deepening of supply-side structural reform, its economic characteristics started to change from an extensive growth based on scale and speed to intensive growth based on quality and efficiency. The cultural industry, which is of a high knowledge intensity, high added value, low resource consumption and low environmental pollution, has gradually become a national pillar industry for economic development with its growth more rapid than the growth in GDP over the years. With a continuous improvement in public consumption ability and rising demand for cultural consumption, the era of creative economy is sweeping in. Driven by technological, management and mode innovations, the cultural industry is evolving into new cultural fields that are conducive to a full flow of innovative elements. New technologies, new products and new forms that are of an exciting nature have emerged one after another. The industrial trend characterized by innovation, creativity and integration is playing an increasingly significant role in the society. And the development of cultural industry has entered a new stage too, accelerating the pace of industrial transformation and upgrading. However, faced with a demand for high-quality development in the new era when the integration between culture and science and technology industries is more and more urgent, the internal structure adjustment and upgrading of cultural industry and the changing cultural consumption mode and demand, the construction and improvement of modern cultural industry system need to tackle new challenges.

Under the background of the era of all media, the Chinese cultural industry, as a sunrise enterprise in China, is to rely on the power of different media technologies in the network era, and to occupy a strategically important position in the modern tertiary industry. If the opportunity to interweave and connect itself with media technology is missed, more fresh blood and more “double-effect unity” opportunities will be lost for the whole industry. With the development of new media technology, the traditional enterprise marketing mode is gradually broken, and the elements of informatization and intelligence are integrated. At present, the integration of China’s cultural industry and new media is still in an initial stage. On the one hand, the value increment and positive cycle brought by new media technology for enterprise marketing provide new perspectives and means for the development of the industry; on the other, there are still many problems in this stage, such as those concerning technical application, technical ethics, practical operation and audience acceptance. At present, in terms of cultural industry fields, foreign countries have many well-known brands of significant international influence. Their cultural industry has also been supported by a mature research system. In comparison, China, with a civilization with a brilliant traditional culture, is still in a relatively backward stage of the cultural industry development. Since the degree of participation in world economy is closely connected with the developing speed of China’s economy and its cultural industry serves as an embodiment of its economic strength, an adequate developing speed in this respect would be a concentrated expression of China’s economic development speed.

CULTURAL BRAND AND BRAND EFFECT

A cultural brand, as a unique symbol that distinguishes itself from other enterprising items, usually consists of a name, pattern and other symbols. Successful brand culture has four main characteristics. First, the brand has a certain reputation and influence in its field, and is widely accepted in the industry (Yan 2020). Secondly, the scale is quite effective, the brand attracts many followers and professional audiences, and the effect is remarkable. The reputation of a cultural brand does not mean that it takes the largest share in the industry, but that it is the leader in the industry, and has a lasting vision. Thirdly, it has clear market goals and loyal audiences, and can provide professional consulting services for its audiences and demanders while keeping itself abreast with most of the industry’s dynamic information. In a sense, it has strong

popularity and reliability. To some extent, it represents the developing direction of the industry. Fourthly, it has standardized services and guaranteed measures and can meet the target interests of the claimants as much as possible.

Brand effect, also known as brand function, refers to the effect and influence produced in society and market. The influence of a cultural brand is manifested in the following aspects: first, a good relationship network which is an external resource sustaining the survival and further development of the brand. The public's understanding and recognition of its cultural connotation, support from the government, cooperation among news media, etc. are all key factors for the sustainable development of cultural companies. Second, the market promotion effect. The image of a cultural brand is established on the basis of various production factors cooperating in cultural activities, which is a logical result of matching various elements of the cultural brand. Third, an enhanced product added value. Specifically, it refers to the enhancement of the redundant value in the sales of cultural products, through an innovation and creative design of an upstreaming of the industrial chain and down streaming of new media technology marketing strategy, that is, to enhance the high added value of cultural products via the smile curve. For the audience, a cultural brand brings them a spiritual satisfaction and glory.

Since cultural brands are the first route to understand an enterprise, an initial impression of enterprise brand association is very important, and such an influence is directly related to the development of cultural activities. The brands of cultural enterprises directly reflect the value they project to consumers. Good brands surely have a good reputation, which is crucial for the development of the enterprise concerned. Generally speaking, good brand exhibitions have stronger scale effects.

In the era of all media, new media, as one of the most valuable channels of information, can improve communication efficiency, and their new functions are hard to be served by traditional media. The emergence of new media meets the needs of people for fragmented information and interactive expression in the era of pan-entertainment. And during their use, they enhance people's purposefulness and maintainability, accelerate economic development, and promote a maximization of a cultural brand effect. The coming into being of new media technology brings business opportunities to the shaping and dissemination of cultural brands. Fast and effective communication, human-to-human, human-to-object, audio-visual and other original visual and auditory experiences can promote the formation and dissemination of brands. Compared with the traditional ways of cultural brand communication, which mostly use offline methods, the all media use more network communication, and the initiative of the audience is fully exerted. The development of new technologies such as internet technology, cloud computing and artificial intelligence provides a good thinking and perspective for the innovative forms of cultural enterprises.

THE CONSTRUCTION OF A CULTURAL BRAND FROM THE PERSPECTIVE OF ALL MEDIA

To Clarify the Positioning of Cultural Brand and Establish Brand Awareness

Since the positioning of a brand image itself is almost determined by the positioning of an entire market and public, and based on the original brand positioning, it will manifest the characteristics of the cultural enterprise itself. Therefore, the purpose of establishing the target market and consumers is to clarify the status of this cultural brand in the minds of consumers. Such a brand personality adds certain value appeal, brand meaning and imagination space for cultural enterprises. American brand expert Kevin Lesley Keller said: "We have a high degree of cognition and familiarity with our own brand, and we can generate stronger and stronger brand associations in memory based on our own brand assets." (Zhou 2013) Famous brand scholar Aaker also made a study in the area, and according him, the structure of brand assets consists of five dimensions: perceived quality of brand, brand recognition, brand association, brand loyalty and brand-related trademarks, patents and other assets (Aaker 1996).

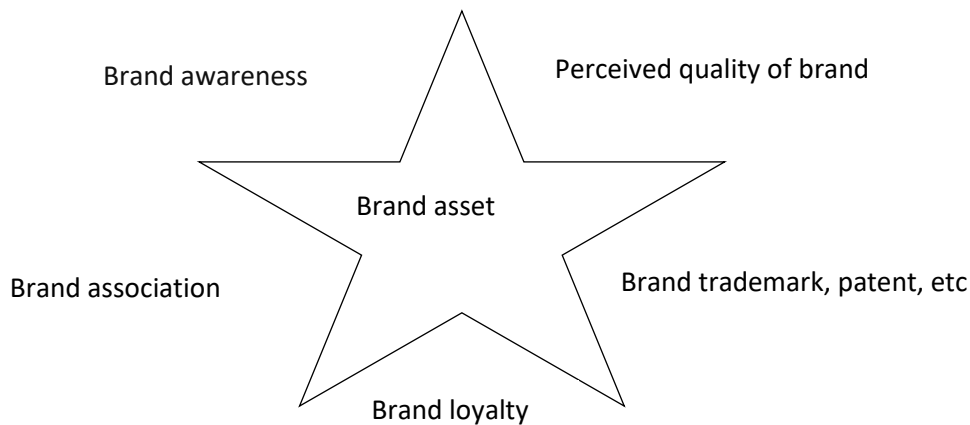


Figure 1. Schematic diagram of the AAKER model

Brand loyalty refers to the relationship between the target customer group and the exhibition brand, including dimensions such as emotional tendency, personal preference, taste and dependence. Therefore, brand positioning and brand imaging mainly depend on the subjective feelings of the target group, which have a certain stability and which is also an important factor to improve brand loyalty.

As the saying goes, “details determine the success or failure”. In the shaping of a cultural brand, a unity of humanization and individualization needs to be pursued. Implementing humanized service can make detailed service more natural and with more affinity, avoid leaving the audience with a formulaic, rigid and stereotyped impression from the past, and make customers feel comfortable both physically and mentally, and establish cultural brand awareness in a subtle way.

Brand association refers to everything related to the brand concerned. This is very important for the growth and development of a cultural brand so that it can have a unique reputation of a favorite brand in the audience’s mind for a long time. The most favorite brand association for consumers should make the latter believe that the attributes and benefits of the brand can meet their needs, and make them rank the overall reputation of the brand in the forefront. The core of brand association is service, which should deliver necessary products and auxiliary marketing strategies to consumers through high-quality service.

Brand awareness building needs support from various aspects. Because a brand is a resource medium that uses external resources to create value for enterprises themselves and achieve value-added effects. Having brand awareness and pursuing individualization will make the service unique. When choosing from competitors in the industry, the target customers should be imprinted with a personalized brand awareness so that there would be some very loyal trading groups, thus winning more new target customers through the “word-of-mouth effect”. Such a brand lays a good foundation for establishing a vivid corporate image.

Shaping a Brand Culture and Understanding the Cultural Connotation of a Brand Operation

The success of a brand is not only due to its quality and image, but also to its culture. The competition between brands still depends on the power of brand culture. Of course, the process of establishing a brand culture is a process needing assistance and support from various parties, and this is not an isolated and helpless effort, but contains multiple elements and has a certain cultural connotation. In the process of brand culture construction and design, the connotative culture of the project must first be set up, relevant research conducted, and then the current situation of brand culture scientifically evaluated, “the essence taken and the dross discarded”, the industry, environment, history, organizational structure and brand evolution strategy combined, the purpose concept designed and the industry highlights reflected.

In the construction of a brand culture, various factors need to be considered. For example, learning from the cultural advantages of domestic and foreign advanced brands and overseas brands, striving to absorb the real operating skills of brand culture, and also conforming to the future development trend of brand culture. That is to say, in the process of building a brand culture, a certain degree of development and foresight should be projected. In a word, every link and field of project operation should be permeated with

the brand culture, and practitioners should also understand the cultural connotation of the brand. If the project itself is to be activated, brand management needs to be optimized, the core competitiveness of the project enhanced, and the cultural inclusiveness of the project brand constantly improved. Through an exhibition of brand reputation, human development principles, self-reputation, etc., brand attributes can be strengthened, integration deepened, and the role and ability of cultural trade exchange expanded.

THE COMMUNICATION OF A CULTURAL BRAND FROM THE PERSPECTIVE OF ALL MEDIA

American sociologist and communication scholar Ross once proposed the “N-level communication” model, and pointed out two communication processes of mass communication (Fenich, Scott-Halsell and Hashimoto 2011). One is an “information flow” of the information transmission process, and the other is a “influence flow” of the communication process. The former may be “one-level”, while the latter diverse, which is the network communication in the era of all media. Moreover, multi-level communication does not appear at the same time in the communication process of “influence flow” and “information flow”. The coverage and influence of multi-level communication are also increasing and deepening. It is worth mentioning that whether information can enter multi-level communication depends on various factors such as the consistency of information itself with the interests of receivers, the way of information transmission, etc.

The communication on the internet platforms has another important feature, i.e. the communication path is in the form of multi-network. Information is not transmitted along a linear path but in a network shape as shown in Figure 2. Theoretically, each piece of information can spread from a point to a surface through the network in the digital platform. Various communication agents on the network platform are considered as nodes, and there are very complex network relationships between them, thus forming a huge network of relationships. Therefore, in the network platform, the relationship of information flow plays a very important role.

A unique all-media integration strategy is essential. If you want to attract the interest and attention of many people, and thus gain public empathy, an inevitable internal connection is needed between this specific information in all media, which is related to the integration and application of the information. “Integrated marketing communication refers to the consistency of communication strategies developed based on an external strategic perspective in the management process, so that the communication is effectively performed with stakeholders in the management process.” (Balmer & Gray 2003:975) The core of integrated communication is to speak with one voice. The mechanism of all-media integrated communication is reflected in using content and form to improve communication effect in the exhibition communication process.

In the process of cultural communication, the form of “speaking with one voice” is a way of all-media integrated communication that effectively integrates information by using various communication means. However, when these communication means have an overall deviation, they may lead to ineffective communication, and convey completely opposite information to consumers, thus causing misunderstandings among the audience.

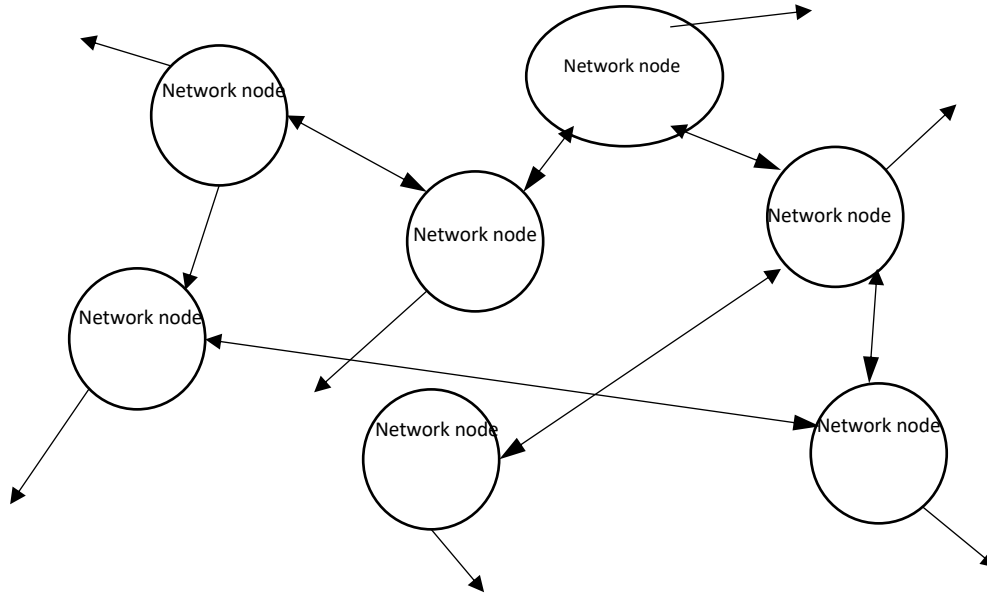


Figure 2. Schematic diagram of multi-network propagation path (Peng 2017:125)

Traditional media provides necessary creative materials and content for new media. As the content provider of new media, traditional media is still indispensable. Even now, most network media still improve and update their content by using the information released by traditional media. New media is a process of innovating media products with the content of traditional media as the main material. Another manifestation of the content dialogue between traditional media and new media is that the former is gradually developing into the latter, such as internet interaction, mobile video, mobile newspaper, etc. Creative media is a strategy to adapt to the development of new media. In other words, it does not use new media to replace traditional media, but provides a new development mode for the transformation of and changes in traditional media. Various media spontaneously gather and report on cultural brands unconsciously. The ideal stage of this kind of media communication is a systematic integration and interaction of new and old media, which integrates various types of media and establishes cross-media media alliances and organizations.

THE OPERATION STRATEGY OF A CULTURAL BRAND IN THE ERA OF ALL MEDIA

In a modern society, the traditional media system can no longer meet the requirements of mass communication. Moreover, people's requirements for information are also increasing. With the support of modern information technology, new media forms and traditional media integrate to form new media forms, presenting new characteristics of development and richness (Pearlman and Gates 2010). The communication mode of the era of all media is that the communicated objects in multimedia need to go through a series of processes, that is, they are to be communicated to the public, and then communicated to other media by the public, and finally to achieve a communication of the whole information.

All media have many features, such as effectiveness, interactivity, rolling and integration. In fact, the brand communication mode in the era of all media is not only a popularized path but, more importantly, it reflects an innovation in the communication mechanism.

Whether the positioning of target consumers is correct, it is necessary to accurately analyze the composition and media contact behavior of the audience, feel into the needs of the audience, reasonably allocate the actual layout of the media, meet the needs of various levels of the audience, penetrate into the depths of the audience's heart with the brand image. It is necessary to design a platform by which it is easy to guide customers to participate, and constantly provide customers with "value demand and satisfaction". In a specific operation, this is to plan a high-value information platform, build a network community group, plan hot topics, lead social groups to participate in value creation and sharing, on the premises of

establishing a unified goal, comprehensively using various communication means and methods, transmitting matched brand information, and achieving a two-way communication with consumers. A narrow relationship is established between a brand and its consumers, which is manifested as platform management and service.

In order to ensure the maximum effectiveness of message acceptance by organizers and relevant audiences and other target customer groups, cultural brands must ensure that their information transmission is unbiased to the greatest extent in the process of communication. Media need to carry out targeted communication according to market research situation and the public's actual needs, design a necessary cultural brand theme and endow it with differentiation so that receivers can understand its connotation more easily. More importantly, the brand must contain a certain cultural content, so as to get a higher degree of recognition from the public in the end.

Brand core competitiveness is manifested as the ability of brand owners to meet customer needs through resource matching and layout. In Michael Porter's competitive thinking, if one wants to gain overwhelming advantages in competition and enhance brand core competitiveness, the first thing is that the brand shows differentiation in target customer groups, creating a dominant advantage for the cultural brand in the market (Ueda and Ban 2018). First of all, quality is not simply the same as what it usually means. Quality here is composed of various characteristics such as quality, performance, function price and cost. Therefore, in order to make differentiation between traditional brands, identification elements must be integrated and comprehensive quality identification advantages formed. Secondly, technology is the ultimate determinant of all quality. There must be a strong technical support behind the brand. If there is a lack in a series of additional facilities, such as public basic services, this related function will disappear. So we need to provide better service and a more preferential price. Finally, in many cases, brand competition differences come from differentiated services. Service is the key in competitive factors. In implementing brand management, cultural projects should always integrate the concept of "service first" into the "value chain" of the brand, improve its service quality, emphasize additional brand functions, enhance brand awareness, optimize customer relationship and cultivate customer loyalty.

The communication cost of all media era is very low. Cultural enterprises must take more stringent requirements as standards for brand development. With the development and growth of cultural brands, the competition among market competitors is also becoming more and more fierce. Therefore, the operators of cultural brands can use mass media resources to expand the whole route, including public relations, news, networks and advertising, improve marketing awareness, and accept public supervision on their own information. In modern marketing practices, customers no longer constitute a simple player in the supply-demand relationship, but constitute two important levels of customer-enterprise value creation (Zhang, et al. 2017). The core challenge to shaping cultural products is how to match brand resources on the industrial chain and its supply chain.

In the process of communicating brand value information, the popularity of the brand and its receivers changes constantly, and an adjusted interaction should be achieved. In the Internet era, the ultimate goal of brand communication is to achieve a large-scale promotion of brand information among target customers and form a certain group scale effect. The communication process is carried out in an interactive way on the internet platform, so that consumers and customers can participate in the communication and reconstruction of the brand value, and the purpose of expanding brand and conducting word-of-mouth communication be attained. Based on offline activities, verbal communication has changed from a one-way value transfer between manufacturers and consumers to a two-way cooperative value between brands and consumers. The social influence of brands brings new meaning and value to the communication.

Cultivating an influential brand constitutes a necessary condition for an enterprise's effective communication with consumers. If an effective communication bridge is to be built between cultural brands and target customer groups, the era of all media provides a suitable historical background for this. All media has become an important means for brand communication and its advantage provides a widely popular propaganda and advertising method. First of all, if we want to promote our own cultural brand, we have to win consumers' confidence and preference, and we must establish a long-term cooperation and trust between the public and consumers. This requires treating the target audience as a community group with

their own interests and constantly tapping their potentials. Organizers need to increase consumers' attraction to the platform in a more diversified manner. Secondly, social media platform is a kind of communication along the market flow, which provides an effective information transmission channel for organizational forms, and at the same time has the advantage of a tool in transmitting information between individuals. Therefore, it is feasible and necessary to apply a social platform to cultural communication, in order to attract more consumers and big customers.

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