

Research on the Brand Building and Communication Strategies of Creative Markets under the Background of Cultural Tourism Integration

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Abstract

Cultivating tourism through culture and promoting culture through tourism have become an important force for social progress and civilization development. As a new business form integrating the display, sale, and interactive exchange of cultural and creative products, creative markets have gained widespread popularity and attention, gradually becoming an important carrier for the deep integration of culture and tourism. However, there are still deficiencies in the brand building and promotion of creative markets, mainly reflected in inaccurate brand positioning, ambiguous brand image, outdated products and services, single communication channels, and plain communication content. This article aims to explore the strategies for brand building and promotion of creative markets in the context of the integration of culture and tourism. In the future, creative markets should adopt measures such as precise brand positioning, shaping brand image, innovating products and services, expanding communication channels, and optimizing communication content to effectively integrate cultural and tourism resources, create brand images with local characteristics, promote the sustainable development of creative markets, facilitate the inheritance and innovation of regional culture, and ultimately drive the overall prosperity and development of the city's cultural and tourism industry.

Keywords

Integration of culture and tourism; creative market; brand communication; brand building.

1. Introduction

With the rapid development of globalization and informatization the integration of culture and tourism has increasingly become a new driving force for promoting local economic growth. As a new economic form, the integration of culture and tourism not only injects new vitality into the development of the tourism industry but also provides a broad space for cultural inheritance and innovation. Against the backdrop of the rapid development of the cultural and tourism industry, creative markets can become a city's cultural calling card and innovation engine. The expression of traditional culture and the dissemination of emerging culture may all be accomplished through a creative market. This article sorts out and analyzes the development of creative markets, deeply explores the unique elements hidden in the cultural context of the city, and then combines market demand and competitive conditions to carefully shape a creative market brand image with regional characteristics and rich cultural connotations, thereby formulating a comprehensive and multi-level communication plan.

2. Theoretical Research on The Integration of Culture and Tourism and Creative Markets

2.1. The concept of cultural and tourism integration

"Cultural and tourism integration" is a new concept proposed by China's Ministry of Culture and the National Tourism Administration in 2009 to achieve coordination and unity between culture and tourism, and to meet the cultural consumption needs of the people. It starts from adapting to the new requirements of the new era, explicitly stating that culture is the soul of tourism and tourism is the carrier of culture.[123]The two complement each other and develop together, encompassing numerous elements such as economic development, social civilization, ecological environment, humanistic literacy, historical relics, etc., forming an organic whole. The deep integration of culture and tourism utilizes tourism activities to transmit, display, experience, and maintain culture, driving the improvement of tourism experience quality with culture, and promoting the development of tourism towards a high-quality direction. Therefore, against the backdrop of active policy guidance, upgraded consumer demand, and continuous technological innovation, the cultural and tourism market is facing new development opportunities.

2.2. Concept of Creative Market

Creative Market is an offline platform that focuses on originality, cultural value, and experiential value, providing independent designers, artisans, and cultural and creative brands with opportunities to showcase, sell, and communicate. Its core features include: emphasizing original craftsmanship, carrying cultural stories, emphasizing immersive interactive experiences, forming specific cultural communities, and usually constructing scenes around distinct themes. It is not only a place of consumption, but also a composite space for cultural dissemination and social co creation. The integration of culture and tourism brings development opportunities to creative markets. In the era of experience economy, tourists are no longer satisfied with just a superficial visit, but crave travel experiences with more cultural connotations and the ability to personally participate. The creative market, with its immersive scene shaping and interactive design, transforms cultural experiences into various forms such as handmade workshops, intangible cultural heritage performances, and themed markets. It can not only meet the deep-seated needs of tourists for cultural feelings, but also find new ways to transform urban cultural resources. The two are interdependent and mutually driving, jointly promoting the development of culture, tourism, and economy.

3. The Current Situation and Existing Problems of Creative Markets Under The Background of Cultural Tourism Integration

Currently, the creative market has evolved from a single "handicraft stall" in the early days to a diverse and complex "cultural consumption scene", and its current situation presents the following characteristics:

3.1. Current situation of creative markets under the background of cultural and tourism integration

3.1.1. Diversified Forms

Creative markets have evolved into various forms, such as regular markets based on historical and cultural districts themed markets based on large-scale cultural and tourism projects such as national style markets and anime markets in scenic areas, festival markets combined with music and art exhibitions, and weekend limited pop-up markets.

3.1.2. Cultural and Creative Content

Market products have already surpassed simple handicrafts and deeply integrated local intangible cultural heritage, traditional craftsmanship, modern design, independent brands, and more. Consumers purchase not only a product, but also the cultural story and creative ideas behind it.

3.1.3. Immersive Experience

Modern creative markets focus on creating an "atmosphere" by providing visitors with immersive experiences such as strolling, playing, tasting, and feeling through scene design, lighting and music, interactive performances such as street music, drama flash mobs, DIY workshops, and other content, becoming a "check-in" destination on social media.

3.1.4. Functional diversification

Creative markets are no longer a single sales venue, but a comprehensive platform that integrates cultural dissemination, tourism experience, social space, and industrial incubation. It not only provides entrepreneurial opportunities for local creative people, but also gathers popularity for cities and scenic spots, enhancing brand image.

3.2. Research on the Problems of Creative Markets under the Background of Cultural Tourism Integration

Despite its rapid development, Creative Market still faces a series of common challenges in brand building and communication:

3.2.1. Serious homogenization competition and blurred brand personality

Many markets blindly follow the trend, with similar product types lacking unique regional cultural labels and core theme positioning, resulting in a "one size fits all" situation, consumers experiencing aesthetic fatigue, and brands struggling to form differentiated cognition.

3.2.2. "There are markets but no products", lacking long-term brand operation

Most markets still remain in the extensive management mode of "venue leasing+merchant recruitment", and organizers are more like "property management" rather than "brand operators". As a whole brand, the market's core values, visual system (VI), and cultural connotations have not been deeply explored and continuously operated, often resulting in a decline in reputation due to poor planning or changes in merchants.

3.2.3. Single communication channel, insufficient depth and sustainability

Communication relies heavily on short-term, explosive preheating before events, and is concentrated on platforms such as Double Micro and One Douyin to publish recruitment or opening information. Lack of sustained content output and deep emotional communication with consumers, resulting in a sharp drop in volume after the event ends, making it difficult to convert one-time traffic into long-term brand fans.

3.2.4. Difficulty in balancing business and culture:

Excessive commercialization tends to squeeze cultural and creative space. Some market stalls have high fees, forcing stall owners to choose to sell high turnover industrialized products rather than original designs, resulting in a lack of cultural core. At the same time, the decrease in experience caused by excessive foot traffic, such as crowding and noise, also undermines the cultural atmosphere and leisure quality that the market should have.

3.2.5. Incomplete industrial chain and weak creative conversion ability

Many high-quality creative products are limited to market stalls, making it difficult to achieve large-scale and branded development. The lack of follow-up industrial chain support, such as production supply chain, investment and financing channels, marketing, etc., has resulted in the market's industrial incubation function not being fully utilized.

4. Brand Building and Communication Strategy of Creative Markets Under The Background of Cultural and Tourism Integration

In response to the above issues, the brand development of future creative markets should shift from "traffic thinking" to "brand thinking" and build a systematic strategy.

4.1. Deepening the cultural core and precise brand positioning

4.1.1. Rooted in local culture.

Deeply explore the unique IP resources such as local history, intangible cultural heritage, products, and lifestyles, and transform them into the theme, narrative, and visual symbols of the market¹²⁷¹²⁷[2]. For example, Suzhou's markets can focus on Suzhou embroidery, Pingtan, and garden aesthetics, creating the brand of "Jiangnan Aesthetic Market".

4.1.2. Strengthen Theme Planning.

Transform "product aggregation" into "content planning", and each market should have a distinct theme storyline. All merchants, activities, and decorations should revolve around the theme to provide consumers with a complete and unique experience.

4.1.3. Establish brand standards.

Design a unified brand name for the market Logo、Slogan、Visual identity (VI) and application systems form a strong brand recognition.

4.2. Building a "Content+Channel" Integrated Communication Matrix

4.2.1. Content is king, tell the brand story well.

Not only promote the market itself, but also continuously output high-quality content such as vendor stories, craft revelations, cultural knowledge, behind the scenes footage, etc. Through documentaries, short videos, graphic and textual push notifications, establish emotional connections with consumers, and endow the brand with "personalized" charm.

4.2.2. Global communication and accurate touch.

Online content launch is based on the tonality of different platforms such as Rednote, Tiktok, and Station B, such as rednote emphasis on strategy clocking, Tiktok's emphasis on short frequency quick exposure, and Station B's emphasis on in-depth content; Collaborate offline with local media, tourism platforms, hotels, homestays, etc. to accurately attract target customer groups.

4.2.3. Activate users and promote secondary dissemination

Design interactive activities with a sense of ceremony and sharing desire, such as collecting stamps, theme cosplay, UGC content collection, etc., and provide high-quality "check-in points" to encourage users to spontaneously share and form viral dissemination.

4.3. Improve the operational ecosystem and achieve sustainable development

4.3.1. Strict selection of merchants to ensure quality.

Establish a strict vendor screening and evaluation mechanism, prioritize the selection of brands with originality and cultural attributes, prefer scarcity over excess, and ensure market tone from the source.

4.3.2. Transformation of the organizer into a brand operator.

The organizer should break away from the rental mindset and become a long-term operator of the brand, providing value-added services such as training, media exposure, and resource docking for vendors to grow together.

4.3.3. Promote the integration of the "Market+" industry.

Extend the value chain of the market and collaborate with cross-border industries such as tourism, performing arts, exhibitions, and education.[3] For example, developing limited cultural and tourism routes for the market, co branded cultural and creative products, creative courses, etc., to achieve the upgrade from "one event" to "one industry ecology".

4.3.4. Balancing Experience and Business.

Optimize on-site experience through scientific spatial layout, crowd control, appointment system, and other methods to ensure the coexistence of cultural atmosphere and commercial vitality.

5. Summary

This article explores in depth the brand building and brand communication strategies of creative markets under the background of tourism integration in the new era, new trends, and new development backgrounds. It aims to meet the personalized needs of tourists for creative markets as much as possible, enhance the market competitiveness of creative markets, and thereby increase the cultural added value of tourism, making the cultural and tourism brand image deeply rooted in people's hearts, and promoting the external dissemination of urban culture [4].In the future, creative markets need to take regional culture as the core, integrate resources with brand thinking, and shape urban cultural business cards that combine historical thickness and modern vitality through precise customer positioning, innovative product services, and a three-dimensional communication matrix. This exploration not only provides reference for the sustainable development of local markets, but also aims to provide a reference paradigm for the upgrading of creative industries in similar cities under the background of cultural and tourism integration, and to help the inheritance and innovation of urban cultural values and the high-quality development of cultural and tourism economy.

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