

Analysis on the Growth Path of Silk Road Story and Creative Industry

Lili Ma, Miao Gong

School of Economics and Management, Lanzhou Jiaotong University, 730070

Keywords: Silk Road Story; Industry Growth; Multichannel Communication; Whole Industrial Chain

Abstract: Exploring the growth path of Silk Road story and creative industry focuses on three dimensions: industrial thought, business model and product modality. The ideological construction path of Silk Road story and creative industry includes interpreting the culture of creative industry, positioning the goals of creative industry and reflecting the values of creative industry. The business model innovation path of Silk Road story and creative industry focuses on the business model innovation the value appreciation of the whole industrial chain. The growth path of Silk Road story creative products should first focus on the classification and creation of creative products, then determine the development and design path of products.

1. Introduction

Based on the strategy of the Belt and Road Initiative, in 2014, Ministry of Culture came up with conception of establishing Silk Road Culture Industrial Belt. As cultural creative industry acting as significant focus of the government promotes adjustment of industrial structure, it turns into new economic growth of both region and nation, as well is one of push power for national soft power. Content is the core of cultural creative industry, and ‘Content is king’ strengthens importance of content in cultural industrial industry. Story is a sort of source but a terminal product. With story as the center, combining with creative thinking, cultural resources can realize win-win of cultural innovation and cultural wealth. Yang Jianjun put forward development model of Silk Road story and creative industry, furthermore expounded related conception^[1] from the angle of creative development of Silk Road Story. Seeing from prior results of the researches, analysis of Silk Road story creative development from perspective of industry growth is very feeble. Silk Road story and creative industry is an emerging industrial form which takes Silk Road story with value of development creativity as the origin, and adopts culture and creativity as the intellectual core, to accomplish industrial fusion effect by motivating vitality of Silk Road culture and amalgamating culture and related industry. Discussing the growth path of Silk Road story and creative industry has practical meaning to build up supporting system to lead and support industrial development, plus, to set up behavioral system of industry expresses cultural creation. The article is based on three dimensions: industrial thought, business model and product modality to provide insight into the growth path of Silk Road story and creative industry, in order to furnish theoretical basis for sustainable development of Silk Road cultural creative industry, moreover offer reference for

resolving existing question in industry development.

2. The Construction of Silk Road Story and Creative Industry Thought

Industrial thought is the soul of Silk Road story and creative industry, which guides, regulates and defines industrial development. For exploring construction of industrial development and promoting industrial contemplative faculties, the following three integrant parts of industrial thoughts should be discussed: creative industry culture, creative industry goal and creative industry value.

2.1 Creative Industry Culture

Cultural content is the core of cultural and creative industries. Geographical Cross-regional of Silk Road culture makes endogenous actuation taking shape in Silk Road story and creative industry. On account of memes possessed by Silk Road story -exchanges and cooperation, which are in the realistic context of epoch topic, Silk Road story ought to be the model of cultural transmission and integration to annotate the cultural spirit of Silk Road furthermore the Chinese nation more than ever. Silk Road culture should be rooted in Silk Road story and creative industry, to reflect multi-sided character of Silk Road story and creative industry such as heroic, open and fascinating, Silk Road story and creative industry should take historical story (character story, animal story, music and dance story, and religious story etc.) and modern story (archaeology story, business story, and overseas study story, etc.) as culture symbol to opulent, nourish ,continue, and inherit western culture, immigrant culture, and multi-ethnic culture. Taking advantage of industry to draw multitude of consumers at home and abroad from different geographic and cultural areas giving high recognition and acceptance to Silk Road industry multidirectional, what's more, to reappear exchanges and integrations in age-old Silk Road history with strong influence and high recognition. By means of excavating and presenting types of Silk Road story to explore its creative path and business model so that to endow Silk Road cultural soul for Silk Road story and creative industry.

2.2 Creative Industry Goal

Creative industry goal is based on overall consideration of environmental factor, industrial resource and competence, as well as position of industrial long-run and future development furthermore creative development blueprint. It is specific description^[2] of creativity industry in achieving results. The general layout of Silk Road creative industry is divided into: Sharing Silk Road story resource, co-constructing Silk Road story bank, and all-win Silk Road story dissemination. Sharing Silk Road story resource means to actively enjoy oriental and occidental multinational ethnic culture integration,

To describe inter exchange story along the Silk Road, ultimately to promote win-win cooperation among all parties involved in story creation. Co-constructing Silk Road story bank, i.e., is a sort of platform^[1] aimed to accelerate Silk Road stories with high cultural value circulate in the cultural and creative market. Various regions along the Silk Road establish a cooperation platform similar with a bank, which focuses on trouble-shooting when large quantities of Silk Road stories lack of cultural and creative development investment in idle with the ability to collect, demonstrate, and deal, besides, offering content-selecting for story creative exploitation, property rights protection for story substance, and cooperative platform for both Silk Road story providers and story creative investors. all-win Silk Road story dissemination means to spread story products multi-layered and multi-channeled to their audiences. Propagating multi-layered is to spread story creativity layer-to-layer and order-by-order, exempli grata, from artists or people in art to receivers, or from

someone familiar with the story to mass market. Story creative products popularized to consumers from center circle to edge circle, moreover it maintains sustained, stable growth of product audience size. Multi-channeled spread is diffusing story creative product multi-industry and cross-media, exempli grata, by film, teleplay, internet drama, cartoon game, theme park, and other forms cultural industry, besides by multi-channel spreading combined with geographic spaces with specific story theme travels. With diffuse of story creative multi-layered and multi-channeled, it boosts cultural products from individual countries along the Silk Road entering into international cultural market, leading bloomed national cultural trade.

2.3 Creative Industry Value

Creativity industry value keeps specific focus on industry mission and industry vision, is an ultimate belief to promote innovation activity, moreover, it is a unified value pursuit^[3] based on cultural identity. Creativity industry value of Silk Road story and creative industry should be defined as: selecting distinct story elements with feature of Silk Road regional culture, unfolding amalgamation of national tradition and modern culture transregionally and transculturally, arousing human emotional resonance from sublimation in Silk Road plot, and ultimately reach artistic and commercial fusion of Silk Road story.

3. Business Model Innovation Paths of Silk Road Story and Creative Industry

Silk Road story and creative industry is spiritual product industry with cultural and commercial dual attribute. Its characteristics decide business model of creative industry pursues unify of economic efficiency and social benefit by value creation, value delivery, and value appropriation. Story content and originality acts as the role of starting point of Business Model Innovation Paths of Silk Road story and creative industry, and targeted consumers role as terminal point. Business model innovation is macro-development arid of cultural creative enterprises (team), and it is a link between the core source and the target consumer needs.

From the perspective of different categories of industry, the sole business model is common, and it is lacking comprehensively-developmental business models from the point of Silk Road cultural creativity from current Silk Road cultural industry business model. For instance, the movie *Warriors of Heaven and Earth*, *Dragon Blade*, etc. adopted Silk Road story, and they ran superior from the operation point of the film industry, however, business models developed from Silk Road story are simplex, and it is lacking integrated exploitation of multi-cultural business model of a story. What Business Model Innovation Paths the author put forward is mainly focused on how to employ multi-cultural business model.

The whole industry chain model is a business model adopts variety of business models in single story, which is a typical business model in cultural industries and is a condensed form^[4] that same content resource repeated use in spatial and temporal dimensions. In space, Silk Road story creative whole industry chain regard creative content of Silk Road stories as axis, it both can realize vertical industrial chain extension, organic connection of upstream and downstream industrial elements, furthermore to form linear value chain structure with internal logic by linking up research and development and application of cultural and creative technology, operation and communication of products and services, and production and promotion of derivative products, and it can implement horizontal industrial chain expansion, and the realization of content resource development value-added. Take crossly-penetration of publishing, film and television, animation games, advertising exhibition, theatrical performances, and cultural media as an example, which forms network industry value chain structure with story creation as the core in Silk Road story creative industry.

3.1 Linear Value Chain of Silk Road Story Creative Industry

The key parts mainly include story arrangement, content production, product operation and copyright transaction, etc.

Story arrangement refers to divide Silk Road stories into different angles, for example, with the 20th century as the node, the Silk Road stories can be divided into historical stories and modern stories according to the time dimension. Historical Silk Road stories can be divided into character stories, animal stories, music and dance stories and religious stories. Modern Silk Road stories can be divided into business stories, archaeological stories and overseas study stories, etc. A bulk of Silk Road stories own a profound historical and cultural heritage, and they have probability to exploit as Silk Road story types. Combination with Silk Road story types and cultural creation conducive to the development of the Silk Road story creative industry and becomes a successful case of the combination of story types and cultural creativity similar to "Hollywood type films".

Content production is based on recreate of story arrangement content, and it is necessary to take "content is king" as the core of the creative industry of Silk Road stories to increase the added-value of products and services. Content production should select story elements and events with distinct regional cultural characteristics of the Silk Road, both integrate and apply in story creation to arise consumers' inner Silk Road cultural memory and deep cultural spiritual identity. Yet, content production should also cross the cultural boundary, integrate traditional culture and modern culture, mainstream ideology culture and fashion entertainment consumption culture, and national culture and world culture, to form the across-time dialogue and heart-to-heart resonance between modern consumers and cultural and creative products of Silk Road stories.

Product operation must supported by cultural creative product or service with accurate market positioning and ability to capture added-value, what's more, make products become the object that people rely on for their lifestyle or some form of entertainment. The operation mode is simple and clear. Choosing and refining the business model with lower cost and greater profit to ensure the maneuverability and stability of the profit structure. Product operation is future-oriented, not only to improve the relatively mature profitable business model, but also to break through the time and space limitations of business models by constantly self-denial and self-elimination to ensure continuous improvement and innovation^[4].

Copyright transaction unites Silk Road stories and intellectual property, and then authorize registered Silk Road story contents and Silk Road story image designs to multiple industries. For example, the characters in the story or some of the artifacts in the story can be developed into derivative products, or the story can be developed into related games, anime, books, etc., so as to obtain profits from multiple industries and expand consumer groups

3.2 Network Industrial Chain of Silk Road Story Creative Industry

Silk Road story creative industry with the core of cultural and creative industry development, integrates relevant industries has a certain cultural connotation; under the help of information technology, creates Silk Road story culture creative products and service with traditional culture and modern manifestation, then formats related industry collaboration of industry and industry penetration, industry integration and industrial mesh industry chain structure of ascension^[5]. Constructing Silk Road story cultural and creative network industrial chain, the core of Silk Road story creative design should be extended to product manufacturing, supporting services, derivative products, brand services, exclusive shops, etc., to enhance the economic added value of the back end of the industrial chain and stimulate industrial transformation and upgrading. Silk Road story creative industries can be set five categories of consumer goods core business: network media, film and television entertainment, the Silk Road the story, theme parks and resorts, catering to new

consumer demand from the "premium services" to "experience", in the pursuit of a new stage of experience economy, provides consumers of imaginative, emotional, aesthetic, resonantly, and pleasant psychological experience.

Taking the integration of the Silk Road story creative industry and tourism as an example, we should focus on developing the cultural connotation of the Silk Road in all kinds of tourism projects and build a charming intellectual core of tourism products. Relying on the tourism market and main body of research and development of culture creative, and developing Silk Road story cultural creative content products to form the cultural creativity and the activities of the tourism integration of economic, including commercial BBS, exhibitions, events, tourism, sports and entertainment, etc., which will bring the scale of consumption experience, communication and entertainment as a focal point of economic activity to channel transmission, brand marketing, derivatives, image creation, and other measures, driving the wider tourism consumption market. And also should optimize the Silk Road culture creativity and tourism city space layout of the project, effective superposition and integration of the Silk Road story cultural creative projects and tourism function, cultural assets to tangible assets, creative service function to the promotion of the real economy, combined with comprehensive development, such as traffic, land, housing form with intensive, intelligent and ecological characteristics of cultural creative industry new layout, to create the Silk Road culture creativity compatible with tourism cluster.

Industry network industrial chain of Silk Road story creative is a business model with the characteristics of "one meaning with multiple purposes" of cultural creativity, which reflects the characteristics of "multiple branches on one stem" and "multiple flowers on one branch" of cultural creativity. It is a structure of repeated and extended use of cultural and creative resources in space and time dimensions of Silk Road story, which is inclusive and expansionary. The integrated development of cultural industry can minimize the risks caused by resource homogenization competition, which effectively improves industrial operation efficiency, reduces transaction costs and reduce resource waste.

What should be noticed is that the business model innovation of the Silk Road story creative industry should also demonstrate the charm of the products from the perspective and depth of the human nature of consumers. It should not be limited to the understanding of regional groups or minority groups with cultural characteristics, but also need to understand the common preferences and cultural feelings of people in countries along the Silk Road. Business model innovation needs to pay attention to consumer demand replacement, the Silk Road story creative industry as a new generation in the cultural industry group, should pay more attention to each category of alternative products has a direct impact on the industrial structure. As the mainstream consumers of the cultural industry, the young people are more inclined to participatory, interactive and experiential forms of entertainment. Therefore, in some regions or at certain stages, short-term and mobile carnivals are more attractive to young people than general amusement parks, which can create more considerable economic value. In order to ensure the sustainable development of the cultural and creative industry, Silk Road story cultural industry needs to keep paying attention to the needs of consumer groups and construct dynamic and innovative business models.

4. Product development path of Silk Road Creative Industry

If business model of creative industry is macroscopic key to the running process of the industry, then product development path can be its specific essential points of operation. Product development is included in business model from the ordinary angle, albeit particularity of Silk Road story creative industry, related issues in product development will be specially discussed by the author. Silk Road story cultural creative products should primarily distinctive created based on key

division of the manifestation of creative product in Silk Road story material, after that to determine development design path of Silk Road cultural creative product. Product type division and specific product developing are two aspects which developers need to emphatically pay attention to.

4.1 Product Modality of Silk Road Cultural Creative Products

Core product level and additional level take more place than formal product level does in a cultural creative product. Core and additional benefit in a cultural creative product is different with general product attributively. The division of Silk Road cultural creative product's product category according to modality of the products, i.e., original product, interactively creative product, derivative product.

The original product is spiritual original work behind Silk Road story, which related individual creativity from spiritual level, furthermore its specialty and core competitiveness concentrates on its quality-win valid origination. For instance, musical dance story Zhang Qian And Western Flute collected by Zhao Shiqian which is widely spread in ancient Silk Road and it tells the story of how the eagle flute was taken in central China by Zhang Qian; Concubine Yang and Huxuan Dance narrates the story of Concubine Yang's performance of Huxuan dance from western Kangju area. Original spirit behind these stories should be Silk Road spirit which is multi-ethnic and multi-cultural blended. Spiritually valued originality is the core competitiveness promises how this kind of products build a market around the world.

The interactively creative product transplants and regroups Silk Road creativity, although it doesn't mean it owns the most advanced technology or original substance, it offers more abundant cultural products, more convenient service and swifter market profits. Take cyber Silk Road stories The Mystery of the Silk Road, Lost Tang Cavalry-The Ghost of Silk Road, etc., By putting Silk Road story on the website and adding special column about Silk Story on the online literature platform in order to cultivate Silk Road fan base and benefit from it. The common form of interactively creative products is combining technical advantages and story contents.

The derivative product focuses on build creative brand and then derives entity products. For instance, based on characters and some implements in Silk Road stories have a certain degree of visibility in the stage and movies, giving authorization to other products, i.e., developing them as derivative products. Combining Silk Road figure with consumers' daily necessities together and forming routine imaginary story derivative products or authorize the development of story lines to enlarge the Silk Road story creative industry chain and further to win multi-industry profit return. For example, Xuanzang in Silk Road story as the prototype, to exploit new artificial derivative products and it changes image of Xuanzang from traditional to vivid and adorable, implanting adorable Xuanzang into office supplies: paper tape, stickers, notebooks, bookmarks, card holders, mouse pads, postcards, etc; or daily articles: cosmetic mirror, tea set, key ring, T-shirt, water cup, silk scarf, watch, storage bag, etc., which fully attract the attention of young consumer group to regenerate and rebirth the story characters. Exploit of derivative creative products emphasizes on choosing story brands which have considerable popularity among the public and select creative points from the story content closely related to the daily life of the public can be, and then derivative development can be carried out.

4.2 Exploitation and Design of Silk Road Cultural Creative Products

Exploitation and designs of Silk Road cultural creative product need primarily determine product positioning, i.e., to ensure to exploit what kind of creative products in order to fulfill needs of the objective consume market, or to create new market demand, finally to transform the value proposition of the product into a value model. Positioning of cultural and creative products in Silk

Road story mainly contains brand positioning, USP positioning, consumer positioning and emotional positioning. Brand positioning positions product value on the basis of self-respect, self-confidence and sense of taste, superiority and other psychological feelings bring by quality of cultural and creative product; USP positioning according to consumer preference and brand advantage to choose the style, label and other dominant elements^[6] of creative products.; Consumer positioning based on the connection between cultural and creative products and consumers' life style, to personalize the brands and to establish a unique brand image and brand personality; Emotional positioning promotes the level of intimacy between cultural and creative products to satisfy consumers' emotional demands.

In accordance with positioning of Silk Road cultural and creative products, creative industry needs to establish the model helps meet the market demand for product development and design, incorporating target layer, executive layer, and performance layer. Target layer, with an eye to maximum meet different levels of consumer demand by attractive features and more competitive prices of Silk Road story cultural and creative products and shorten development cycle as much as possible and focus on product development efficiency and benefits. Executive layer mostly focuses on development process of Silk Road story cultural and creative products, which includes three phases: strategy, development, and delivery. Performance layer completes the creation, selection and development of ideas, completes the definition, design and development of projects in the development stage, and finishes creative confirmation, product launch and commercialization. Performance layer measures and evaluates the development process and results of Silk Road cultural and creative products by applying evaluation indicators from a financial perspective and a non-financial perspective.

Silk Road stories own great potential for cultural and creative development, Silk Road creative industry is significant part of Silk Road cultural industry. What author analyses in the article about Silk Road story creative industry is merely preliminary foundation work of Silk Road creative industry. Case analysis and business model of Silk Road story creative industry still exists further in-depth thinking and exploration, and it need to be in-depth studied by academic researchers.

Acknowledgements

This research was financially supported by Gansu Social Planning Project (number: YB071) and Gansu Science and Technology Agency Soft Science Project (number: 1504KZCA017-3)

References

- [1] Yang Jianjun. *On the Creative Development of Silk Road Stories [C]: Peking University Cultural Industry Review*, 2017:275-276
- [2] Jin Yuanpu. *Discrimination of various concepts of cultural and creative industries [J]: Journal of Tongji University*, 2009 (1).
- [3] Hu Penglin, Liu Dedao. *Origin, connotation and extension of cultural and creative industries [J]: Journal of Jinan University*, 2018 (2).
- [4] Chen Shaofeng, Zhang Libo. *Cultural Industry Business Model [M]: Beijing: Peking University Press*, 2011.
- [5] Hua Jian. *Four paths for the integration and development of cultural and creative industries and related industries [J]: Journal of Shanghai University of Finance and Economics*, 2014 (4).
- [6] Zhang Libo, Chen Shaofeng. *How is the business model of the whole industrial chain of cultural industry possible [J]: Journal of Beijing Union University*, 2011 (4)