

Some Thoughts on Cultural Innovation-Driven Development in the Tuojiang River Basin

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Keywords: Tuojiang River Basin Culture, Innovation-Driven, Mechanism Construction

Abstract: This paper utilizes the theory of cultural industry innovation system and focuses on the construction of an innovation-driven development mechanism, based on the advantages and characteristics of the cultural resources in the Tuojiang River Basin. It explores the construction of a cultural industry innovation-driven mechanism in the Tuojiang River Basin from three aspects: product content innovation, macro policy orientation, and cultural industry expansion. It also proposes implementation suggestions for its optimization.

1. Introduction

A culturally strong province is one that can effectively inherit and spread traditional culture while creating outstanding cultural works. By building a well-developed cultural development mechanism, it aims to organically integrate culture with the economy, transforming cultural resources into productive advantages and economic growth points to achieve cultural and economic objectives. In May 2002, the Eighth Party Congress of Sichuan Province first proposed the goal of building a culturally strong province in the western region over the next five years. Since then, building a culturally strong province has been a key task of the Sichuan Provincial Party Committee and Government. In January 2023, the Sichuan Provincial People's Government issued the "14th Five-Year Plan for Cultural Development and Reform in Sichuan Province," aiming that by 2025, the added value of culture and related industries would account for over 5% of the province's GDP, becoming an important pillar of the national economy and fundamentally establishing a culturally strong province[1].

The Tuojiang River Basin, including Chengdu, Zigong, Luzhou, Deyang, Neijiang, and Ziyang, spans 6 cities and 28 counties (cities, districts), covering an area of 21,800 square kilometers, with densely populated towns and a coordinated development layout. The Sichuan Provincial Development and Reform Commission issued the "Overall Plan for the Construction of the Tuojiang Green Development Economic Belt," proposing the goal of "high-quality construction of the Tuojiang Green Development Economic Belt." Among them, developing cultural and creative shoreline economy and integrating it into the construction of the Bashu Culture and Tourism Corridor is an important part of the Tuojiang Green Development Economic Belt's construction. To achieve these goals, a relatively complete and mature cultural industry innovation-driven development mechanism is needed to promote the organic integration of culture and economy, foster the healthy and efficient development of cultural resources, and enhance the competitiveness of the cultural industry. This paper, based on the theory of cultural industry innovation system and focusing on innovation-driven as the core, explores the construction of the cultural industry innovation-driven mechanism in the Tuojiang River Basin and proposes implementation suggestions for its optimization, based on the advantages and characteristics of the Tuojiang River Basin's cultural resources[2].

2. Achieving Innovation in Cultural Product Content

The Tuojiang River Basin is rich in cultural resources, possessing significant advantages for building a cultural industry innovation-driven mechanism. The glorious cultural heritage shines brightly, with landmarks like the Sanxingdui site in Guanghan, known as "the source of Yangtze

Civilization," the Anyue Stone Carvings titled "China's Stone Carving Town" by the Ministry of Culture, and the Qing Dynasty stone archway group in Longchang, known as the crown of Chinese stone archways. Talented cultural figures have made historical contributions: the poet Sima Xiangru, the important minister Pang Tong of the Shu Han of the Three Kingdoms, the first talented man of the Southern Dynasties Wang Bao, the famous mathematician of the Southern Song Dynasty Qin Jiushao, Yang Rui, one of the "Six Gentlemen" of the Late Qing Reform, the world-renowned painter Zhang Daqian, and the poets Li Bai and Du Fu, who were not from Sichuan but created a vast number of famous works there, leaving a cultural imprint that still shines today. The region's rich and diverse cultural charm is limitless, with unique cultural resources such as "Ziyang People," Tuojiang boatmen's songs, Mianzhu New Year paintings, Salt Dragon Dance, Jiang Jie's hometown, and Daqian's hometown[3].

According to a survey by the United Nations World Tourism Organization, about 37% of global tourism activities involve cultural elements, with cultural tourists increasing by 15% annually. In key regions and countries, 39 of France's 43 World Heritage Sites are cultural heritages, the UK has established a special agency to manage heritage tourism, and the cultural tourism industry in the United States accounts for more than 30% of the GDP. Therefore, the integration of culture and tourism has become a major trend in the development of the cultural industry.

For this reason, the Tuojiang River Basin should seize the advantage of its rich and colorful cultural resources to achieve the integrated development of cultural tourism. Entering the new era of socialism with Chinese characteristics, people's aspirations for a better life are growing, and their desire to travel is increasing, along with higher demands for the quality of tourism. Experience-based in-depth travel is becoming increasingly popular among tourists. To meet people's growing aspirations for a better life, it is necessary to enrich the cultural content of tourism, creating high-quality cultural tourism products and experiences. In recent years, the successful launch of cultural landmarks such as "Jinli" and "Kuanzhai Alley" is a typical example of the deep integration of culture and tourism shaping cultural and historical districts[4].

The cultural industry is a content-based industry with high demands on content. With such rich cultural resources, the cultural industry in the Tuojiang River Basin has unique advantages. Fully utilizing and developing the cultural resources of the Tuojiang River Basin and combining them with the development of the tourism industry is an important approach. With culture at the core and tourism as the platform, the cultural resources, especially the distinctive cultural resources of the Tuojiang River Basin, should be more fully developed, highlighting their irreplaceability and achieving innovation in cultural product content.

Branding and uniqueness are the hallmarks of strengthening the cultural industry and its colors. For example, the Sanxingdui bronze masks, with their perfectly shaped eyes, noses, and ears, resembling superheroes, aliens, and mysterious races, can instantly captivate even a five-year-old child. This cultural symbol has a global and universal cultural undertone. Vigorously promoting the inheritance and innovation of the ancient Shu civilization, strengthening research, excavation, and protection of the Sanxingdui site, applying for World Cultural Heritage status together with the Jinsha site, and building a world ancient civilization research and cultural tourism highland are crucial steps[5].

For instance, Luzhou and Yibin, two neighboring regions famous for brewing baijiu, with renowned brands like Wuliangye, Luzhou Laojiao, and Langjiu known nationally and globally, can shape a famous liquor culture centered on "liquor culture" and build a "liquor culture" demonstration area in southern Sichuan.

For example, the Heming Teahouse offers unique ear-picking services, with artisans uniformly dressed and equipped, becoming a unique sight in the tea garden. The teahouse also has stories about the "Six-Lunar War," which were once widely circulated. Before liberation, the tea guests at Heming were mostly school staff and public servants who could become officials or teachers. At that time, public servants' jobs were very unstable, and they often gathered to exchange information. Heming Teahouse was a "marketplace" for public servants seeking jobs and livelihoods. During the holidays in the sixth lunar month and the twelfth lunar month, they faced the risk of unemployment and

competition for jobs, waiting for appointment letters at Heming Teahouse. Old Chengdu people jokingly called this the "Six-Lunar War." Based on this story, unique cultural products can be developed [6].

3. Building a Cultural Tourism Highland in the Tuojiang River Basin

As we step into the new era of socialism with Chinese characteristics, we welcome the golden age of cultural industry development. In the contemporary post-industrial era, where knowledge becomes a core resource, the economic structure is gradually shifting from commodity production to a service and experience-oriented economy. The culture industry, with innovation at its core, is bound to become an important direction for economic growth in China both now and in the future.

Under the guiding principles of innovation, coordination, green development, openness, and shared benefits, China's economic development is entering a new normal characterized by stable growth rates, shifting driving mechanisms, and industrial restructuring. The supply-side structural reform is steadily progressing. Emerging forms of the cultural industry hold great potential and developmental advantages, key to breaking the old economic structure and focusing on supply-side structural reform.

In the face of the "new normal" economy, the role of the cultural industry in national economic and social development becomes increasingly important. The 17th National Congress of the Communist Party of China advocated for a "great development and prosperity of culture," marking the start of a period of cultural development; the 18th National Congress officially proposed the goal of "building a culturally strong country," clarifying the direction of cultural reform and development; the 19th National Congress emphatically stressed "firm cultural confidence," a high requirement for cultural construction based on a deep understanding of Chinese culture; and the 20th National Congress emphasized "adhering to the path of cultural development with Chinese characteristics, enhancing cultural confidence, and building a socialist cultural power around the concepts of upholding the flag, uniting people's hearts, cultivating new people, developing culture, and presenting an image." This detailed plan for building a culturally strong country elevates cultural development to a strategic position of national rejuvenation and an important component of the overall layout of the socialist cause. The national emphasis on cultural industry development provides a favorable policy environment for the construction of a cultural industry innovation-driven mechanism in the Tuojiang River Basin [7].

While the nation vigorously promotes cultural construction, the top-level strategic design of the "Belt and Road Initiative" offers excellent strategic opportunities for the development and prosperity of Tuojiang River Basin culture. The "Ministry of Culture's 13th Five-Year Plan for Cultural Industry Development" in 2017 stated: "Support the cultural industry development in China's 'Belt and Road' regions, especially in the western, border, and ethnic areas." In 2022, the Central Committee of the Communist Party of China and the State Council issued the "14th Five-Year Plan for Cultural Industry Development," emphasizing support for the western regions to leverage their resource advantages, highlight regional characteristics, and continuously improve cultural industry development levels. The Tuojiang River Basin, located in the heartland of the western region, is presented with a historic opportunity for building a cultural innovation-driven development mechanism.

Strongly supporting the development of the cultural industry in the "Belt and Road" regions, especially in the western area, and leveraging development to facilitate external exchanges, we aim to construct an efficient mechanism for cultural dissemination and promotion. This involves inheriting and innovating the ancient Shu civilization, promoting the "going out" and "bringing in" of the Tuojiang River Basin cultural industry[8].

4. Innovating Cultural Industries

In the "14th Five-Year Plan for Cultural Industry Development," Chapter 2 titled "Promoting the Innovative Development of the Cultural Industry" specifically outlines the plan and guidance for advancing the innovative development of the cultural industry. It covers "accelerating the

development of new cultural industry forms," "transforming and upgrading traditional cultural industries," "strengthening cultural science and technology innovation and application," and "building an innovative development ecosystem." Guided by this, the development of the cultural industry, integrated with new technologies and methods, is breaking traditional boundaries and expanding into new cultural production methods and industries, as dictated by the times and policy.

Leveraging the massive infrastructure of big data, the vast data processing capabilities of cloud computing, and the widespread application of artificial intelligence, we effectively extend and perfect the cultural industry chain. This provides strong technical support for expanding cultural industry production methods and innovating cultural industries. The cultivation of new industry forms primarily revolves around cultural and creative content. Based on new technologies like big data, cloud computing, the Internet of Things, and artificial intelligence, we develop digital cultural industries in creation, production, dissemination, and service. This expands into new forms like online literature, music, and films, sparking the birth and growth of new growth points in the cultural industry.

The resurgence of claw machine games reflects the rapid changes in today's consumer culture. Previously, claw machines were just idle games placed in corners of malls, but now they have evolved into specialized stores. For example, "Jiaji Zhan" in Beijing sees bustling crowds during holidays, with consumers queuing to play, a phenomenon incomprehensible to those born in the 70s and 80s. This reflects the current mainstream consumers (post-95s and 00s) favoring experiential consumption in themed settings, a trend quite different from the online consumption patterns of those born in the 70s and 80s. Among surveyed users, 95% of post-95s visited a large shopping mall at least once in three months, compared to 75% of the 80s and 58% of the 70s. Over 76% of post-95s reported that shopping in physical stores offers a better experience than online. Therefore, this trend of themed physical stores is a crucial factor to consider in designing cultural products and marketing strategies.

Furthermore, it's important to utilize Chengdu's core city strengths in online gaming and animation, further developing and perfecting the gaming and animation industry chain. Chengdu is known as the "Fourth City of National Animation and Gaming," with nearly 400 animation and gaming companies and over 100,000 related employees. "Tianfu International Animation City" is being methodically constructed. The concentration of gaming and animation resources and the gathering of internet talent have attracted many outstanding companies such as Tencent, Shanda, Ubisoft, and Kingsoft, spawning numerous local animation and gaming enterprises like Nebula, Digital Sky, and Xunyou Technology, with annual revenue growth exceeding 30%.

Born in the heartland of the Tuojiang River Basin, Chengdu, the national mobile game "Honor of Kings" and the phenomenal animated film "Nezha: The Devil's Child" have become renowned cultural and creative symbols of Sichuan. This is a testament to Sichuan's efforts in integrating science and culture and is indicative of the advantages and future trends in building Sichuan's cultural industry innovation-driven development mechanism.

Fully utilizing Chengdu's high-tech development and the concentration of technological talent in the gaming industry, we should cultivate forward-thinking "unicorn" companies, attract leading gaming and animation enterprises and talents, and enrich and enhance the cultural content of gaming and animation products.

5. Conclusions

It should be emphasized that to stand out in the increasingly competitive gaming and animation market, the development of online games and animations must highlight local characteristics. This is key to capturing the market and attracting players. By fully tapping into the rich local cultural resources of the Tuojiang River Basin and focusing on developing games and animations that showcase the cultural characteristics of Tianfu and the riverside culture, we aim to highlight Sichuan's cultural uniqueness and stand out in the market.

Acknowledgements

This article is a phase result of the general project "Research on the Construction of Cultural

Industry Innovation-Driven Mechanism in the Tuojiang River Basin" (TJGZL2021-15) of the Tuojiang River Basin High-Quality Development Research Center, and the "Research on Xi Jinping's Thoughts on Firmly Grasping the Leadership in Internet Ideology Work" (WLWH19-4) of the Network Culture Research Center.

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