

# Creative Inheritance and Digital Marketing of Jingchu Unique Intangible Cultural Heritage

GUO Yuting<sup>[a]</sup>, LEI Min<sup>[a],\*</sup>

<sup>[a]</sup> College of Arts and Sciences, Yangtze University, Jingzhou, Hubei, China.

\*Corresponding author.

**Supported by** the Hubei University Students' Innovation and Entrepreneurship Training Programme in 2022; Project Number: S202213246009. Project Name: "The Innovative Inheritance Incubation and Intelligent Marketing of Jingchu Unique Intangible Cultural Heritage"

Received 16 September 2024; accepted 7 November 2024

Published online 26 December 2024

## Abstract

The study integrates the story of The Three Kingdoms, one of the unique intangible cultural heritage of Jingchu, with the characteristic intangible heritage of the place where the story took place, combines with modern science and technology, and creatively designs a series of characteristic intangible cultural and creative products of Jingchu, such as creative VR exhibition shows, creative book products, consumer products, home decoration, large recreational projects, etc.. It has planned the digital marketing strategies of promoting these Jingchu unique intangible cultural and creative products. It is expected to accelerate the joint revitalization and innovation of rural intangible culture and material culture, to promote the creative inheritance of Jingchu unique intangible cultural heritage, to tell a good story of China, to enhance China's cultural self-confidence, and then to enhance the soft power of China's culture.

**Key words:** The story of the Three Kingdoms; Unique Intangible Cultural Heritage (ICH); Cultural and creative products; Creative Inheritance; Digital marketing

Guo, Y. T., & Lei, M. (2024). Creative Inheritance and Digital Marketing of Jingchu Unique Intangible Cultural Heritage. *Cross-Cultural Communication*, 20(4), 34-41. Available from: <http://www.cscanada.net/index.php/ccc/article/view/13673>  
DOI: <http://dx.doi.org/10.3968/13673>

## 1. INTRODUCTION

In the era of digital globalization, the protection and inheritance of intangible cultural heritage (hereinafter named ICH) are facing unprecedented challenges and opportunities. As one of the important birthplaces of China's history and culture, the Jingchu region is rich in intangible cultural heritage resources, among which the "Three Kingdoms Stories" (Hubei, 2018, 2019) are the treasures of Jingchu culture. However, with the acceleration of modernization, this valuable cultural heritage is gradually losing its original vitality and influence. How to effectively inherit and innovate Jingchu unique ICH become an urgent problem in the current cultural field.

Existing research shows that although the protection of ICH has achieved certain achievements, there are still many shortcomings. Firstly, consumer awareness of spreading and marketing ICH products need to be improved. Secondly, the innovative use and transformation of ICH resources is insufficient, and there is a lack of creative products that are closely integrated with modern life. In addition, the inheritance of ICH is in a single way, failing to be fully involved in modern education and communication channels. These problems limits dissemination of ICH which urgently needs to be solved through innovative methods (Wang and Wei, 2024).

This study aims to explore the effective way to creatively inherit and market Jingchu's distinctive ICH in digital way. Through in-depth analysis of the possibility of integrating the "Three Kingdoms Stories" with the unique ICHs of the Jingchu region, this study designs a series of innovative cultural and creative products, including performances, books, consumer products, amusement rides, and home decorations, etc. These products not only enrich the expression of ICH, but also become a new carrier for the inheritance of ICH. In addition, this study has also planned a complete set of Internet intelligent

marketing programmes, aiming to enhance the market competitiveness and cultural influence of ICH products through modern technological means.

## 2. MARKET SURVEY ON CREATIVE PRODUCTS OF JINGCHU UNIQUE INTANGIBLE CULTURAL HERITAGE

A search on CNKI with “intangible cultural heritage” as the key words showed that 71 pieces of the relevant Chinese patent products were mainly designed for displaying devices of intangible cultural heritage, but did not involve the creative products; and the only 65 Chinese books lacked textual heritage, and did not see any derivation of transformed book products. While the “Three Kingdoms Story Bilingual Picture Book” were missing in Taobao and other large online shopping platforms. Later, only 11 related academic papers were retrieved with the keyword “Jingzhou Intangible Cultural Heritage”.

The results of the literature search mentioned above show that, at present, the development of China’s intangible cultural heritage industry is still in its infancy. In the future, the inheritance and innovative development of intangible heritage will become one of the key pioneering fields for rural revitalization and youth innovation and entrepreneurship development. Intangible resources, because of their rare substances, not only have high historical value and aesthetic value, but also have great economic and cultural value, and in the future, they will become a powerful internal driving force for the development of special industries by local governments. It is urgent to open up new fields for the innovative inheritance and creative dissemination of traditional material culture and intangible cultural heritage in China.

In order to understand the market demand for cultural and creative products, the electronic questionnaire “cultural and creative products preferences survey” was designed for the college student group, and it was mainly released in the three major groups of students of arts, sciences, and arts of the university, and 314 questionnaires were recovered, and the results of the surveys are specifically reported as follows.

**Table 1**  
**Results of the Survey on Students’ Understanding of the Three Kingdoms Stories**

| How well do you know about the Three Kingdoms Story? |       |                |
|--|-------|----------------|
| Items  | Count | Percentage (%) |
| Very Well  | 15    | 4.78           |
| Be familiar with                                     | 53    | 16.88          |
| Know a bit about                                     | 194   | 61.78          |
| Be not familiar with                                 | 47    | 14.97          |
| Do not know at all                                   | 5     | 1.59           |
| Total of participants                                | 314   |                |

Table 1 shows that even though 83.44% of the students know the “Three Kingdoms Stories”, but of which only 21.66% of them have a better understanding of it, which indicates that the theme of the cultural heritage is not enough, which provides a broad space for the series of relevant research.

Table 2 shows that 95.22% of the students like VR scenario experience cultural projects, this result shows that the project innovation and creative design of the “creative VR show” will deeply meet the needs of consumers, the market demand is in high spirit, and the prospects for creative development is very good.

**Table 2**  
**Results of VR Scenario Experience Preference Survey**

| Do you favor VR scenario experience cultural projects? |       |                |
|--|-------|----------------|
| Items  | Count | Percentage (%) |
| Yes, I like it very much.                              | 69    | 21.97          |
| Yes, I like it.  | 131   | 41.72          |
| Yes, I like it a little bit.                           | 99    | 31.53          |
| No, I don’t really like it.                            | 11    | 3.5            |
| No, I don’t like it at all.                            | 4     | 1.27           |
| Total of participants                                  | 314   |                |

Table 3 shows that 92.35% of the students like to watch the “show”, 94.59% of the students like to watch cultural performances of reality shows, this result shows that the project’s innovative design case of “creative performances of reality shows” will be a deep fit with the consumer demand, the market demand is high, and the prospect of creative development is promising.

**Table 3**  
**Results of the Performance Show Preference Survey**

| Do you like cultural performances show?           |       |                |
|---|-------|----------------|
| Items   | Count | Percentage (%) |
| Yes, I like it very much.                         | 58    | 18.47          |
| Yes, I like it.                                   | 141   | 44.9           |
| Yes, I like it a little bit.                      | 91    | 28.98          |
| No, I don’t really like it.                       | 21    | 6.69           |
| No, I don’t like it at all.                       | 3     | 0.96           |
| Total of participants                             | 314   |                |
| Do you like cultural performance of reality show? |       |                |
| Yes, I like it very much.                         | 64    | 20.38          |
| Yes, I like it.                                   | 165   | 52.55          |
| Yes, I like it a little bit.                      | 68    | 21.66          |
| No, I don’t really like it.                       | 14    | 4.46           |
| No, I don’t like it at all.                       | 3     | 0.96           |
| Total of participants                             | 314   |                |

Table 4 shows that 90.44% of students like to watch cultural documentaries, which indicates that the “creative documentary” in this project meets the needs of

consumers, the market demand stay a bit highly, and the prospect of creative development is good.

**Table 4**  
**Results of the Survey on Preferences for Cultural Documentaries**

| Do you like watching cultural documentaries? |       |                |
|--|-------|----------------|
| Items  | Count | Percentage (%) |
| Yes, I like it very much.                    | 61    | 19.43          |
| Yes, I like it.                              | 115   | 36.62          |
| Yes, I like it a little bit.                 | 108   | 34.39          |
| No, I don't really like it.                  | 27    | 8.6            |
| No, I don't like it at all.                  | 3     | 0.96           |
| Total of participants                        | 314   |                |

Table 5 reflects that **96.49% of the students like cultural and creative products**, this result shows that the project's innovative and creative design of "a series of cultural and creative products - books, amusement programmes, home decoration, daily consumer goods, etc." is highly in line with the needs of consumer.

**Table 5**  
**Results of the Survey on Preferences for Cultural and Creative Products**

| Do you like cultural and creative products? |       |                |
|---|-------|----------------|
| Items                                       | Count | Percentage (%) |
| Yes, I like it very much.                   | 69    | 21.97          |
| Yes, I like it.                             | 144   | 45.86          |
| Yes, I like it a little bit.                | 90    | 28.66          |
| No, I don't really like it.                 | 8     | 2.55           |
| No, I don't like it at all.                 | 3     | 0.96           |
| Total of participants                       | 314   |                |

Both the above related literature research, and the market demand questionnaires show that the inheritance is not strong enough to have more people had better understanding of Jingchu unique ICH. It can be seen that future market demand for cultural and creative products is also in the high level. It is expected to achieve new economic increase by intelligently promoting cultural and creative products.

### 3. INNOVATING JINGCHU UNIQUE INTANGIBLE CULTURAL HERITAGE

As shown in Table 6, the study integrates the stories of the Three Kingdoms, one of the characteristic intangible cultural heritages of Jingchu with the typical intangible cultural elements of the places where the story took place, and innovatively designs five series of cultural and creative products. (Table 6 & 7)

### 3.1 Interfacing Three Kingdoms Story with Associated local ICH

As shown in Table 6, the study selected five characteristic "Three Kingdoms Stories" from a catalogue of more than 100 characteristic ICHs of the Chu culture in chronological order, and integrated them with the special ICHs of the Chu culture in the places where the stories mainly took place.

**Table 6**  
**Jingchu Characteristic ICHs and Five Three Kingdoms Stories**

| Time   | Three kingdoms event            | Location of event              | Intangible cultural heritage  |
|--------|---------------------------------|--------------------------------|-------------------------------|
| 207 AD | The Three Visits to Zhuge       | Xiangyang City, Hubei Province | Woodblock New Year Paintings  |
| 208AD  | The Battle of Chibi             | Xianning City, Hubei Province  | Violin opera                  |
| 210AD  | Liu Bei's Borrowing of Jingzhou | Jingzhou City, Hubei Province  | Shadow Puppetry               |
| 221AD  | The Battle of Yiling            | Yichang City, Hubei Province   | Nanqu                         |
| 223AD  | The Story of Yellow Crane       | Wuhan City, Hubei Province     | Hubei Pingshu, Han Embroidery |

In the twelfth year of Jian'an (207 A.D.), the city of Xiangyang in present-day Hubei Province was the site of **the story of Liubei's Three Visits to Zhuge**, in which Liu Bei travelled to Longzhong three times to visit Zhuge Liang, demonstrating his sincerity and Zhuge Liang's extraordinary talent. The woodblock prints of Xiangyang, as a traditional form of visual art, can be used to present this story, making this historical story more vivid and easy to disseminate.

**The Battle of Chibi**, which took place in Xianning City, Hubei Province, in the 13th year of Jian'an (208 A.D.), was a decisive battle during the Three Kingdoms period between the allied forces of Sun and Liu and the army of Cao Cao, who defeated Cao Cao with fewer men, laying the foundation for the establishment of the Three Kingdoms. Xianning's fiddle opera, a traditional form of theatre, was able to show the intense scenes of the Battle of Chibi through the performance of the violin opera, as well as to pass on and promote the local theatre culture, allowing the story of this historical battle to be reenacted on stage.

In the fifteenth year of Jian'an (210 A.D.) in the city of Jingzhou in present-day Hubei Province, the story of **Liu Bei's borrowing of Jingzhou** became the epitome of ancient military strategies. Jingzhou's shadow play, a traditional form of theatre, was able to vividly depict the story of Liu Bei's borrowing of Jingzhou through the performance of shadow plays, while at the same time passing on the local theatre culture and allowing this historical event to be passed on in the form of theatre.

In the first year of Zhangwu (221 AD), the famous **Battle of Yiling** took place in present-day Yichang City,

Hubei Province. The battle was a crucial showdown between Shu Han and the Eastern Wu, which was launched by Liu Bei in order to avenge the death of Guan Yu, but ended in failure. The tragic story of the Battle of Yiling is fused with the intangible cultural heritage of Nanqu, a featured art in Yichang City. Its melodious melody and rich expression of emotions can profoundly convey the sadness and sorrow of this historical battle.

In the second year of Wu Huangwu (223 A.D.), in present-day Wuhan, Hubei Province, **the story of the Yellow Crane** was circulated, not as a specific Three Kingdoms event, but as a legend related to Wuhan's iconic Yellow Crane Tower. Hubei Pinshu, a traditional oral art form, is able to vividly tell the legend of the Yellow Crane Tower, allowing the listener to enjoy the storytelling while experiencing Wuhan's deep cultural heritage.

Through the combination of these intangible cultural elements and the Three Kingdoms stories, we can not only gain a deeper understanding of the history of the Three Kingdoms period, but also promote the inheritance and development of local intangible cultural heritage, so that these valuable cultural heritages can be revitalized in the modern society.

### 3.2 Giving Birth to The cultural and creative products

As shown in Table 7, Table 8, a series of cultural products are innovated into five categories, including the four creative exhibition shows, creative bilingual picture books, creative consumer goods, creative amusement projects, creative home accessories.

**Table 7**  
**Jingchu characteristic ICH and Its creative products**

| Time   | 12th Year of Jian'an (207 AD)                       | 13th Year of Jian'an (208 AD)                       | 15th Year of Jian'an (210 AD)                                  | 1st Year of Zhangwu (221 AD)                        | 2nd Year of Wu Huangwu (223 AD)  |
|--|---|---|--|---|--|
| Three Kingdoms Event                               | The Three Visits to Zhuge                           | The Battle of Chibi                                 | Liu Bei's Borrowing of Jingzhou                                | The Battle of Yiling                                | The Story of the Yellow Crane  |
| Location of Event                                  | Xiangyang City, Hubei Province                      | Xianning City, Hubei Province                       | Jingzhou City, Hubei Province                                  | Yichang City, Hubei Province                        | Wuhan City, Hubei Province   |
| Intangible Cultural Heritage Performance           | Woodblock New Year Paintings                        | Violin Opera  | Shadow Puppetry  | Southern Tunes (Nanqu)                              | Hubei Storytelling and Han Embroidery                                    |
| Creative VR Experience                             | "The Three Visits to Zhuge" Woodblock Painting VR   | VR Violin Opera "The Battle of Chibi"               | VR Giant Screen "Liu Bei's Borrowing of Jingzhou"              | "The Battle of Yiling" Nanqu Carving Memory         | "The Story of the Yellow Crane" Storytelling and Han Embroidery          |
| Creative Light and Shadow Show                     | "The Three Visits to Zhuge" 3D Animation Light Show | "The Battle of Chibi" Giant Screen Light Show       | Shadow Puppetry Three Kingdoms Light Show                      | Southern Tunes Sand Painting "The Battle of Yiling" | Giant Han Embroidery Light Show  |
| Creative Live or Shadow Performance                | Mass Performance "The Three Visits to Zhugee"       | Chibi Temple Fair Violin Opera Three Kingdoms Story | Shadow Puppetry "Liu Bei's Borrowing of Jingzhou" Theater Show | Han Opera Live Show "The Battle of Yiling"          | Dragon Boat Festival Yellow Crane Han Embroidery and Han Opera Live Show |
| Creative Documentary (Pan,2022; Jiang and Xu,2023) | "The Three Visits to Zhuge" Deserted City Episode   | "The Battle of Chibi" Commentary                    | Shadow Puppetry Artist Interview Bilingual Documentary         | "The Battle of Yiling"                              | "Across the Yellow Crane":   |

**The ICH exhibition show** is to create an immersive experience through the combination of modern technology and traditional culture. Using virtual reality (VR) technology, such as in the "Three Visits to Zhuge" VR experience, the audience is able to travel through time and space and experience historical scenes. At the same time, through the 3D animation light and shadow show and other creative light and shadow show, the woodblock prints and other ICH art will be displayed in a dynamic form, to rejuvenate classic traditional culture.

**Creative book products** are designed to combine the historical events of the Three Kingdoms with the ICH through the form of bilingual picture books, making it easy for readers of different cultural backgrounds to understand and appreciate these stories. Picture books not only have educational significance, but also serve

as a vehicle for cultural dissemination. For example, the picture book "The Battle of Chibi" allows readers to experience the artistic charm of violin drama while reading through the illustrations.

**Creative consumer products** are designed to incorporate ICH elements into daily life products, such as woodblock print calendars and jigsaw puzzles, as well as keychains and bookmarks for shadow figures, which not only have practical value, but also serve as a medium for cultural transmission. Through these consumer products, ICH is able to be accessed and appreciated by more people in their daily lives, thus raising public awareness of and interest in traditional culture.

**Creative amusement projects** combine the historical events of the Three Kingdoms and ICH culture to create interactive amusement experiences. For example,

programmes such as the New Year’s Paintings Working Shop and the Red Cliff Challenge not only provide entertainment, but also allow participants to learn about history and culture while having fun. Through these rides, participants are able to gain a deeper understanding and experience of historical events in a relaxed and enjoyable atmosphere.

**Creative home decoration**, on the other hand, combines elements of ICH culture with modern home design, such as woodblock home decoration and violin theatre home decoration, making traditional culture blend with modern living space. Through home decorations such as screens and TV walls, not only do they beautify the living environment, but they also become a way to

display and spread ICH culture, giving traditional culture a new lease of life in modern life.

The general design idea of these cultural and creative products is to combine the historical events of the Three Kingdoms with local intangible cultural heritage, so that traditional culture can be passed on and carried forward in new forms through modern creative and technological means. Such design not only attracts the interest of modern people, but also educates and inspires the public to know and respect history and culture, making the historical stories more vivid and easy to understand, while the ICH culture gets new vitality and dissemination channels.

**Table 8**  
**Jingchu characteristic ICH and Its creative products**

| Time                           | 12th Year of Jian’an (207 AD)   | 13th Year of Jian’an (208 AD)  | 15th Year of Jian’an (210 AD)  | 1st Year of Zhangwu (221 AD)   | 2nd Year of Wu Huangwu (223 AD)   |
|--------------------------------|---|--|--|--|---|
| Three Kingdoms Event           | The Three Visits to Zhuge   | The Battle of Chibi  | Liu Bei’s Borrowing of Jingzhou  | The Battle of Yiling   | The Story of the Yellow Crane   |
| Location of Event              | Xiangyang City, Hubei Province  | Xianning City, Hubei Province  | Jingzhou City, Hubei Province  | Yichang City, Hubei Province   | Wuhan City, Hubei Province  |
| Intangible Cultural Heritage   | Woodblock New Year Paintings  | Violin Opera   | Shadow Puppetry  | Southern Tunes (Nanqu)   | Hubei Storytelling and Han Embroidery   |
| Creative Book Products         | “The Three Visits to Zhuge” Bilingual Picture Book; Woodblock Painting Picture Book                                     | “The Battle of Chibi” Bilingual Picture Book   | “Shadow Puppetry Three Kingdoms” Bilingual Picture Book  | “The Battle of Yiling” Bilingual Picture Book Story                    | “The Story of the Yellow Crane” Bilingual Picture Book  |
| Creative Consumer Products     | Personalized Woodblock Painting Calendar, etc.; Woodblock Painting Puzzle; Online and Offline Public Welfare Exhibition | Multi-heritage Integration Music Festival: Violin Music Festival Combined with Hua Gu Xi and Various Intangible Cultural Heritage Performance Arts | Shadow Puppetry Props Set for Sale, Shadow Puppetry Character Keychains; Series of Shadow Puppetry Bookmarks | Southern Tunes (Nanqu) Music Online Exhibition                         | Personalized Han Embroidery (Hubei,2020)  |
| Creative Recreational Projects | New Year Painting Rubbing Factory   | The Battle of chibi Challenge  | Joyful Shadow Puppetry Theater   | “The Battle of Yiling” Maze Adventure Intelligent Recreational Project | “Han Embroidery Yellow Crane” Workshop Paid or Free Experience to Inherit Han Embroidery Skills |
| Creative Home Decoration       | Woodblock Home Decoration:  | Violin Opera Home Decoration   | Shadow Puppetry Home Design  | Screen and TV Wall Design  | Home Decoration Han Embroidery  |

#### 4. INTELLIGENTLY MARKETING THE CULTURAL AND CREATIVE PRODUCTS OF JINGCHU ICH

The intelligent marketing of Jingchu ICH cultural and creative products connects the three links of pre-sale promotion (Figure 1), e-commerce direct sale (Figure 2), and after-sale extended services (Figure 3), giving full play to the positive feedback of after-sale services in digital way (Yin and Liu, 2022; Yu, 2022) to pre-sale and in-sale services, and endeavoring to achieve the complementary assistance and effective connectivity of the various sales links.

##### 4.1 Pre-sale Promotion

The pre-sale digital intelligence marketing strategy for Jingchu ICH cultural and creative products covers three aspects. The first aspect is regarding with advertising services, creative publicity and promotion. The second one involves product exhibition and marketing services, and product characteristics construction. The third one is concerned with consumer credit services to increase consumers’ purchasing power.

**In terms of advertising services**, Those cultural and creative products are actively promoted through social media, official websites and other channels, providing detailed product information, including historical

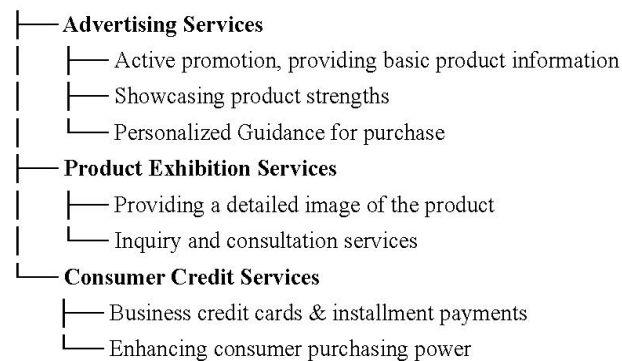
background, cultural significance and unique selling points. For example, the production process of the “Three Visits to Zhuge” woodblock prints can be released through WeChat public platform or video app to attract consumers interested in traditional culture. Similarly, the video of the performance of the “Battle of Chibi” violin opera will be displayed on Weibo, emphasising its artistic expression and the importance of cultural heritage, and a link to purchase can be attached to the publicity, making it easy for consumers to buy directly.

**Product exhibition services**, on the other hand, focus on providing product-specific images and counselling services. High-quality pictures and videos show the details of the products, allowing consumers to understand the products more intuitively. For example, it produces a video of Nanqu “Battle of Yiling” in forms of sand painting light and shadow show to demonstrate the artistic charm of Nanqu. At the same time, online customer service or hotlines are provided to answer consumers’ questions and offer personalised buying advice. In addition, it organises live performances or online broadcasts, such as the “Three Visits to Zhuge” mass performance, to allow consumers to experience the charm of the ICH culture, thereby promoting product sales.

**Consumer credit services** are aimed at lowering the purchasing threshold for consumers and increasing their purchasing power. In cooperation with banks, it provides consumers with the convenience of paying by instalments or credit card purchases, for example, by offering an instalment option for purchases of products related to the “Battle of Chibi” violin play. At the same time, we provide coupons, discount codes or membership points to stimulate consumers’ purchasing desire, such as offering discounts to consumers who buy the Chinese-English illustrated book “Shadow of the Three Kingdoms”, so as to attract them to buy more related products.

Through these comprehensive strategies, Jingchu’s specialised ICH cultural and creative products can not only reach target consumers more effectively and enhance brand awareness, but also increase product sales and promote the dissemination and protection of ICH culture.

**Pre-Sale**



**Figure 1**  
**Digital intelligent Pre-sale marketing of Jingchu Unique ICH creative products**

**4.2 In-sale E-commerce Direct Marketing**

The in-sale direct marketing adopts two marketing strategies of live-streaming and online merchandising. Live streaming involves real-time interaction, facilitating instance transaction. In the live-streaming, we will mainly focus on three aspects of product introduction, related ICH introduction and trust building. Through the introduction of the product series and quality, etc., we build the core selling points of the brand to the public. We will introduce the ICH culture into the live streaming, fully demonstrate the crystallisation of traditional Jing Chu culture and modern technology, and use the four creative exhibition shows in **Table 7** as value-added promotions for the brand ICH produce. In addition, we regularly invite ICH inheritors to perform skills demonstrations, shaping the values of the brand while promoting the innovation and creative inheritance of ICH culture.

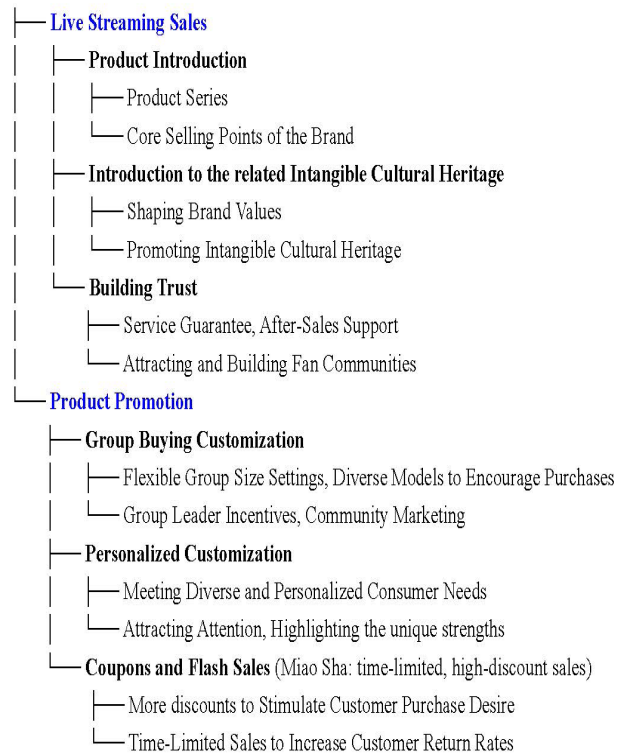
The in-sale digital intelligence marketing strategy for Jingchu’s specialised ICH cultural and creative products aims to increase product sales and brand influence through two core means of live streaming and e-commerce merchandise promotion.

**In terms of live-streaming selling**, the strategy firstly focuses on product introduction, showing in detail the unique features of ICH cultural and creative products through the live broadcasting platform, such as the fine craftsmanship and cultural value of the “Three Visits to Zhuge” woodblock prints. Secondly, through the introduction of ICH culture, the historical and artistic connotations behind the products are conveyed, for example, the story of the Three Kingdoms and the musical characteristics of the “Battle of Chibi” violin opera are told in the live broadcast. In addition, building trust is key. By providing quality after-sale services and guarantees, and answering consumers’ questions through interactive sessions, consumers’ trust in the brand is enhanced, thus attracting and building a stable fan base.

**Promotional strategies** include group customisation, private customisation and coupon sales. Group customization encourages consumers to invite friends and family to buy together for a better price by setting a flexible consumer group size, such as the group offer for the “Three Visits to Zhuge” woodblock prints. The private customization service meets consumers’ individual needs by offering unique products, such as customized violin opera costumes or props for fans of the “Battle of Chibi” fiddle opera. Coupons and flash sales are used to stimulate consumers’ purchasing enthusiasm through time-limited rush purchases and the issuance of coupons, such as providing seconds purchasing for tickets to the “Battle of Yiling” Nanqu network exhibition or issuing coupons for purchasing the “Story of Yellow Crane” Chinese embroidery products within a specific period of time, in order to increase the rate of customer repurchase.

Through the implementation of these strategies, Jingchu’s characteristic ICH cultural and creative products can not only enhance market competitiveness, but also provide consumers with a richer and more personalized shopping experience, as well as promote the dissemination of ICH culture.

**In-Sale**



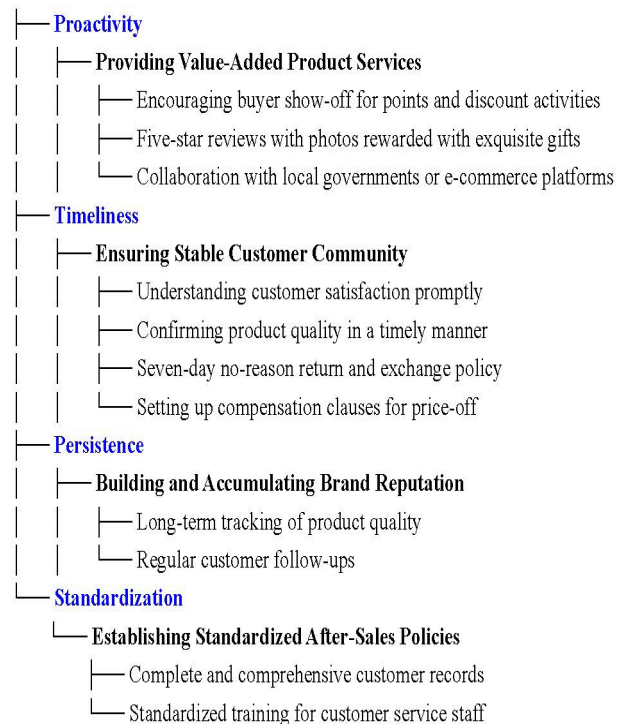
**Figure 2**  
**Digital Intelligent In-sale Marketing of Jingchu Unique ICH Creative Products**

**4.3 Value-added After-sale Service**

The key of after-sale service is of the four characteristics of proactivity, timeliness, persistence, and standardization. Actively provide product value-added services is the first step forward, for example, after consumers receive the product, publicize the buyer show can save points and get the shop discounts and if consumers are very satisfied with the goods, give five-star praise on the platform and with pictures, our customer service will send exquisite gifts to consumers. After-sales need to solidify our customer base, to ensure that no quality problems after the arrival of goods, and warranty service within 15 days. It is necessary to timely understand our customers’ needs and preferences for the product. It is also supposed to establish the brand to accumulate credibility, build a standardized after-sales system, and make efforts to improve the customer demand portfolio while doing extensive investigation and equipping customer service staff with professional communication skills to establish a good trading relationship with customers.

Digital intelligence marketing strategies for after-sales services are crucial to enhancing the brand image and customer satisfaction of cultural and creative products with Jingchu ICH characteristics. Firstly, **proactive strategies** include providing value-added services, such as offering customized framing services for purchasers of the “Three Visits to Zhuge” woodblock prints. At the same time, customers are encouraged to share their positive experiences through buyers’ shows to gather points and get discounts and five-star reviews to get gifts, thus customer engagement and loyalty to the brand produce will be enhanced .

**After-Sale Services**



**Figure 3**  
**Digital intelligent after-sale marketing of Jingchu unique ICH creative products**

The **timeliness strategy** focuses on responding quickly to customers’ needs, understanding their satisfaction with the products through customer feedback surveys, ensuring product quality, and providing seven-day no-excuses return and exchange services, for example, after selling the “Liu Bei’s Borrowing of Jingzhou” shadow puppet theatre props, it is initially to ensure that customers are satisfied with the products.

**Persistence strategy** focuses on the establishment of long-term customer relations, through regular visits and satisfaction surveys, such as conducting return visits of the customers who favor the “Battle of Yiling” Nanqu related products, as well as providing long-term service of maintenance and maintenance guidance of the customized “Story of Yellow Crane” embroidery products. Thus the brand reputation will be formed.

The standardization strategy ensures consistency and professionalism in after-sales service by establishing a standardized after-sales system. For example, a clear service process is suggested to promote Hubei storytelling-related cultural and creative products, including a sound customer profile to record customers' purchase history and preferences, and standardized training for customer service personnel to ensure that they are able to provide professional service. The implementation of these strategies will not only improve customer satisfaction, but also enhance brand loyalty and win more market recognition for Jingchu's unique ICH cultural and creative products.

## 5. CONCLUSION

Through in-depth analysis and integration of Jingchu's characteristic intangible cultural heritage and the "Three Kingdoms Stories", this study has successfully incubated a series of innovative cultural and creative products and constructed a complete set of digital marketing path. First, the innovative design of Jingchu characteristic intangible cultural heritage products meets the market demand for diversity and interactivity of cultural products. Then, the implementation of the digital intelligence marketing strategy can significantly enhance the market competitiveness of the ICH products, and a closed-loop marketing system is formed through the organic combination of pre-sale promotion, in-sale direct marketing and after-sale multiplication services. In addition, this study also found that public awareness and interest in ICH culture can be effectively enhanced through channels such as education and social media.

The promotion value of this research result is remarkable. For one thing, it provides an innovative mode and method for the inheritance of ICH culture in Jingchu area, helps to promote its sustainable development and provides valuable reference for the inheritance and innovation of ICH culture in other regions. For another,

through the combination of cultural and creative products and digital marketing, it provides a new growth point for local economic development and helps to achieve a win-win situation between culture and economy.

## REFERENCES

- Hubei Intangible Cultural Heritage Research Center. (2018). The stories of the Three Kingdoms in Jingzhou. *Journal of Yangtze University (Social Sciences Edition)*, 41(05), 2.
- Hubei Intangible Cultural Heritage Research Center. (2019). The legend of Guan Yu in Jingzhou. *Journal of Yangtze University (Social Sciences Edition)*, 42(03), 2.
- Hubei Intangible Cultural Heritage Research Center. (2020). Jingzhou folk embroidery. *Journal of Yangtze University (Social Sciences Edition)*, 43(02), 2.
- Jiang, C., & Xu, H. (2023). Living preservation and dissemination of intangible cultural heritage in documentary films. *Research Journal of Intangible Cultural Heritage*, (00), 171-181.
- Pan, L. (2022). Modern life and Chinese intangible cultural heritage: A study of Chinese intangible cultural heritage-themed documentary films from the current perspective. *Research Collection of Intangible Cultural Heritage*, (00), 186-210.
- Wang, M., & Wei, Y. (2024). A systematic interpretation of intangible cultural heritage knowledge and Chinese practice: A review of *Ten Lectures on the Protection of Chinese Intangible Cultural Heritage*. *Chinese Intangible Cultural Heritage*, (05), 124-128.
- Yin, S., & Liu, M. (2022). New approaches to the digital development of contemporary intangible cultural heritage. *Research Collection of Intangible Cultural Heritage*, (00), 361-369.
- Yu, H. (2022). Survey and reflection on digital empowerment for the inheritance and protection of intangible cultural heritage: A case study of Zhejiang Province's digital construction of intangible cultural heritage. *Research Collection of Intangible Cultural Heritage*, (00), 111-122.