

# On Market, Finance and Risk of an Integrated Practical Platform for Intangible Cultural Heritage Campus Cultural and Creative Dissemination, Incubation, Exhibition and Sales

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**Abstract:** This article introduces the establishment and operation plan of an integrated practical platform for the dissemination, incubation, exhibition, and sales of intangible cultural heritage on campus, aiming to promote the inheritance and innovation of intangible cultural heritage on campus, and transform it into products and services with commercial value. Through market analysis, including SWOT analysis and market feasibility analysis of the cultural and creative industry in Bengbu City, the development prospects of the platform in the campus market of Bengbu City have been determined. In response to market objectives, marketing strategies such as customer segmentation, pricing, promotion, and marketing have been adopted. In terms of financial analysis and forecasting, investment analysis, analysis of the three major financial statements, and analysis of financial indicators were conducted to evaluate the economic benefits of the platform. At the same time, detailed analysis was conducted on market risk and risk control, competitor risk and risk control, fund risk and risk control, product risk and risk control, sales risk and risk control, as well as construction and operation risk and risk control, and corresponding countermeasures were proposed.

**Keywords:** Intangible cultural heritage; Integrated exhibition and sales platform; Campus cultural and creative activities.

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## 1. Introduction to Enterprise Products and Services

### 1.1. Product and Service Overview

The integrated practice platform of intangible cultural heritage campus cultural and creative dissemination, incubation, exhibition and sales aims to stimulate the innovative talents and entrepreneurial aspirations of college students, promote excellent traditional Chinese culture, combine resources across majors and colleges, build a cultural market connection for college students, help build a tourism city, showcase personal talents, and realize self-worth in a cultural space. The platform product content is specifically divided into the following two categories:

(1) Online products. Rich variety of cultural and creative products: Add more diverse and distinctive cultural and creative products in mini programs and e-commerce platforms, such as unique handicrafts combining local culture, clothing accessories with intangible cultural heritage elements, and decorations that can express traditional cultural charm, enrich product lines, and improve buyer satisfaction. Provide a comprehensive cultural experience: In micro course videos and animations, not only should the richness and professionalism of the content be emphasized, but also the attractiveness and fun of the form should be emphasized, attracting the participation of a large number of users through vivid and lively teaching methods. Personalized services and customized requirements: In addition to providing regular products and services, the platform can also add customized services to provide users with more personalized cultural and creative solutions.

(2) Offline products. Enrich intangible cultural heritage

experience activities: In intangible cultural heritage experience activities, not only should traditional cultural elements and characteristics be emphasized, but modern elements should also be innovatively integrated to meet the needs and interests of young people. Provide customized services: For users with needs, the platform can provide personalized and customized services, such as tailoring cultural experience activities for enterprises or groups, providing private customized intangible cultural heritage inspection tours, and providing theme planning services for intangible cultural heritage for weddings and other activities. Strengthen the educational aspect of DIY for cultural and creative products: The platform can integrate DIY activities more into cultural education, and improve participants' awareness and understanding of intangible cultural heritage culture by personally making and understanding the cultural connotations behind the products. Exploration of regional characteristics and cultural origins: Considering how to integrate local characteristics and cultural origins into intangible cultural heritage experience activities for different regions and cultures, providing participants with a more in-depth and warm cultural experience. Improve the level of peripheral services: For the peripheral services provided, such as scenic spot ticket purchases, transportation transfers, catering and accommodation, the platform can focus on service quality and expand cooperation networks to improve customer experience and brand image. Commission and intermediary services: We provide students and handicraft enthusiasts with commission services for the sale of handmade cultural and creative works. Provide students with convenient channels to connect with off campus enterprises and channels for creative monetization.

## 1.2. Product Catalog

The core product of the platform is the sales, customization, and creation of cultural experience activities for cultural and creative products. The purpose of cultural and creative product sales and customization activities is to meet the personal needs of customers for cultural and creative products, and to provide cultural and practical significance of cultural and creative products. The traditional culture course developed and designed using the platform aims to help participants better understand and experience the connotation of traditional culture. During the intangible cultural heritage experience activity, we will combine the platform's designed online and offline products, and utilize the unique intangible cultural heritage resources of Bengbu to design offline on-site experiences, providing better cultural experiences and learning. Among them, cultural courses are mainly divided into three forms: online live streaming and recorded broadcasting, and on-site teaching. Live courses will be cleverly carried out in combination with offline experiences. The specific product services and solutions of the platform are:

(1) Teaching Course on Handmade Cultural and Creative Products. The teaching course on handmade cultural and creative products is a handicraft production tutorial aimed at intangible cultural heritage and traditional culture. This tutorial invites multiple inheritors of intangible cultural heritage and carefully designs them, aiming to help more people understand and enjoy traditional culture through handicrafts, and to pass on and promote intangible cultural heritage through these handicrafts. The handmade teaching course of this article is a paid course, and in order to ensure the quality of teaching and the completeness and authenticity of content, each course needs to pay a certain fee.

(2) Sales of cultural and creative products on online e-commerce platforms (products from award-winning works in the Bengbu Cultural and Creative Competition). This part of the business mainly involves selling cultural and creative products produced by the platform and products commissioned by students for sale. Due to a lack of initial funds and personnel, the independent brand was not established, and in the early stage, some products produced by off campus enterprises will be wholesale.

(3) Live streaming of traditional cultural performances online. Bengbu has a number of national intangible cultural heritages. We will hire relevant inheritors and recruit students to study. We will broadcast live through platforms such as Tiktok and Station B. At the same time, we will publicize the cultural and creative products designed by the platform, so that we can bring goods as well as gain revenue from live broadcast.

(4) DIY activities for cultural and creative products. In the cultural and creative DIY activities on the platform, you will have the opportunity to personally experience the charm of traditional culture and learn how to make traditional cultural and creative products. You can choose your favorite cultural and creative products for DIY, such as Beijing Opera facial makeup mug, Chinese knot key chain, Paper Cuttings window cut, etc., to create unique cultural and creative works.

(5) Private customization of cultural and creative products. If you want to have a unique cultural and creative product that is deeply ingrained in your preferences and interests, private customization services are a great choice.

## 1.3. Product implementation

(1) Build an online platform. Through the establishment of

the official account, WeChat applet and e-commerce platform, we will push graphic messages to followers, mainly including platform product information, interesting activities, ticket purchase channels, etc., to guide users to understand intangible cultural heritage and traditional culture, participate in interactive activities of platform brands, and become information assistants for users to participate in cultural and creative activities.

(2) Implementation of offline core products. Establish and renovate offline storefronts to create distinctive offline storefronts. By designing products through the platform, contacting manufacturers for production, and selling their core products, the platform company can further distance itself from customers.

## 2. Market Analysis

### 2.1. Economic development status

(1) Current situation of on campus cultural and creative platform companies. Against the backdrop of rapid global economic development, the cultural and creative industry has emerged from various industry models and become a major industry model in the process of economic development. Subsequently, the campus cultural and creative industry gradually developed, and more and more universities began to realize the importance of creating campus cultural and creative products for the development of schools, thus launching the design and development of campus cultural and creative products. Anhui University of Finance and Economics is also actively exploring the development of the campus's cultural and creative industry. The Yunmu Culture and Art Studio in Bengbu Economic Development Zone integrates the creation, exhibition, promotion, sales, exchange, and learning of art works by college students. Its aim is to create an integrated functional platform for student art resources, meet the growing demand for artistic and cultural consumption of the people, and also provide artistic creation space for aspiring youth. Taking Anhui University of Finance and Economics as an example, its performance in the campus cultural and creative industry is also uneven, with some problems. Due to the late start of the market in this field, Anhui University of Finance and Economics lacks objective understanding and standardized processes of the cultural and creative industry, and its exploration in the cultural entrepreneurship industry is still shallow. In terms of souvenir design and sales, many souvenir forms are relatively single, and many graduation souvenirs have not been updated for a long time, lacking innovative souvenir design.

(2) Current Development Status of Cultural and Creative Industries in Bengbu City. During the 14th Five Year Plan period, China's cultural industry is still in a period of significant strategic opportunities with great potential. Based on a comprehensive judgment, it is proposed to strengthen cultural confidence, adhere to integrity and innovation, and adhere to the socialist core values as the guide. Around the mission tasks of raising flags, gathering people's hearts, nurturing new talents, promoting culture, and showcasing image, the theme is to promote high-quality development of the cultural industry, the main line is to deepen supply side structural reform, and cultural creativity is the focus. Technological innovation and industrial integration have spurred new development momentum, improved the modernization level and innovation efficiency of the industrial chain, continuously improved the modern cultural

industry and market system, promoted the unity of meeting the cultural needs of the people and enhancing their spiritual strength, and laid a solid foundation for the construction of a socialist cultural power. Bengbu, located in the center of the Huai River Basin, is an important birthplace of Huai River culture and is known as the "cultural cradle, hometown of emperors, hometown of singing and dancing, and city of mountains and rivers". The cultural resources of Dayu culture, flower drum lantern art, and ancient human culture in Shuangdun are all concentrated here. The Sizhou opera "Longevity" has won the Anhui Provincial Social Science Award. In recent years, Bengbu has always emphasized the improvement of cultural connotation, and the city is more charming due to the nourishment of culture.

## 2.2. SWOT analysis

### 2.2.1. Strengths

(1) Rich cultural resources. Bengbu has a clear historical and cultural context, with a profound historical and cultural heritage. 7300 years ago, the Shuangdun culture was a prominent representative of the Huai River civilization, comparable to the Yangtze River culture and the Yellow River culture. The Shuangdun Site is one of the top ten new archaeological discoveries in China in 2008. The carved symbols unearthed from it are one of the important sources of the origin of Chinese characters, which is of great significance for the study of the origin of Chinese characters and even the entire human script. The intangible cultural heritage activities in Bengbu are diverse and exciting. Currently, there are three national level intangible cultural heritage projects in Bengbu, namely Flower Drum Lantern, Wuhe Folk Song, and Sizhou Opera. There are 13 provincial-level projects, 35 municipal level projects, and 232 county-level projects; There are 3 national level inheritors of intangible cultural heritage, 29 provincial-level inheritors, and 115 municipal level inheritors. There are also 2 folk museums, Wanfu Town Agricultural Museum in Huaiyuan County and Jiuhe Collection Museum in Wuhe County; Six intangible cultural heritage training bases (institutions), including Wuhe Cultural Museum, Anhui Huagu Lantern Song and Dance Theater, Fengzuizi Village Huagu Lantern Training Institute, Changfen Town Huagu Lantern Training Center in Huaiyuan County, Anhui Sizhou Theater Co., Ltd., and Lion Dance Training Institute in Linbei Hui Township, Wuhe County; Three folk cultural towns, Huaiyuan County, Qinji Town, and Macheng Town, have been named Fengzuizi Village as the Flower Drum Lamp Ecological Village.

(2) The government attaches great importance to it. The sudden outbreak of the epidemic has had an impact and impact on the cultural industry. In order to alleviate the development difficulties of the industry, Bengbu City has fully implemented a series of policies and measures from the central and provincial governments to respond to the epidemic. Special research has been conducted on the resumption of production and work of 35 key cultural projects and 165 cultural enterprises on a regular basis in the city. For projects that have not yet resumed work due to the impact of the epidemic, efforts have been made to increase assistance and solve the difficulties in resuming work and production on site. This year, Bengbu issued the Guidelines for the Recovery of Cultural and Tourism Enterprises in Bengbu in Response to the COVID-19 Relief and Several Measures of Bengbu on Actively Responding to the Impact of the COVID-19 on Promoting the Stable, Healthy and Sustainable Development

of Cultural Tourism Enterprises, guiding cultural enterprises to make full use of policies, helping enterprises overcome difficulties, encouraging cultural enterprises to create a new model of cultural consumption, and promoting the transformation and upgrading of cultural industries. Bengbu City established a special fund for the protection of intangible cultural heritage in 2017, with an annual amount of 500000 yuan, to alleviate the shortage of funds for intangible cultural heritage projects, study bases, and related protection units, as well as insufficient support and subsidies for project inheritors. In 2017, we applied for a special protection fund of 750000 yuan for national intangible cultural heritage projects and a provincial-level protection fund of 150000 yuan. Increase subsidies for inheritors of intangible cultural heritage. Representative inheritors of national intangible cultural heritage projects will receive subsidies of 20000 yuan per person, 4000 yuan per person at the provincial level, and 1000 yuan per person at the municipal level. Subsidies at the district level will be distributed according to the financial situation of each district.

### 2.2.2. Weakness

(1) Weak cultural and creative foundation. The cultural soft environment needs to be optimized. From an external perspective, cultural environment includes political environment, economic environment, social environment, ecological environment, and national quality. From the perspective of cultural environment, it mainly includes policy environment and psychological environment. The cultural environment not only affects cultural life, but also affects the development of the economy and society. The ability to utilize cultural resources is weak. However, from the current situation, the historical and cultural resources of Bengbu have not been effectively refined and utilized, the production capacity of artistic masterpieces is not strong enough, grassroots public cultural service facilities are weak, the methods and paths for cultural heritage protection, inheritance and utilization need to be expanded and deepened, and the construction of talent teams urgently needs to be strengthened. There is still a significant gap between Bengbu and the goal of a strong cultural city.

(2) Lack of professional talents. Cultural industry talents are the most core production factor in the cultural industry. Compared with some regions with rapid development of cultural industries such as Hefei and Wuhu, Bengbu not only has a relatively small total number of cultural industry talents, but also has a significant gap in level and structure, especially a lack of local talents who are familiar with cultural industry content and have independent innovation capabilities, as well as high-level cultural management talents.

(3) The public service system is incomplete. At present, Bengbu City is still in an underdeveloped state and is facing a situation of "model soldiers running far away and pursuers approaching". Along the Huaihe River Economic Belt, Fuyang, a city with a population of millions, has achieved leapfrog development in recent years due to the release of population dividends and the advantages of new urbanization. In 2021, it reached a new level of 300 billion yuan and entered the threshold of a "big city". Compared with Xuzhou and Huai'an, both central cities in the Huaihe River Economic Belt, the economic gap in Bengbu has expanded from 223 billion and 70.817 billion in 2010 to 612.844 billion and 256.133 billion in 2021. In 2021, Xuzhou has exceeded 800 billion yuan, and Huai'an has exceeded 450 billion yuan. The gap in public services between Bengbu and these cities is also very

obvious.

### 2.2.3. Opportunities

(1) The potential for urban development and cultural influence are increasingly evident. Bengbu itself has rich historical and cultural heritage, and its former urban competitiveness has long been among the top in the province. The good cultural environment foundation and the utilization of cultural resources have enabled Bengbu to have a broader prospect in the cultural and tourism industry. In recent years, Bengbu has increased investment in fixed assets in scientific research and technological services, environment and public facilities, resident services, health, social security, and cultural sports, This has a direct driving effect on improving the urban environment, enhancing the city's taste, enhancing its attractiveness, expanding cultural competitiveness, and influence.

(2) Leading and driving major projects. Anhui Hequan Agricultural Tourism Town has a planned area of 284.08 hectares and a total investment of 1.0395 billion yuan. At present, the first phase of the town, namely Hequan Farm, has completed an investment of 369 million yuan. It has built key projects such as Anhui Wine Culture Base Phase I, Flower Expo Park, Hequan Hotel, Ecological Restaurant, Breeding Base, Handicraft Creative Workshop, Intangible Cultural Heritage Inheritance Center, and Shopping Street. It has gathered 2 scientific research institutions, 28 creative startups, and more than 270 business owners. The brand effect is increasingly prominent and has been rated as a provincial-level characteristic town. A project drives an industrial cluster. In recent years, Bengbu City has vigorously promoted the construction of cultural industry projects, forming a three-level project construction promotion mechanism at the provincial, municipal, and county levels, and building a coordinated and widely covered project construction pattern. Anhui Province has announced the results of the 2019 provincial cultural industry development assessment, and Bengbu City ranks third in the province in terms of comprehensive ranking. Among them, "Integrated Development of Culture and Tourism" and "Cultural Industry Policies and Implementation" ranked first in the province; The added value of the cultural industry reached 10.679 billion yuan, breaking the 10 billion mark for the first time, accounting for 5.6% of GDP and ranking third in the province; The growth rate of internet and digital creative enterprises reached 27.95%, ranking third in the province.

### 2.2.4. Threats

(1) Competition in cultural industries in other regions is fierce. The country is continuously increasing its support for the development of the cultural industry. As a new pillar industry, the importance of improving regional economic added value and comprehensive competitiveness of the cultural industry is becoming increasingly strong. Therefore, this has made cultural competition in various regions increasingly fierce. Regions compete around market competition and counter competition, entry and counter entry, cooperation and counter cooperation, integration and counter integration, and so on, At the same time, intangible cultural heritage has also generated typical contradictions in the process of media dissemination, such as spatial and temporal overlap, differentiation, misalignment, and extension. This undoubtedly brings considerable resistance to the development of the cultural and creative industry in Bengbu City.

(2) Weak talent team. The economic development level of

Bengbu City lags behind that of areas such as Hefei and Wuhu, resulting in serious outflow of talent resources, which makes the cultural and creative talent team in Bengbu City far from meeting the needs of cultural and creative industry development. The imbalance of talent structure within the cultural industry is more obvious. Among the four undergraduate universities located in the university city of Bengbu City, none of them have a major in archives, so the recruitment of related professional talents mainly relies on "external introduction", Due to the low salary and benefits of personnel involved in the protection of intangible cultural heritage archives, it is difficult to attract highly professional talents to develop in Bengbu city through the policy of "external introduction".

## 2.3. Market Feasibility Analysis

(1) Policy background. According to the implementation of national education policies, starting from, we have comprehensively deepened the reform of innovation and entrepreneurship education in universities, popularized innovation and entrepreneurship education in, and established a sound innovation and entrepreneurship education system in universities. China's innovation and entrepreneurship education system is gradually improving. In response to the national call and the needs of their own development, various universities are also committed to improving the innovation and entrepreneurship system and mechanism, building innovation and entrepreneurship platforms, and enhancing the innovation and entrepreneurship abilities of teachers and students. Research shows that major universities have now offered courses related to innovation and entrepreneurship, such as "Entrepreneurship Fundamentals", "College Student Innovation and Entrepreneurship", "College Student Innovation and Entrepreneurship Practice", "SYB Entrepreneurship Training", etc. At the same time, most domestic universities have established incubation bases and student entrepreneurship parks of varying sizes for college students.

(2) Industry competition pattern. The survey found that there are not many platforms for integrating cultural and creative product resources in major universities. Most universities focus on the design and production of campus cultural and creative products for cultural and creative development, and there are differences between the platforms and their starting points. We are committed to building a bridge for communication and exchange of cultural and creative products among various universities, so that college students have a way to access their cultural and creative products. We provide a physical platform to showcase and sell their works. Individual students and student organizations from any school can cooperate with us to achieve mutual benefit and win-win outcomes. We have an advantage in this regard.

(3) Market size and growth trends. There are problems in the innovation and entrepreneurship training programs for college students in China, such as insufficient student motivation, incomplete management systems, low project quality, single training methods, insufficient resource integration ability, and insufficient integration of industry, academia, and research. However, off campus practice bases are still in a relatively scarce state, and there is a lack of practical platforms for college students created for different disciplinary properties. It is a trend for campus cultural and creative products to enter the market, but currently there is a

lack of a platform for students to continuously produce cultural and creative products and bring cultural and creative achievements to the market. But the number of practical platforms is constantly increasing, and in the future, universities will also need more and more innovation and entrepreneurship platforms.

### 3. Marketing

#### 3.1. Market Objectives

(1) Project preparation phase. Discuss and negotiate within the team to establish strategic goals, clarify purpose and positioning.

(2) Requirements research stage. Team members establish platform product procurement direction based on the tourism and cultural creative product market and consumer demand in Bengbu; Research the demand of college students for off campus innovation and entrepreneurship incubation bases.

(3) Project expansion phase. Actively expanding platform business, seeking more cooperation from both internal and external parties, collaborating with more university teams to plan and carry out various activities, and breaking through business bottlenecks such as insufficient creativity, funding, channels, and talent, to increase the development channels of the platform.

(4) Promotion stage. Intensify publicity efforts on campus, increase platform visibility, recruit talents, and deliver fresh blood to the platform. At the same time, actively utilize the platforms provided by the cultural and tourism market to expand platform influence.

(5) Stage of steady improvement. Cultivate platform successors; Develop a learning manual for innovation and entrepreneurship, improve the management mechanism of campus club platform workstations, and increase the frequency of holding practical activities related to innovation and entrepreneurship; Enable more students to be exposed to the market, participate in entrepreneurial practices, engage in discussions with multiple parties, seek business opportunities, and shape the platform's brand image.

(6) Overall acceptance stage. This stage is the acceptance of the overall completion status of the project. Collect information on the specific situation of the platform and conduct acceptance and evaluation of various aspects of the platform's work by the college, summarizing the economic and social benefits of the platform since its establishment.

#### 3.2. Customer segmentation

##### 3.2.1. Segmentation of Tourism Customers

According to the ABC analysis method, customers are divided into high-end customers, large customers, medium customers, and small customers. Among them, according to the consumption types of different consumers, they are further subdivided into the following types based on psychological factors and consumption behavior:

Individual consumers: Personal consumption behavior is influenced by factors such as age, occupation, income, lifestyle habits, and city of residence. For such consumers, the platform can provide various unique styles of intangible cultural heritage and traditional cultural and creative products to meet the personalized needs of different consumers, and combine internet marketing methods for promotion and promotion.

Fashion consumers: These consumers are mainly urban youth and are influenced by factors such as media, advertising,

and celebrity effects. In order to attract this group of consumers, the platform can put effort into brand image shaping and brand marketing, creating an attractive brand image to meet the aesthetic needs of fashion consumers.

Habitual consumers: This category mainly refers to consumers who have long-term emotional identification and consumption habits towards intangible cultural heritage and traditional cultural and creative products. They usually have their favorite types and brands of intangible cultural heritage and traditional cultural and creative products, but due to different geographical locations, their product choices may also vary. Therefore, the platform can launch targeted intangible cultural heritage and traditional cultural and creative products based on the needs and characteristics of consumers in different regions and habits, to meet the emotional needs of habitual consumers.

Household consumption: Generally, ordinary households are the main consumers, with housewives being the majority. For this group of consumers, the platform can launch intangible cultural heritage and traditional cultural and creative products for home use, and combine them with promotional activities such as holidays to make efforts in terms of price and discounts to attract consumer attention.

Tourism consumers: Intangible cultural heritage and traditional cultural and creative products have long been closely linked to local tourism. The platform can combine local characteristic culture and tourism resources to launch distinctive intangible cultural heritage and traditional cultural creative products, meet the needs of tourism consumers, and thereby increase sales.

#### 3.3. Price strategy

(1) Product pricing strategy. ① Cost plus pricing method. This pricing method is to add the production cost and sales cost of the goods, and then add a certain proportion of profit as the selling price. For the intangible cultural heritage and traditional cultural and creative products of the platform, the cost mainly includes material cost, process production cost, labor cost, transportation cost, etc. Then, based on factors such as market demand, competition, product uniqueness, and buyer psychological expectations, reasonable price increases are made to form the final selling price. ② Market positioning pricing method. This pricing method determines the selling price based on factors such as brand image, consumer group, competitors, etc. For the platform's intangible cultural heritage and traditional cultural and creative products, we can determine our market positioning based on market research results and competitor price levels, and adjust the selling price based on consumer awareness of the brand and product, as well as satisfaction with the product. If the brand image is good and consumer awareness is strong, prices can be appropriately increased; If the market competition is fierce, prices can be lowered to increase sales.

(2) Pricing strategy for online course products. Online courses adopt a charging system of purchasing points, and consumers can obtain the right to watch videos by purchasing points. Principle of using points: 1. Points can watch a 5-minute video.

(3) Settlement (cash, transfer, credit, acceptance period, etc.). In the early stage of platform development, for online and offline courses, customer payment methods were mainly mobile payments, supplemented by cash. The designated platform company's bank account was used to complete the transfer of income and expenditure, and cash payments need

to be recorded. Both are subject to billing records, which is conducive to the transparency of the platform company's internal assets.

### 3.4. Promotion Strategy

Attract customers, create repeat customers, and cultivate loyal customers through diversified promotional strategies such as buy more, reduce more, limited time discounts, turn back discounts, full promotion, combination boxing, and membership card strategies.

### 3.5. Marketing Strategy

In this information age, the platform makes full use of the convenience of the network to reach the expected sales goal, and achieves the marketing goal by establishing an official WeChat official account and WeChat applet, an official microblog account, an official QQ account and QQ group,

Taobao stores and other indirect channels. In the later stage of the development of the platform platform company, the platform company has developed to a certain scale, which can attract customers by using the developed APP, and set up corresponding sections in the APP, Attach course introduction and purchase link in this section. Offline intangible cultural heritage training is the main focus, and on-site intangible cultural heritage training activities or DIY handicraft shops can be opened near community parks, schools, and museums. Students and the elderly in the community can be the main force in learning and spreading intangible cultural heritage culture.

## 4. Financial Analysis and Forecasting

### 4.1. Investment analysis

(1) Analysis of project economic indicators

**Table 1. Cash Flow Statement from Operating Activities (Unit: Yuan)**

Subject	Year 0	Year 1	Year 2	Year 3	Year 4	Year 5
Net profit	61940	149957.25	230532.90	364175.80	648041.00	987220
depreciation	6935	10402.50	12882.00	15977.10	19172.52	23007.03
Cash flows generated from operating activities	-55005	160359.75	243414.90	380152.90	667213.50	1010227
Net working capital investment	-400000					
Free cash flow of platform companies	455005	160359.75	243414.90	380152.90	667213.50	1010227

The above table can analyze the economic indicators of the following projects:

(1) Net Present Value of Investment. NPV=2336639.22. Considering the opportunity cost of funds and investment risks, we set the capital cost (i.e. discount rate) of the platform company at 15%, and the calculated net present value of 2336639.22 is much higher than 0. This shows that the platform company has strong profitability during the

calculation period, and this project is worth investing in.

(2) Internal Rate of Return. IRR=64%. The internal rate of return of the platform company in five years of development has reached 64%, which is much higher than the discount rate of 15%. Therefore, this project is feasible, and as the platform company further develops and the market expands, it will have a broader and richer profit prospect.

**Table 2. Balance Sheet (Unit: Yuan)**

Subject	Year 1	Year 2	Year 3	Year 4	Year 5
Current assets:					
Monetary funds	448230.00	573564.00	761091.20	1065165.44	1433510.53
Accounts receivable	99250.00	130522.00	177330.00	253260.00	345240.00
Other current assets					
Total current assets	547480.00	704086.00	938221.20	1318425.44	1778750.53
Non current assets:					
fixed assets	44347.50	54918.00	68112.90	81734.98	98082.58
Fixed asset liquidation	6935.00	10402.50	12882.00	15977.10	19172.52
Other non current assets					
Total non-current assets	37412.50	44515.50	55230.90	65756.38	78910.06
Total Assets	584892.50	748601.50	993452.10	1384181.82	1857660.59
Current liabilities:					
Short term loans	100000.00	100000.00	100000.00	100000.00	100000.00
Accounts payable	53142.00	67539.00	84099.90	99715.95	117766.93
Payable taxes and fees	7686.64	11853.37	18947.80	34149.29	52340.11
Interest payable	4350.00	4350.00	4350.00	4350.00	4350.00
Total Current Liabilities	165178.64	183742.37	207397.70	237315.24	274457.02
Non current liabilities:					
Other non current liabilities					
Total Non-current Liabilities					
Total liabilities	165178.64	183742.37	207397.70	237315.24	274457.02
Owner's equity:					
Paid-up capital (share capital)	400000.00	400000.00	400000.00	400000.00	400000.00
Surplus reserves	14995.73	23053.29	36417.58	64804.11	98722.02
Undistributed profits	4718.15	141805.84	349836.82	681164.47	1084481.52
Total owner's equity	419713.88	564859.13	786254.12	1144962.58	1583203.57
Total Liabilities and Capital	584892.52	748601.50	993452.10	1384181.82	1857660.59

(4) Pay Back Period. Static investment payback period=3.1 years. Dynamic investment payback period=3.5 years. According to the calculated data, the static payback period of this project is about 3.1 years, and the dynamic payback period is 3.5 years. If the project construction period (2023) is not considered, even if the time value of currency is taken into account, all investments are expected to be fully recovered in about 2 years. The recovery speed is fast, the

recovery period is short, and this project is feasible.

## 4.2. Analysis of the Three Major Financial Statements

The three major financial statements are shown in Tables 2, 3, and 4.

**Table 3. Income Statement (Unit: Yuan)**

Subject	Year 1	Year 2	Year 3	Year 4	Year 5
1. Operating income	496250.00	652610.00	886650.00	1266300.00	1726200.00
Less: Operating costs	225000.00	281250.00	351562.50	421875.00	506250.00
Business tax and surcharges	50600.00	60900.00	70080.00	77088.00	82757.40
Sales expenses	60110.00	65545.00	79857.00	83916.75	97357.27
Management expenses	4350.00	4350.00	4350.00	4350.00	4350.00
Financial expenses	156190.00	240565.00	380800.50	679070.25	1035485.32
assets impairment loss	1755.00	2106.00	2527.20	3032.64	3639.17
2. Operating profit	525.00	630.00	756.00	907.20	1088.64
Plus: Non operating income	157420.00	242041.00	382571.70	681195.69	1038035.85
Less: Non operating expenses	7462.75	11508.13	18395.93	33154.66	50815.64
3. Total profit	149957.25	230532.88	364175.77	648041.03	986220.21
Less: Income tax expenses	496250.00	652610.00	886650.00	1266300.00	1726200.00
4. Net profit	225000.00	281250.00	351562.50	421875.00	506250.00

**Table 4. Cash Flow Statement (Unit: Yuan)**

Subject	Year 1	Year 2	Year 3	Year 4	Year 5
1. Cash flows generated from operating activities:	496250.00	652610.00	886650.00	1266300.00	1726200.00
Cash received from selling goods and providing services	1755.00	2106.00	2527.20	3032.64	3639.17
Received other cash related to operating activities	497005.00	654716.00	889177.20	1279332.64	1739839.17
Subtotal of cash inflows from operating activities	225000.00	281250.00	351562.50	421875.00	506250.00
Cash paid for purchasing raw materials, goods, and receiving labor services	70000.00	70000.00	81000.00	84300.00	97530.00
Employee compensation paid	7686.63	11853.37	18947.81	34149.29	52340.11
All taxes and fees paid	525.00	630.00	756.00	907.20	1088.64
Other cash payments related to operating activities	303211.64	363733.37	452266.31	541231.49	657108.75
Subtotal of cash outflows from operating activities	247793.36	291982.63	436910.89	738101.15	1082729.42
Net cash flow generated from operating activities	496250.00	652610.00	886650.00	1266300.00	1726200.00
2. Cash flows generated from investment activities:					
Cash paid for the purchase and construction of fixed assets, intangible assets, and other non current assets	44347.50	54918.00	68112.90	81735.48	98082.57
Subtotal of cash outflows from investment activities	44347.50	54918.00	68112.90	81735.48	98082.57
Net cash flow generated from investment activities	-44347.50	-54918.00	-68112.90	-81735.48	-98082.57
3. Cash flows generated from financing activities:					
Cash received from obtaining loans	100000.00	100000.00	100000.00	100000.00	100000.00
Absorb cash received from investor investments	160000.00				
Subtotal of cash inflows from financing activities	260000.00	100000.00	100000.00	100000.00	100000.00
Cash paid for repayment of loan principal		100000.00	100000.00	100000.00	100000.00
Cash paid for repayment of loan interest	4350.00	4350.00	4350.00	4350.00	4350.00
Subtotal of cash outflows from financing activities	4350.00	104350.00	104350.00	104350.00	104350.00
Net cash flow generated from financing activities	255650.00	-4350.00	-4350.00	-4350.00	-4350.00
4. End of year cash balance	406095.87	231714.63	364447.99	642015.67	970197.84

## 4.3. Financial indicator analysis

(1) Operational capability analysis. The operational capability of a company reflects its cash flow situation.

Analyzing this can help to understand the company's operational status and management level. A good turnover of funds indicates a high level of business management and high utilization of funds.

**Table 5. Total Asset Turnover Table**

Subject	Year 1	Year 2	Year 3	Year 4	Year 5
Sales revenue (yuan)	496250	652610	886650	1266300	1726200
Average total assets (yuan)	584892.5	748601.5	993652.1	1384183.82	1857660.58
Average current assets (yuan)	547480	704086	938421.2	1318425.44	1778750.53
Total asset turnover rate (times)	0.85	0.87	0.89	0.91	0.93
Current asset turnover rate (times)	0.91	0.93	0.94	0.96	0.97
Ratio of current assets to total assets (%)	93.60%	94.05%	94.44%	95.25%	95.75%

From the above table, it can be seen that from the first year to the fifth year of operation of the platform company, the operational efficiency of all assets of the platform company is relatively good, and the turnover rate of all assets is increasing every year. This is mainly influenced by the ratio of current assets to total assets, and the turnover rate of current assets is steadily increasing every year. Furthermore, the ratio of current assets to total assets has remained above 100%. Overall, the total asset turnover rate of a platform company reflects its operational capabilities, and we should attach great importance to it.

(2) Profitability analysis. Profitability refers to the ability of a platform company to generate profits within a certain period of time. The size of profitability is a relative concept,

which refers to the relative concept obtained by comparing profits with a certain amount of resource investment or income. The size of profitability can be measured by profit margin, the higher the profit margin, the stronger the profitability. The lower the profit margin, the poorer the profitability. Profit is an important business goal of a company and a material guarantee for its survival and development. It is not only related to the investment returns of the company's owners, but also an important guarantee for the company to repay its debts. Therefore, creditors, owners, and managers of enterprises are very concerned about the profitability of the enterprise. Our platform company analyzes its profitability based on its revenue profit margin.

**Table 6. Analysis of Revenue Profit Rate**

Year	Year 1	Year 2	Year 3	Year 4	Year 5
Operating income (yuan)	496250.00	652610.00	886650.00	1266300.00	1726200.00
Operating costs (yuan)	225000.00	281250.00	351562.50	421875.00	506250.00
Operating profit (yuan)	156190.00	240565.00	380800.50	679070.25	1035485.32
Total profit (yuan)	157420.00	242041.00	382571.70	681195.69	1038035.85
Net profit (yuan)	149957.25	230532.88	364175.77	648040.53	987220.22
Tax and fee expenses (yuan)	7686.64	11853.37	18947.81	34149.29	52340.11
Operating revenue profit margin	31.47%	36.86%	42.95%	53.63%	59.99%
Gross profit margin of operating income	54.66%	56.90%	60.35%	66.68%	70.67%
Net profit margin from sales	30.22%	35.32%	41.07%	51.18%	57.19%
Sales pre tax profit margin	33.27%	38.90%	45.29%	56.49%	63.17%

From Table 6 above, it can be seen that the operating profit margin, gross profit margin, net profit margin, and pre tax profit margin of the platform company have all shown an upward trend during the first five years of establishment. In the first year of operation, due to the need for curriculum development, market promotion, and the purchase of fixed assets, a large amount of preparatory funds are required, and all indicators are around 30%. But starting from the second year, the platform company launched online network resources to make the product system more perfect and advanced. The significant increase in operating profit resulted in a steady increase in all ratio indicators, but the increase was not significant. These indicate that the operating ability of our platform company is relatively good and stable. With the continuous improvement and promotion of product services, the profitability of the platform company's operations is also constantly increasing, creating more and more value for society and making greater contributions.

## 5. Risks and Countermeasures

### 5.1. Market Risk and Risk Control

The platform company has just been established, with a blank marketing network, and the promotion speed of innovative products is difficult to predict. In addition, the existing market competition is relatively fierce, and the market promotion speed cannot reach the estimated target and sales expectations. The market has strong imitation power, and technology is developing rapidly. It is not ruled out that competitors with more competitive technology may emerge.

For risk control, the platform company will increase its product promotion efforts, establish a high-end product image, strive to ensure product quality and after-sales service, and adopt a moderate price reduction strategy according to market

changes. At the same time, it will strengthen its research and development efforts to maintain a leading technological advantage. Build a website for the platform company and utilize other auxiliary strategies such as online platforms to expand the sales market to ensure sales.

### 5.2. Competitor Risk and Risk Control

Although our service model has not been seen on the market yet, it is a business model that is easily imitated. The platform protects itself through patent applications and legal means; Continuously innovating services to provide consumers with better cultural and creative products and unprecedented excellent services, keeping imitators in a passive state forever; Establish a brand of practice+cultural and creative resource transformation platform, making our brand a synonym for cultural and creative sales in universities and cultural enterprises.

### 5.3. Financial Risk and Risk Control

The success rate of initial university incubation base projects was not high. In practice, due to the unfamiliarity with the application process, complex procedures, low loan amounts, and high financing costs of college student entrepreneurship projects, loan disbursement was slow and difficult; Most college students lack understanding and planning of financing needs, financing allocation, and financing channels, making it difficult to obtain investor financial support. The amount of funds used in the first phase of the enterprise is relatively small, and our team of entrepreneurs can self raise some funds to reduce risks; In the subsequent business process, loans can be obtained from banks; In addition, investors and partners can be constrained by contracts to invest funds on schedule. Accurately estimate the investment scale and progress of the project, and prepare

funds in a timely manner. Consider potential significant changes in revenue, costs, and expected values in order to accurately and safely plan financial cash flows, and prepare early for potential cash flow shortages.

#### **5.4. Product Risk and Risk Control**

Some products that require hand drawing, such as campus creative DIY products, may encounter difficulties in production, insufficient materials, and errors during the production process. By accurately targeting the target audience in terms of age, income, consumption philosophy, lifestyle habits, etc; Before designing the product, conduct extensive market research targeting the target audience to understand consumer needs; After the product design is completed, find some consumers to try it out and seek feedback on modifications; After the product is launched, investigate the customer satisfaction and existing problems, and accumulate experience for the research and development of new products.

#### **5.5. Sales Risk and Risk Control**

The risk of sales lies in the fact that without professional e-commerce talents, it will be difficult to carry out online sales. Therefore, it is necessary to find talents who truly understand online marketing to do this work. Although the enthusiasm of college students to participate in innovation and entrepreneurship projects has increased, the proportion of projects that truly implement and incubate results is not high. The most important reason is that the innovation team lacks practical experience, and there is insufficient assessment of various risks in project operation, For example, funding shortages, talent shortages, and inaccurate predictions of market prospects. The sales risk of cooperating with universities and cultural enterprises mainly lies in the selection of cultural and creative products and the degree of cooperation tacit understanding. When choosing a university or cultural enterprise, we should consider whether the target customers of the university or cultural enterprise overlap with our target customers, and whether the cultural and creative products of the university or enterprise are suitable for sales on this platform. The attitude of university or corporate leaders towards this product will directly affect the level of cooperation. By seeking and hiring relevant professional classmates or teachers to collaborate with my team, conducting regular employee sales training, and enhancing our sales capabilities; Before searching for suitable

universities and cultural enterprises to cooperate with, it is necessary to search for sufficient information and materials, and gain a deep understanding of future partners from multiple levels and dimensions; Communicate and exchange more with universities or cultural enterprises, maintain a long-term friendly relationship, and know oneself and the other; Increase summary meetings with partners to report on work progress while absorbing experiences that are beneficial for the growth of my team.

#### **5.6. Construction and operation risks and risk control**

Due to the new establishment of the platform company, the team is relatively young and lacks practical operational experience, which may result in misjudgment of the situation and pose operational management risks. Hire third-party consultants (including university teachers into my team), while fully leveraging the innovative capabilities of young teams, reducing the likelihood of decision-making errors, and minimizing risks. Sign contracts with suppliers and construction units to effectively transfer some risks. In addition, we should establish a strong corporate culture and employee motivation mechanism to give employees a high sense of identity and belonging.

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