

Research on the Innovation and Entrepreneurial Ability of Chinese College Students in the Perspective of Cultural and Creative Industries

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Abstract: With the continuous development of economy, an increasing number of college students with entrepreneurial enthusiasm has emerged in contemporary society, and to a certain extent, the entrepreneurial spirit of college students contains the level and quality of education in Chinese universities. This article mainly analyzes the innovation and entrepreneurship ability of Chinese college students in cultural and creative industries. The article adopts the method of data analysis and induction to analyze the innovation and entrepreneurship of college students from political, economic, cultural, professional and technical aspects of Strengths-Weaknesses-Opportunities-Threats (SWOT) 4 dimensions, and summarizes the opportunities and challenges college students are facing in entrepreneurship. Through the research data, this article hopes provide suggestions and help for college students who are engaged in or planning to engage in innovative entrepreneurship.

Keywords: cultural and creative industries; college students; innovation and entrepreneurship; ability

1. Introduction

In universities, cultural innovation, as a typical representative of cultural and creative industries, is showing vigorous innovative vitality. In recent years, China has continuously introduced policies to support entrepreneurship, and the number of college graduates starting their own businesses is growing by leaps and bounds. According to the research report "2017 China College Student Employment Report" published by Michaels Institute, In the past three years, the entrepreneurship rate of employed college graduates has stabilized at about 3%, and the number of college graduates who start their own business exceeds 200,000 every year. However, these studies only show the frequency of possible college graduate entrepreneurs and do not necessarily reflect the success rate of these individuals in entrepreneurship. With the continuous expansion of colleges and universities, the employment situation of college graduates has become increasingly severe, and the employment of college graduates has gradually become a focus of social attention. The existing research results show that experts and scholars at home and abroad mainly focus on analyzing the current situation of entrepreneurship of college graduates from a macro perspective, however, microscopic research from the perspective of college students themselves is still at a blank stage. In the research of this article, the authors will combine their years of university education and work experience to take the innovation and entrepreneurship of college

students in the field of culture and creativity as the breakthrough of the research. The article adopts the method of data analysis and induction to analyze the innovation and entrepreneurship of college students from political, economic, cultural, professional and technical aspects of Strengths-Weaknesses-Opportunities-Threats (SWOT) 4 dimensions, and summarizes the opportunities and challenges college students are facing in entrepreneurship research their spirit of innovation, entrepreneurial awareness, creative abilities, entrepreneurial opportunities and challenges.

2. Research Background

In the background of rapid development of globalization and information technology, the continuous improvement of material living standards, lead to the growing demand for spiritual culture. Cultural creative industry as a kind of cultural value and economic value of emerging industry arises at the historic moment, cultural creative industry as a new industry form, is an important way to improve the core competitiveness and soft power (Zhang 2019). As a bridge for the development of cultural and creative industries, colleges and universities have theoretical discussion and practical guiding significance for cultivating cultural and creative talents and further promoting the national industry strategy (Hu 2019). The latest report at the United Nations Conference on Trade and Development shows that exports of creative or cultural products amounting to USD592 million, accounting for about 7% of the world's GDP. Even after the 2008 financial crisis, the global creative and cultural industries have shown significant growth over the past decade (nearly 15%). These developments reinforce the image of the creative economy as a key driver of the world economy. The Creative Economy: How People Make Money from Ideas by John Hawkins also points out that the world creative economy generated \$22 billion in a single day and grew by 5%. It can be seen that the creative community is the driving force of culture and creative economy (Wang 2020b).

2.1. Review of the creative industry definition and policy theory

The definition of creative industries varies from country to country, as does national legislation on intellectual property protection. Various scientists and experts working in different fields have different definitions of creative industries, and their understanding and acceptance of the development, as well as the evaluation of the development problems of creative industries, vary greatly. In 1997, the British government issued the term "creative industries" to promote economic development (Ayesu et al. 2020), and in 1998, the British government issued the "Creative Industries Pathway Document 1998". This is the earliest definition of creative industries. It regarded creative industries as "skills and talents derived from individual creativity that can be developed and exploited through intellectual property, a collection of industries that can fully exploit the potential for wealth creation and increased employment opportunities" (Wang 2020b). David Hesmondorf, a British scholar, argued that cultural industries are "the institutions most directly associated with the production of social meaning" (Wang 2021). According to the American scholar Alan Scott, the cultural industry refers to the service industry based on entertainment, education and information, a collection of man-made products based on consumers' specific preferences, self-affirmation and social display (Cheung 2012). The definitions of cultural and creative industries in the United States and Canada place more emphasis on intellectual property rights and copyrights of cultural services and related industries; the European Union emphasizes products and services related to the results of cultural and creative activities (Tan 2020a). At present, there are some differences in defining and understanding of cultural and creative industries in China. Among them, the most used are "cultural industry", "creative industry" and "cultural creative industry"

(Yuan, Cao, and Zhang 2020), although these definitions are different, they all emphasize the creative activities of cultural product production and dissemination (Sun et al. 2020). Creative economy is one of the latest trends in the development of the world's cultural economy, and innovation and creativity have become the core drivers of global economic and cultural practices (Kim, Wonpo. 2016). Cultural and creative industries are one of the most dynamic sectors of the modern economy playing an increasingly important role in economic growth and social welfare (Casimir and Samuel 2015). However, in the field of theoretical research, there is no unified name and definition of cultural and creative industries in the existing research literature (Wang 2020a).

For example, the United States defines the copyright industry from the perspective that cultural products have intellectual property rights; the United Kingdom defines the creative industry from the perspective that cultural industries are innovative; and Germany defines the cultural and creative sector according to its collaborative and commercial status. It is understood as the "creative economy", and the "creative economy" is considered a new field of foreign cultural policy, which is unified in promoting a modern image of Germany abroad. In the UK and Taiwan, the cultural and creative industries are divided into 13 sectors, including visual arts, performing arts, cultural performance facilities, crafts, film, television broadcasting, publishing, advertising, design, digital and leisure entertainment, design brand fashion, creative life, and architectural design (Tan 2020b).

2.2. Value analysis and evaluation of cultural and creative industries

The latest report of the United Nations Conference on Trade and Development (Zuo and Gong 2020) shows that exports of creative or cultural goods worth US\$592 million, or about 7% of the world's GDP. Even after the financial crisis of 2008, the global creative and cultural industries have shown considerable growth (nearly 15%) over the last decade. These developments reinforce the image of the creative economy as a major driver of the world economy (UNCTAD.). The book "The Creative Economy: How People Make Money from Creativity" by John Hawkins, also points out that the world creative economy generates \$22 billion a day and grows at a rate of 5%. Therefore, we cannot ignore the creative community, which is the driving force of the cultural and creative economy (Zhou 2019). Today, urban cultural and creative industries are increasingly becoming an important part of China's national economy and a pillar of the tertiary industry. The report of the 18th National Congress of the Communist Party of China put forward the strategic decision of vigorously developing cultural and creative industries and building a culturally strong nation. This industry is of great practical significance in promoting the upgrading and transformation of urban industries as well as promoting sustainable urban development (Wu, Yang, and Chen 2020).

2.3. International Status Analysis

Foreign universities have been in the leading position in the field of innovation and entrepreneurship. Developed countries Such as the United States, Germany and Japan have built a relatively mature innovation and entrepreneurship education model in innovation and entrepreneurship education. Taking the United States as an example, the United States is one of the countries in the world where innovation and entrepreneurship education is relatively popular. Since 1947, when the first course of university entrepreneurship education, "New Enterprise Management", was introduced in Harvard Business School, after more than half a century of development, the United States has formed an innovation and entrepreneurship education system with the deep participation of multiple subjects such as government, schools, and social institutions, showing the characteristics of strong support and guarantee,

extensive industry-university cooperation, emphasis on spiritual cultivation and value guidance, and emphasis on internationalization and openness (Peng, Lu, and Kang 2012), which is of great help to college students, and its experience and practices have certain significance for current China in deepening of innovation and entrepreneurship reform. Innovative entrepreneurship education is an important way to cultivate talents with innovative and entrepreneurial consciousness and ability (Gjoni 2021).

2.4. Analysis of the current situation in China

China is an ancient civilization with a long history, and the cultural genes accumulated over the years are composed of various forms of traditional elements. Cultural and creative industries are closely related to traditional culture and are an important direction for the development of China's cultural soft power. Cultural and creative products belong to the category of cultural and creative industries (Peng et al. 2012). There is a saying that "the more national, the more international". On the one hand, Chinese cultural and creative industries urgently need to develop Chinese elements, on the other hand, to inherit and carry forward Chinese traditional elements, creative industries become an inevitable choice (Liu 2021). Cultural and creative products can inherit national culture, where as universities, an important bridge for the development of cultural and creative industries and the main source of cultural creativity, is an indispensable and important part.

China's cultural and creative industries have a short history of development, but China's cultural and creative industries are bucking the general trend of economic downturn, the Chinese cultural and creative industries have become an important part of the world's cultural and creative industries (Ayesu et al. 2020). Among them, the research and development of cultural creativity in universities is part of the construction of China's cultural soft power. Meanwhile, university cultural creativity, as a typical representative of cultural and creative industries, shows vigorous innovative vitality and creates considerable social and economic benefits (Ding 2017). In the Outline of the National Cultural Development Plan for the Eleventh Five-Year Plan period, the key development categories of cultural industries are determined, and the main tasks of national development of cultural and creative industries are clearly proposed.

Table 1. Analysis of the purpose of entrepreneurship among Chinese college students:

Topics/Options	1	2	3	4	5
For their own benefit	74 (7.14%)	91 (8.78%)	323 (31.18%)	232 (22.39%)	316 (30.5%)
To achieve maximum self-worth	48 (4.63%)	64 (6.18%)	215 (20.75%)	273 (26.35%)	436 (42.08%)
To challenge themselves and seek excitement	85 (8.2%)	102 (9.85%)	314 (30.31%)	251 (24.23%)	284 (27.41%)
To rapidly improve their social status	78 (7.53%)	93 (8.98%)	318 (30.69%)	221 (21.33%)	326 (31.47%)
To achieve personal wealth	45 (4.34%)	40 (3.86%)	196 (18.92%)	252 (24.32%)	503 (48.55%)
The employment situation is severe, in order to solve the problem of personal employment	175 (16.89%)	140 (13.51%)	306 (29.54%)	188 (18.15%)	227 (21.91%)

Topics/Options	1	2	3	4	5
To not be controlled by others, like a free work atmosphere	74 (7.14%)	75 (7.24%)	253 (24.42%)	230 (22.2%)	404 (39%)
To seize a rare business opportunity	54 (5.21%)	96 (9.27%)	298 (28.76%)	255 (24.61%)	333 (32.14%)
Influenced by entrepreneurial policy and environment	134 (12.93%)	134 (12.93%)	312 (30.12%)	214 (20.66%)	242 (23.36%)
Create more jobs for this country	169 (16.31%)	143 (13.8%)	369 (35.62%)	151 (14.58%)	204 (19.69%)

From the table (1) it can be seen that although the Chinese government has continuously increased support and publicity for innovation and entrepreneurship among college students, nearly half of the students do not have a clear understanding of innovation and entrepreneurship and how to be engaged in it. Compared with foreign innovation and entrepreneurship education, China's innovation and entrepreneurship education started late and has a short history, and there is no relatively systematic curriculum system. Although some universities have launched pilot innovation and entrepreneurship courses, the innovation and entrepreneurship courses are still fragmented and not integrated into the disciplinary education system. Some colleges and universities conduct innovation and entrepreneurship education as an elective course or after-school education, which makes it difficult to improve college students' innovation and entrepreneurship awareness comprehensively (Löfsten, Klofsten, and Cadorin 2020).

3. Research Methods

This Research uses a combination of quantitative and qualitative research to analyze the characteristics of college students' innovation and entrepreneurship in the field of cultural creativity, as well as their cognitive level and intensity of participation. Quantitative researches include: the innovative and entrepreneurial capabilities of Chinese university students in the field of cultural and creative, the opportunities and challenges they encountered in starting their own businesses. Qualitative researches include the level of entrepreneurial awareness among Chinese college students. Complementary qualitative and quantitative research methods are used, It is beneficial to help research the innovation and entrepreneurship of college students in China's cultural and creative fields from different aspects and perspectives, and to study and measure the innovation and entrepreneurship of Chinese college students in the cultural and creative fields from a more comprehensive perspective, research their spirit of innovation, entrepreneurial awareness, creative abilities, entrepreneurial opportunities and challenges.

4. Results and Discussion

4.1. Innovation and entrepreneurship awareness level of college students in cultural and creative industries

Summing up the experience of the economic revival of the Federal Republic of Germany, the Freiburg School economist Erhard noted the importance of "giving full play to the spirit and capacity of individual entrepreneurship." (Hu 2019). Insights on creativity, innovation and entrepreneurship from Joseph Schumpeter's views, theories and research on innovation and

entrepreneurship development are combined with insights from several literary works (Sekiyama 2020). The "creative industries", also named as "creative economy" or "innovation industry", developed in the context of a globalized consumer society, emphasizing culture and art as an economic form enriched by an emerging concept, intellectual trends and economic practices. In the context of creative industry, the demand for art and design talents is no longer traditional technical talents, but innovative art and design talents. Society's requirements for innovative talents are reflected in the mastery, application, and innovation of knowledge, of which, innovation ability is the core part of comprehensive ability. Many survey documents show that innovation and entrepreneurship is a lifelong learning process. It is a very important component both at home and abroad. College students, as the new force of society, have gradually become the backbone of innovation and entrepreneurship in China. However, in the process of innovation and entrepreneurship, college students inevitably have certain difficult emotions about innovation and entrepreneurship, and these emotions limit their innovation and entrepreneurship and produce certain negative effects (Davwet et al. 2019).

For entrepreneurship, as a still relatively young discipline (Ferreira et al., 2019), cultural and creative industry is a multidisciplinary crossover industry that integrates science, art and technology. It is an industry that rapidly transforms science and technology into productivity and is based on "practicality" (Sheng, Yu, and Chen 2016). As modern design historian David Reitzman says, "design has always responded positively to products, consumption, society, and the environment, all of which in turn have stimulated the development of design and created the conditions for its perpetuation". Taking the art and design discipline as an example, by the time they graduate from the art and design program, most college students have realized that they must put themselves into the job market and compete with others in order to find satisfactory jobs. However, facing the fierce market competition, they show little confidence and are willing to apply for jobs in their familiar professional fields, believing that jobs in which their majors do not match are heroic and useless. However, when their majors cannot stay in big cities to get high salary, most graduates will choose to give up their majors and stay in cities as the first choice. There are also college students who finish the internship in a company half a year or even longer before graduation, think that learning is equal to not learning, so there is no motivation to learn, the organization is lax in discipline, and they only pursue to pass the exams and waste their studies. Some graduates are not enterprising after employment, lacking a strong sense of career and responsibility, not working realistically, lacking the dedication to work with the unit, but always thinking of changing jobs, resulting in some employers changing contracts with students. For example, the recruitment contract of the design department of Haier Group was changed from one year to three years, and the internship time of students was extended, which added new pressure and difficulty to the employment of college students (Hu 2019).

With the "mass entrepreneurship and innovation" initiated in China, the main body of the market economy was activated, providing a good social and economic environment for college students (Yang 2018), and the entrepreneurial activities of college students were paid unprecedented attention, which has runned a new engine for the cultivation of innovation and entrepreneurship of Chinese college students (Cao and Niu 2017), and college students are the new force to promote innovation and entrepreneurship. In the context of China's promotion of "mass entrepreneurship and innovation", the state pays more attention to the innovation of college students and has introduced various policies such as "financing, entrepreneurial support, and entrepreneurial guidance" to encourage college students to enter enterprises. The current entrepreneurial environment is suitable for college students. We should make full use of the entrepreneurial advantages of art college students. It is necessary to combine social

conscience education, entrepreneurship education and vocational quality education, actively carry out entrepreneurial and innovative practice activities, explore new modes of economic transformation and create new economic growth points. In the field of art and design, many art and design talents with comprehensive quality and strong innovation ability are needed. Cultivating the innovation and entrepreneurship quality of college students is the need of national innovation and development. In the field of art and design, a large number of art and design talents with comprehensive quality and strong innovation ability are needed, and cultivating the innovation and entrepreneurship quality of college students is the need of national innovation development.

Analysis of the impact of entrepreneurial experience on the level of awareness of college students Figure1:

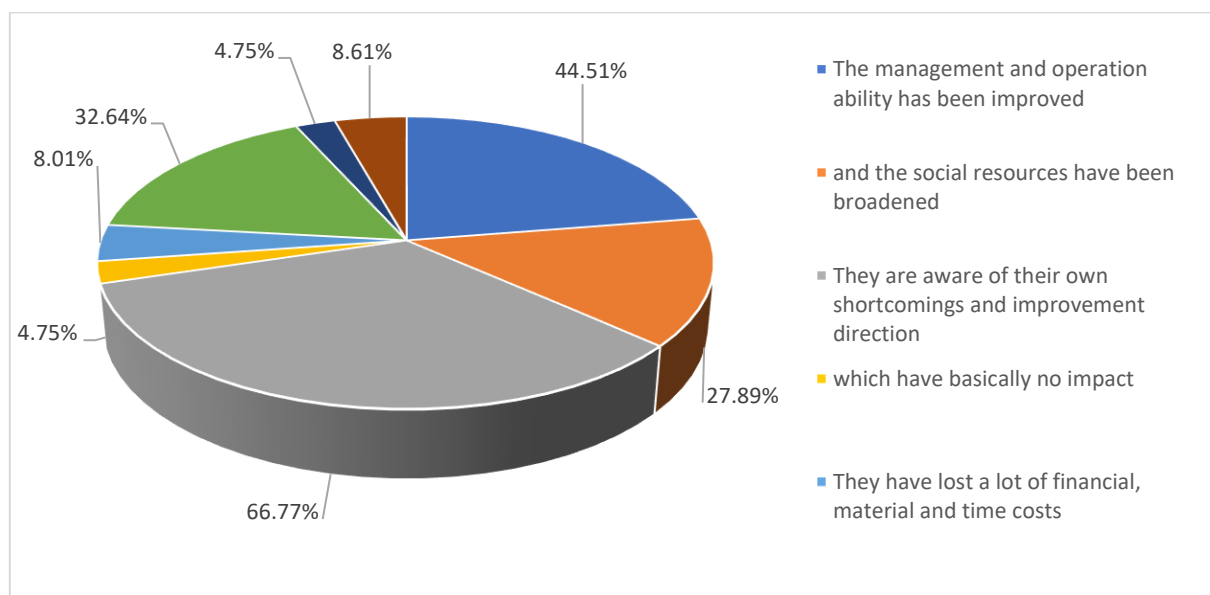


Figure 1. Consciousness level impact analysis

As can be seen from the figure (1), the positive effects of entrepreneurial experience on entrepreneurs far outweigh the negative ones, such as recognizing their own shortcomings and improving their direction (66.77%), improving their management and operation skills (44.51%), and broadening their social resources (27.89%). Of course, a certain percentage of entrepreneurs believe that starting a business consumes a lot of financial, material and time costs (8.01%) and dampens their self-confidence (4.75%).

4.2. Opportunities and challenges faced by college students in cultural and creative industries

Conduct (SWOT) analysis from political, economic, cultural, professional and technical aspects.

Table 2. Factors related to cultural and Creative Industry (S)

Politics	In April 2017, the Ministry of Culture issued the Development Plan for The Cultural Industry during the 13th Five-Year Plan period of the Ministry of Culture, which clarified the overall requirements, main tasks, key industries and safeguard measures for the development of the cultural industry during the 13th Five-Year Plan period, and listed 22 major projects and projects in eight columns
Economy	In March 2014, several Opinions of The State Council on Promoting the Integrated Development of Cultural creativity and Design Services and Related Industries defined the key tasks of the integrated development of cultural creativity, design services and consumer goods industry.
Culture	Culture is the soul of the development of creative industry. Cultural creation originates from culture and is higher than culture. It is the creative development and utilization of cultural resources and the expansion and excavation of culture's penetration and influence on economic and social development.
Technology	The application of new technology, especially information technology, has gradually broken the regional gap in the market, making the operation of enterprises clearer and customers' right of speech stronger.

Table 3. Specific changes and trends (W)

Politics	With the promotion of national policies, a large number of emerging enterprises flood in, competition is increasingly strengthened, and the forms of cultural and creative industries show a trend of diversified development.
Economy	Cultural and creative industries conform to the target of "maintaining growth, expanding domestic demand and promoting employment" under the new normal. The innovation and creative role of China's cultural industry has been increasingly shown in all aspects of economic and social life.
Culture	China's middle-income population is approaching 300 million, and it is expected to double in the next decade. The consumption demand of cultural and creative industries is huge.
Technology	The enterprise business model and product design become the sharp weapon of competition, and the new technology provides the innovation direction for the industry.

Table 4. Opportunities (O)

Politics	The improvement of national policies provides institutional guarantee for the development of emerging cultural and creative industries and provides more opportunities for survival and development.
Economy	The influx of foreign capital and advanced technology is beneficial to the optimization of cultural and creative industries and provides a broader space for the development of cultural and creative industries.
Culture	People with high education, rich cultural life and income are the main consumers of cultural and creative products. The huge demand brings huge business opportunities for cultural and creative industries.
Technology	Technological innovation is the fundamental source to enhance the competitiveness of creative enterprises.

Table 5. Threats (T)

Politics	The rise of a large number of new enterprises makes the market competition more intense, and the existing market environment is not conducive to the development of brands.
Economy	The rise of a large number of new enterprises makes the market competition more intense, and the existing market environment is not conducive to the development of brands.
Culture	The total quantity, structure and quality of talents in China's creative industry are far from meeting the needs of industrial development, and are in urgent need of vigorous introduction and cultivation.
Technology	The total quantity, structure and quality of talents in China's creative industry are far from meeting the needs of industrial development, and are in urgent need of vigorous introduction and cultivation. The innovation of technology, the contradiction of enterprise adaptation, the complexity of technology.

Through SWOT analysis, we can see that there are three main reasons for the low success rate of innovation and entrepreneurship, the first one is the popularity of the policy and the way of popularization, although there are favourable policies, the popularity is still too low; the second one is the lack of understanding of the policy by college students; the third reason is the lack of practical ability of innovation and entrepreneurship of college students, these are the main reasons for their low success rate of innovation and entrepreneurship.

Analysis of the challenges of innovation and entrepreneurship among college students Chart Figure2:

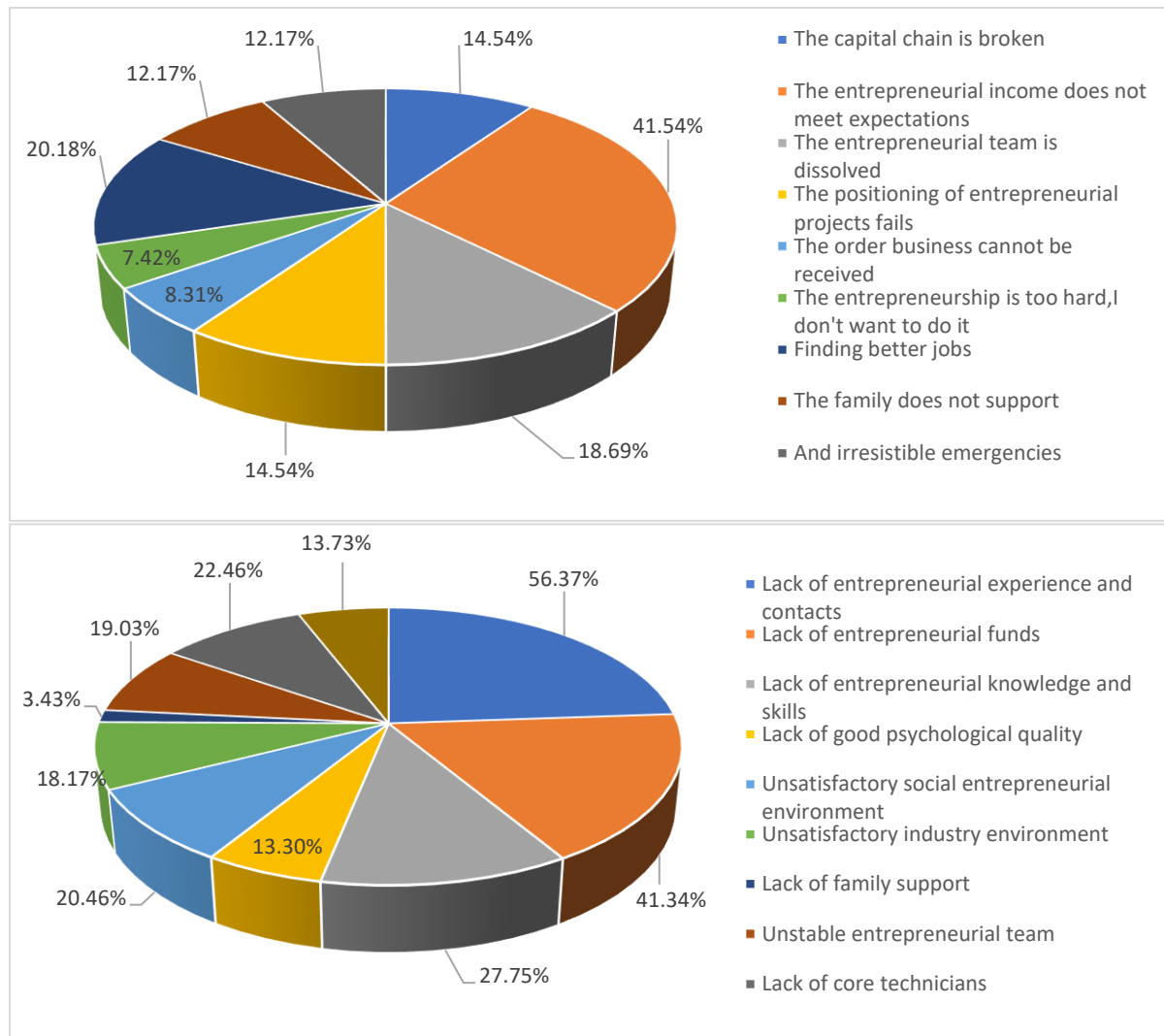


Figure 2. Challenges encountered in entrepreneurship

As can be seen from the figure (2), lack of "entrepreneurial experience and network" and "entrepreneurial capital" are the main difficulties faced by entrepreneurs, accounting for 56.37% and 41% respectively. Meanwhile, "lack of entrepreneurial knowledge and skills" comes in third place, accounting for 27.75%. The difficulties are great. Accordingly, economic reasons are also an important reason for respondents to give up entrepreneurship, including the chain of business capital and business income; another important reason is employment opportunities. When encountering good employment opportunities, about 20.18% of them choose to give up entrepreneurship.

From the above tables and figures analysis, we can conclude that Chinese college students' innovation and entrepreneurship in the field of culture and creativity face the following problems:

4.3. Inadequate innovation and entrepreneurship education system

Compared with foreign countries, China's innovation and entrepreneurship education system is still not perfect, mainly in platform construction, curriculum system and faculty. With

regard for Platform construction, taking the United States as an example, It has numerous entrepreneurship platforms that can cooperate with universities, most of these carriers in China are only commonly used at the beginning, just a few of them are still in use after a year or two, most of them are idle, which greatly wastes the resources. Compared with foreign innovation and entrepreneurship curriculum system, China's innovation and entrepreneurship curriculum system has problems such as unclear subject orientation and imperfect teaching system. Compared with foreign faculty, the faculty of innovation and entrepreneurship education in Chinese colleges and universities is insufficient at present. Most colleges and universities are relatively lack of full-time talents for innovation and entrepreneurship education, and some colleges and universities even have counselors who are also innovation and entrepreneurship instructors. Number, knowledge background and professionalism of teachers are not guaranteed.

4.4. Universities do not pay enough attention to innovation and entrepreneurship education courses

As an important source of training innovative and entrepreneurial talents, colleges and universities should pay more attention to the curriculum system of innovation and entrepreneurship education. Although most colleges and universities have incorporated innovation and entrepreneurship into the curriculum system, it is treated as elective courses or something for after-school competition, little attention was paid.

4.5. Lack of innovative entrepreneurial spirit and ability

With the rapid development of China's modern economy, especially the implementation of China's innovation and entrepreneurship training program for college students, they have become more and more enthusiastic about innovative ideas, however, they are still lack of spirit and ability of innovation and entrepreneurship due to lack of practical experience and understanding of relevant information.

5. Suggestions and solutions

Currently, the scale of innovation and entrepreneurship of college students in Chinese universities has increased in some degree, under the vision of cultural and creative industries development, but the market competitiveness is not strong, due to insufficient practical activities, imperfect curriculum construction, difficulties in starting business for college students and low degree of cultural accumulation. Therefore, it is necessary to build a good development path for college students' innovation and entrepreneurship under the vision of cultural and creative industries and promote the rapid development of college students in innovation and entrepreneurship.

5.1. Popularize the policies of college students' innovation and entrepreneurship and guide them in innovation and entrepreneurship

There are two problems of Chinese college students with innovation and entrepreneurship. The first one is that the awareness of college students' innovation and entrepreneurship policies is very limited, which causes college students to have a vague understanding of innovation and entrepreneurship policies, makes them reluctant to try innovation and entrepreneurship. The second problem is that there are not enough professional teachers for proper guidance. This is mainly manifested in the fact that all major universities are carrying out innovation and entrepreneurship, but the students' participation is low, the outcome effect

is not good, the college students still cannot get proper guidance in time.

5.2. Actively improve innovative talents training system for college students and lay a solid foundation for innovation and entrepreneurship

The most important thing in cultural and creative industries is innovation, innovation is mainly realized by innovative talents. Innovative talents are dominant in the cultural and creative industries. It is urgent for colleges and universities to train more and more innovative talents. To realize it, Firstly, there should be professional teachers to teach college students and cultivate their innovative dream; secondly, special courses should be offered for systematical education; thirdly, teachers should guide students to participate in innovative and entrepreneurial activities, so that students can better understand innovative and entrepreneurial policies and build their innovative ability to carry out entrepreneurial activities.

5.3. Focusing on cultural innovation market, universities should be actively engaged in innovation and entrepreneurship

Cultural and creative industries are developing rapidly in China, it is still necessary to further promote this endeavor, universities play an important role in it. Considering of different geographical locations, universities should make full use of local cultural resources, develop cultural and creative industries characterizing local cultures, contribute to local development and help expanding cultural and creative industries in local markets.

5.4. Exchange, communication adapting to new situation

In the new era, guided and supported by the Chinese government, cultural and creative industries are developing fast, Universities should create a platform for displaying, exchanging and learning cultural innovation, improve sharing and exchanging of knowledge and information, jointly promote the development of cultural and creative industries.

6. Conclusion

Based on the summary and analysis of previous literature on the current situation of Chinese college students' innovation and entrepreneurship in cultural and creative fields, this paper systematically elaborates the current situation and shortcomings of college students under the vision of cultural and creative industries, puts forward feasible analysis on the opportunities and challenges faced by Chinese college students in cultural and creative fields, and proposes strategies to improve college students' innovation and entrepreneurship. It provides feasible suggestions for college students to carry out innovation and entrepreneurship based on cultural innovation market, for colleges and universities to actively and correctly carry out innovation and entrepreneurship courses and activities to improve the education in cultural innovation, aimed to further promote cultural creative industries.

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