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Opportunities and Challenges of Digitalization of China's Cultural Industry under the Covid-19 Epidemic

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Abstract: *At the beginning of the new year in 2020, the sudden outbreak of COVID-19 has had a great impact on the development of China's cultural industry. The traditional cultural industry has been seriously damaged and forced to transform and upgrade, the digital cultural industry has ushered in development opportunities. This paper analyzes the opportunities and challenges faced by the digitalization of China's cultural industry under the COVID-19 epidemic, and puts forward specific development countermeasures, aiming at improving the quality of China's cultural products, enhancing cultural soft power and meeting people's spiritual and cultural needs.*

Keywords: *Cultural industry; Digitalization; Cultural consumption; Opportunities and challenges*

Introduction

In 2020, under the influence of the COVID-19 epidemic, the development trend of China's cultural industry showed an unbalanced state of overall decline and local rapid development, and the development of cultural industry under the epidemic was facing a brand-new turning point, which attracted widespread attention from all walks of life. Under the COVID-19 epidemic, how to meet the opportunities and challenges of digitalization of cultural industries has become a new topic that needs to be faced directly.

The Impact of The COVID-19 Epidemic on Traditional Cultural Industries

The outbreak of novel coronavirus coincided with the peak season of the Spring Festival in 2020, which led to the nationwide traffic control and the closure of scenic spots, the overall stagnation of the tourism market, and the forced suspension of culture and entertainment, which undoubtedly caused heavy losses to the cultural tourism industry. The Spring Festival holiday is also the peak season for Chinese New Year movies. Due to the epidemic, most cinemas have closed down, and the national box office has dropped sharply. According to the statistics of the National Film Bureau, the economic loss of the cinema industry during the Spring Festival holiday in 2020 is about 6 billion yuan, and the box office income in the first quarter is very small, so it is difficult to recover the loss of the film and television industry in a short time. All performances were cancelled in song and dance troupes and theaters around the country, and many international cultural exchange activities were forced to run aground. The original development rhythm of the offline cultural industry has been broken, the offline cultural industry itself has the characteristics of long project cycle,

large investment and large proportion of intangible assets, which undoubtedly aggravates the pressure that the offline cultural industry funds cannot be recovered (Zhang & Guan, 2020). Under the epidemic situation, offline cultural places stopped production and consumption was affected, facing the embarrassing situation of capital cessation and bankruptcy, so some offline cultural places were forced to try online transformation.

Opportunities for Digitalization of China's Cultural Industry under the Epidemic Situation

Policy Opportunities

In recent years, China has made great efforts to develop the cultural industry, and the user scale of related clients has obviously increased. Under the impact of the COVID-19 epidemic, the state has continuously issued relevant policies for the development of digitalization of cultural industries. In October 2020, the overall deployment of "implementing the digitalization strategy of cultural industries" was put forward at the Fifth Plenary Session of the 19th Central Committee. In order to implement the decision-making arrangements of the CPC Central Committee and the State Council, implement the digitalization strategy of the cultural industry, and promote the high-quality development of the digital cultural industry, the Ministry of Culture and the Ministry of Tourism formulated the Opinions on Promoting the High-quality Development of the Digital Cultural Industry in November 2020, and put forward opinions on consolidating the development foundation of the digital cultural industry, cultivating new formats of the digital cultural industry, and building an ecological environment of the digital cultural industry. Local policies and plans have been continuously followed up, and the development plans of digital cultural industry in line with their own regional characteristics have been formulated in succession. At present, 29 provinces and cities in China have released the future development plans of the local digital culture industry. In view of the current digital situation of cultural industry, the country has new requirements for the digital development direction of cultural industry. It formulates relevant industrial development strategic objectives, guides the trend of industrial development, and promotes the development of related digital products, so as to strengthen the construction of new economy on digital platform.

Market Consumption Opportunities

In addition to the material needs necessary for life, people began to pursue more diverse spiritual entertainment needs to make up for the cultural needs gap of staying at home for a long time. Compared with the stagnant state of offline cultural consumption, online consumption of digital cultural industry has shown explosive growth in recent years, reshaping the new form of cultural consumption (Sun & Yu, 2020). Li Jiaqi, Viya and other famous people with goods have made the shopping mode of "anchor+live broadcast+e-commerce" more and more popular with the public, and even many rural areas have joined in the new marketing mode, acting as anchors to promote local characteristic agricultural products. Digital music and online reading have also become the new hot spots of cultural consumption. Digital audio has accelerated the transformation and upgrading from the traditional music market, such as physical albums, concerts, music festivals and other forms are gradually realizing the digital transformation from offline to online. For example, bilibili website and Modern Sky launched an online music festival, which was watched by more

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than 200,000 people in the live broadcast room at the same time. Since the outbreak, people's consumption habits have obviously changed. The proportion of online cultural consumption is increasing, the scope is becoming wider and wider, and the forms are becoming more and more diversified. Not only the youth group, but also more and more middle-aged and elderly people have become the main force of online cultural consumption.

Platform Development Opportunities

In the past two years, China's network variety has experienced a "spurt" development, with the increasing number of network platform users and the number of active users hitting record highs. Under the epidemic situation, with the closing of cinemas and theaters, the suspension of TV dramas and variety shows, the traditional mode of watching movies began to change. The mode of "cloud performing arts" appeared and became the main way for people to watch movies and entertain during the epidemic. Many "cloud recording" programs have been launched from local TV stations to online network platforms, such as Hunan TV's "Cloud Time Every Day", Zhejiang TV's "Our House Together", Youku platform's "Eat Well" and other variety shows. With the intervention of digital technology, such as 5G, AI, VR, etc., the demand of multi-region, multi-guest and long-time online program recording can be realized. This kind of programs use the mode of "cloud recording", and join the new path of integration of technological innovation and program creativity, such as live connection, online interview, and food production. It can not only keep the popularity of the original program alive, but also attract the audience with novelty, which is undoubtedly the positive significance of impromptu change of the program under the epidemic situation. Affected by the epidemic situation, after the films of the Spring Festival in 2020 were announced to be withdrawn one after another, Lost in Russia film producer Huanxi Media, in conjunction with ByteDance, showed the new films that had not been released on New Year's Day in Tik Tok, today's headlines, watermelon videos and other apps for free online (Jin, 2020). It has become the successful test of the transformation from the first traditional cinema film to the online platform film, and laid the foundation for cultivating the online viewing habit.

Information Sharing Opportunities

Many social media platforms have become the first place for the public to obtain information. Social media provides a platform for the public to open and share information, and also opens up a channel for the public to speak and express themselves. During the epidemic period, the hot search section of Weibo released the latest news and dynamic columns on epidemic prevention and control in real time. Every day, Weibo's assistant will update and publish the summary of information rumors in time. The information release and transmission speed is faster, the information transmission is more accurate and comprehensive, and the coverage is more extensive. On the one hand, it meets the needs of users to obtain epidemic information in time, on the other hand, it can also make the published information widely concerned and shared in the first time. In likes, comments, and reposts, information is spread round after round, realizing extensive information sharing, "Central Video" and China Telecom broadcast live the construction site of Huoshen Mountain and Leishen Mountain hospital in Wuhan 24 hours a day, and more than 100 million people in China watched it to realize "cloud supervision". Many netizens interactively named their favorite machines and helped to brush tickets for idol machines, which increased the audience's sense of participation. This approach not only realizes the

public's right to know and supervise, but also expands the influence of mainstream media, which is conducive to spreading mainstream voices and making people unite and focus on the key issues of fighting the epidemic together.

Psychological "Demand" Opportunities

With the rapid development of modern society, people's living conditions are compact, life and work are under great pressure, and their psychology is in a "sub-health" state for a long time. Since the outbreak, convenient social media can transmit a large amount of news about the epidemic every day, and people have learned about the relatively dense epidemic information in a short time, which also brings people some anxiety. At the same time, people's spare time increases, so how to meet their spiritual and cultural needs has become one of the key issues in people's home life. Therefore, many people who stay at home have invested more time and money in digital games than before. Sales of PSP, Switch and other handheld game consoles soared on the Internet. According to the data provided by JD.COM, the turnover of game consoles increased by 200% year-on-year from New Year's Eve to the sixth day. The weekly downloads of mobile games exceeded 1.2 billion times, among which the popularity of classic mobile games such as the glory of the king, Yin and Yang Master and Peace Elite reached a new high, and Peace Elite surpassed the glory of the king for the first time, reaching the top of the game revenue list. In February, the water flow exceeded 10 billion (Cai, 2020). "the glory of the king" and "Master of Yin and Yang" are the cases where the server is stuck and players queue to log in. During this period, the newly launched "Animal Forest Friends Club" game was very popular, Many netizens and self-media have recommended this game on social platforms, and the game started to win the best first-week sales champion in Amway. Diversified digital game content with excellent pictures can not only meet the spiritual and cultural needs of the masses, but also play a role in relieving emotions.

Short Video Transformation Opportunities

With the continuous development of network technology and the popularity of smart phones, short videos with diversified and interesting contents are popular among people. In recent years, the user scale and fan activity of short video platform are increasing, and people use short video software for more time than mobile games. During the prevention and control of the epidemic in COVID-19, the total number of users of short video apps such as Aauto Quicker and Tik Tok soared over 40 million due to the cooperation with CCTV and local satellite TV on Spring Festival Evening, and the software downloads in February were as high as 5 million times, among which most of the newly added users were middle-aged and elderly people, achieving full age coverage (Tian, Wang, Qiao & Wang, 2020). The short video platform unites people from all regions to launch various public welfare activities with the theme of fighting the epidemic and cheering for Wuhan. In the special period, short-sightedness frequently exerts its unique advantages, changing from entertainment tools to consultation platforms, reflecting a high sense of social responsibility, realizing the transformation of short video content and functions from individualization to socialization, and forming a unique media pattern. Therefore, the development space of short video industry has gradually expanded.

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Challenges of Digitalization of China's Cultural Industry under the Epidemic Situation

Lack of Quality of Cultural Products

At present, the digitalization of the cultural industry is still facing many challenges under the trend of better overall development. Compared with other developed countries in Europe and America, it is still in a weak position, and there is still a big gap between them in terms of product quantity and product quality. The supply of high-quality culture is obviously insufficient, and the quality levels of creative content are uneven. For example, the online office and learning software used at home during the epidemic period, the total number of digital cultural products available is not enough, the service mode is not perfect, and the interface is not beautiful enough. The poor sense of use leads many users to give a one-star evaluation of nailing and learning. In addition, some inferior cultural products disturbed the normal order of the digital market of cultural industry during the epidemic period, and lowered the whole cultural industry level. Lack of innovation, low content quality and lack of high-quality products are the bottlenecks of digital development of cultural industry at present (Sun, 2020). It is the first thing we should do to strengthen the innovation ability of cultural industry, enhance our core competitiveness and reduce the instability of innovation and development of cultural industry.

Irrational Industrial Structure

Although the digitalization of China's cultural industry has ushered in new development opportunities under the COVID-19 epidemic. However, the unreasonable structure of the cultural industry has affected the development rhythm of the whole industry, which has led to some restrictions on the digital development of the cultural industry. In recent years, all localities have vigorously developed cultural industries, which are generally optimistic about the prospects and expected effects of the development of cultural industries. This has promoted the development of cultural industries, but there have also been a series of problems such as blind development, single cultural creative structure, and homogeneous competition among various categories of cultural industries. For example, dozens of cities in China have built or are preparing to launch large-scale animation or cultural theme parks, and there are basically large-scale live dance performances in scenic spots. Most cities have similar antique architectural blocks and snack streets. It not only makes consumers feel aesthetic fatigue, but also wastes a lot of manpower and material resources. In addition, the scale of cultural industry enterprises in China is generally small. Compared with other developed countries such as Europe and America, there is a lack of large-scale, high-level leading enterprises with complete industrial chain, strategic investors in the field of cultural industry and backbone enterprises with great influence (Wang, 2020). The structure of China's cultural industry is unreasonable, and there is a lack of comprehensive and multi-dimensional evaluation indicators that are in line with the development of China's cultural industry. Moreover, the planning, guidance and regulation of cultural industry need to be further strengthened.

The Digital Divide is Highlighted

At present, the digital gap of cultural consumption between the eastern coastal areas of China and the inland

areas of the central and western regions, as well as between cities and rural areas, has become increasingly prominent, resulting in insufficient consumption capacity and willingness of cultural industries. Due to the huge differences in economic development levels in different regions, the development of cultural industries also presents an extreme imbalance. The digital gap between urban and rural areas is completely exposed under the magnifying glass of the epidemic. After the winter vacation, the Ministry of Education called for the policy of "stopping classes but learning", and online teaching became the main teaching method in schools during the epidemic period. Since then, news such as climbing to the top of the building to find a signal to surf the Internet, and a junior high school girl in Henan Province committing suicide because she could not surf the Internet without a mobile phone, etc. Due to the unbalanced economic development and uneven population distribution in China, the development of digital infrastructure in urban and rural areas is different, the digital technology in rural areas is stagnant, and related professionals are also very scarce, which limits the digital development of local cultural industries to a certain extent (Li & Zong, 2020). In the epidemic era, the digital development of cultural industries in economically underdeveloped areas is facing a great dilemma. The digital gap between regions has not been effectively solved because of insufficient attention and limited development capacity.

Insufficient Protection of Intellectual Property Rights

How to use it for effective supervision and management, and how to solve the problems of rapid development of the industry and imperfect laws are all challenges faced by the digitalization of the rapidly developing cultural industry. During the epidemic period, the homogenization of information supply on media platforms was serious, and disputes over video originality, photo ownership and copyright continued. Many music, games and videos have been copied and disseminated without the consent of the original creators, and many original creators have a weak sense of self-protection of original information. China's laws on intellectual property protection are inherently deficient, and people generally have insufficient understanding of intellectual property rights, ignoring the protection of intellectual property rights, resulting in weak awareness of self-protection of intellectual property rights and protection of others among Chinese residents and even enterprises, and it is difficult for copyright to be strongly protected, which hinders the innovation and development of cultural industries to a certain extent (Zhao, 2019). China should improve the laws related to the protection of cultural industries, support the position of intellectual property rights in the digital development of cultural industries, carry out multi-party joint governance, strengthen the public awareness of intellectual property protection, correctly guide people to establish correct digital cultural values, and face the social ethical problems brought about by digitalization.

Suggestions on the Future Development of Digitalization of China's Cultural Industry

Improve the Quality of Cultural Products

At present, the development of China's cultural industry has a strong demand for high-quality cultural products, and the existing cultural products in digital games, animation, film and television dramas, e-books and other fields in the market are facing the demand of high-quality transformation. We should resist plot

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plagiarism, similar stories and rough and inferior cultural products, and gradually upgrade to the original and high-quality stage. Innovation is the foundation of high-quality digital development of cultural industry. We should pay attention to the innovative development of cultural products, encourage innovative development of cultural products and effectively improve the quality of cultural products. China's purchase of copyright imitation products is still at the forefront of the social topic list, which fully shows that China's cultural products need to strengthen the original level (Hu, 2020). Pay attention to the excavation and interpretation of local cultural connotation, do not blindly follow the trend, and make use of the thinking mode of multi-creativity, multi-thinking and multi-change, so as to launch more excellent cultural products and promote the high-quality development of cultural industry. It is also necessary to create richer cultural products through more digital technologies and methods, so as to enhance the cultural confidence of the Chinese nation to a greater extent.

Optimize the Digital Structure of the Cultural Industry

The future development trend and level of cultural industry are directly affected by the structure of cultural industry. We should build a cultural industry system with reasonable structure, complete variety and innovative consciousness, and constantly adjust and optimize the digital structure of cultural industry. After the epidemic, the opening of public cultural places such as art galleries, museums and tourist attractions was restricted, and it was difficult to restore the original state in a short time. Digital technologies such as 5G and VR should be used to actively carry out online exhibitions, online museums, performances and other activities, so that people can realize "cloud tour" at home without leaving home. During the period of epidemic prevention and control, it is impossible to travel abroad. Many scenic spots have started the "cloud experience" mode, with virtualized scenic scenes and infrastructure, and can experience 360 panoramic views without leaving home. Avoid the crowd contact, and get the pleasure of traveling (Liu, 2020). We should make full use of advanced digital technology and modern production methods to upgrade the digital structure of the cultural industry, promote the re-upgrading of the cultural industry, continuously expand new products and improve services, and improve the overall development level and international competitiveness of the cultural industry.

Increase Financial Support

The government should vigorously support the digital development of cultural industry, promote the rapid development of cultural enterprises, enhance the vitality of the digital development of China's cultural industry and improve the market competitiveness of China's cultural industry in view of the corresponding financial subsidies and preferential tax policies. The digital gap caused by unbalanced economic development in the eastern coastal areas, inland areas in the central and western regions, and urban and rural areas. We should increase financial input in the central and western regions and rural areas, narrow the gap between the east and the west, and promote the rational allocation of cultural and economic resources. Digital construction of rural cultural industry has always been a "difficult problem" in grass-roots cultural construction. Due to lack of financial resources, the digital construction of rural grass-roots cultural industry is extremely weak in the central and western regions. The digital development of cultural industry in different regions of China is different, which leads to different cultural problems in different regions. We should formulate corresponding

local policies to promote the development of local cultural industry according to different regions and their own conditions (Sun & Yu, 2020). To promote the prosperity and development of cultural industry, it is necessary for the government to create a good environment for the development of cultural industry and establish and perfect the industrial structure model, so as to accurately output high-level cultural products with rich cultural heritage.

Strengthen Law Enforcement

Improve relevant laws, safeguard the digital development of cultural industries, strengthen the management of digital cultural industries, and intensify the investigation and punishment of infringement of cultural intellectual property rights. China's cultural industry-related law enforcement departments need to be strengthened, especially in the case of serious infringement of cultural intellectual property rights. Only by strengthening law enforcement and cracking down on infringement can we create a good environment for the development of cultural industries (Zhou & Hu, 2021). The government needs to improve the corresponding laws and policies to protect the rights and interests, refine the existing policies and regulations, and pay attention to the implementation of existing policies and regulations, not just in writing or orally, which will lead to insufficient social binding force. Clarify the relevant responsibilities of various departments to avoid the recurrence of shirking responsibilities. In addition, during the epidemic, the popularity of digital games was soaring, while some minors were addicted to games, and it was not uncommon for large-value games to be recharged. The government should speed up the construction of cultural industry credit system and establish a supervision system with supervision as the core. The network platform should also strengthen the market supervision, and the industry will develop in a more standardized and healthy direction.

In a word, the cultural industry shoulders the heavy responsibility of creating and transmitting cultural content. The epidemic situation has accelerated the digital development process of the cultural industry and affected the consumption structure of the cultural industry to a certain extent. The COVID-19 epidemic brings opportunities and challenges to the digital development of cultural industry. We should correctly deal with the problems and promote the rapid, sustainable and high-quality development of digital cultural industry.

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