

# The Development Status and Prospect of China's Cultural Creative Industry



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## Abstract

In recent years, the scale of cultural and creative industries has grown year by year, and the number of employees has increased continuously, creating better economic and social benefits. At the same time, the cultural and creative industries have insufficient stamina for development, and the creative industries have insufficient new development points and breakthrough points. These problems should be paid enough attention. Based on this, on the basis of summarizing and analyzing the development of China's cultural and creative industries, this paper sums up the outstanding problems in the development of cultural and creative industries, analyzes the causes of these problems in depth, and then attempts to propose a feasible path to promote the benign development of cultural and creative industries, with a view to the development of China's cultural and creative industries can be enlightening. The concept of cultural creativity has been launched grandly and forcefully. The practice of cultural and creative industries has surged in the world, and the cultural and creative class has grown up vigorously.

## Keywords

China, Cultural and creative industries, Development status

## 1. Overview of cultural and creative industries

Since the 1980s, the economic function of culture has been gradually demonstrated. After the industrialization of the developed countries in Europe and the United States, the economy has gradually transformed. The social culture has become more diverse, the public's demand for cultural products has increased, and the social environment is conducive to the development of the cultural industry. In the 1980s, the economic policies of Britain and the United States more encouraged privatization and free competition, and the innovation ability became the competitiveness of enterprises. These policies greatly promoted the creation of creative industries. Under such background and historical conditions, creative industries sprouted in Australia and the United Kingdom, and then gradually became a new industry in developed countries (Cheng Jianjun, 2010).

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## **2. Development of cultural and creative industries abroad**

### **2.1 The development of Australia's cultural and creative industries**

The cultural and creative industry is generally recognized to originate from the UK, but the concept of cultural creativity originates from Australia. In 1994, Australia introduced the "Creative Country" development strategy, which marked the transformation of Australia's cultural policy, emphasized the economic value of culture, and began to implement the strategic plan of "promoting Australian culture internationally" in 1999, effectively promoting its cultural diplomacy and the export of cultural products.

### **2.2 The development of British cultural and creative industries**

The concept of creative industry was put forward in the Creative Industry Path Document 1998 issued in the UK in 1998. It is pointed out in the document that the creative industry is "a collection of industries that can give full play to the potential of wealth creation and increase employment opportunities through the development and application of intellectual property with skills and talents derived from personal creativity." The scope of cultural and creative industries determined by the British government includes 13 industries, including visual arts, publishing, design, advertising, film, television, radio, design, software development and manufacturing, pop industry, museums, music, and performing arts. Britain's cultural and creative industries have established a mature basic environment, an appropriate operating mechanism and a complete industrial structure. From creation, production, circulation to consumption, various industrial departments can support each other and form a complete industrial chain. In order to solve the problem of financial investment, the British government published the "Bankingonahit" manual, which effectively helped cultural and creative enterprises obtain financial support from financial institutions or government departments. Through this series of measures, Britain has established the cultural industry policy with the most complete industrial structure in the world. The total output value of Britain's cultural and creative industries exceeded 277.5 billion US dollars in 2010, with an average annual growth rate of more than 5% in recent years. There are more than 2 million people engaged in creative industries nationwide (Zhang Huijuan, 2015).

### **2.3 The Development of American Cultural and Creative Industries**

As the first power in cultural and creative industries, the United States has Hollywood blockbusters, entertainment programs from three major television networks, and popular music products from Time Warner and other companies as its pillars. The annual business volume of cultural and creative industries in the United States is up to hundreds of billions of dollars, accounting for about 31% of the total GDP, ranking second in the domestic industrial structure. Since 1996, the cultural and creative industries of the United States have become the largest export source of the United States, accounting for about 40% of the international market share. The United States does not follow the British "creative industries", but adopts the classification of "copyright industries". Through the establishment of institutions, regulations and systems, the US government has implemented all-round copyright protection measures, including improving the legislative work and introducing more than 10 laws and regulations, such as the Anti piracy and Counterfeiting Amendment Act. The Copyright Office, the Copyright Tax Review Court and other institutions shall be established to ensure the implementation of the measures. Perfect intellectual property protection legislation has laid the foundation for the rapid development of American cultural and creative industries. The United States attaches great importance to the policy soil of cultural and creative industries. On the financial side, allocate funds to establish various cultural and creative development funds; Utilize rich conditions to attract high-end cultural and creative talents from all countries, and promote the reform of the university education system; Modern media technology, 3D animation technology and other high-tech research and development promote the innovation of artistic and cultural products (Li Qin, 2014).

## **3. Development status of China's cultural and creative industries**

### **3.1 Background analysis**

In October 2015, the CPC Central Committee's Proposal on Formulating the 13th Five Year Plan for National Economic and Social Development put forward the goal of "making the cultural industry the pillar industry of the national economy". In March 2016, "vigorously developing creative and cultural industries" was formally written into the 13th Five Year Plan for National Economic and Social Development of the People's Republic of China. In recent years, China's cultural and creative industries have enjoyed a good development momentum. The state has issued a large number of policies to support them. With the rapid development of China's economy, society, science and technology, the upgrading of public consumption and cultural awareness, the overall revenue scale of cultural and creative industries has

been expanding. According to the statistics of the National Bureau of Statistics, in 2017, the cultural and creative industry has reached 55000 enterprises nationwide, realizing an operating income of 9195 billion yuan and an added value of 3472.2 billion yuan, accounting for 4.2% of GDP (Hua Jian, 2016).

### **3.2 Development status of China's cultural and creative industries**

In 2015, EY's Cultural Age - The First Global Cultural and Creative Industry Heat Map showed that China's cultural and creative industries are also rising rapidly in the context of globalization. There were 432 cities participating in this innovative city analysis report, and more than 20 cities were selected in China, of which Shanghai ranked 20th, Hong Kong ranked 22nd, Beijing ranked 40th, and Chinese Taipei ranked 52nd. The data fully shows that China's cultural and creative industries have broad prospects for development (Gu Ying, 2021). In 2019, Ai Media Consulting released the Analysis Report on the Status Quo and Development Trend of China's Cultural Industry from 2018 to 2019, which pointed out that the national mobile game industry market would reach 157.55 billion yuan in 2019. In 2018, the national film box office revenue reached 60 billion yuan, accounting for 19% of the total global box office. In 2018, the number of music client users in China totaled 543 million, and the number of online audio users grew by 19.5%. In 2018, the number of short video users in China exceeded 501 million.

#### **3.2.1 The formation of creative industry clusters and the construction of cultural and creative parks**

At present, China has initially formed six creative industry clusters, namely, the Bohai Rim, the Yangtze River Delta, the Pearl River Delta, the Western Triangle, the Yunnan Sea, and the Central Triangle. Renmin University of China has studied and analyzed the change trend of the comprehensive index of cultural industry development in China's provinces in 2018, with Beijing, Shanghai, Jiangsu, Zhejiang, Shandong and Guangdong in the first echelon. These regions have obvious advantages in terms of economic and social resources. With more high-level talents, more abundant educational resources, more sufficient funds for science and technology and scientific research, their development momentum is stronger. The Bohai Rim region is represented by Beijing, which has the largest number of universities and art groups in China, and 33 cultural and creative industrial parks have been built (Fang Yongyong, 2016). For example, 798 Art District, Hengtong International Innovation Park and other parks have become urban cultural landmarks. In recent years, Beijing has actively built a cultural industry innovation system, optimized the industrial structure, formed a vigorous opportunity for leading enterprises to gather and accelerate listed enterprises, and become a pilot to lead the national cultural industry innovation.

The Yangtze River Delta region is represented by Shanghai, which has 128 creative industry zones. The main types of enterprises in the creative parks include animation software, fashion display, graphic art, etc. In 2018, the Shanghai Municipal People's Government issued Several Opinions on Accelerating the Innovative Development of the City's Cultural and Creative Industries (hereinafter referred to as the "Cultural and Creative 50"). Article 50 of Cultural and Creative Industries proposes that "by 2030, Shanghai should basically build a cultural and creative industry center with international influence; by 2035, Shanghai should fully build a cultural and creative industry center with international influence." The proposal of 50 cultural and creative articles will have a profound impact on the development of Shanghai's cultural and creative industries. The Pearl River Delta region is represented by Guangzhou. The Guangzhou Municipal Government plans to build a cultural and financial service organization system by 2022 through innovation in mechanisms, products, services, etc., to further strengthen the status of Guangzhou as "the city of cultural creativity" and cultivate a number of brands with Guangzhou characteristics and international influence.

#### **3.2.2 Development trend of China's cultural and creative industries**

The cultural and creative industry is a huge system, a comprehensive industry integrating many industrial contents, and requires a clear and definite industrial system. China is changing from a quantity advantage to a quality advantage, and from a major producer of cultural and creative products to a major exporter. In order to promote the development of China's cultural and creative industries, we can focus on three aspects. First, improve the research and development capability of cultural and creative products, broaden the sales channels of cultural and creative products, and accelerate the two-way flow of imports and exports. Second, establish a sound mechanism to further support the development of local cultural and creative industries. Third, build leading enterprises, drive emerging industries, and accelerate industrial development in the western region.

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