



## ВЛИЯНИЕ СОЦИАЛЬНЫХ ИЗМЕНЕНИЙ НА РАЗВИТИЕ КИТАЙСКОЙ И ЗАПАДНОЙ КУЛЬТУРНЫХ ИНДУСТРИЙ

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Анализируется влияние развитой западной культурной индустрии на китайскую культурную индустрию. В рамках развития китайской культурной индустрии предлагается использовать структурные возможности социальной индустриализации и социальной информатизации, изучить опыт цифровой трансформации других стран, модернизировать национальные особенности, преобразовать традиционные культурные ресурсы в цифровые носители информации, содействовать интеграции отраслевых цепочек, создать и улучшить базовую экономическую систему, оценить добавленную стоимость каждого звена цепочки формирования контента в культурной индустрии, в полной мере задействовать промышленную систему для обеспечения эффективного функционирования рынка, а также внедрять инновации. Утверждается, что система культурной индустрии должна перейти от государственного спроса к рыночному. Делается вывод о том, что совершенствование системы культурной индустрии и интеграция межотраслевых промышленных цепочек будут способствовать развитию китайской культурной индустрии.

**Ключевые слова:** культурная индустрия; изменения в социальной структуре; культурные практики; развитие китайской культурной индустрии; межотраслевая промышленная цепочка.

## THE INFLUENCE OF SOCIAL CHANGES ON THE DEVELOPMENT OF CHINESE AND WESTERN CULTURAL INDUSTRIES

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The article analyses the enlightenment of the mature system of the development of the cultural industry in the West in the social changes to the development of the Chinese cultural industry. Chinese cultural industry development must first seize the two social structural opportunities of social industrialisation and social informatisation, explore the path of digital transformation, innovate national characteristics, transform traditional cultural resources into digital information carriers, and extend and promote cross-field industry chain integration and establish and improve the basic economic system, realise the value-added of each link of the cultural industry content value chain, give full play to the role of the industrial system in ensuring the effective operation of the market, promote the development of upgrading, and promote the development of Chinese cultural industry through the innovation of the cultural industry system. The author believes that the cultural industry system should shift from the government demand side to the market development demand side. Only by improving the process of the cultural industry system and promoting the integration of cross-field industrial chains can the development of Chinese cultural industry be promoted.

**Keywords:** cultural industry; changes in social structure; cultural practice activities; development of Chinese cultural industry; cross-field industrial chain.

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## The relationship between the development of cultural industries and changes in social structure

We feel, apprehensively, that we are on a steeply rising curve of change, so that the historical transition to new levels of technological power is creating a crisis of transformation [1]. Culture includes cultural relics and activities related to the «lifestyle» of a particular community. The cultural industry is a form of cultural survival, reflecting the degree of political progress in modern society. Some sociologists of cultural production have argued that the political dimension of culture industry work derives from its relation to the broader dislocatory effects of neoliberalism [2]. It is different from the solitary state of people in the pre-industrial society. Industrialisation has changed time and space, and the population is highly concentrated in cities: Berlin is particularly suitable for the investigation of the roots of the modern industrial way of life. The city's population increased dramatically, growing from 800 000 in 1870 to over 4 mln by 1920 [3, p. 6–7]. The cultural production of agricultural society is scattered with a high degree of group and regional characteristics. The urban lifestyle and the working method of the factory system have changed the life rhythm of «sunrise and sunset» in the farming society; living in urban residential areas, concentrated in factories and enterprises, and people participate in social life as a whole: consumption, politics and the «popularity» of cultural activities are the common basic characteristics of people's political, economic and cultural life in this period. The new class that grew up in the rapid increase of wealth in the process of industrialisation has a materialistic love for commodities. The period of industrialisation is the social utility dominated by economic rationality and rationality is embedded in the core of popular cultural values.

The post-industrial society is a new stage of perceptual return. Postmodern consumers are said to be in constant search of liberatory experiences which help them to escape the limits and constraints of everyday life and reinvent their sense of self [4]. The standard of living in an industrial society is often based on measurable quantitative indicators, such as the number of commodities, GDP per capita, and industrial output value; while in the post-industrial society is based on services. Cultural consumption and other cultural practice activities have become the basis for people's identity construction and seeking value recognition, and their significance goes beyond the existence of entertainment and recreational means in the industrial society.

The technological core of industrial capitalism is the object of mass cultural consumption by mechanical copying force: the mass production of a large number of cultural commodities follows the standardisation principle of Ford's system. The explosive development of information technology has allowed people to ask and solve many problems that were previously unimaginable. More and more areas of social life rely heavily on the reliable and stable functions of information systems and complexes. Information technology has achieved mass customisation and flexible production digitisation, allowing content-centric integration in different fields to realise publishing, film and television, and the Internet are all integrated into the «information» industry and integrated into a new industrial system. The cultural industry has become the representative of the knowledge economy in the information age, and the content innovation and the organic power of the people behind it have become the key.

Today, the tentacles of the fourth industrial revolution touched us, and it is temporarily called the new technological revolution. At this stage, we are at the beginning of this revolution, which has fundamentally changed the way we live, work and connect with each other. We believe that the scale, scope and complexity of the new technological revolution are different from everything that humans have experienced in the past. New technologies such as the Internet, artificial intelligence and quantum technology will connect billions of people from all fields. Our working methods, communication methods, expression methods, information methods and entertainment methods are changing. Technology will become a new way to change our behaviour, production and consumption, and the upgrading of the cultural industry will also face new opportunities and challenges.

The enlightenment of the relationship between cultural industry and social structural changes based on Western experience to the development of Chinese cultural industry.

The development of cultural industries in European and American countries is based on the completion of industrialisation. The film industry ushered in its first peak when urbanisation basically reached a high level; the television industry developed relatively maturely when the film industry entered the 20<sup>th</sup> century. After the 1960s and 1970s, the industrial society began to appear counter-urbanisation. Under the promotion of a more mature commercial market mechanism, it naturally merged with the film industry to form a new consumption classification of the family film and television industry. Today, most Western media giants have experienced a series of cross-century processes from industrialisation to informatisation, economic, technological, and social cultural changes. However, China's overall economy is still in the transitional period from the middle to the later stage of industrialisation, and the cultural industry is still in the intermediate stage of industrialisation in some aspects.



China's current statistical classification of cultural industries has three aspects: cultural manufacturing, cultural services, and cultural wholesale and retail. Among them, the manufacturing industries such as stationery, musical instruments, and cultural products such as cameras, video equipment, televisions, etc. Production activities (statistically classified as cultural manufacturing) still account for a large proportion. According to a survey of 63 000 cultural and related enterprises above designated size nationwide, in the first quarter of 2021, the operating income of enterprises reached 2 549.8 bln yuan, an increase of 40.4 % over the same period of the previous year. That is an increase of 20.9 % over the first quarter of 2019 and a two-year average growth of 10.0 % [5]. Optimising the industrial layout of the cultural industry and enhancing the output value and competitiveness of cultural service industries such as film and television publishing are important directions for enhancing the vitality of China's cultural economy.

Printing and copying and arts and crafts manufacturing are the two main revenues among the 50 subcategories of China's cultural industry, accounting for 12 and 10 % respectively in 2013. In the United States, printing and publishing belong to different first-level industry classifications. The former is the printing industry of the manufacturing category (the output value of 347 mln in 2016) accounts for only 0.2 % of the U. S. national economy, while publishing is classified under the information industry category.

Arts and crafts are the most outstanding representative products of China's cultural product exports. As of the end of 2019, there were 4870 enterprises above designated size in the handicraft industry across the country, with a cumulative operating income of 827.54 bln yuan and a total profit of 40.46 bln yuan. The enthusiasm of creative design cultural products also reflects the single structure of Chinese cultural products and the insufficient technological content and content innovation. How to use modern technology and commercial means to integrate resources to promote the value-added of the creative design of handicrafts is the key to realise the upgrade of «manufactured» handicrafts to «creative» handicrafts.

Since the reform and opening up, China has undergone many aspects of social structural transformation. Industrialisation, informatisation, and urbanisation have been compressed in a relatively short time and a more complex and diverse geographic space. From less than 20 % in 1978 to an urbanisation level of 50 % in recent years, China is still in the process of urbanisation. The current situation of China's development is that industrialisation has not yet completely transitioned to informatisation, and the global informatisation wave has swept across. The parallel development of the two socialisations is a special phenomenon in China's modernisation process.

With the advancement of informatisation, China's cultural software service industry has performed gratifyingly. In 2013, it accounted for 2.8 % of the overall output value of the cultural industry, ranking tenth in the 50 subcategories of the cultural industry statistical classification. According to the «National informatisation development evaluation report» issued by China Internet Information Center, we can know the number of newly registered enterprises in China's information transmission, software and information technology service industries increased more than threefold from 74 141 in 2013 to 240 413 in 2015. In 2017, the added value of the digital cultural industry was about 1.03–1.19 trln yuan, and the total output value was about 2.85–3.26 trln yuan.

Companies in industries related to Internet information technology have become the vanguard of overseas listings. Abundant traditional cultural resources: intangible cultural heritage, cultural and museum products, with the help of digital technology, gradually transformed from observation objects to cultural carriers, and became the source of «content IP». Intangible cultural heritage, cultural and cultural products are also gradually realised with the help of digital technology from being an object of observation to being a carrier of culture as the source of «content IP». Taking the development of the two industrialisations as an opportunity, promoting the integration of the cross-industry industrial chain and realising the value-added of each link of the value chain around content is the key to promoting the upgrading and development of the cultural industry.

The development of cultural industry and social economy in Western countries, as well as the construction of related systems, is a process of mutual action and gradual progress. The development of China's cultural industry is not only in the process of industrialisation, which is the transformation of the social structure, but also under the transformative influence of the country's basic economic system from planning to market. Institutional change is a complicated process because the changes at the margin can be a consequence of changes in rules, in informal constraints, and in kinds and effectiveness of enforcement [6].

The modern economy is a highly specialised field. The more active and developed the market means that the multi-level, frequent, and complex transactions require higher integrity of the system, whether it is terminal product, service transactions or the factor market transactions related to the production of cultural commodities all show a trend of linking links in an increasingly complex industrial chain.

Due to the highly symbolic characteristics of cultural commodities in the digital age, the characteristics of being easily and quickly disseminated make the cost of protecting their property rights more difficult than ordinary commodities. In the information society under the digital integration, the cross-industry integration with



textual content as the link allows different cultural patterns (fictions, games, movies, TV, animation, and stage plays) to achieve easy conversion of expressions, and this series cross-industry economic activities involve more complex, multi-level, and high-frequency trading activities.

Under the planning system before the reform and opening up, the state acted as a «super enterprise» to coordinate and manage all aspects of cultural production and life (including consumption), and most of the economic activities involving transactions were internalised into units and completed by administrative instructions. Nowadays, under the conditions of market economy, these transaction links must be realised through market mechanism, which puts forward new requirements for the effectiveness and innovation of related system construction. Therefore, if China wants to develop a cultural industry with unique Chinese characteristics, it must not only learn from the advantages of Western cultural industry development, but also continue to innovate based on our own national characteristics. Under the premise of ensuring the results of the current informatisation period, it's necessary continuously infiltrate new technologies to develop cultural industries, and make the development of China's cultural industry synchronised with the cultural industries of western developed countries as soon as possible. Considering the phased problems in the development of China's cultural industry, it's necessary to seize the two social structural opportunities of social industrialisation and social informatisation, and use content as a link to promote the integration of cross-field industrial chains, and also give full play to the role of the system in ensuring the effective operation of the market, and promote the upgrading and development of China's cultural industry through system innovation.

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