

The Development of China's Creative Industries with Cultural Attributes from the Perspective of Media Social Science

Haoyu Liu

Faculty of Humanities and Social Sciences, Beijing Normal-Hong Kong Baptist University, Zhuhai, 519000, China
u430032024@mail.bnpu.edu.cn

Abstract:

China's cultural industry has developed rapidly, drawing global attention, yet its development environment still faces multiple deficiencies. This paper adopts a literature review method to analyze the industry's current situation and potential issues, aiming to identify development opportunities and address internal problems in cultural and creative sectors. Two key findings emerge: first, the industry possesses historical-cultural adaptability and ethnic diversity, which facilitate the transformation and development of excellent traditional Chinese culture; second, prominent challenges include a shortage of innovative talents and insufficient corporate awareness of cultural originality preservation. Ensuring the industry's long-term development requires joint efforts from enterprises, the government, and other stakeholders. To promote the development of China's culturally rooted cultural and creative industry in the new media era, it is crucial to maintain an innovative environment. Corresponding suggestions include: cultural enterprises should reach a consensus on intellectual property protection, foster industry-wide awareness, collectively safeguard the innovative ecosystem, and protect innovative talents to uphold the originality of China's cultural industry. Future research directions are also proposed to further advance the sector.

Keywords: New media science; cultural and creative industry; creative brand

1. Introduction

When it comes to the promotion of the culture-driven creative industries in the new era, digital social media is indispensable. People can recreate the content

of the creative and cultural sectors on digital social media, thereby promoting the advancement of the creative and cultural sectors. In recent years, new social media technologies have exerted a notable impact on cultural creative industries; serving as an am-

plifier, they help broaden the market scope and influence of the traditional media industry, and at the same time, digital social media also depend on the traditional media industry to develop a new business model [1]. Amid the robust advancement of the digital economy, cultural and creative products--born from the in-depth integration of culture and technology--are broadening their growth and innovation trajectories at an unparalleled pace, and they exhibit prominent features of diversification, intelligence, and globalization [2]. Existing research indicates that, driven by new media platforms, the influence and appeal of China's cultural and creative industries have spread more widely among the public. This has also prompted this article to conduct research on China's cultural and creative industries from the perspective of media social science.

However, the entire industry still faces significant problems: severe product homogeneity, insufficient exploration of cultural connotations in some products, and a shortage of design innovation [3]. At the same time, there is a lack of research on China's creative cultural industry. This paper conducts research based on the background of the vigorous development of new media, aiming to study how to utilize new media platforms to overcome the problems of insufficient originality and unbalanced regional development in China's cultural and creative industry. Meanwhile, it proposes effective measures for the future development of cultural and creative companies, thereby promoting their long-term development.

2. Effect

2.1 Characteristics of the Cultural and Creative Industry

Cultural and creative industries (CCI) have become core engines of economic growth in the global economy. They draw on creativity, technology, and cultural heritage to produce significant economic value, and possess the dual attributes of creating income and promoting cultural conservation [4]. At the same time, due to the long history and profound roots of China's fine traditional culture, China's cultural and creative industry has prominent historical features and ethnic characteristics, making it highly suitable for cultural integration and possessing cultural diversity. From this, it can be found that the Chinese cultural and creative industry has the characteristics of high profitability, high creativity, and high historical sedimentation property. Especially in today's society, with the rise of new media, cultural and creative industry companies have discovered the economic value of the cultural and creative industry by profiting from intellectual property rights and

multiple stakeholders.

2.2 The Current Advancement Status of the Cultural and Creative Sectors

At present, China's cultural and creative industry is characterized by "accelerated technological integration, obvious regional agglomeration, and prominent IP value". The integration of new media platforms and the cultural and creative industry has covered the entire chain from content creation, production, and dissemination to marketing and monetization. The output value of the cultural and creative industry in urban agglomerations like the Beijing-Tianjin-Hebei region and the Yangtze River Delta makes up over 60% of the national total. That said, small and medium-sized cultural and creative enterprises generally struggle with weak capabilities in creative transformation and limited financing channels [5]. In recent years, the advancement of cultural and creative products based on traditional Chinese culture IPs has been booming. Museum cultural and creative products have become the industry benchmark. IPs such as the Palace Museum and Dunhuang have launched a vast number of cultural and creative products through cross-industry cooperation. In 2020, the revenue from cultural and creative products of museums across the country exceeded 20 billion yuan. It can be seen that China's creative industries with cultural attributes are now showing features like accelerated technological integration and high concentration. At the same time, the content creation and the production process of related products are quite mature, presenting an industrial chain state. Also, various cultural IPs are emerging in China, which boosts the profits of cultural and creative industry companies. Chinese cultural and creative industry companies still have problems like similar product designs and identical promotion strategies, and they still gotta face a lot of challenges.

2.3 The Role of Media Social Science

2.3.1 The promotional role of new media platforms

In the new era, the media is indispensable to the growth of the cultural and creative industry. Brands often promote their products and projects through the media. The user groups of the cultural and creative industry will express their opinions on products on new media platforms, thereby enhancing the brand or IP's popularity. The IP incubation model on new media platforms such as WeChat Official Accounts and Xiaohongshu has enabled niche cultural and creative IPs to grow rapidly. For instance, 'Forbidden City Food' has serially published stories about the dietary culture of cultural relics through its WeChat Official Account, and promoted its cultural and creative

pastry products. As a result, the brand's annual revenue has grown from less than 10 million yuan in 2019 to 150 million yuan in 2022. Meanwhile, it has spurred the traditional pastry workshops located upstream in the industrial chain to upgrade their production procedures, while also extending customized delivery services in the downstream segment [6]. For example, in 2025, if Pop Mart Company focuses on promoting the "Labubu" series of products, it will flexibly utilize platforms such as TikTok and Xiaohongshu, inviting users to purchase and comment on these platforms, thereby achieving a bandwagon effect. Through collective creation of the product's content, it will endow the product with new value and further drive the development of the company behind it. It can thus be seen that the prominent media characteristics of media social sciences have provided a window for the development of the cultural and creative industries, thereby enabling cultural and creative industry companies to profit through the emerging media platforms.

2.3.2 The data support role of new media platforms

Chinese cultural and creative industry-related enterprises can use the user preference data provided by new media platforms to assess the feasibility of their products in the market circulation, thereby achieving risk management. At the same time, the operation of big data on new media platforms is more conducive to the continuous attempts of cultural and creative industry companies to explore new cultural IPs, thereby accelerating the incubation of well-known IPs.

2.3.3 New media platforms optimize the cultural dissemination mechanism

The development of new media platforms will be more conducive to enhancing the property rights awareness of Chinese cultural and creative industry companies, thereby better maintaining China's cultural innovation environment. This will draw widespread social attention and mobilize consumers to call for resistance against cultural infringement. Moreover, academic research on related issues, such as "copyright registration of cultural and creative products" and "standards for infringement compensation", can be presented through new media platforms. This will enhance consumers' awareness of preventing intellectual property infringement and assist in the formulation of relevant laws and policies, thereby better protecting cultural and creative companies with sufficient originality.

3. The Problems Encountered by the

Cultural and Creative Sectors Today

3.1 Weak Awareness of Intellectual Property Rights

At present, many creative industries with cultural attributes in China are relatively small in scale. Owing to their short period of establishment and widespread lack of operational experience, these enterprises have neither applied for copyrights, patents, and trademarks for their own products nor assigned specialized personnel to manage intellectual property [7]. It is precisely because of their small scale and short establishment time that they have not cultivated a good sense of copyright, and thus are prone to piracy. For instance, they directly plagiarize the designs and cultural symbols of original companies and use misleading publicity to mislead consumers into forming incorrect perceptions. All of this is detrimental to the standardization of the cultural and creative industry. It can be seen from this that some cultural and creative industry companies in China lack copyright awareness, and thus, there are issues of counterfeiting. Therefore, it is an urgent matter to propose relevant regulations to standardize the behavior of related cultural and creative industry companies in China. This will stimulate the creative drive of cultural and creative industry companies and provide a favorable cultural environment for China's cultural and creative industry.

3.2 Lack of Research on Industrial Chain and Regional Synergy

China's cultural and creative sectors are troubled by two key issues: insufficient research on industrial chain coordination and striking regional development imbalances. Additionally, the mechanisms for integrating cultural resources in the central and western regions into the industrial chain have not been fully explored [8]. It can be seen from this that there is an imbalance in the advancement of China's industrial chain across regions. Each region has different economic resources, and accordingly, the resources for the development of the industrial chain also vary. This leads to an uneven development of the cultural and creative industry in different regions. Relevant institutions need to allocate resources to balance this situation. The uneven development of the creative industries with cultural attributes in different regions can easily lead to the downsizing of related enterprises and the loss of innovative talents in less developed areas, resulting in a lack of cultural and creative industries there, and thus creating a vicious circle. At the same time, due to the scarcity of cultural and creative sectors in underdeveloped areas, public cultural facilities such as museums will be reduced. This

will be detrimental to enhancing the cultural literacy of residents and lowering their sense of spiritual satisfaction and gain. The lack of innovative talents can also lead to an imbalance in the regional development of the cultural and creative industries. The development benefits offered by backward regions are often lower than those of developed regions, which will result in the loss of talents. The absence of innovative talents will further exacerbate the imbalance in the regional development of the cultural and creative industries.

3.3 shortage of relevant innovative talents

The shortage of innovative talents to some extent restricts the development of China's cultural and creative industries and curbs their vigorous creative momentum. There are approximately 15 million people working in China's cultural and creative industries, but the proportion of the "creative class" (designers, artists, and science and technology workers) is less than 20%, far lower than that of developed countries such as the United States (35%) and Japan (30%). There is a severe shortage of compound talents (such as those who are proficient in both culture and technology or marketing). Among the graduates of cultural industry management from universities, only 30% can meet the demands of enterprises. Cultural and creative enterprises generally face the dual predicament of insufficient supply and structural imbalance of innovative talents^[9]. It can be seen from this that the shortage of compound innovative talents in China compared with some developed countries has led to a shortcoming in the development of China's cultural and creative industries. It is necessary to increase the introduction of innovative talents to bring fresh blood to China's cultural and creative industries.

4. Intervention

4.1 Formulating Relevant Industry Rules

It is advisable for industry organizations to take charge of formulating technical application guidelines and ethical norms, as well as setting up a content labeling protocol for AIGC, with a clear indication of how extensively AI participates [10]. Therefore, it is necessary for the leading enterprises in China's cultural and creative industry to take the lead in formulating relevant industry norms. Due to their high reputation, the industry norms designated by these leading enterprises have authority and can be followed by small, medium, and micro enterprises, thereby regulating the industry environment of China's cultural and creative industry. This measure addresses the issue of

insufficient attention paid to intellectual property rights in the industry. The formulation of relevant regulations is conducive to firmly establishing the protection of intellectual property rights in the minds of practitioners.

4.2 Strengthen the Construction of Industrial Clusters

It is recommended that the government establish a dedicated fund to back young, creative entrepreneurs; supply corresponding hardware infrastructure to attract creative talents and innovative enterprises to settle, and enhance the construction of industrial clusters, thereby shaping a clustered spatial development model [11]. The development of China's creative industries with cultural attributes stems from the cluster effect. Building industrial clusters is often more conducive to the growth of cultural and creative sectors, as the emergence of industrial zones can make the industrial chain of creative industries with cultural attributes more complete, thereby promoting the development of cultural and creative enterprises. This measure is aimed at addressing the imbalance in the regional development of China's cultural and creative industries. Establishing industrial clusters is more conducive to enhancing the leading role of leading enterprises, thereby promoting the development of cultural industries in less developed regions

4.3 Establish a Talent Incentive Mechanism

The total number of creative talents in the cultural industry is insufficient, and the reserve is small, far from meeting the current and long-term development needs of the cultural industry. At present, among the practitioners in China's cultural industry, ordinary management and technical service personnel are the majority, while the absolute number of creative talents is small and their proportion is low. Furthermore, the majority of these talents are engaged in the specific implementation aspects of cultural creativity and planning, and the scarcity of high-end creative professionals who possess strong innovative capabilities is especially notable [12]. Encouraging innovative talents can effectively address the issue of insufficient originality in China's cultural and creative sectors, thereby designing more popular IPs, further stimulating the cultural and creative markets in China and even the world, optimizing the industrial structure, and fostering an innovative atmosphere. This measure is aimed at addressing the issue of insufficient innovative talents in China's cultural and creative industries. By offering encouraging policies, more talents can be attracted, thereby enhancing the creativity and enthusiasm of innovative talents.

5. Conclusion

This article delves deeply into the promotion and development of China's creative industries with cultural attributes in the new media era. It introduces the current situation of China's cultural and creative industries, analyzes the role of new media platforms in the development of China's creative industries with cultural attributes, and simultaneously dissects the existing problems in China's cultural and creative industries, including insufficient originality and a lack of innovative talents, etc.

This article provides profound guidance for the development of China's cultural and creative industries, leads the future development direction of China's cultural and creative industries, and offers a reference path for subsequent researchers studying the development of China's cultural and creative industries.

At the same time, this article also discovers the limitations of current research, such as overemphasizing the development of leading enterprises while neglecting the potential of small and micro enterprises in the industry, and not conducting research based on the rich historical nature of Chinese local culture, etc. This will lead to the one-sidedness of the research.

In response to the current problems, future research should focus on how to ensure the sustainable development of China's cultural and creative industries. The long-term development of China's cultural and creative industries with cultural attributes depends on the production and creative awareness of cultural and creative industry companies themselves, as well as the joint maintenance of a good creative and innovative atmosphere. At the same time, the future research direction should be to deeply explore development measures that are more suitable for China's cultural industries, draw on the development measures of foreign cultural industries and localize them, so as to promote the development of China's cultural industries.

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