

# *The Digitization of the Undergraduate Curriculum System of Cultural Industry Management*

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**Abstract:** The major of cultural industry management must construct its own core values and cultivate cultural industry management talents with core skills. Under the background of digital transformation of cultural industry, cultural industry management personnel must have the digital skills of creative content, production process and cultural consumption. In the process of professional evaluation, the research group carefully investigated the digital creative enterprises in Nanning, Xiamen and other areas, and some conclusions are found through semiotic analysis. In order to cultivate the above three core skills of students, the major of cultural industry management must build a series of "cultural digitization + " cultural industry management courses, and form a curriculum system of creative content digitization, cultural production digitization and cultural consumption digitization.

## 1. Introduction

The cultural industry field is relatively broad, so some students understand why cultural industry management is a general major that everyone knows a little about. Under this false perception, what they have learned in college seems to have nothing to do with certain professional skills, and their diplomas seem to be only a form of "currency" to represent their cultural capital, rather than a proof of some professional knowledge and skills. When they are employed, they have to start from scratch in the face of specific cultural production practices, resulting in a certain degree of educational waste. In fact, the discussion on the core skills of cultural industry management talents has always attracted wide attention from the academic circle and the industry. On the basis of summarizing the previous achievements, the author believes that facing the digital transformation and high-quality development of cultural industry, the core skills and curriculum system of cultural industry management professionals should be changed.

The rapid development of China's cultural industry has also led to the rise and development of cultural industry management. However, the major of cultural industry management is an interdisciplinary discipline, involving radio, film and television, news and communication, advertising and public relations, cultural tourism, cultural heritage protection and inheritance, leisure sports, music performance, online games and other fields. The original "one specialty and multiple

abilities" in the training plan has become "one specialty and multiple knowledge" in the actual training of talents: Nominally a major, in fact the students seem to take a lot of general courses.

In such an educational situation, students are faced with a very awkward situation in the job market: they know a little about everything, but have no core skills to support them. This problem has existed since the early stage of the construction of the cultural industry management major. Some researchers surveyed the training system of the cultural industry management major in Chinese universities in 2012 and found that: "At present, colleges and universities basically take 'general' cultural industry talents as the training goal of cultural industry management major. Many of them are simple combinations of humanities, management, economy, law, cultural industry and other modules of knowledge. In this way, only those who know a little about humanities, management, economy and law can be trained." [1]

"The task of higher education is to cultivate specialized talents" [2]. This study believes that no matter how "general" a major student is, he must have a core skill, which can help him solve practical problems in different fields. From the point of view of recruitment practice, employers do sometimes need to understand the breadth of a person's knowledge, but after all, the applicant to engage in the corresponding "labor", more attention to a person's core skills examination. It is impossible to solve practical problems by knowing a little about all fields. I quite agree with the views of some scholars in the cultural industry: to build the core competitiveness of cultural industry management. But what is this core competency? Some researchers have summarized it into four aspects: "(1) Mastering cultural and creative symbols is like" coal boss "seizing coal resources. (2) Carefully learn cultural and creative technology, just like mining coal also need modern machinery and equipment. (3) A deep understanding of the way to make money from culture, to change coal into different coal products, will be sold at a higher price. (4) Have the ability to manage cultural projects to achieve benefits and ensure quality." [3]

When the research group observed the construction of cultural industry management specialty in recent years, it found that this generalization is correct, but it is too difficult to implement it when it is translated into specific courses and matched with specific teachers. In the face of difficulties, many colleges and universities have subdivided some major directions according to the characteristics of their basic disciplines, but in fact, they have not built a "new body" of cultural industry management major. At present, with the employment pressure of college graduates increasing further, the major of cultural industry management faces both opportunities and challenges for further high-quality development.

## 2. Analysis

Cultural industry Management as an applied undergraduate major, its core skills are not derived from theory, but summed up from practice. Therefore, this study visited some cultural industry associations, enterprises and cultural and creative markets in Xiamen, Fujian Province, Hangzhou, Zhejiang Province, and Nanning, Guangxi Province, and interviewed some managers of cultural and creative industry, and found the future trend of high-quality development of cultural and creative industry: digital shift.

### 2.1. Digital Skills of Creative Content

First of all, the data of cultural content conforms to the market logic of high-quality development of cultural industry. Digitization has become a form of existence and communication of culture, an important feature of the cultural industry in the new era, and an important driving force for the high-quality development of the cultural industry. "Digital technology makes text, image, voice, video, music and other cultural contents informationalized, digitized and streamed, effectively improving

the added value of traditional cultural industries and accelerating the pace of upgrading these industries and sectors." [4] In the process of business operation, Chinese media industry should shoulder the responsibility of serving people's public cultural life. "In the process of providing public cultural services, the media should fully consider the digital production mode of cultural content screening, production and reporting, so as to change the original news mode." [5]

Secondly, the digitization of cultural content is the historical logic of the integration of culture and science and technology. Our country has a long history and colorful accumulated cultural content. In order to facilitate the secondary creation and cultural reproduction, China needs to systematize and retain the cultural wealth accumulated over 5,000 years by using digital technology, "so that cultural content will not be lost or lost with The Times." [6] For example, after thousands of years of accumulation and precipitation, Chinese traditional festival culture has formed many distinctive cultural elements and patterns. Some scholars "select the colors of festivals or color matching and cultural symbols, customs, art forms and other words" [7] to organize the colors of Chinese festival culture with data, providing materials for future festival culture reproduction, making traditional festival culture revitalized in contemporary digital technology.

## 2.2. Digital Skills in the Production Process

The role of digital technology in cultural production has been prominent, has formed a consensus in the industry, has also been supported by the national policy. The 14th Five-Year Plan for Cultural Industry Development issued by the Ministry of Culture and Tourism in May 2021 points out in Chapter 2, Section 1: "In-depth application of 5G, big data, cloud computing, artificial intelligence, ultra-high definition, Internet of Things, virtual reality, augmented reality and other technologies to promote high-quality development of digital cultural industry." Under the guidance of national policies, relevant measures to support the production of digital culture have been born across the country. As a recent example, Shanxi Digital Economy Promotion Regulations (December 9, 2022) "Article 37 encourages and supports the integration of digital and real cultural tourism, the construction of smart scenic spots, the promotion of digital cultural production and consumption and the digital transformation of cultural heritage resources, and the development of digital cultural industry." [8]

For the media industry, digital cultural production has more special value. First, digital technology is the key force to promote the current and future globalization process. The digitalization of our cultural production and communication can enhance the external influence of Chinese culture. Some scholars have found in the investigation of China's foreign cultural trade that "digital technology is used to enable the digitalization of cultural resources, cultural production and cultural communication, presenting Chinese culture in a panoramic manner and letting the world appreciate the style of Chinese culture." [9] Second, digital cultural production and communication are conducive to the construction of "media think tanks" in Chinese media industry. The media industry relies on its own advantages to build "data centers", promote the digital reform of cultural production, and form a product architecture system that can be used by government agencies and all walks of life. Third, the domestic publishing industry has begun to explore the publication and distribution of "digital collections". On March 7, 2022, Changjiang New Century Culture and Media Co., Ltd. launched the first digital collection "The Story of Two Years ·Time" in China's publishing industry. On March 12, Straits Publishing and Distribution Group launched the digital collection "Tia-Ma" online. On April 23, Harvest magazine released the first blind box of literature digital collection "Boundless". Then, in the year 2022, there are all sorts of "digital collections".

### 2.3. Digital Skills of Cultural Consumption

China's "Opinions on Promoting the Implementation of National Culture Digitization Strategy" clearly points out that "developing new scenes of digital culture consumption", in order to promote the development of Chinese culture consumption towards higher quality and higher level. With the digital development of our cultural production, the cultural content provided is not only massive, but also can be obtained in multiple ways. In this case, the cultural consumption will inevitably appear digital new scenes, new patterns. First, the digitalization of the whole process of cultural production makes it easier for cultural producers to understand the individual needs of cultural consumers, so they can effectively meet their individual needs in order, small scale and intelligentized. Second, the original imbalance of cultural consumption between regions and between urban and rural areas is expected to be improved under the digital condition, and people have relatively equal opportunities for cultural consumption in the "meta-universe" of digital cultural communication. Third, digital cultural consumption is more likely to converge a mainstream cultural consumption scene and trend, some scholars find: "Under the background of big data, for the audience, the way to obtain red culture content has changed from paper media to online media, and the digital content form has replaced the traditional red culture content form." [10,11]

## 3. Conclusion

The cultivation of professionals in cultural industry management must adapt to the current practice of cultural industry, highlighting the series of skills of "cultural digitalization +" which adapt to the process of cultural digitalization.

### 3.1. Digital Course System of Creative Content

The course system of this module mainly focuses on the production and production technology of digital content. Cultural forms of expression are different in different times. Content production and production should reflect current forms of expression. In the popular poetry of Tang Dynasty, the creation of poetry was the main content of cultural production at that time, so writers should study and study the creation methods and skills of poetry. Song Dynasty popular ci, ci is the main cultural production skills, writers should carefully study and grasp the rules and techniques of ci. Zju was a form of popular culture in the Yuan Dynasty, and the writers sought after and learned the creative skills of Zju.

Nowadays, the forms of popular cultural content are diversified, which cannot be summarized by the above-mentioned literary forms, nor can it be summarized by the big concept of "literature", so it has to be named "creative content". Movies, TV series, micro films, short videos, online variety shows and so on, the "creative content" you see and hear now is being updated all the time. In this context, the former "literati" gradually expanded into today's "cultural producers". To cultivate these cultural production and management talents, we need to lay a solid foundation through a series of courses in the following four aspects.

First, the database query, production and use of "cultural resources". Culture is in the past, present and future life. To find out their contemporary creative value is not only the ability of talented artists, but also the core quality of contemporary cultural industry management talents should have. To cultivate this core literacy, we need to introduce big data and database technology into this field.

Second, the study, comprehension and application of "cultural history theory". Cultural industry cannot be separated from the study and grasp of Chinese and foreign traditional culture. It is not only necessary to comb the context of culture, but also to grasp the historical law of the occurrence and development of culture, and then grasp the development trend of cultural production and consumption,

so as to provide historical basis for cultural production practice. In the digital age, the content and structure of the industry are undergoing profound changes with each passing day. At this time, it is more important to look at the problem from a historical perspective and grasp the development trend.

Third, master and learn to apply digital "creative principles and methods". Cultural production is not the traditional agricultural sowing, transplanting rice seedlings to harvesting and harvesting, nor the assembly line operation of industrial products, but it is not an unfathomable and mysterious process. It also has a set of principles and methods that can be explored, summarized and refined, which have been summarized and discussed in the works and papers of Xiang Yong, Li Xiangmin, Fan Zhou, Chen Shaofeng, Wang Naikao and others. The digitalization of cultural industry will not break away from the original principle of cultural production, but also reflects distinct digital characteristics, such as the important role of data elements in the whole process of cultural production.

Fourth, fully grasp the digital production technology of cultural products. Among the traditional cultural products, kneading people, making sugar paintings, stone carving, calligraphy, and rap are all cultural and technical activities. Today, such technical work often requires digital AIDS, such as painting software, filming equipment, production tools, 3D printing equipment, etc. These are not necessarily comprehensive learning, but at least one or two good, to the practical position has the hands-on ability. Nowadays, in addition to digital cultural forms, digital production technology is also gradually introduced into traditional weaving and dyeing, sculpture, etc., which need to be introduced by relevant teachers and lead students to learn and master.

### **3.2. Digital Curriculum System of Cultural Production**

The digitalization of cultural industry means the digitalization of the whole process of production, exchange, distribution and consumption, which involves the planning and management of cultural production links, the selection and management of digital content transmission channels (platforms), and the design and management of cultural product realization links. The impact of digitalization on the cultural industry is often not a single link, but the transformation and upgrading of the whole system and business model.

#### **3.2.1. Curriculum System of Digital Production Management**

The digital transformation of cultural products is not only a link of creation, but also permeates every link of transformation from cultural resources to cultural products. Traditional cultural products begin to be transformed into digital cultural products under the condition of digital technology. Digital cultural exhibitions, virtual museums, social platforms, network broadcast, short videos, digital concerts, etc., have gradually become popular cultural forms. Under such conditions, cultural production management needs to manage the team online, and the team members may not be the same group, but a form of online cooperation. In order to adapt to this new form of cooperation, cultural industry management talents need to learn courses related to "Digital cultural innovation project Management" or "Digital cultural innovation team Management".

#### **3.2.2. Course System of Digital Communication Channels**

No matter the sales of traditional cultural products, or the transmission of electronic cultural products in the past, the channels are relatively simple. There are also big barriers between channels. There are channels with monopolies or innate advantages that have rich resources of attention to themselves. Now, however, the Internet era has brought together all kinds of media and platforms. Take news as an example. Planning, collection, editing and broadcasting are a content production chain composed of a series of links, which has now become a central kitchen type content production of "one collection, multiple generation and multi-channel distribution". Even content created by

individual users can be posted on Douyin, Watermelon, Kuaishou, Toutiao, etc., with one click. Therefore, students majoring in cultural industry management should systematically learn the knowledge and skills of "integrated media management".

### **3.2.3. Course System of Digital Realization Mode**

The realization of traditional cultural products either depends on sales like traditional products, or the realization mode of "content + advertisement". In the digital media environment, "social" is super easy. As a basic human need, social communication has been widely and deeply explored and used. There are not only professional social platforms, but also other content platforms are becoming more and more social. User content production and professional content production are more and more integrated, reflecting a state of value co-creation. Digital collection is a fusion of art and technology, including pictures, audio, video, artwork and other forms of cultural creation, which has also become a new business model. Therefore, in addition to the traditional course "Cultural industry Business Model", students should also be guided to understand and master more skills courses such as "interest realization", "knowledge realization" and "digital content packaging and operation".

## **3.3. Digital Curriculum System of Cultural Consumption**

The whole process of cultural consumers' acquisition, experience, consumption and re-creation of cultural products increasingly needs to be carried out by digital means. Under such conditions, cultural industry management talents should first learn to cultivate cultural consumption behavior, second, insight and analysis of cultural consumption behavior, and third, be able to analyze and predict the trend of cultural consumption.

### **3.3.1. Training and Promotion of Digital Culture Consumption**

Cultural consumption is not a necessity of people's body, and consumption behavior needs to be cultivated. In order to improve the spiritual and cultural life of the local people, the government often carries out many cultural and artistic activities to benefit the people, or issues cards for performing arts and movies. However, the cultivation of cultural consumption market is not only a government behavior, but also a marketing behavior of cultural enterprises. How to increase the number of fans of cultural projects through training and promotion of "production" consumers is a technical task. In order to improve the skills of cultural industry management personnel in this aspect, it is necessary to set up "user growth management", "cultural consumption training" and other related courses.

### **3.3.2. Digital Insight of Cultural Consumers**

Cultural consumption is evolving faster than physiological consumption, and consumer tastes are becoming more and more personalized. In the past, a popular song could be sung for months or even years. Now, music charts, heat charts and so on change every day, and the fashion trend has been calculated by the day. If cultural producers cannot keep up with the needs of cultural consumers, they will "lose powder" at any time. The production of digital cultural content must always keep an eye on the consumption behavior of digital culture and meet the needs of users in real time and dynamically. This field calls for cultural industry management talents to train "digital cultural consumption behavior", "digital cultural consumption insight method" and other relevant courses.

### **3.3.3. Digital Analysis of Cultural Consumption Trends**

The Opinions on Promoting High-quality Development of Digital Culture Industry released and implemented by the Ministry of Culture and Tourism in 2020 clearly pointed out that "Follow the

trend of commercial reform and consumption upgrading, and promote the development of new consumption such as online consumption, customized consumption, experience consumption, intelligent consumption and interactive consumption". The production of digital culture is not only a matter of cultural enterprises. More and more material products also begin to "actively produce high-quality content to attract users' attention", so as to carry out "digital content marketing". The consumption of cultural products is increasingly integrated with other consumption, and the boundary between material consumption and spiritual consumption is gradually dissolved. The trend of cultural consumption must be observed and grasped in a wider range and from a larger perspective. In order to meet the needs of this kind of work, cultural industry management personnel must learn the skills of mining and analyzing cultural consumption trends by using big data technology (tools) in advance, and learn relevant courses of "cultural consumption trend analysis".

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