

A Study on the Production Logic and Communication Management of Cultural Creativity in the Context of Digital Media

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Abstract

Digital technology has restructured the content production and information dissemination models of the cultural and creative industries. In the traditional media era, the creation and dissemination of cultural and creative content were dominated by professional institutions, with an industry that was closed in operation and a fixed creative group. The public could only passively receive the content but could not participate in the production process. After the popularization of online media, the entry threshold for the cultural and creative industry has significantly decreased. Ordinary users can carry out content creation, adaptation and dissemination activities through online platforms, becoming an important participant in the cultural and creative industry, and promoting the industry to form a new development pattern of digital production, mass co-creation and cross-industry integration. While digital networks promote the innovative development of the cultural and creative industry, they also give rise to many industries. Currently, there is an oversupply of homogeneous content in the cultural and creative market, and copyright infringement issues occur frequently. The regulatory model adapted to traditional communication scenarios cannot adapt to the fragmented and diversified characteristics of online communication, seriously hindering the high-quality development of the industry. Based on the current digital communication characteristics and the industry status of mass co-creation, this paper analyzes the changes in the cultural and creative industry in the digital environment in terms of creative subjects, production models and value orientations from a micro communication perspective, sorts out the existing problems in the industry and proposes targeted governance and optimization solutions. The research results can provide practical support for the digital transformation of the cultural and creative industry and the standardized governance of online content, and enrich the theoretical research on the governance of digital cultural and creative industries.

Keywords

Digital media; Culture creativity; Production logic; Communication Governance; Industry development.

1. Introduction

New media and digital technologies have broken the monopoly of resources and channels in the traditional cultural and creative industry, gradually leading the entire industry towards digitalization. In the traditional media era, newspapers, radio, and television controlled the mainstream channels of cultural dissemination, and the creation, production, and distribution of cultural and creative content were all controlled by professional teams. Ordinary creators and small and medium-sized institutions had great difficulty participating in this process. This one-way professional dissemination model not only compressed the creative space of the public but also made the update speed of cultural and creative content slow and the expression forms monotonous, making it difficult to meet the diverse aesthetic and cultural consumption demands of the current public.

By reviewing existing research, it can be found that most domestic scholars focus on the overall promoting effect of digital technology on the cultural and creative industry, and few people specifically study specific issues such as the rise of mass creation, circle-based dissemination, and content deviance. At the same time, the governance methods proposed by existing research are mostly general theoretical frameworks, without being detailedly implemented in the actual scenarios of digital communication, resulting in a theoretical-practical disconnection and low practical application value [1]. In response to these research deficiencies, this paper focuses on the real problems in the production and dissemination of cultural and creative products, conducts research on the research direction of cultural governance, and supplements relevant research results in related fields.

Digital technology has restructured the communication ecology of the cultural and creative industry, and ordinary users have also gained the rights to create content, conduct secondary adaptation, and conduct online dissemination, completely breaking the situation of industry elites monopolizing creation. Digital communication has the characteristic of two-way interaction, building an open and diverse cultural communication environment. As the industry scale continues to expand, problems such as uneven content quality, chaotic copyright order, and the failure of traditional supervision have gradually emerged, restricting the standardized development of the industry. This paper combines the production and dissemination laws of digital cultural and creative products, builds a regular governance mechanism adapted to digital scenarios, providing theoretical support and practical references for the high-quality development of the cultural and creative industry.

2. The new production logic of cultural creativity in the digital media context

With the continuous maturation of the digital communication system, the creative entities, production models and value concepts of the cultural and creative industry have undergone fundamental changes, giving rise to a new digital cultural innovation model that involves public participation. The digital cultural and creative products referred to in this article are cultural products created by users through digital channels such as short videos, social platforms, and content communities, including original content production, secondary adaptation, and online dissemination [2]. Compared with the traditional model dominated by institutions, digital cultural and creative products have lower production barriers, a wider audience range, diverse content forms, and faster dissemination speed. They have become the core part of the cultural and creative industry. The transformation of the cultural and creative industry by digital media mainly manifests in three aspects: creative entities, production technologies, and value concepts.

2.1. Production entity: From exclusive for elites to participation by all citizens

The traditional cultural and creative industry has strict professional requirements and resource limitations. Mainstream media, professional creators, and cultural enterprises monopolize the core aspects such as IP research and development, content production, and channel distribution. The industry resources are highly concentrated, and ordinary audiences can only passively watch standardized cultural and creative content. They have no channels for independent creation and expression of opinions [3]. This industry situation leads to a too single creative subject and insufficient industry innovation motivation. The content is detached from the daily life of the general public and cannot meet the diverse aesthetic needs of the masses.

The popularity of smartphones and the update of simple creation tools have significantly lowered the technical threshold for cultural and creative creation. Platforms such as Douyin,

Xiaohongshu, and Bilibili have provided convenient content publishing channels for ordinary users. Netizens without professional creative backgrounds can also create and adapt content based on themes such as traditional culture, social hotspots, and regional customs. Many folk creators actively explore high-quality resources such as national style culture and intangible cultural heritage, optimize the presentation form of the content in line with the aesthetic habits of contemporary young people, and form a collaborative creation pattern that everyone can participate in. This popularized creative model enriches the expression forms of cultural and creative content, compensates for the lack of life-oriented content in traditional cultural creation, and effectively activates the innovation vitality of the industry [4].

2.2. Production model: From standardized processes to technology-driven innovation

The comprehensive application of digital intelligence technology in the cultural and creative industry has changed the traditional mode where the process is complicated, the production cycle is long, and the production cost is high. It has driven the industry to upgrade towards digitalization, refinement, and efficiency. Nowadays, digital technology has covered the entire industrial chain of cultural and creative products, including research and development, design, production, and dissemination. It is the core driving force for the industry to improve quality, increase efficiency, and innovate development.

Traditional cultural and creative products mainly rely on physical products and offline performances to export externally. The production process is highly dependent on manual operations. Not only is the content updated slowly, but the production cost is high, and there is also a problem of product homogeneity, making it difficult to meet the personalized needs of consumers [5]. Artificial intelligence, 3D modeling, virtual simulation, and other digital technologies have provided new paths for the protection and innovation of traditional culture. Cultural resources such as intangible cultural heritage skills, traditional customs, and classic art can all be permanently preserved, innovatively adapted, and widely disseminated through digital means, breaking away from the spatial limitations of offline dissemination and effectively expanding the dissemination influence of traditional culture.

The continuous development of digital technology has given rise to new business forms such as digital collectibles, virtual cultural IP, immersive tourism and culture, and online performances, improving the cultural and creative industry system and filling the market gap in digital cultural consumption. Big data user profiling technology can precisely match the aesthetic preferences and consumption habits of different audiences, providing data support for cultural product research and development and avoiding the problem of excessive reliance on subjective experience in traditional creation, significantly improving the market adaptability of products. Optimizing production models using digital technology is the key path for the transformation and upgrading, as well as stable development of the cultural and creative industry [6].

2.3. Production Core: From Product Orientation to Value Synergy

The traditional cultural and creative industries focus on economic benefits as their core goal. The industry evaluation standards overly emphasize commercial gains, and there is a widespread problem of prioritizing profits while neglecting culture.

The diverse creative motivations balance the drawbacks of profit-driven industry, allowing the cultural value and social value of cultural creation to be fully released [7].

Mass creation has changed the industry's value perception. Cultural products are no longer merely commercial goods for profit, but also possess the social functions of cultural dissemination, social interaction, and value consolidation. The model of mass participation in creation enables the commercial value, cultural value, and social value of cultural creation to be

integrated, breaking the limitations of traditional industries' one-sided pursuit of economic benefits and forming a virtuous development pattern with multi-party empowerment.

3. The existing problems of cultural creativity dissemination in the digital media environment

3.1. The content is highly homogeneous, and there is a shortage of high-quality offerings

The barriers to creating content have been continuously lowered, leading to a significant increase in the output of cultural and creative content. However, this relaxed creative environment has also brought about obvious industry problems. Homogenization of content is rampant, and there is a scarcity of high-quality, excellent content. These have become the main factors hindering the high-quality development of the industry.

Many creators, in order to save creation costs and gain popularity and heat, directly follow popular themes and apply fixed creative templates, resulting in a proliferation of similar content [8]. Some creators excessively pursue short-term traffic and are unwilling to invest effort in polishing the content quality, further exacerbating the problem of shallow and homogeneous content, ultimately leading to an imbalance between supply and demand, with excessive low-end content and a shortage of high-quality content.

3.2. The lack of copyright protection has led to frequent occurrences of infringement

Digital dissemination has the characteristics of low cost, high circulation and full coverage. It not only expands the dissemination scope of cultural and creative content but also increases the difficulty of copyright governance. Frequent copyright infringement issues have always hindered the healthy development of the cultural and creative industry.

Copyright infringement in the online cultural and creative field is very common and highly concealed, covering all aspects such as content creation, secondary adaptation, and online dissemination. Many original works are freely reprinted, modified, and commercially exploited without obtaining authorization, directly infringing upon the legitimate rights and interests of the original creators. Some commercial secondary creations deliberately distort the original work's connotation and deconstruct traditional culture, not only violating copyright regulations but also misleading the public's cultural cognition and disrupting the normal dissemination order of the cultural and creative industry [9].

3.3. Lagging in communication supervision and weak in public opinion guidance

Digital media features rapid updates, fragmented content dissemination, and strong concealment in circle-based communication. These characteristics make the traditional static control and post-event accountability-based regulatory model no longer applicable. The traditional regulatory system is no longer able to meet the demands of industry development [10].

Mainstream platforms mainly rely on content popularity and interaction data to push out works. This algorithm mechanism prioritizing traffic has allowed entertainment-oriented and highly popular content to occupy the majority of traffic resources. A large amount of vulgar and homogeneous low-quality content has squeezed out the dissemination space for high-quality cultural and creative works. Content in public scenarios can be controlled through platform basic reviews, but there are regulatory gaps in small interest circles, private communities, and other closed scenarios. Bad content spreads secretly within the circles and accumulates over time, harboring certain cultural risks and public opinion hazards.

At present, the industry has not established a refined and dynamic regulatory system suitable for digital scenarios [11]. The content review standards are not detailed enough, and the positive public opinion guidance mechanism is not yet complete. It is unable to effectively prevent various risks in the dissemination process of cultural and creative works and is difficult to meet the governance needs for high-quality development of the industry.

4. Optimization Strategies for Cultural Creativity Communication Management in the Digital Media Context

4.1. Strengthen the focus on content, and cultivate an ecosystem of original and high-quality works

The current prevalent concept of "traffic first" in the industry is the core reason for the homogeneity of cultural and creative content and the scarcity of high-quality content. Platforms and creators overly focus on content exposure and traffic revenue, while neglecting the refinement of content quality and cultural connotations, making the entire cultural and creative ecosystem become superficial and sprawling. To improve the industry, it is necessary to abandon the evaluation method that only focuses on traffic and instead take content quality as the core orientation, and gradually optimize the overall content supply structure of the industry [12].

New media platforms need to optimize the content evaluation and traffic distribution mechanisms, change the single traffic evaluation standard, and incorporate cultural connotations, artistic value, and social value into the content assessment scope. Platforms should earnestly fulfill their primary responsibilities, through traffic support, resource allocation, and incubation of high-quality works, to support the growth of original creators and encourage differentiated and high-quality content creation. At the same time, they should actively guide creators to delve into high-quality themes such as traditional culture, regional customs, and mainstream culture, and prevent template-based mass production and homogenized plagiarism and replication, reducing the output of low-quality content at the source.

Industry associations and professional cultural institutions can regularly conduct creation training and academic exchange activities to enhance the professional capabilities and cultural literacy of ordinary creators. Strengthen the originality awareness, high-quality awareness, and cultural responsibility of the entire industry, rectify bad behaviors such as vulgar creation, copycatting, and malicious deconstruction, and create a cultural development ecosystem that prioritizes quality and promotes positive innovation [13].

4.2. Optimize platform governance and establish a diversified regulatory system

A single regulatory entity and the traditional regulatory model have obvious shortcomings and are unable to solve practical problems such as lagging industry regulation, gaps in circle-based regulation, and insufficient public opinion guidance. Integrating various governance resources and establishing a collaborative and efficient multi-regulation system is an effective way to fill the gaps in industry governance [14].

As the core carrier of cultural and creative content dissemination, platforms need to optimize the algorithm distribution mechanism, adjust the traffic allocation rules, reduce the weight of pure traffic data assessment, and increase the proportion of content quality and social value evaluation, providing more dissemination opportunities for high-quality original content [15]. At the same time, establish a regular content inspection mechanism to regularly clean up low, homogeneous, and low-quality content, purify the platform's dissemination environment, and establish an industry development orientation that prioritizes quality.

For the regulatory gaps in covert circle-based dissemination, a four-in-one governance model of government regulation, platform self-discipline, industry self-governance, and public supervision can be established. Fine-tune the hierarchical review standards, carry out circle-based special rectification, and completely eliminate bad content in closed scenarios. Relying on high-quality cultural and creative works, conduct positive public opinion guidance, disseminate mainstream cultural values, and, while preserving the innovation vitality of the industry, achieve simultaneous improvement in the economic and social benefits of the cultural and creative industry [16].

5. Conclusion

Digital media has fundamentally changed the production entities, production models and value systems of the cultural and creative industries, promoting the transformation of the industry from professional production dominated by elites to a digital co-creation model involving mass participation. This article summarizes the three core issues currently restricting the development of the cultural and creative industries, namely, the prominent issue of content homogeneity, insufficient supply of high-quality content, the imperfect copyright governance system, frequent infringement incidents, poor adaptability of the regulatory mechanism, and weak public opinion guidance. Addressing these issues, this article proposes optimization paths from three aspects: content ecosystem cultivation, copyright mechanism improvement, and the establishment of a diversified regulatory system, and constructs a regular cultural and creative governance model suitable for digital dissemination scenarios.

This research has certain limitations. The article only analyzes the mass-oriented conventional cultural and creative dissemination scenarios and does not cover emerging business models such as AI-generated cultural and creative products and niche vertical cultural products. The coverage of the research is not comprehensive enough. Future research can combine the development trends of digital technology to deeply explore the governance difficulties of new cultural and creative business models, continuously improve the refined governance system of cultural and creative industries, and help China's cultural and creative industry achieve high-quality development.

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