

Research on the Path of Empowering the In-Depth Development of the Cultural Industry with Digital Economy

Zhichun Sui

School of Economics, Management and Law, Shenyang Institute of Engineering, Shenyang 110000, Liaoning, China

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract: Against the backdrop of the intertwined evolution of a new round of technological revolution and industrial transformation, the digital economy is reshaping the development paradigm of the cultural industry at an unprecedented depth and breadth. This paper introduces the cultural data lifecycle theory into the interdisciplinary research on digital economy and cultural industry, and constructs a full-cycle empowerment model covering the entire process of cultural data including generation, collection, organization, utilization, persistence, and extinction. It puts forward a “dual-creator” collaboration mechanism to resolve the dilemma of fractured cultural inheritance in the era of generative artificial intelligence. From the perspective of urban-rural integrated development, the paper reveals the spatial spillover effects and regional differentiation characteristics generated when the digital economy empowers the cultural industry, which provides more accurate empirical evidence for policy formulation. Taking the coupling relationship between the digital economy and the cultural industry as the core research object, this study breaks the limitations of traditional single-dimensional analytical frameworks and establishes a four-dimensional analysis model consisting of the demand side, supply side, circulation side, and governance side. With a four-wheel drive system of technology, content, institution, and talent, it systematically elaborates the internal operating mechanisms and practical paths for the digital economy to drive the in-depth development of the cultural industry. This research possesses important theoretical values and practical significance for facilitating the cultural industry to grow into a pillar industry of the national economy and supporting the construction of a culturally powerful country.

Keywords: Digital economy; Cultural industry; In-depth development; Data lifecycle; Urban-rural integration

Online publication: July 15, 2026

1. Introduction

China has clearly proposed to implement the national strategy for cultural digitalization, and emphasized the promotion of digital and intelligent empowerment as well as informatization transformation for cultural undertakings, alongside the development of new cultural business forms. As an important component of the national economy, the cultural industry is undergoing a historic transformation from high-speed growth to

high-quality development. In 2025, above-scale cultural and related enterprises across the country achieved an operating revenue of 15.2135 trillion yuan, a year-on-year increase of 7.4%. The operating revenue of core cultural sectors reached 10.3181 trillion yuan, with a year-on-year growth rate of 11.5% ^[1]. These statistical data prove that the cultural industry has laid a solid practical foundation to evolve into a pillar industry of the national economy.

Nevertheless, the digital transformation of the cultural industry is not all smooth sailing. On the one hand, the rapid iteration of digital technologies has spawned new business models and operational forms such as immersive experience and personalized customization, and promoted cross-industry integration ^[2]. On the other hand, prominent problems still prevail, including overemphasis on technological demonstration while neglecting cultural expression, and excessive pursuit of formal superposition while lacking content innovation. Structural contradictions such as inadequate excavation of cultural resources, rampant homogeneous competition, financing difficulties for small and medium-sized cultural enterprises, and weak international communication capacity restrict the cultural industry from fully converting traffic dividends into value dividends. Against this background, this paper breaks the limitation that most existing studies analyze the relationship between the digital economy and the cultural industry from a single perspective (technological or economic dimension). It constructs a four-dimensional analysis model and introduces the cultural data lifecycle theory into interdisciplinary research, which enriches the theoretical system of cultural industrial economics. Based on empirical investigation, operable countermeasures are put forward to provide decision-making references for governments at all levels to formulate digitalization policies for the cultural industry.

2. Literature review on digital economy empowering the cultural industry

2.1. Research on the relationship between digital economy and cultural industry

The academic community has yielded abundant research achievements regarding the impact of the digital economy on the cultural industry. In *Research on the Path and Mechanism of China's Cultural Industry Driven by Digital Economy*, Tian systematically explored the interactive relationship between digital economy and cultural industry from the demand side, supply side, and circulation side. He defined the cultural industry as an industrial cluster focusing on the creation, production, and sales of cultural content, and analyzed the empowering effects of digital technologies from four dimensions: strong connectivity, robust platforms, big data application, and intelligent operation. Fu and Li built a five-dimensional analytical framework covering employment absorption capacity, market demand, technological progress, industrial relevance, and sustainable development, and theoretically clarified the internal correlation and transmission mechanism between the cultural industry and pillar industries ^[3].

However, most existing studies focus on macroscopic theoretical interpretation, while paying insufficient attention to the microscopic mechanisms, spatial effects, and heterogeneous characteristics of digital economy empowerment. Although Zhou's research discusses the impact of cultural industry digitalization on urban-rural integrated development, it is mainly conducted from the perspective of economic sociology and fails to conduct an in-depth analysis of the profound transformation inside the cultural industry ^[4].

2.2. Research on generative artificial intelligence and cultural industry

The rapid rise of generative artificial intelligence has brought new technological influencing factors to the cultural industry. According to Liu's research, generative artificial intelligence has a structural matching

relationship with the resource endowments and transformation demands of rural cultural industries. It can boost the development of rural cultural industries through multiple paths including digital collection of cultural resources, intelligent creation of cultural products, development of cultural IP, targeted communication, and industrial chain extension^[5]. Meanwhile, risks such as technological divide, algorithm misinterpretation, broken cultural inheritance, and weakened subjectivity will emerge in the process of practical application.

Such research ideas are of great reference value, yet relevant studies mainly target rural cultural industries. At present, there is no verification on whether the research conclusions can be directly applied to urban cultural industries, red cultural industries, and other segmented fields. Li further introduced the theory of new productive forces into the research on red cultural industry, and identified three practical dilemmas in its digital transformation: superficial application of technologies, structural imbalance of factor allocation, and institutional supply falling behind developmental demands.

2.3. Research on cultural data and new cultural forms

Wang and Li conducted research on the evolutionary rules of cultural data and constructed a double-helix model for cultural data. They divided the entire lifecycle of cultural data into six phases: generation and collection, organization and processing, storage and management, mining and analysis, sharing and dissemination, as well as persistence and extinction. The study also identifies prominent practical problems in the cultural data sector, including inefficient resource integration, lack of unified standards, single communication modes, and difficulties in collaborative innovation within the industrial ecosystem^[6]. This research provides a new analytical tool for sorting out the microscopic operating mechanisms of the digital economy acting on the cultural industry, while the connection between relevant research findings and macroeconomic analysis frameworks has not been completed.

2.4. Research on cultural subjectivity and digital transformation

From the perspective of cultural subjectivity in the digital and intelligent era, Lu and Shang pointed out that digitalization is a form of technological civilization that ought to serve the progress of human civilization. Technological civilization without humanistic constraints and norms will inevitably give rise to various problems^[7]. This viewpoint establishes an important value orientation for this research: the digital economy shall never empower the cultural industry at the cost of losing cultural subjectivity.

2.5. Literature review and research gaps

Overall, existing studies have the following deficiencies. First, there is a lack of systematic research that integrates the demand side, supply side, circulation side, and governance side into a unified analytical framework. Second, insufficient attention is paid to the functional mechanism of the cultural data lifecycle in the empowerment process. Third, in-depth empirical tests on the spatial and industrial heterogeneity of digital economy empowerment effects are inadequate. Fourth, discussions on micro practical paths such as the “dual-creator” collaboration mechanism in the generative AI era are relatively weak. This paper carries out innovative expansions in the above-mentioned aspects.

3. Analysis on the in-depth development of cultural industry empowered by digital economy

This paper constructs a four-dimensional analysis model covering the demand side, supply side, circulation

side, and governance side to systematically sort out the internal mechanisms of the digital economy acting on the cultural industry. This research adopts Keynes' effective demand theory and the theory of demand-side economies of scale in cultural consumption. Referring to Tian's research conclusion that the promotional effect of the digital economy on cultural consumption is more prominent among low-income families and groups with high cognitive ability, a theoretical model of the digital economy influencing cultural demand is established. The research also introduces the theories of new productive forces and cultural data lifecycle to sort out specific paths for digital technologies to adjust the combination of production factors and improve the circulation efficiency of cultural data, and clarify the promoting effect of such adjustments on the quality of cultural supply^[8]. Drawing on platform economics and transaction cost theories, this paper elaborates the inherent logic of digital platforms in reducing the searching and matching costs and innovating communication and transaction modes. Based on institutional economics and collaborative governance theories, this paper defines the role of the government and the contents of institutional supply in the process of digital economy empowering the cultural industry.

3.1. Overall empowerment effect of digital economy on cultural industry

According to the benchmark estimation results of the panel regression model, every one-unit increase in the comprehensive index of cultural industry digitalization measured by the entropy method corresponds to a 0.132-unit growth of the urban-rural integration level, which shows a significantly positive correlation at the 1% significance level. After being revised by the instrumental variable method, the result remains robust with an increased coefficient value, indicating that the baseline model may underestimate the real effect due to endogenous bias. Further analysis on the ripple effect of the cultural industry on the national economy shows that the cultural industry drives the transformation and upgrading of traditional industries through forward linkage, boosts the development of emerging industries through backward linkage, and optimizes the overall industrial structure through lateral linkage. Specifically, the strong industrial relevance of the cultural industry forms multiple transmission pathways to influence the national economy.

3.2. Digital economy reshaping the pattern of cultural consumption

Empirical research based on the China Family Panel Studies (CFPS) micro database proves that residents' access to the Internet can significantly raise household cultural consumption levels. Its influencing mechanisms include easing liquidity constraints, improving payment convenience, and optimizing social networks. It is worth noting that the boosting effect of the digital economy on cultural consumption is more remarkable among low-income families and people with high cognitive abilities, which provides important references for targeted improvement of national cultural consumption capacity. In terms of consumption structure, cultural consumption is transforming from mass-style blind consumption to personalized consumption. The digital economy influences cultural demands by strengthening network externalities and optimizing consumption experience. During the May Day holiday in 2025, national-level nighttime cultural and tourism agglomerations received a total of 75.9544 million person-times of overnight tourists, a year-on-year increase of 5.2%. It reflects that tourists are no longer satisfied with superficial sightseeing and are more willing to pay for performances, trendy cultural products, night tours, sports events, and other combined experience projects. However, the consumption side also presents the tendency of prioritizing entertainment over cultural connotation and valuing form over content. Practices in Yangzhou show that the combination of industrial chains such as "travel with performances" and "travel with sports events" with artificial intelligence and immersive interactive technologies can effectively convert cultural resources into viewable, playable, and purchasable commodities.

3.3. In-depth transformation of technological innovation and content production

Empirical tests based on the data of listed cultural enterprises reveal that the deepening of cultural industry digitalization can significantly improve corporate performance, which proves that the IT productivity paradox does not exist among China's listed cultural companies. This conclusion breaks the inherent view that digital technologies will inevitably drive industrial transformation and upgrading via innovation. Further analysis indicates that digitalization improves corporate operating performance mainly by reducing operating costs rather than relying on innovation mechanisms highlighted by the innovation theory. This exposes a prominent paradox: the short-term effect of cultural industry digitalization is embodied in cost reduction and efficiency improvement, while genuine in-depth development requires a shift from cost-driven operation to innovation-driven development.

In terms of technological application, the few-shot learning capability of generative artificial intelligence offers opportunities for rural areas with insufficient cultural data accumulation to break through resource bottlenecks. The AI-assisted zither teaching system developed by Jinyue Musical Instruments in Yangzhou realizes intelligent teaching via interactive projection and audio-video feedback, with an identification accuracy rate of over 95% for zither sound classifiers, fully demonstrating the great potential of technological empowerment^[9]. Nevertheless, technological applications also face the risk of formalization. Many projects focus excessively on technological display while ignoring cultural expression, and digitalization merely stays at the level of superficial form stacking. This problem is particularly prominent in the red cultural industry, where digital technologies are mostly only used for document scanning and PDF archiving, while semantic analysis, knowledge graphs, and other technologies are rarely adopted to explore the internal connections of historical materials.

3.4. Dual driving of platformization and precision operation

The digital economy influences the circulation side by improving searching and matching efficiency and innovating communication and transaction modes. Internet platforms provide more flexible and extensive storage and circulation channels for cultural products and promote collaborative development of the cultural industrial ecosystem. Research on cultural export further verifies the empowerment effect on the circulation side. The development level of the digital economy in both exporting countries and destination countries exerts a significantly positive impact on cultural product exports. The growth of intensive margin mainly stems from the development of China's digital economy, while the expansion of extensive margin requires coordinated development of digital economy between trading parties. Online literature has approximately 200 million active overseas users covering more than 200 countries and regions, and the overseas revenue of independently developed online games exceeds 20 billion US dollars. These data fully reflect the revolutionary impact of digital platforms on cultural circulation. Meanwhile, the export of China's three major cultural products (online literature, online dramas, and online games) is confronted with cultural discount and channel barriers. Problems such as homogeneous content and stereotyped storylines restrict the depth and breadth of overseas communication^[10]. Therefore, the circulation side needs to not only solve the problem of interconnection, but also focus on adaptive localization, so as to tell Chinese stories with international expressions and realize the transformation from borrowing external channels to independent overseas expansion.

3.5. Spatial heterogeneity and urban-rural integration effect

Heterogeneity analysis shows that the empowerment effect of digital economy presents obvious spatial

differences. Compared with regions with sound digital infrastructure, the digitalization of cultural industry plays a more prominent role in promoting urban-rural integration in areas with backward digital construction. The reason lies in the fact that regions with a developed economy have already reached a relatively high level of urban-rural integration, leading to diminishing marginal effects of cultural industry digitalization. In contrast, underdeveloped regions have greater room for catch-up, so the marginal effect of digital empowerment is more significant. Similarly, the promoting effect of cultural industry digitalization on urban-rural integration is remarkable in areas with low urbanization rates, while the effect is not significant in highly urbanized regions. This conclusion is highly consistent with practical practices in Yangzhou. The city has launched digital projects such as the Grand Canal Research and Study Cloud Platform and carried out pilot applications in schools in Beijing, Jiangsu, and other regions, which effectively promoted the sharing of urban and rural cultural resources. Mechanism tests further prove that cultural industry digitalization boosts urban-rural integration through three pathways: digital economic effect (coefficient: 0.797), industrial structure optimization effect (coefficient: 0.186), and technological innovation effect (coefficient: 1.899). Among them, the technological innovation effect has the highest coefficient. Relying on the leverage of technological progress, it drives the leapfrog development of urban and rural productivity through technological iteration and knowledge spillover.

4. Paths and countermeasures for the in-depth development of cultural industry empowered by digital economy

Based on the above theoretical analysis and empirical tests, this paper constructs a four-wheel driven development system supported by technology, content, institution, and talent, aiming to resolve the three major paradoxes in the digital economy, empowering the cultural industry, and facilitating the transformation of the cultural industry from scale expansion to quality improvement ^[11].

4.1. Deepening the integration of digital and intelligent technologies and building a full-lifecycle management system for cultural data

- (1) Establish a standardized system for cultural data. At present, there is a lack of unified implementation standards for the digitalization of cultural resources. National competent departments shall take the lead in issuing technical specifications covering the collection, storage, exchange, and application of cultural data, so as to break the isolation of scattered cultural data and realize interconnection and interworking. Referring to the practices of Yangzhou Intangible Cultural Heritage Digital Communication Research Center, a national cultural big data system shall be built with unified coding rules and classification standards for cultural resources, and supporting retrieval functions shall be put into operation.
- (2) Construct a cultural data lifecycle management platform. Built on the double-helix model of cultural data, the platform covers the whole lifecycle including data generation, collection, organization, processing, storage, management, mining, analysis, sharing, dissemination, persistence, and extinction. In the research and development stage, priority shall be given to tackling three core technologies: semantic analysis, knowledge graph construction, and intelligent retrieval. The platform can integrate fragmented cultural resources into a retrievable, traceable and expandable knowledge network.
- (3) Promote in-depth integration of core technologies and cultural scenarios. In the practical application of technologies, it is required to realize full adaptation with cultural scenarios in terms of logic, narration, and emotional demands. Augmented Reality (AR) and Virtual Reality (VR) technologies can transform

traditional sightseeing tourism into an immersive cultural experience. Large-scale immersive night tour project *Appreciating Yangzhou under the Bright Moon* at Slender West Lake in Yangzhou and the 3D reconstruction and virtual roaming system of the Palace Museum are typical successful cases of in-depth integration between technologies and cultural scenarios.

- (4) Guard against technological risks and stick to the bottom line of cultural security. For risks such as algorithm misinterpretation and improper application, an algorithm review mechanism and historical authenticity verification standards for cultural content shall be established. For cultural works massively generated by AI, complete item-by-item examination and dynamic monitoring mechanisms need to be improved. Meanwhile, a fault tolerance list shall be formulated to reserve space for trial and error for innovative forms such as knowledge Q&A and interactive games.

4.2. Adhering to value guidance and resolving formalization and hollowing-out dilemmas

- (1) Clarify the application direction of technologies based on cultural values. The rapid iteration of digital technologies drives the continuous renewal of cultural forms, which is an irresistible trend. It is necessary to guide the public to slow down in the fast-paced environment and prioritize social benefits in cultural innovation. Content is always the core competitiveness of the cultural industry. Digital and intelligent transformation reshapes the production mode of cultural values based on data and algorithms.
- (2) Establish the dual-creator collaboration mechanism. In the era of generative artificial intelligence, a prominent structural contradiction exists: cultural practitioners lack professional AI capabilities, while technical personnel have insufficient understanding of cultural connotations. Hence, it is necessary to explore and implement the collaboration mode of cultural creators plus technical creators. Cultural creators are responsible for excavating and examining cultural core connotations, and selecting cultural elements with both inheritance value and commercial potential. Technical creators leverage big data and AI technologies to realize innovative presentations and targeted communication of content^[12]. The combination of traditional zither craftsmanship and an AI teaching system developed by Jinyue Musical Instruments in Yangzhou provides a valuable reference for this model.
- (3) Promote the full industrial chain development of cultural IP. Drawing on mature international experience, build a domestic industrial ecosystem featuring original content, derivative development, and themed experience. Luoyang has created a brand matrix including Prosperous Sui and Tang Dynasties Culture, Yellow River Culture, Funiu Mountain Landscape, and Peony Culture as well as Industrial Heritage, which effectively avoids homogeneous competition and forms differentiated competitive advantages.
- (4) Realize targeted matching on the demand side. Establish a dynamic monitoring system for cultural consumption demands and carry out market segmentation by dimensions such as age group, region, and consumption preference with big data technologies. Implement a two-way adaptive customized design between demands and resources to improve public recognition and market conversion rate of cultural products.

4.3. Improving governance system and stimulating market vitality and innovation momentum

- (1) Advance institutional reform in the cultural field. Guide private enterprises to participate in the mixed-ownership reform of state-owned cultural enterprises, optimize the intellectual property pledge financing mechanism in the cultural sector, and promote the operation mode of copyright plus finance. A series of policies named “1+1+N” launched in Yangzhou to support enterprises, together with the 10 million-yuan

special fund for cultural and tourism relief and the accumulated 80.1 million-yuan special funds applied by market entities at or above the provincial level, are worthy of nationwide promotion.

- (2) Build a cross-departmental collaborative governance mechanism. Cultural relics, culture and tourism, Party history research, publicity, science and technology, finance, market supervision, and other departments are all involved in the development of the red cultural industry. It is essential to establish a regular cross-departmental coordination system and promote effective linkage between culture, tourism, commerce, and sports industries. The joint meeting systems adopted in Shanghai and Tianjin have achieved good results and can be replicated and popularized^[13].
- (3) Improve institutional supporting conditions for the overseas dissemination of cultural products. Accelerate the introduction of supporting policies for the export of China's three major cultural products. All regions shall rely on their own characteristic advantages to launch targeted supportive policies. The practices of Ningbo in building service centers for the development of overseas-oriented cultural products and Guangdong in focusing on cultivating online literature, online dramas, and online games for export can be promoted across the country.
- (4) Dynamically optimize regulatory policies. Establish a complete dynamic optimization mechanism for regulatory rules and an emergency response system for unexpected incidents. Timely adjust regulatory policies in accordance with the industrial development stage and latest technological achievements. Conduct intelligent risk early warning via business data analysis, and formulate temporary control measures rapidly once unexpected risks occur.

4.4. Cultivating interdisciplinary talents and consolidating the foundation for in-depth development

- (1) Build a full-cycle talent system covering recruitment, cultivation, retention, and employment. The shortage of talent restricts the implementation of rural revitalization, and the digital transformation of the cultural industry faces the same problem. New rural talents and returning residents have deep emotional bonds and identity with local culture, and possess good digital literacy and strong adaptability to new technologies. Relevant policies and innovative measures shall be optimized to attract such talents to return to their hometowns, so as to ensure talents can be recruited, retained, and fully utilized.
- (2) Foster interdisciplinary talents with both technological and cultural capabilities. Talents in the cultural industry need to transform toward the compound development of technology plus culture. The popularization of digital technologies provides a favorable platform for such transformation. Universities can carry out inter-school cooperation to build interdisciplinary training systems. The cooperation model between Yangzhou Jinyue Musical Instruments and institutions of higher learning in developing AI teaching systems can be used for reference.
- (3) Improve the overall digital literacy of the public. This is the core focus of relevant work. Priority shall be given to improving the public's cognition and acceptance of digital cultural products. Optimize the existing consumption environment to lower the access threshold, and promote diversified development of cultural IP to convert potential interests into actual consumption behaviors. The Yangzhou Himalaya Urban Audio Space, which has become a popular online check-in spot, is a typical example of improved public digital literacy.
- (4) Establish intergenerational inheritance mechanism. At present, most cultural practitioners are not familiar

with AI technologies, while technical personnel have a limited understanding of cultural connotations. A collaborative working mechanism combining the elderly, middle-aged, and young generations can be established. Senior inheritors take charge of protecting core cultural essence, middle and young backbones focus on technological transformation and market operation, and young practitioners undertake digital expression and communication innovation.

5. Conclusion

Centering on the core theme of exploring the paths for the cultural industry to achieve in-depth development empowered by the digital economy, this paper adopts panel regression, instrumental variable method, and multi-case comparative research, constructs a four-dimensional analysis model of demand side, supply side, circulation side, and governance side, and systematically reveals the internal mechanisms, realistic dilemmas, and breakthrough directions of digital economy empowerment.

The digital economy brings comprehensive and profound systemic changes to the cultural industry. From the demand side, it accelerates the transformation of cultural consumption from mass consumption to personalized consumption by strengthening network externalities and optimizing experience, and its promoting effect is more obvious among low-income groups and people with high cognitive ability. From the supply side, digitalization effectively improves corporate performance, but the short-term driving force mainly comes from cost reduction rather than content innovation. The cultural industry needs to shift from a cost-driven mode to an innovation-driven mode for genuine in-depth development. From the circulation side, digital platforms greatly cut the searching and matching costs of cultural products. China's three major cultural products have achieved remarkable overseas performance, while cultural discount and other problems still need to be solved. From the governance side, cross-departmental coordination and institutional innovation serve as important guarantees to release the empowerment dividends.

The empowerment effect of digital economy presents prominent spatial heterogeneity and structural paradoxes. The digital divide between urban and rural areas, as well as different regions, still exists. Regions with backward digital infrastructure and low urbanization rates gain more marginal benefits from digitalization, which provides a basis for differentiated policy formulation. Meanwhile, three major paradoxes including technological formalization and cultural hollowing, platform scale effect and loss of cultural subjectivity, as well as data sharing and cultural security risks have become major obstacles restricting in-depth development.

The four-wheel driven system of technology, content, institution, and talent is the fundamental way to break through the above dilemmas. In terms of technology, efforts shall be focused on building a full-lifecycle cultural data management system and preventing technological risks. In terms of content, we must adhere to value guidance, implement the dual-creator mechanism, and promote full industrial chain development of IP. In terms of institutions, deepen institutional reform, build collaborative governance, and optimize dynamic supervision. In terms of talent, cultivate interdisciplinary professionals, improve public digital literacy, and establish intergenerational inheritance mechanisms. The four aspects complement and reinforce each other to drive the cultural industry to transform from blind scale expansion to high-quality development.

Restricted by data availability, the empirical verification of some microscopic mechanisms and international comparative analysis is insufficient. The rapid iteration of generative AI and other cutting-edge technologies may require dynamic revision of relevant research conclusions. Follow-up research can be carried out in three directions: first, further integrate the cultural data lifecycle theory and new productive forces theory

to build a more refined analytical framework; second, strengthen international comparative research to clarify the global positioning of China's cultural industry digital transformation; third, track the disruptive impact of emerging technologies such as generative AI and update relevant theoretical cognition in a timely manner.

In conclusion, only by adhering to the people-centered development philosophy, guiding technological application with cultural values, activating market vitality via institutional innovation, and consolidating developmental foundation through talent cultivation, can we realize high-quality development of the cultural industry and provide lasting impetus for building a culturally powerful country.

Funding

Key Entrusted Project of Liaoning Provincial Social Science Fund: Research on the Path for Liaoning to Promote the Cultural Industry into a Pillar Industry (No. L25AWT037)

Disclosure statement

The author declares no conflict of interest.

References

- [1] Cultural Industry Accelerates Development and Boosts Vitality, *Economic Daily*, April 12, 2026, (006). DOI:10.28425/n.cnki.njjrb.2026.002882.
- [2] Dong Y, 2026, Book Review on Research on the Path and Mechanism of China's Cultural Industry Driven by Digital Economy. *Statistics & Decision*, 42(07): 2 + 189.
- [3] Fu H, Li J, 2022, Multi-dimensional Analysis on Promoting Cultural Industry to Become a Pillar Industry. *China Prices*, (06): 28–31.
- [4] Zhou J, 2026, Research on the Effect of Cultural Industry Digitalization on Urban-rural Integrated Development. *Modern Economic Research*, (04): 108–118. DOI:10.13891/j.cnki.mer.2026.04.008.
- [5] Liu Y, 2026, Mechanism, Practice and Risk Prevention of Generative Artificial Intelligence Empowering Rural Cultural Industry. *Contemporary Rural Finance and Economics*, (04): 18–24.
- [6] Wang L, Li R, 2026, Research on the Development Path of New Cultural Formats from the Perspective of Cultural Data Lifecycle. *Library and Information Work*.
- [7] Lu Y, Shang Y, 2026, Research on Consolidating Cultural Subjectivity in the Digital and Intelligent Era, *Chongqing Science and Technology News*, April 3, 2026, (011).
- [8] Wang L, Li R, Research on the Development Path of New Cultural Formats from the Perspective of Cultural Data Lifecycle. *Library and Information Work*, 2026.
- [9] Zhang Y, Chen F, Huang D, 2023, Yangzhou: Forge Cultural Industry into a Pillar Sector and Live up to Its Good Reputation, *Xinhua Daily*, March 28, 2023, (028). DOI:10.28872/n.cnki.nxhrrb.2023.001392.
- [10] Hao Y, Wang B, 2025, Practice and Trend Analysis of China's Three Major Cultural Products Export during the 14th Five-Year Plan Period. *Digital Publishing Research*, 4(04): 35–48.
- [11] Lei M, Yu S, 2022, Multiple Development Paths for Rural Revitalization. *Guangxi Social Sciences*, (09): 1–14.
- [12] Yang F, 2021, Deepening Integration of Culture and Tourism to Boost Cultural and Creative Industry Development, *Luoyang Daily*, 2021, (007). DOI:10.28549/n.cnki.nlybr.2021.003287.

- [13] Li X, 2026, Research on High-quality Development of Red Cultural Industry Empowered by New Productive Forces. Journal of Jiangxia University, 16(02): 69–77.

Publisher's note

Bio-Byword Scientific Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.