

The Impact of Cultural Industry Policies in Beijing on The Construction of New Digital Cultural Consumption Scenarios: An Analysis Based on Smith's Policy Implementation Process Model

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Abstract. Internationally, governments around the world have recognized that digital cultural consumption has become an indispensable part of the cultural industry and have taken various policy measures to support the development of this field. In China, the 14th Five Year Plan proposed a digital strategy for the cultural industry, and Beijing responded to the national strategy by proposing cultural industry policies. This article uses literature review and interview methods, based on the smith's policy implementation process model, and takes the "Digital Axis" project as an example to analyze the shortcomings in the policy execution process, such as the lack of supervision in the policy itself, poor coordination among executing agencies across departments, technological limitations in the policy execution environment, and low participation of target groups. constructive suggestions are proposed to address these shortcomings, hoping to achieve sustainable development of digital technology in the cultural industry and realize the digital strategy of the cultural industry.

Keywords: Beijing; cultural industry policy; new scenarios for digital cultural consumption; smith's policy implementation process model.

1. Introduction

Internationally, digital cultural consumption has become an indispensable part of the cultural industry, and governments around the world have also realized the positive impact of digital cultural industry on economic development and employment creation and have taken corresponding policy measures to support the development of this field. This includes investment in funds, technical support, and the formulation of laws and regulations. In China, the report of the 20th National Congress of the Communist Party of China pointed out the need to accelerate the construction of a strong online country and a digital China. In the "Proposal of the Central Committee of the Communist Party of China on Formulating the 14th Five Year Plan for National Economic and Social Development and the Long Range Objectives for 2035", it is proposed to "implement the digital strategy of the cultural industry, accelerate the development of new cultural enterprises, cultural formats, and cultural consumption models." Under this guidance, it can be anticipated that in the future, cultural digitization construction will be further promoted, and its industry position and international competitiveness will continue to improve. Currently, with the increasing attention paid to the digitalization strategy of the cultural industry, many regions, including Beijing, have proposed using technology to empower culture and create new scenarios for tourism consumption, thereby promoting cultural consumption. In the "Key Points for Cultivating and Building an International Consumer Center City in Beijing in 2024", it is pointed out that "promoting the comprehensive pilot of digital RMB, enriching the application scenarios of pilot projects, and enhancing the activity of digital RMB. Expanding digital consumption scenarios, promoting the accelerated layout of digital museums, digital exhibition halls, and other formats." Beijing has released the White Paper on the Development of Beijing's Cultural Industry (2023), which points out that in 2023, the digital cultural industry revenue in Beijing accounted for over 70% of the city's cultural industry revenue, and various indicators such as revenue and profit, per capita output, etc. were higher than those of enterprises applying digital technology.

Due to the initial stage of relevant fields, there are almost no policies on how to regulate the digital cultural consumption market, which leads to uneven quality of digital cultural products in the market and often makes it difficult to meet consumer expectations. As early as 2013, the government announced the construction of Qianmen Street in Beijing into a "cultural experience consumption street", gathering previously scattered cultural consumption stores together. However, due to the constant changes and inadequate supervision of operators at this stage, businesses only focus on profitability while neglecting product quality and innovation. Over time, once bustling neighborhoods have become neglected and a failed case. The construction of new scenarios for digital cultural consumption is also a transformation of cultural consumption methods. In the early stage, certain achievements have been made, driving the growth of cultural consumption. However, if the government only focuses on how to promote the transformation and development of related industries without paying attention to market regulation, it will inevitably repeat the same mistake in the long run. In summary, in response to the issue of insufficient government regulatory policies in the construction of new digital cultural consumption scenarios, combined with previous research, this article will explore the effectiveness of cultural industry policy implementation in the construction of new digital cultural consumption scenarios. From the perspective of government regulation, suggestions will be made to continue to improve corresponding policies and achieve the sustainable development of digital technology in the cultural industry.

2. Literature Review

2.1. Building New Cultural Consumption Scenarios

In the early days, the construction of new cultural consumption scenarios mainly focused on commercial culture. Jia Zhou believed that promoting "urban commercial culture" could enrich local characteristic commercial spaces, increase consumer willingness to consume, and create a cultural consumption atmosphere [1].

Later, scholars such as Caiwu Fu and Yifan Wang believed that urban cultural space should not only have a physical field, namely a modern commercial system, but also cultural symbolic symbols, thus becoming a storage and symbolic value carrier of human social and cultural memory [2]. Qing Long believes that in the early stage of cultural consumption, cultural brand products have problems such as severe homogenization, single promotion forms, and unclear brand image. How to regulate behavior and create innovative brands has become an important issue [3]. In response to the national call, scholars at this stage proposed the concept of cultural and tourism integration. Merchants not only aim to make profits, but also to achieve cultural inheritance and development.

In recent years, with the proposal of the national cultural digitalization strategy and the development of digital industrialization, scholars have shifted their research perspective to the construction of new scenarios for digital cultural consumption. Shusheng Gao proposed the national cultural digitization strategy, aiming to build a new system from cultural resources to cultural production, and then to cultural dissemination and consumption. The starting point for implementing the national cultural digitization strategy is to strengthen the supply side, activate cultural resources, and achieve modernization of the cultural production system [4]. Xudong Jia pointed out in his research that digital technology has enabled the cultural industry to achieve new development and demonstrated the value and significance of the country's corresponding digital strategy to respond to this change. This study emphasizes the importance of digital technology in the cultural field and explores the concept, process, and impact of national cultural digitalization strategies, which is of great significance for deepening people's understanding of digitalization strategies [5]. Ji Qi and Si Chen proposed that the new scenario of digital cultural consumption is a cultural production mode (consumption paradigm) that conforms to the trend of digital industrialization and industrial digitization and utilizes high-tech and cutting-edge technologies to achieve deep integration and embedding of cultural technology and modern consumption. Its characteristics are manifested from surface to bottom in a simulated presentation form, a digital economic form, and an elastic social

operation mechanism [6]. Deqiang Ji and Haodong She explained the internal logic of the national cultural digitalization strategy through policy text interpretation, practical experience analysis, and theoretical resource integration, analyzed the practical challenges faced in the implementation of the strategy, and proposed three approaches from a systematic scientific perspective to promote the implementation of the national cultural digitalization strategy and strengthen the construction of a cultural power: strengthening overall design, promoting multi-party collaboration, and adhering to open and co creation [7].

2.2. Regulatory Policies for Digitalization of Cultural Industries

At present, policy research on the digitization of cultural industries in academia mainly focuses on the theoretical and practical levels. On a theoretical level, relevant research focuses on the conceptual connotation, necessity, and implementation path of the policy governance system for the digitalization of the cultural industry. Scholars such as Ning Zheng have affirmed that cultural digitization is an important lever for building a strong cultural country, and it is necessary to build a legal system that is in line with the national cultural digitization strategy to provide basic guarantees. And it is proposed to achieve cultural digital governance by building a unified and coordinated digital legislative system, a precise digital regulatory system, a fair and efficient digital judicial system, and a digital legal system that abides by laws and integrity [8]. In terms of application level, there is a relatively lack of research on this field in China. Western scholar Ognjanovic, Z; Marinkovic, B; Segan Radonjic, M; Maslikovic et al. pointed out that the Republic of Serbia regards cultural digitization as a part of cultural development and has enacted relevant laws and established government departments to regulate it. However, in practical applications, its role is not yet clear enough. The author believes that the common information system in the field of Serbian culture should be established and managed by the government through national administrative institutions and in cooperation with cultural institutions. And an important step in establishing this system is to continue to develop and improve the legal framework and establish national standards for recording cultural heritage in the digital environment [9]. Duguzheva, MK; Simaeva, EP believes that the digital legal regulatory system in the cultural field of the Russian Federation should be further improved from an interdisciplinary, comparative, axiological and normative methods to identify positive aspects and indicators of development [10].

2.3. Review

In summary, the academic community has made achievements in the analysis and theoretical interpretation of the digitalization strategy of the cultural industry. Based on the national cultural digitalization strategy, scholars have further elaborated on the theoretical interpretation and significance analysis of the digitalization of the cultural industry, and their research perspectives have also shown diversity. However, with the rapid development of digital cultural consumption, there is a lack of research in academia on building consumer experience in new scenarios of digital cultural consumption. Existing research also focuses on technical analysis, lacking relevant policy support. A small number of scholars have discovered the inadequacy of policies and have attempted to explore how to provide basic guarantees for the national cultural digitization strategy from the perspective of the rule of law. However, overall, current research mainly focuses on promoting policies in related fields, and there is a lack of policy research on government regulation. This article will explore the impact of improving government regulatory policies on consumer experience from the perspective of government regulation, in order to achieve sustainable development.

3. Research methods and theoretical framework

3.1. Research Method

This article uses literature review and interview methods for research. By summarizing the research perspectives of previous scholars through literature review, it was found that there is a

research gap in this field. The interview method involves visiting the offline experience hall of the "Digital Axis" and conducting interviews with three venue staff to understand the current situation and problems of the project; And interviews were conducted with consumers at the venue, as well as 16 citizens from surrounding streets, to understand their willingness and experience of cultural digitization consumption.

3.2. Smith's Policy Implementation Process Model

The policy implementation model was first constructed by American policy scientist Thomas Smith. He believes that the effectiveness of policy implementation is mainly influenced by four factors. These four factors are: idealized policies, including the rationality and feasibility of the policies themselves; Implementing agency refers to the institution responsible for implementing policies; Target group, i.e. organizations or individuals directly affected by policies; Environmental factors: factors that may affect policy implementation, including political, economic, cultural, and social factors. The advantage of this policy implementation model is that it not only focuses on the policy itself, but also pays attention to the impact of the policy implementation institutions, target groups, and environmental factors on policy implementation. It divides the factors that may affect policy implementation into dimensions, with a clear structure and strong operability.

3.3. Analytical Framework

The process of building a new scenario for digital cultural consumption is equivalent to the process of policy implementation. Its governance effect is not only influenced by the policies related to the cultural industry itself, but also by government cultural and tourism departments, enterprises and other executing agencies, consumers, and environmental factors. Therefore, there is a theoretical fit between the analysis of the effectiveness of cultural industry policies and the policy implementation model.

This study utilizes the Smith Policy Execution Model to treat the dependent variable, namely the effectiveness of digital culture policy implementation in the process of building new digital cultural consumption scenarios, as the final evaluation result. The policy itself, implementing agencies, target groups, and environmental factors that affect governance effectiveness are considered as independent variables in the study, and their shortcomings are analyzed, and countermeasures and suggestions are proposed.

4. Case Description

The central axis of Beijing refers to the symmetrical axis of buildings in the east-west symmetrical layout of Beijing since the Yuan Dynasty and the Ming and Qing dynasties. Many other buildings in Beijing are also located on this axis. As a cultural symbol of Beijing, it carries the mission of spreading history and culture to showcase cultural confidence. In recent years, Tencent has been continuously deepening its exploration in the field of digital culture, and in 2021, it jointly launched the "Digital Axis" project with the Beijing Municipal Bureau of Cultural Heritage. Its essence is to use various digital means such as big data, cloud computing, game technology, artificial intelligence, blockchain, knowledge graph, etc. to jointly create a vivid digital axis exhibition space. By jointly building a new scenario of digital cultural consumption through online and offline means, the aim is to explore a new paradigm of digital technology assisting in the protection and inheritance of the central axis.

The "Cloud Axis" mini program is an online product of the "Digital Axis" project and an important component of the "Online Digital Museum" module in the Beijing Axis Digital Exhibition System. It utilizes content generation PCG technology, physical simulation technology, cloud gaming technology, etc., to truly restore and showcase the landscape and changes of the central axis over the past 700 years. At the same time as the release of the "Cloud Axis" mini program, the first digital image IP for Beijing's axis application for World Heritage was also released - "Beijing Yuyan". By

opening up and linking various sectors of society to participate in the cultural and creative development of the central axis IP, utilizing diverse cultural and artistic forms such as music, film and television, games, etc., the cultural connotations and contemporary values of Beijing's central axis are expressed and disseminated, reaching the general public and spreading to various parts of the world. At the same time, the offline digital immersive exhibition will utilize digital technologies such as AI, VR, and naked eye 3D to create creative exhibition items with strong interactive experiences. It will be showcased both domestically and internationally, systematically introducing traditional Chinese cultural ideas, architectural features, and historical changes to the world.

Due to Beijing's active response to the national call, based on the digitalization strategy of the cultural industry, combined with the regional and cultural characteristics of Beijing, preliminary policies related to the digital cultural industry have been formed. In the "Digital Axis" project, Tencent actively participated under the guidance of relevant policies and provided funding and technical support for the development of the project. And the Beijing Municipal Bureau of Culture and Tourism provides policy interpretation and guidance, vigorously promoting the project and encouraging more people to participate in the construction of new digital cultural consumption scenes.

5. Case Analysis

5.1. The Policy Itself Lacks Regulatory Aspects

Beijing's cultural industry policies mostly focus on promoting the construction of new scenarios for digital cultural consumption, lacking government supervision and assessment of policy implementation effectiveness. For example, the assessment criteria for the "Digital Axis" are only limited to the construction of digital cultural infrastructure platforms, with little involvement in the consumer experience. Lack of strong regulatory policies can lead policy implementers to implement relevant cultural industry policies at their discretion, resulting in policy distortion or even failure. Therefore, the policy itself needs to be improved, and a comprehensive policy implementation supervision system should be established. Regular understanding of consumer consumption experience should be conducted to test the effectiveness of policy implementation in projects, accurately grasp the effectiveness and existing problems of policy implementation and ensure the timeliness of policy adjustment and optimization.

5.2. Difficulty in Cross Departmental Coordination Among Executing Agencies

The implementation of cultural industry policies in Beijing will involve horizontal collaboration among multiple departments. Through interviews, it was found that in the "Digital Axis" project, there is a tendency for selective and evasive implementation of policies during the implementation process. The fundamental reason for this is that other units and departments attach varying degrees of importance to cultural industry policies. When multiple departments or institutions participate in the promotion of digital cultural industry, this decentralized management leads to unclear responsibilities, each acting independently, and affects policy coherence and efficiency. Moreover, in the process of uploading and issuing policies for the cultural industry in Beijing, due to inadequate interpretation of policies by grassroots cultural construction units and unclear work functions, the planning of policies was ultimately distorted.

5.3. Policy Implementation Environment is Limited by Technology

The implementation of Beijing's cultural industry policies will also be influenced by the environment, mainly due to technological limitations. In the "Digital Axis" project, during the construction process of online and offline scenes, due to insufficient technology, it is not possible to achieve complete and realistic reproduction, and due to financial constraints, it is also impossible to achieve large-scale production applications. Therefore, the consumer experience will also decrease.

5.4. Low Participation of the Target Group

According to on-site interviews, many older residents, due to their lack of proficiency in using new technologies and slow acceptance of new things, prefer to participate in offline entertainment projects such as square dancing and calligraphy competitions, and have little demand for digital culture. On the other hand, the target group of the "Digital Axis" project is mainly tourists from other places. Due to the local residents receiving local cultural education from a young age, they lack freshness in the project's dissemination content, so their attraction to local residents is not high. In the process of building a new scenario of digital cultural consumption in Beijing, a supply model guided by public demand has not been formed, which leads to low participation of the target group and is also one of the reasons for the mismatch between cultural digital supply and user demand.

6. Conclusion

In summary, the cultural industry policies in Beijing have indeed played a role in promoting the construction of new scenarios for digital cultural consumption in the actual implementation process. However, there are still problems such as a lack of supervision in the policies themselves, poor coordination among executing agencies across departments, technical limitations in the policy implementation environment, and low participation of target groups. The government needs to strengthen the internal and external regulatory mechanisms for policy implementation, enhance the construction of digital cultural talent teams in government public service departments, enhance the construction of cultural digital technology resource sharing platforms, and enhance the interaction and communication between policy implementers and target groups to continue to improve Beijing's cultural industry policies, build new digital cultural consumption scenarios that satisfy consumers, and achieve sustainable development of digital technology in the cultural industry.

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