

The Era Context of Supply-side Reform of China's Music Culture and Creative Industry in the New Era*

Bo Tu

School of Music
Central China Normal University
Wuhan, China 430079

Abstract—Nowadays, in the 40 years of reform and opening up, China's economy has experienced a leap-forward development, shifting from speed priority to quality priority. One of the important measures of economic construction is supply-side structural reform. China's music culture and creative industry has the same problem of mismatch between supply and demand in other industries. Therefore, this paper takes the problems of the production of music culture industry as the starting point, proposes corrective measures, and makes the reform of China's music culture and creative industries. It is expected to provide a reference plan for the sustainable and healthy development of China's music culture and creative industries.

Keywords—new era; music culture and creative industry; supply-side reform

I. INTRODUCTION

General Secretary Xi Jinping pointed out in the report of the Nineteenth National Congress of the Communist Party that after long-term efforts, socialism with Chinese characteristics has entered a new era, which is the new historical direction of China's development. In this new era, China has undergone significant changes in the situation facing the Communist Party of China, the goals it pursues, the requirements it puts forward, and the beginning of socialism with Chinese characteristics. Therefore, under the new historical conditions, the era of winning the great victory of socialism with Chinese characteristics is the era of building a well-off society in an all-round way and a great socialist modernization country.¹ This is an era in which the people of all nationalities work together to create a better life and gradually realize the common prosperity of the whole people; this is an era in which all Chinese children work together to achieve the great rejuvenation of the Chinese nation; at the same time, it is also a time when China is getting closer to the world stage center and making greater

contributions to mankind.²

In the current era of building a socialist country as a stage goal, the main contradictions facing China's development have also changed. General Secretary Xi Jinping pointed out in the report of the Nineteenth National Congress that socialism with Chinese characteristics has entered a new era. The main contradiction in the society has been transformed into the contradiction between people's growing demand for better life and insufficient and unbalanced development. The people's demand for a better life is not only reflected in the growth of material demand, but also in the cultural and spiritual fields. In order to solve this major social contradiction, it is necessary to solve the problem separately from the and the demand side, and finally resolve this contradiction.

Supply-side structural reform refers to the liberation and development of productive forces by promoting the adjustment of production structure through reform. It is wise to reduce low-efficiency and low-end supply, expand effective and medium-high-end supply, and improve the adaptability and flexibility of supply structure to market demand changes, and enhance the purpose of total factor production capacity.³ Ultimately, it is de-capacity, de-inventory, de-leveraging, reducing costs, and making up for shortcomings. In terms of content, it advocates adjusting and improving population policy, consolidating supply base, advancing land system reform, releasing supply vitality, speeding up financial system reform and lifting financial repression, implementing innovation-driven strategy, opening up supply space, deepening reform of simplification and decentralization, promoting supply quality, and constructing social service system. A series of measures, such as promoting supporting reforms, cover all basic aspects of the society. In order to solve this major contradiction in today's society, it is necessary to solve the problem separately from the and the demand side, and finally resolve this contradiction.

*Fund: This paper is the result of Research on Supply-side Reform of Creative Music Culture Industry in China in the New Era (Project No. 18YJAZH083), the Humanities and Social Sciences Research and Planning Fund Project of the Ministry of Education in 2018.

¹ Yan Zhimin. Theoretical Value of Historical Orientation of Socialism with Chinese Characteristics. People's Tribune, 2018(13): 44-45.

² Zhang Ting, Wei Cangbo. Several Dimensions of Xi Jinping's Thought on National Unity. Journal of Social Sciences of Shanxi University, 2018, 30 (01): 12-15.

³ Li Bensong. Analysis of Xi Jinping's Thought on Supply-side Structural Reform. Journal of Hebei University of Economics and Trade, 2016, 37(05): 7-11+17.

II. THE ESSENCE OF CREATIVE MUSIC CULTURE INDUSTRY

Music culture industry is a part of culture industry. Its development can reflect the spiritual outlook of a country. Music culture industry mainly consists of two parts: core music industry and expanding music industry. The core music industry refers to the record industry and the digital music industry, while the expanding music industry includes the production of recording equipment and the development of music software. In addition, the music industry will be combined with other industries, especially with the emerging Internet and digital industries, to form a mixed music industry, such as live music broadcasting, music television and so on. The so-called creative industry refers to the enterprises that obtain the motive force of development from creativity, skills and talents, and the activities that create potential wealth and employment opportunities through the development of intellectual property rights.⁴ Creative industry has three characteristics: first, activities of creative cultural industry will use some form of "creativity" in the production process; secondly, activities of creative cultural industry are considered to be related to the production and dissemination of symbolic significance; thirdly, the products of creative cultural industry may be at least some form of "intellectual property rights". Creative cultural industry is the direct transformation of abstract culture into "a high-quality industry" with high economic value. In other words, it integrates the originality and variability of knowledge into music culture with rich connotations, so that it can be combined with economy and exert the unique function of the industry.⁵ Therefore, it is a process of making knowledge and intelligence create value. Economic globalization, informationization and urbanization are accelerating. Creative cultural industry has contributed to the improvement of national competitiveness from the economic and cultural level, and has provided strong support for the construction of soft power. Culture from creative industry will bring new opportunities to music industry.

The concept of creative culture was originally proposed by the UK Creative Industries Path Document. It refers to activities that create potential wealth and employment opportunities only through property rights development. Creative industry has three characteristics: first, activities of creative cultural industry will use some form of creativity in the production process; secondly, activities of creative cultural industry are considered to be related to the production and dissemination of symbolic significance; thirdly, products of creative cultural industry can at least be some form of intellectual property rights. Accordingly, it is possible to deduce the performance of the so-called creative cultural industry. The abstract culture is directly transformed into a complex industry with high economic value. In other words, it integrates the originality and variability of knowledge into a culture with rich connotations, integrates it

with the economy, and plays the role of the industry. Obviously, this is a process of combining knowledge and intelligence to create output. The development of creative economy is faster and faster, the proportion is bigger and bigger, and the competition of music market is more and more fierce. If the music culture industry wants to develop better, it must change its development mode. The music industry should focus on the innovation of ideas, the application of new technologies and the virtuous circle of the market on the basis of the existing ones, so as to achieve wider benefits.

Music culture industry has a chain structure from music production to final sales, including song creation, performance recording, music works and artists' commercial packaging and publicity,⁶ as well as the choice of sales mode and the response to consumer feedback in the later stage. As a result, the production to output of the music industry is a complex chain structure, and the benefits of each link are related to the rise and fall of the music industry. In the traditional Chinese music industry chain, the sale of recordings is the last link. In addition to sales records, the record industry has no other source of income, so the sales of records are directly related to the state of the record industry. When the revenue of record producers is small, their ability to pay performers and songwriters will also be reduced. When the revenue of performers and songwriters is lower than the cost, it will be launched in the market. Therefore, the rise and fall of the traditional music industry depends on the record industry. In the modern Internet era, the traditional record industry has been shrinking, and sales of Chinese physical records have been frustrated. With the rise of digital music based on the network, the original ecological environment of the music industry has been subverted. People are more inclined to download free music from the network, and the traditional music carriers, tapes and CDs, have been replaced.

Music culture industry has the following characteristics: first, it is innovative. Music culture industry is rooted in a certain cultural background of cultural production. But this production is not a simple replication of the original culture. Music culture production is the innovation, continuation and sublimation of the original culture by human inspiration and imagination. Therefore, the music culture industry has a strong innovative characteristic. Second, it is of knowledge. Music culture industry needs to rely on practitioners who have a certain level of knowledge, innovation and creativity, and depend on information technology, communication technology and automation technology. Therefore, it has high knowledge. Third, it has high added value. Music culture industry cannot be separated from the support of information, technology, society, culture and knowledge, so it is an industry with added value. Fourth, it is its strong integration. Music culture industry is inseparable from society, economy, politics, ideology and technology. It also reflects social features, cultural connotations and political factors, so it has strong integration.

⁴ Zheng Wenwen, Chen Liuqin. Incentive Strategies for Creative Industries based on Two-layer Value Transfer Structure. *Economic and Management Review*, 2013, 29(03): 48-54.

⁵ Wang Xidan. Analysis on Financing Problems of Cultural and Creative Industry in Jilin Province. *Mall Modernization*, 2013(08): 156.

⁶ Liu Tiegua. The Predicament and Outlet of Chinese Music Culture Industry. *Journal of Guizhou University (Social Science Edition)*, 2012, 30 (02): 37-42.

III. PROBLEMS IN CHINA'S CREATIVE MUSIC CULTURE INDUSTRY

Against the background of the new era, the problems faced by the development of creative music culture industry in China are also unbalanced. This unbalanced development problem is consistent with the unbalanced issue faced by China's economic industry and production industry. Under the background of the new era, China's economy and production industry has already ranked in the forefront of the world. When it has not reached the world first-class level, large in number but not perfect in quality and the shortcomings in the development of the frontier industries of scientific and technological innovation are the key problems facing China's current production industry. The economic foundation determines the superstructure, the music culture industry is an important part of the superstructure, and the creative music culture industry is the core link of the music culture industry, so the contradiction between the creative music culture industry and the production industry has considerable commonality. In the current market economy environment of China, production and consumption are two important complementary factors in the process of economic development. According to Marx's theory of artistic production, art is creation. It means the producer of art decides the work of art. The work of art acts on the appreciation of art. This is to say, the appreciator and the market change will react on the producer of art. Finally, the three are interdependent and mutually transformational, forming a circular system. The of art is the artistic production side, that is, the personnel of the work related to art. The demand side of art is also the consumer side of the artistic and cultural industry, the appreciator of art and the broad masses of the people. Firstly, the development of economic industry is closely linked with people's consumption desire in material and spiritual aspects. Secondly, the development of music culture industry must be closely integrated with people's consumption demand in the field of music culture industry.⁷ Under the current situation in China, with the rapid development of the economy, the people's consumption on music culture and related industries is increasing day by day, and the proportion of music culture industry in China's economic system is also growing rapidly. Therefore, the imbalance between economy and development is becoming more and more prominent in the development of music culture industry, which restricts the people's demand for a better life and the further development of China's music culture industry.

Music culture industry is an important component of China's cultural industry system. In the overall process of China's economic development, the market of culture industry occupies a very important position. The supply-side structural reform is also applicable to the music culture industry, especially the implementation of innovation-driven development strategy and measures to promote the quality of supply. From the perspective of industrial economics, the span and scope of music culture industry are quite large. Its core includes music creation and production industry, digital

music industry and record industry. It also includes a series of diffractive industries which are closely related to music culture industry, such as music equipment manufacturing industry and music software development industry. Music culture industry also includes related industries which interact with information communication industry, such as music broadcasting, music television and film music.

The problems in creative music culture industry in China mainly focus on the following aspects:

A. It Lacks Innovation Ability

Under the guidance of the socialist market economy, the music culture market has produced certain competitiveness, promoting the continuous progress of music products, the survival of the fittest, but the freedom and innovation ability of the music culture industry is still insufficient. Influenced by the traditional ideology, the creation of music works does not attach enough importance to the elements of freedom and innovation, which leads to the cliché of music culture. In the creative process of music enterprises, the market demand for music is neglected, which makes the works repetitive in form and single in content and unable to be close to the people.

The problem of lack of original music is becoming more and more serious. Because the problem of piracy is still not eradicated, record companies and artists cannot benefit from the market, and the development and production of new works are reduced. They can only survive by "fried cold rice" and "selling feelings", and it is difficult to produce new songs and good songs. Music culture industry has entered a strange circle of lack of originality and decline of originality ability. The network is full of pirated music links, which leads to the decline of artists' creative desire, seriously damages the healthy development of the music industry, and largely restricts the innovation power of the music industry.

B. The Legal Mechanism Is Not Perfect

Copyright protection has always been a problem faced by the music culture industry. Some record companies have invested heavily in creating cultural products, resulting in losses due to piracy and infringement. With the continuous development of the network, supervision is becoming more and more difficult, and piracy is rampant, which has a huge impact on the music market. "Free" digital music is ubiquitous on the Internet, and there is no limit to download pirated music. The Internet has brought convenience for people to enjoy music, but it has become a hotbed of piracy. The genuine music website is not popular. Free pirated music has put China's music culture industry into a bottleneck. The legitimate rights and interests of music creators and investors have been infringed, which has seriously undermined the enthusiasm of music creation.

C. It Is Difficult to Achieve the Sustainable Development of Music Culture Industry

Due to the shortage of high-quality music talents and the influence of education and examination system, the number, quality and knowledge structure of music professionals in China cannot meet the needs of the development of music

⁷ Xia Yali. Current Situation of Music Culture under Market Economy. Learning Theory, 2013 (23): 208-210.

culture industry. Lack of comprehensive talents who understand both music and economy hinders the development of music culture industry.

The digital transformation of music industry is imperative, but the supporting legal mechanism and industry standards have not been implemented. The rights and interests of artists and recording producers are not guaranteed, and the profit division is unreasonable, which has had a negative impact on the transformation process.

D. The Demand Side Is Inactive

The contradictions on the demand side of music culture industry have commonalities and differences with those of economic and social production. At present, the demand side of the music culture industry is more exposed as a problem of "group dynamics" in audience, that is, "I will see what others see" and "I will see what others show me", which is a passive state as a whole. To solve this problem, it is necessary to drive the positive transformation of demand side through the active reform of , promote the spread and development of music culture industry, attract more appreciators with high-quality works, and finally enable the masses to appreciate music from passive attitude to active attitude. Therefore, it is suggested to first vigorously promote the structural reform of the in the music culture industry.

IV. SPECIFIC MEASURES FOR THE REFORM OF CREATIVE MUSIC CULTURE INDUSTRY

Engels once pointed out that every progress in culture is a step towards freedom. The healthy development of music culture industry is an important link in the construction of socialist market economy, so the scientific and effective development of music culture industry is indispensable. The structural surplus of music cultural products and the people's demand for diversified and multi-level music cultural products show some contradictions. Therefore, it is particularly important to increase high-quality supply, reduce ineffective supply, and improve the pertinence and adaptability of music cultural products.

A. The Implementation Strategy for Structural Reform on the of Music Culture Industry

1) *It is necessary to create effective supply channels:* "Internet +" provides a new direction for the structural reform of , and the efficiency of "Internet +" combined with other industries can be greatly improved. Keeping abreast of the trend of the times and introducing new technologies to the music industry can effectively adapt to the changing demand of consumption. Relying on information technology facilities and network technology, music products can be provided with a platform for interconnection and resource sharing.

2) *It is suggested to improve the supply and demand motive force for the development of music culture industry:* The relationship between the and the demand side needs to promote and encourage each other. The improvement and expansion of the music culture market nowadays is restricted

by the mismatch between supply and demand. Therefore, the coordination between supply and demand should focus on "effective supply" and "high-quality supply". Innovation is the core of the development of music culture industry. It encourages suppliers to produce innovative works with corresponding policies, and promotes demanders to purchase innovative works.

3) *It is wise to strengthen the opening of music culture to the outside world:* By opening up to the outside world, it is possible to eliminate the structural surplus of musical and cultural products, improve Chinese traditional music culture and promote the music exchange between China and the West.

4) *With creativity as the core, the sustainable development of music culture industry should start from the source:* The lack of cultural creativity has led to a serious phenomenon of blind follow-up in music creation, and mediocre and inferior music works sometimes appear, even in a large proportion. The appearance of these mediocre works is not only related to the speculative behavior of music creators and recording manufacturers, but also to the outmoded concepts and the lack of artistic skills. It is suggested to improve the conservative way of thinking, update the concept of music creation and try to combine with other fields. For example, Yunnan Province combines music industry with tourism, takes natural environment as the background of performance, breaks through the limitation of traditional stage, and integrates the local unique natural scenery with Yunnan's ethnic music naturally. Unlike the virtual scenery of the traditional stage, the real landscape makes tourists experience the local ethnic characteristics. Such cross-domain cultural music products are unique, and the performances have become the business cards of Yunnan culture. Yunnan's unique minority music, with excellent packaging, shows its unique market charm.

5) *It is suggested to improve technological level and enhance international competitiveness*

a) *It is suggested to renew the concept of music production and promote the process of music digitalization:* Digital technology has become an important engine for the development of the global industry, which has more and more profound impact on the form, structure, value and development mode of the music industry. The application of digital technology is an opportunity period for the music industry, so it is necessary to establish the digital consumption mode of music as soon as possible, actively promote the digital process of music, integrate the modern transmission technology of digitalization, informatization and networking with the music industry, open up the digital music market, and promote the deep development of creative music culture industry.

b) *It is wise to strengthen the construction of software and hardware in the music industry, and enhance the technical strength:* While introducing foreign advanced technology and equipment, use and management experience,

it is also necessary to strengthen the research and development ability of domestic software and hardware. Through the corresponding preferential policies, it is suggested to advocate and encourage domestic equipment manufacturers to localize music-related equipment, promote the development of music culture industry with high and new technologies, and establish their own national music brand, gradually enter the international market and participate in competition.

c) It is necessary to strengthen the research and development of core technology, enhance the competitiveness in the international market, so as to build a sound music production industry chain: By means of various technical means, the market of music multimedia and new media should be explored, and various value-added services should be used to form an industrial chain, thus effectively expanding the music market space.

V. PROSPECTS FOR THE REFORM OF CREATIVE MUSIC CULTURE INDUSTRY IN CHINA

In the above environment and background, it will inevitably involve innovation to achieve sustainable development in the music culture industry, which is also the inevitable content of any industry in the context of historical change. As a content industry, creativity is the motive force and source to maintain its innovation and sound development of the music culture industry.

Throughout the world history, it can be clearly seen that the concept of creative cultural industries and creative cultural music industry emerged relatively late, which appeared in Europe and the United States around the 1960s and 1970s. The reason for the rise of this concept is that the clouds of World War II gradually dispersed in Europe. The youth who grew up in this era should be more open in thought and consciousness with the rapid economic growth and the recovery of the whole society. However, the outbreak of the Cold War and the Vietnam War that followed made the whole society full of anti-war sentiments, and meanwhile it is constantly shifting to negative extremes. Because of this, the young generation in Europe and the United States burst out with enormous creative energy to rebel from all kinds of western traditional arts, advocating that personality and emancipation of nature should be highlighted without the restriction of rules, while eulogizing peace and the truth, goodness and beauty that belong to the deepest part of human soul. For example, there was not only the British band Beatles who pioneered the modern band road, but also the Beat Generation which pioneered the post-modern literary and artistic schools. On the basis of this social trend of thought, the economic policy of President Reagan in the 1980s encouraged privatization and free competition more. Industry should innovate and have its own unique personality to win the market. These also stimulated the development of the concept of creative industry. Since the 1990s, with the continuous rise and popularization of various kinds of television technology and Internet technology and other media, creative cultural industries have reaped tremendous profits, followed by a huge stimulus to

the market of creative cultural industries and a great impetus to the development of the industry itself.

Unlike the new era faced by the European and American societies in the last century, China is now in a new era of peaceful rise of Chinese children, as well as a new era of continuous struggle for the great rejuvenation of the Chinese nation. In this process, it needs not only the climbing development of various fields and industries, but also the promotion of the national cultural soft power.

A. Promoting China's Creative Music Culture Industry to the World Stage

Creative music culture industry can directly transform abstract music culture into an industry with high economic value, and connect music culture resources with other factors of production in China, so as to realize a new mode of economic development in which music culture and modern technology and various industrial enterprises interact with each other, and ultimately satisfy people's needs for spiritual culture, and enhance their product value-added in the economic field, such as the paid records in popular app in recent years and the earphone records which are still in the experimental stage. First, it can not only achieve copyright protection. Second, it can make music further adapt to the modern fast-paced life. It is believed that the development model of music culture industry should not establish just "a wall" of paying fees as in the past, but should cultivate a cultural environment in which everyone can participate in music in China, so that audience can be participator understanding the whole system and process of music rather than simple appreciators and bystanders. The more consumers understand the difficult process and intrinsic interest of music creation, the more they understand the value of music. From the perspective of music culture communication, since the 20th century entering the information age, the modern media has replaced the traditional information media and become the neural network of the world system under the economic globalization. Nowadays, with the rapid development of communication means, the development of creative music culture industry should keep pace with the pace of modern media. The dissemination of China's cultural industry also needs the help of modern popular elements and scientific and technological elements, so that China's excellent cultural products can go to thousands of households more convenient and faster. For example, the recent well-known documentary "National Treasure" has got rid of the single preaching mode in the past, and expressed the knowledge of Chinese traditional culture and patriotism in a form that is popular with the broad masses of the people. The dissemination of the creative music culture industry can also borrow this mode to present the essence of Chinese traditional culture through a series of ways that are in line with the times and popular with the people, making people love traditional culture and art from their hearts in the process of subtle influence and enjoyment.

Pushing China's cultural industry on the world stage is the best way to promote China's creative cultural music industry. The promotion here includes two aspects. First, it

actively links the excellent elements of Chinese music culture with modern means of communication, disseminates Chinese traditional culture and art, and enables the international community to widely and comprehensively recognize the charm of Chinese excellent music culture. Second, from the macro point of view of the music culture industry, how to realize “from home to the world” is the common challenge facing the global music culture industry today. To let the Chinese culture industry go to the world is also conducive to promoting the further survival of the fittest and the long-term development of the Chinese music culture industry.

B. Problems in the Development of Creative Music Culture Industry

The process of global integration has made the western music culture have a severe impact on the Chinese traditional music culture. Chinese traditional music culture and art are facing an important problem: how to make a new understanding and interpretation on Chinese traditional culture and art. In the world's cultural industry and market, types and genres are becoming more diverse, not only in modern music, film music, jazz or rock and roll and other new art forms. Music from all over the world and all nationalities appeared on the world stage, such as Cuban music, African soul songs and Caribbean Sea music, and they have erupted a new vitality in the fusion with many modern music elements.

In developing socialist cultural and artistic undertakings, China should not only inherit and carry forward the fine artistic traditions of its own nation, but also draw on the excellent achievements of other civilizations and draw nourishment from them. Neither the old way of closing up the country nor the evil way of changing flags can be taken. It is suggested to truly make foreign countries serve China, create works of literature and art popular with the people, and complete the transformation from a cultural power to a cultural power.

At present, the music and art products produced by the Chinese music culture industry system are relatively extensive and comprehensive. They cannot only produce western classical art and culture products with good quality, but also produce a large number of traditional Chinese elegant art culture and art products, and also create a large number of cultural art products with modern popular elements. However, the rapid development of music culture industry is accompanied by a series of problems, such as the slightly inadequate innovation ability. Most of the cultural art products produced are still “picking up what others do”. There are amazing works occasionally. It is still unable to produce a large number of cultural products to compete on the world stage. This also limits the competitiveness of the development of China's creative cultural music industry. This type of problem requires us to think more deeply in the field of innovation.

To solve this problem fundamentally, it is necessary to make a series of changes in Chinese local creative cultural industry and Chinese national music culture with the concept

of open and inclusive development, which means not only the change of music or cultural content or form, but also the overall change of its development mode. It is also a change in the form of innovation. This is the reason why the supply-side structural reform must be carried out. Only by changing fundamentally and from the source, can the creative cultural industries of China develop continuously and healthily.

At the same time, from the point of view of music and market, music works are bound to be related to economic benefits. Under the background of the market environment of the new socialist era in which China is located, the basic laws of the market should be taken into account in the development of both Chinese traditional elegant art and contemporary pop music elements. The production of economic benefit itself can promote the development of music culture industry, but music culture industry is essentially a public welfare industry. Therefore, the social benefits it can produce must be considered as the first priority, and efforts should be made to achieve the organic combination of social benefits and economic benefits. Music, like other cultures, can cultivate people's aesthetic ability, improve people's basic literacy, cultivate people's sentiment and enlighten people's soul, so that people's spiritual realm can be sublimated.

VI. CONCLUSION

The supply-side reform of creative music culture industry is not only an economic reform, but also an innovation of people's way of life in music culture through economic reform. Therefore, cultural music activities in the new era should not only play a role as a form of cultural industry in knowledge economy, but also become a super ideology to meet the spiritual needs of the broad masses of people. In the context of the new era, everyone should make his own contribution to the development and growth of the socialist market economy.

REFERENCES

- [1] Song Yu. Research on the Development Path of Art Design Education in the Context of Creative Cultural Industries. *Design*, 2018 (23): 97-99 [2018-12-31]. <http://kns.cnki.net/kcms/detail/11.5127.tb.20181220.2147.076.html>. (in Chinese)
- [2] Xu Yunbao, Zeng Gui. Exploration on Innovation Path of Creative Industries in China under Big Data Strategy — Based on the Perspective of Evolution of New Economic Connotation. *Theoretical Discussion*, 2018 (06): 108-114. (in Chinese)
- [3] Kang Hong. Discussion on New Strategies for Promoting the Integration of Cultural Creativity and Science and Technology. *China's Strategic Emerging Industries*, 2018 (44): 88. (in Chinese)
- [4] Lv Yafei, Ge Jianan, Xia Fen, Lan Shuting. Exploration on the New Model of “Making the Past Serve the Present” of Cultural Creative Product Design. *Yi Hai*, 2018 (10): 106-107. (in Chinese)
- [5] Fang Lin. A Brief Analysis of the Supply-side Reform of Cultural Industry. *News Outpost*, 2018 (12): 65-66. (in Chinese)
- [6] Yin Yue, Fang Da, Sun Chengqi. Comparison of Supply-side Reform and Cultural Industry Competitiveness. *Journal of Liaoning Institute of Education and Administration*, 2018, 35 (05): 27-34. (in Chinese)
- [7] Xu Pengcheng. Problems and Suggestions on Supply-side Reform of Cultural Industry. *Financial Times*, 2018-09-03 (011). (in Chinese)

- [8] Xu Caiyu. Research on Mechanism of Cultural Industrial Structure Reform under Supply-side Reform. Guangxi Social Science, 2018 (08): 194-196. (in Chinese).