

Exploring the Development Path for Digital Publishing “Going Global” in the Era of Intelligent Media: Postprint

Authors: Wang Junli, Zhang Cong

Date: 2023-03-24T00:00:00+00:00

Abstract

In the report of the 20th National Congress, General Secretary Xi Jinping put forward further requirements for China’s cultural soft power, advocating for the advancement of cultural confidence and self-improvement to forge new glories of socialist culture. Against the backdrop of globalization, the deep integration of 5G with cloud computing, big data, artificial intelligence, and other technologies connects people with everything. Currently, the publishing industry, as one of the most effective means of dissemination, is exhibiting a digital development trend, and promoting the overseas dissemination of digital publishing constitutes an essential path toward building a strong socialist cultural nation. Based on the characteristics of digital publishing, and taking digital content production, digital management processes, digital product forms, and networked dissemination channels as starting points, this paper analyzes the current status, opportunities and challenges, and development paths of China’s digital publishing “going global” initiative.

Full Text

Preamble

Exploring the Development Path of Digital Publishing “Going Global” in the Era of Intelligent Media

Wang Junli, Zhang Cong

School of Journalism and Communication, Beijing Institute of Graphic Communication, Beijing 102600

Abstract

In his report at the 20th National Congress, General Secretary Xi Jinping put forward further requirements for enhancing China’s cultural soft power, em-

phasizing the need to advance cultural self-confidence and strength and create new brilliance for socialist culture. Against the backdrop of globalization, the deep integration of 5G with cloud computing, big data, and artificial intelligence has connected people and everything. As one of the most effective means of dissemination, the publishing industry is now showing a clear trend toward digitalization, and promoting the overseas dissemination of digital publishing has become an essential path toward building a strong socialist cultural nation. Based on the characteristics of digital publishing, this paper analyzes the current state, opportunities, challenges, and development paths of Chinese digital publishing “going global” from four perspectives: digitalization of content production, digitalization of management processes, digitalization of product forms, and networking of distribution channels.

Keywords: digital publishing; Chinese culture; going global

General Secretary Xi Jinping pointed out in his report at the 20th National Congress of the Communist Party of China that to build a modern socialist country, we must adhere to the path of socialist cultural development with Chinese characteristics, strengthen cultural self-confidence, and build a strong socialist cultural nation. China is not short of good stories or good voices, but telling and disseminating stories of the new era effectively requires concerted efforts from all parties to develop a national, scientific, and popular socialist culture that faces modernization, the world, and the future, enabling Chinese culture to gain a firm foothold in the international community [1].

Liu Yunshan once stated: “Publishing is the recording, organizing, and reproduction of human civilization’s achievements, an important carrier for cultural transmission from generation to generation. Whether in periods of revolution and construction or reform and opening up, publishing has played a tremendous role in publicizing the Party’s propositions, enlightening people’s minds, and uniting national strength.” Compared to the short-form, high-frequency information dissemination by news media and social media in the internet sphere, publications with comprehensive content and strong logic can more systematically and macroscopically convey the core ideas of Chinese culture and express socialist values, generating profound communication effects through subtle influence and consolidating national strength and shaping public opinion. Therefore, promoting the globalization of China’s publishing industry is key to strengthening cultural export, continuously enhancing national cultural soft power and the influence of Chinese culture, and strengthening international discourse [1].

With the rise and innovation of big data and artificial intelligence, we have entered the era of intelligent media, where the Internet of Things serves as the communication infrastructure, big data constitutes the production factors, and mobile computing optimizes resource allocation. This has opened a new ecosystem for smart media, making digital publishing one of the main trends in publishing development. Based on the characteristics of digital publishing, this paper analyzes the current state, opportunities, challenges, and development paths of Chinese digital publishing “going global” from four perspectives:

digitalization of content production, digitalization of management processes, digitalization of product forms, and networking of distribution channels [2].

Current State of Digital Publishing “Going Global” in the Era of Intelligent Media

(1) Digitalization of Content Production: Achieving Quality and Efficiency Improvement Through “AI Translation + Human Proofreading”

Content is the foundation of publishing. In the era of intelligent media, the digital production of information content is the essential characteristic of digital publishing [3]. Whether digital publications can effectively enhance international discourse power and strengthen cultural output effects depends largely on the degree of digitalization in content production. High-level digital content production methods are conducive to opening doors for China’s publishing industry in international markets.

Chinese culture is profound and extensive, and the Chinese language embodies the essence of five thousand years of history. In the process of cultural export, only by translating Chinese into localized languages that conform to the cultural habits of audiences in various regions can the cultural output effect be positively strengthened. The improvement of translation capabilities has become crucial work in the internationalization of digital publishing. Initially, the translation of China’s original publications was mainly undertaken by overseas online literature enthusiasts [4]. With central government attention, domestic literary enterprises organized professional translators to implement specialized responsibility systems. The involvement of professionals brought qualitative improvements to the translation of Chinese publications, and overseas publishing began moving toward specialization, high-quality production, and internationalization. Now, artificial intelligence translation based on digital technology, language processing technology, and big data computing has entered the market, providing a high-quality solution for cost reduction and efficiency improvement. The production model of “AI translation + human proofreading” is helping Chinese publishing rapidly scale up its overseas expansion.

For example, Tuiwen Technology, which focuses on artificial intelligence technology, has made its funstory.ai platform the largest daily-updated online literature platform for overseas expansion in China. The translated online literature is distributed on more than 50 overseas platforms, including Amazon Kindle, Google Books, and Apple Books. In May 2021, Tuiwen Technology and the Organizing Committee of the China “Online Literature+” Conference jointly launched the China Online Literature Joint Overseas Expansion Plan 2.0, relying on AI translation, production, and distribution systems to provide free translation and overseas publishing services for Chinese online literature, helping Chinese stories spread globally. Tuiwen’s overseas network has become the world’s first AI translation production and publishing network in the text field [5].

(2) Digitalization of Management Processes: Achieving Cost Reduction and Efficiency Through Systematic Resource Management

The digitalization of management processes is reflected both in changes to publishing models resulting from intelligent tools assisting human editors and in the application of massive data resources by publishing enterprises. The combined effect of these two aspects further improves resource management models and achieves intensive resource utilization.

Integration with digital production systems has changed traditional publishing workflows. The entry of intelligent technology has significantly improved digital production efficiency, alleviated the workload of human editors, and achieved cost reduction and efficiency in large-scale digital publishing production. The intensive digital management model further standardizes publishing processes, clarifies the content responsible for each work node, provides strong guarantees for maintaining data security, and enhances transparency in digital work systems. This substantially improves macro-level control over business processes and helps organizations and enterprises at all levels supervise publishing activities.

Furthermore, systematic digital publishing platforms facilitate unified content circulation formats, standardize publishing processes, and greatly reduce the possibility of divergent understandings of work tasks among workers from different countries in overseas-oriented digital publishing activities, which could otherwise cause disagreements and affect work efficiency. With the support of digital technology, the role of interfacing with authors has shifted from workers with personal emotions to digital systems, alleviating the phenomenon of high-quality author loss caused by personnel changes.

Regarding the application of data resources, the “14th Five-Year Plan for Digital Economy Development” clearly defines the important role of data resources in economic and social development and industrial growth [6]. Compared with print resources, data resources, as key elements of the digital economy, have shown explosive growth and massive aggregation since the 21st century [6]. Their advantages of rich content, small storage volume, and fast processing speed make them an important force for achieving innovative development. For the publishing industry, data resources mean not only massive information but also that publishing houses can understand user preferences and provide customized services through data organization and analysis. In terms of cultural export to overseas markets, big data provides a direct channel for publishing houses to reach overseas readers. Diverse types of data resources can accurately predict overseas markets, help domestic publishing industries judge overseas trends, and further improve social and economic benefits.

(3) Digitalization of Product Forms: Injecting New Vitality Through Rich Media Forms

Driven by the integration of digital technologies such as AI, 5G, big data, cloud computing, and the Internet of Things, digital products can be presented from multiple angles and levels. Digital content has broken through single media dimensions and overcome traditional media limitations. Rich media products have, to some extent, dissolved communication barriers caused by language differences, effectively improved communication effects, and accelerated the process of Chinese culture moving from “going global” to “going deep.”

In recent years, overseas digital publications have mainly taken the forms of e-books, online original literature, digital music, web animation, and online games. Among these, online original literature has achieved the most remarkable results. The “2021 China Online Literature Blue Book” points out that in 2021, the overseas market size of online literature exceeded 3 billion yuan, with 145 million overseas users. The overseas expansion of online literature has completed the transformation from content export to model export, becoming a new highlight in the overseas dissemination of Chinese culture [7].

Additionally, online games, as a “dark horse” in digital publishing, have risen abruptly in the path of publishing globalization. With the popularization of mobile devices such as smartphones, Chinese game manufacturers have stood on equal footing with overseas game manufacturers in the mobile gaming era, riding the wind of intelligent media and mobile terminals, and sparking a wave of game exports. Not only do established giants like Tencent and NetEase dominate the market, but emerging game publishers such as Lilith and miHoYo have also received extensive user acclaim. According to Sensor Tower’s March 2022 ranking of Chinese mobile game products’ overseas revenue, miHoYo’s *Genshin Impact* firmly held the championship position, Tencent’s *PUBG MOBILE* ranked second, and Lilith’s *Rise of Kingdoms* came in third. Overall, the “going global” of domestic games and the construction of a globalized development pattern have begun to take shape [8].

(4) Networking of Communication Channels: Joint Efforts by Public and Enterprises to Explore New Paths

Canadian communication scholar Robert Logan believes that the internet provides every potential artist, journalist, filmmaker, and broadcast program producer with global distribution channels [9]. The networking of communication channels not only provides fast and convenient methods for disseminating publications but also fundamentally changes the operational model of the publishing industry. Internet and mobile communication technologies provide every user with channels to freely express opinions and share content, transforming publication distribution channels from point-to-point to point-to-face and face-to-face network structures that facilitate the circulation and diffusion of digital publications.

Compared to traditional cultural transmission formats, spontaneous sharing of high-quality publications by the general public better demonstrates publication reputation and, to some extent, alleviates obstacles to Chinese publication circulation caused by political prejudices in some regions. Recommendations from online opinion leaders and sharing by users not only enable high-quality publications to have wider circulation but also provide intuitive reflections of international audiences' acceptance of Chinese culture, helping to enhance China's international discourse power and influence international public opinion.

From the perspective of traditional publishing industries, “borrowing a boat to go to sea” and “building a boat to go to sea” remain the best choices for unblocking international cultural circulation channels. Combining international cooperation with self-built brands to create flagship external publicity platforms continuously expands the international status and influence of China's publishing industry. Taking Wuzhou Publishing House as an example, when expanding overseas markets, it cooperates with internationally renowned third-party content distribution channels such as Amazon, iBook, OverDrive digital library, the famous scientific literature database ProQuest, and Huawei's overseas reading platform to achieve rapid content distribution. On the other hand, it targets the window period in the digital reading platform markets of Arab and Latin American regions to build its own multilingual digital reading platform, that's book. Currently, the Spanish version of the that's book app has 520,000 downloads, the Arabic version has over 6.4 million downloads, and users span 175 countries and regions worldwide, ranking second among local digital reading platforms in the Arab region [10].

Opportunities and Challenges for Digital Publishing “Going Global” in the Era of Intelligent Media

(1) Digitalization of Content Production: Differences from Overseas Audience Value Expectations

In the intelligent media field, information explosion and rapid proliferation of digital devices have created dazzling digital landscapes. Internet-based digital production has transformed content toward networking, fragmentation, and audiovisualization, while enhanced interactivity and entertainment have prompted publications to align with current media forms. The short, fast, and direct characteristics of digital media have squeezed the space for readers' independent thinking and deep understanding, and the resulting communication barriers are more pronounced among overseas audiences with vastly different living customs and cultural backgrounds. This requires publishing houses to strengthen their understanding of overseas audiences from multiple perspectives and utilize different media characteristics to help audiences comprehend content. However, Chinese digital content still struggles to be fully presented through different media, making it difficult to produce digital products adapted to overseas readers' value expectations. How to make overseas readers “willing to read” and “easy

to understand” are issues that Chinese digital publishing works should address in terms of content production digitalization.

During topic selection, many traditional enterprises are accustomed to publisher-centered one-way output, lacking awareness of staying close to target audiences. The cultural proximity theory proposed by J. Straubhaar suggests that based on familiarity with local culture, language, and customs, audiences tend to prefer program content close to that culture, language, and customs [11]. In other words, works that align with local cultural customs and value logic judgments and shorten cultural distance are more likely to be favored by overseas readers. For example, at the 2022 London Book Fair, hardcore works that ignored overseas readers’ reading preferences and overly focused on showcasing China’s modernization achievements did not achieve the expected results. Instead, books like *Shulin’s Grandfather*, which narrate softly and demonstrate “Chinese stories” in simple yet profound ways, more easily attracted overseas audiences and created quite a splash both inside and outside the exhibition.

During content production, the traditional publishing industry has not yet formed a highly targeted content production system adapted to different media, and cannot fully utilize different media characteristics for differentiated optimization during the digitalization process. Simple “copy and paste” makes the substance of communication content and its media carrier “superficially compatible but fundamentally divergent,” greatly reducing content quality. Different media technologies produce different communication effects when carrying content. Placing identical content on different media in the same manner not only fails to create media hierarchy but also causes large-scale homogeneous production through repeated information, leading to information fatigue and reducing user goodwill.

(2) Digitalization of Management Processes: Incomplete Data Resource Security Systems

In the digitalization of management processes, the incompleteness of data resource security systems is mainly manifested in three aspects: unformed digital management closed loops, scarce professional personnel, and inadequate protection of data resources and work copyrights.

1. Unformed Digital Management Closed Loops The advantage of digital management processes lies in improving production efficiency through the cooperation of technology and human labor, which should run through the entire digital production process. In recent years, various publishing management software and tools have focused on the digital presentation and distribution stages of works, while neglecting early-stage work. The lack of integrity in management process digitalization is specifically reflected in the fact that most editors still process and revise original works through traditional methods, uploading them to the internet for publication via digital platforms afterward, with “assembly line” operation systems not yet fully popularized. The absence of management

for front-end workflows means that problems such as long consumption times in traditional publishing processes remain unresolved.

2. Scarce Professional Personnel At present, China's publishing industry lacks composite talents who possess both cross-cultural communication thinking and digital system operation capabilities. On one hand, digital publishing business has undergone a service-oriented transformation from author-centered to audience-centered. Operating transnational publishing businesses requires staying close to local users' living habits, formulating localized topic selection, planning, and promotion methods tailored to audiences in different countries and regions, placing higher demands on workers' observational abilities and empathetic thinking. On the other hand, the popularization of customized business systems such as OA also requires publishing industry workers to adapt to digital management systems, actively adjust work thinking, and improve media application capabilities to further enhance work efficiency.

3. Inadequate Protection of Data Resources and Work Copyrights Against the backdrop of global informatization, data resources are not just a large resource repository but a sustainable data think tank that provides more effective information for the digital publishing industry. Upgrades and innovations in data collection technology place higher demands on publishing enterprises' control and governance of data resources. As the core of digital publication copyrights, data resources are crucial. The intelligent media environment of the Internet of Everything poses further challenges to digital resource copyright protection, and existing digital copyright protection technologies have become difficult to adapt to current media context copyright management needs.

Different copyright protection policies and implementation methods recognized by countries worldwide create extreme difficulty in rights protection after copyright disputes arise. Existing ISO standard copyright protection policies, CEN/CENELEC standard copyright protection policies, BSI standard copyright protection policies, etc., only provide guarantees for authors' publishing rights, with differences remaining in terms of standard systems, completeness, implementation methods, and enforcement effectiveness regarding publication copyright protection. Additionally, digital copyright protection methods dominated by cloud services, digital watermarking, and DRM technology have different adoption levels and technological development levels across countries. After infringement occurs, parties dispute the specific evidence identification and traceability in infringement acts. The combination of security system differences and uneven digital copyright protection behaviors has created a chaotic situation in digital copyright protection, leading to adverse consequences such as difficulty in defining infringement acts and identifying infringing subjects, creating obstacles for appeals and rights protection.

Moreover, in the transnational transmission of digital publications, interest subjects are complex and rights protection costs are high. Driven by profit, crimi-

nals use network hackers to attack copyright security systems, steal others' intellectual achievements, and create rampant piracy industries. The internet makes every user a node of information transmission, and in the intelligent media environment, every intentional or unintentional click by users may contribute to the proliferation of pirated digital publications. In addition, as publishing subjects, there may also be behaviors that violate professional ethics and morals. The rampant infringement by multiple parties leads to content producers at the end of the interest chain receiving even less, continuously dampening authors' enthusiasm and affecting the healthy development of the publishing industry.

(3) Digitalization of Product Forms: Insufficient Integration and Innovation

In recent years, the overseas dissemination of online literature and online games has achieved considerable success and generated certain international influence, but it remains insufficient to support the overseas dissemination of Chinese culture. Currently, China mainly relies on online literature and online games for cultural output, with relatively singular presentation forms. According to the "China Game Industry Report (January-June 2022)," from January to June 2022, Chinese game companies continued to expand overseas markets, with actual sales revenue of Chinese self-developed games overseas reaching 8.989 billion US dollars, a year-on-year increase of 6.16%, but the growth rate has declined. In the increasingly complex and severe international environment, domestic game companies face greater resistance and higher risks in going global [12].

First, online literature and online games target limited audience groups, making it difficult to break through circles to achieve extensive interpersonal communication. Second, both are highly entertaining and difficult to carry the core connotations of Chinese culture, ensuring sustained and powerful cultural output. Third, flat presentation methods cannot provide comprehensive, multi-level, three-dimensional displays for overseas audiences. Limited by insufficient innovation in publication forms, China's multi-channel, all-media digital publishing overseas pattern remains to be improved.

Furthermore, General Secretary Xi Jinping once pointed out that grasping innovation means grasping development, and planning innovation means planning for the future [13]. Although Chinese publications have achieved results in the digitalization process, digital products have not achieved customized integration and innovation according to different media characteristics and require continued effort. The main purpose of product form digitalization is to enhance interpretation of product content by leveraging the characteristics of different media presentation methods, mobilizing multi-dimensional senses to strengthen brain processing of learning content. On one hand, this enhances cultural transmission's 趣味性 (fun) to reduce cultural barriers; on the other hand, it creates all-media digital publishing products and establishes a production and operation model of "one content with multiple creatives, one creative with multiple devel-

opments, one development with multiple products, one product with multiple forms, one sale with multiple channels, one investment with multiple outputs, one output with multiple value additions,” stimulating the vitality and creativity of publishing integration development [14].

Foreign cultural products often innovate forms targeting cultural cores by building brands. For example, the *Harry Potter* series has continuously innovated forms through manuscripts, hardcover books, pop-up books, and other publications that provide collection value for book fans. The subsequent *Harry Potter* film series attracted large numbers of movie fans, its entry into Universal Studios successfully broke the boundary between virtual characters and reality, and in recent years, Pop Mart’s *Harry Potter* series blind boxes and NetEase’s mobile game adaptation *Harry Potter: Magic Awakened* have further expanded the contemporary youth market. Through continuous innovation and transformation of original works according to new media forms, *Harry Potter* has successfully opened fan markets from the 1980s to millennials and Generation Z.

(4) Networking of Communication Channels: International Communication Patterns Cannot Be Ignored

From a cross-cultural communication perspective, the communication pattern of “strong West, weak East” has a tremendous impact on China’s international communication, hindering the overseas circulation of digital publishing products. Irresponsible statements by Western media such as the “China threat theory” cause overseas audiences to view Chinese publications through colored lenses, suppressing Chinese cultural output. This is specifically manifested in the fact that China’s publication imports far exceed exports, with extremely unbalanced import and export numbers. The “2020 National Press and Publication Industry Basic Situation” shows that in 2020, national publication import and export units cumulatively exported 11.4642 million books, newspapers, and periodicals worth 47.195 million US dollars, while importing 39.7418 million books, newspapers, and periodicals worth 362.1629 million US dollars, with import numbers approximately seven times export numbers [15].

Although internet technology provides a digital path for Chinese publishing, deep-rooted stereotypes still affect the smoothness of Chinese products’ external transmission channels in international activities.

From the perspective of publishing house operators, although many Chinese enterprises have actively explored overseas markets and laid a solid foundation for disseminating traditional Chinese culture, there remains a lack of leading enterprises guiding the digital publishing industry’s overseas expansion. First, publishing houses have both social and economic attributes, and Chinese publishing houses have not yet found suitable cooperation methods, making competition among different publishing units unavoidable. Second, domestic book numbers are difficult to obtain, book publishing cycles are long, and upfront costs are high. Third, among the massive readings on global digital reading platforms,

Chinese publications have low discoverability with audiences.

Strategies for Digital Publishing “Going Global” in the Era of Intelligent Media

(1) Digitalization of Content Production: Transform Thinking and Strengthen Innovation

Transforming topic selection thinking requires adhering to an audience-centered creative orientation. In this era dominated by data, online platforms have given readers channels to freely express opinions and communicate in communities, granting them the power of free choice. Therefore, topic selection should comprehensively consider multiple factors, shifting from author thinking to reader thinking, valuing reader opinions, and listening to reader voices. First, using big data and cloud computing technologies, establish review databases for readers from different countries to observe actual word-of-mouth after work deployment. By studying topics and their popularity among foreign users on social media platforms, we can infer topic directions that foreign audiences may prefer and optimize relevant publications based on feedback. Second, although digital publishing “going global” aims at cultural output, facts prove that narrating Chinese stories in softer ways more easily obtains emotional recognition from overseas readers. Based on the principle of proximity, starting with universal topics covering all humanity is more easily accepted by foreign readers.

The transformation from selling products to providing services is also one of the characteristics of new media. Digital publishing must produce and distribute with the audience as the center, making appropriate adjustments and modifications to works when facing different countries, formulating localized strategies to make works as close as possible to local audiences’ living and cultural habits. For example, Disney’s animated film *Zootopia* specially changed the news anchor character for audiences of different nationalities: the original version featured a deer, the Chinese version a panda, Japan a tanuki, and Australia a koala. This ingenious design not only better fits the audience’s social background but also demonstrates the producer’s sincerity.

Meanwhile, innovation capabilities should be further strengthened during content production. General Secretary Xi Jinping proposed in his 20th National Congress report that we should let a hundred flowers bloom and a hundred schools of thought contend, adhere to creative transformation and innovative development [1]. Innovation is the primary driving force for development, and we should use technological innovation to generate new development momentum. On the basis of deepening understanding of overseas readers, we should strengthen our own cultural creation skills, promote high-quality upgrades in overseas publishing, and enhance high-quality transformation of traditional publications. In adaptations for different media, we should break through artistic form barriers, stimulate the cultural innovation and creativity of the entire nation, and achieve high-quality overseas dissemination of traditional Chinese

culture.

Today, the internet has reconnected the world into a “global village,” 5G technology has greatly improved internet operation speed and content volume, and AR/VR products and smart devices have entered ordinary households. Regarding the digital transformation of traditional publications, we should fully leverage the current characteristics of “Internet of Everything” to create derivative products in various forms such as audiobooks, animations, comics, and film adaptations for traditional IPs, forming full-chain, high-quality content development and creating a panoramic presentation of traditional Chinese culture. We should leverage the leading role of IP brands to promote the overseas dissemination of other types of publications, while also paying attention to the fit between media characteristics and content. According to different media features, we should change the focus of content presentation to enhance overseas audiences’ understanding and interest in traditional Chinese culture, maximizing publicity effects.

(2) Digitalization of Management Processes: Improve Think Tank Construction and Strengthen Copyright Protection

Improve digital management closed loops and perfect modern cultural industry systems and market systems [1]. First, consider the entry of digital technology from a holistic perspective to maximize AI-intelligence and human cooperation, improve business processing speed, shorten work cycles, and further enhance digital publishing efficiency. Improve operational processes, moving beyond “traditional publishing process + digital publishing form” to achieve full-process digital closed-loop processing. For example, Founder Shuchang’s intelligent assistance tools can smoothly interface with production processes, providing publishing houses with full-process digital production solutions that achieve one-time development, multiple uses, multiple product forms, and multi-channel operations. As Founder Shuchang’s collaborative editing platform based on high-speed network digital synchronization technology for authors and editors can synchronously output finished files in multiple formats such as PDF, ePub, Word, and XML, achieving diversified book publishing [16].

Strengthen the construction of professional talent think tanks. The “14th Five-Year Plan for Digital Publishing Development in the Press and Publication Industry” proposes strengthening the cultivation of innovative, applied, and composite talents [6]. To cultivate publishing talents suitable for the current international communication environment, we must first focus on audience needs, enhance user awareness, pay attention to usage habits of target market audiences, strengthen localized language capabilities, and improve media literacy. Simultaneously, by establishing talent resource databases, we can further improve the integration and allocation of talent resources. In June this year, the National Press and Publication Administration announced the list of selected institutions for the 2022 High-Quality Publishing Think Tank Construction Plan, proposing requirements such as “taking the responsibility of building high-quality publish-

ing think tanks, strengthening talent teams and organizational construction, and enhancing management innovation and basic guarantees” [17], demonstrating increased attention to and construction of selected publishing talent think tanks. In addition, industry insiders can cooperate with external parties to develop technical outsourcing businesses and seek help from professional technical personnel to solve technical problems in digital publishing.

Strengthen data resources and work copyright protection. Today, people live in media environments created by various terminals. To cope with constantly changing social public opinion trends and audience interest orientations, we should timely update established data resource databases, improve the organization and capture efficiency of mastered data, strengthen data interpretation, and promptly judge current industry trends. First, we must actively understand digital copyright protection policies in different countries, compensate for deficiencies in copyright protection in some countries and regions, implement country-specific strategies according to different national copyright protection systems, and reach agreements with all parties involved when publications go global. Second, strengthen research on digital copyright protection technologies. When outputting digital publications, additionally set up tracking and protection systems executed by China to escort the transmission of digital publications throughout the entire process. During cooperation, sign agreements stipulating that the identification results from this system shall serve as the primary basis in case of infringement, with other countries’ digital copyright protection technologies as supplementary references. By continuously mastering existing overseas copyright protection policies and technologies, we can further strengthen the improvement of China’s digital publication copyright protection system. Additionally, leveraging official discourse and civil society institutions, we should strengthen publicity on copyright protection on overseas social media platforms, encourage audiences to consciously purchase legitimate products, and prevent the circulation of pirated goods. In agreements, increase penalties after copyright infringement to strengthen constraints on overseas platforms and enhance overseas digital copyright supervision.

(3) Digitalization of Product Forms: Innovate Forms and Highlight Characteristics

Innovate digital publication display forms, leveraging existing successful overseas cases for transformation into different forms. For example, producing online literature series radio dramas, comics, and animations not only enhances 趣味性 (fun) but also increases product visibility and expands audience scope through multiple promotional campaigns. While innovating product forms, establishing all-media matrices, and comprehensively and three-dimensionally displaying story cores through multi-party linkage, distribution channels and marketing methods are also expanded. Using classic IPs to enter specific media markets, build reputation, and gain audiences also facilitates subsequent promotion of more forms of digital publications overseas, further strengthen-

ing all-media communication system construction and shaping new patterns of mainstream public opinion [1].

Furthermore, we must emphasize the product characteristics of digital publications. Media ecology theory enlightens us that different media affect people in different ways, causing distinct psychological and behavioral reactions that should be considered in media research [18]. Utilizing product form characteristics to highlight publication content can achieve twice the result with half the effort in media image shaping, making it easier for overseas readers to understand content authenticity. For example, in the AR publication *Chinese History in Currency*, text descriptions and flat photos struggle to fully display the historical weight carried by currency, but the simulation AR experience based on full-dimensional scanning of physical objects and audio explanations by multiple numismatic authorities perfectly combine 趣味性 (fun) and academic rigor, completely presenting the rise and fall of Chinese history through currency changes.

User-centered innovation of digital publishing presentation methods should combine actual needs in life scenarios. Upholding a “user-centered” design model, starting from meeting users’ individual needs, we should comprehensively create customized products that conform to audience living habits, achieving intelligent and scenario-based export products that enhance user media stickiness. We can use LBS services to further implement intelligent connection models centered around scenarios, improving the service quality of digital publications. Simultaneously, integrate virtual reality, AI processing, and other technologies into the digital transformation of traditional publications to create all-media digital reading scenarios.

(4) Networking of Communication Channels: Integrate Multi-Party Forces to Break Cultural Prejudices

Publishing houses should actively respond to national calls, form synergies, and achieve the effect of “head enterprises driving mid-to-waist enterprises” through experience promotion and guidance from leading enterprises, jointly promoting the overseas transmission of Chinese culture. Externally, we should actively explore more channels for digital publishing circulation overseas, first expanding international markets by “borrowing boats to go to sea.” We can form joint book agency organizations through cooperation among multiple publishing houses, use platform promotion mechanisms to increase exposure, share costs to reduce expenses, enrich work themes through different publishing houses’ advantageous directions, increase frequency of big data dynamic recommendations, create flagship brand products, and share traffic brought by high-quality works. We can also adopt thematic models to launch series works intensively, enhancing user stickiness. After accumulating a certain user base, we should build our own overseas publishing platforms to enhance our influence and communication power. For example, the China International Book Trading Corporation’s digital transaction and service platform, CNPeReading, positions itself as “one platform, massive resources, global service.” Through new cooperation models

and service concepts, it is committed to building the world's largest digital content transaction and service platform, becoming a digital hub for Sino-foreign cultural exchange in the digital era [19].

Simultaneously, we must actively participate in international exchange activities and cherish international exchange opportunities. Combining online and offline efforts can not only better enhance the activity and influence of Chinese publishing overseas but also enable intuitive and in-depth exchanges with the international publishing industry through international events. This also helps China's publishing industry learn from the experiences and lessons of Western publishing industries, deepen understanding of cultural industry situations in different regions, and consequently adapt Chinese digital cultural publishing operations in various countries according to local conditions.

Conclusion

Through analysis of digital publishing characteristics, this paper has explored the development path of China's digital publishing industry going global. From the perspective of content production digitalization, we should transform topic selection thinking and emphasize cultural proximity. From the perspective of management process digitalization, we should build professional talent teams, strengthen talent resource management, and improve digital copyright protection in an international context. From the perspective of product form digitalization, we should strengthen diversified innovation in digital publications and change narrative modes according to media characteristics. From the perspective of communication channel informatization, we should focus on gathering overseas development forces to jointly explore overseas markets.

Communication research is one of the busiest crossroads in human studies—many pass through, but few linger [20]. Publishing, as one of the most effective communication methods, is even more so. Today, China has risen to the forefront of the world. In media transformation centered on technological innovation, we should leverage the interactive integration of intelligent technology to practice innovative development of China's publishing industry, promote digital publishing products to the world, control discourse power in the cultural industry, enhance national cultural soft power, and respond to General Secretary Xi Jinping's call in his 20th National Congress report to unswervingly advance cultural self-confidence and strength and create new brilliance for socialist culture.

References

- [1] China Youth Online. Collection! The most complete excerpts from the 20th National Congress report are here [EB/OL]. http://news.cyol.com/gb/articles/2022-10/17/content_{xL3P6HVxP}.html
- [2] Central People's Government of the People's Republic of China. Several opinions of the General Administration of Press and Publication on accelerating the development of China's digital publishing industry [EB/OL].

http://www.gov.cn/gongbao/content/2011/content_{1778072}.html

- [3] Yin Cheng. Research on the digital transformation of China's private book industry [D]. Hunan University, 2014.
- [4] iResearch. 2021 China online literature overseas expansion research report [EB/OL]. <https://report.iresearch.cn/report/202109/3840.shtml>
- [5] Tuiwen Overseas Network. Tuiwen Technology successfully held the online literature+ conference overseas expansion forum [EB/OL]. <https://funstory.com.cn/2020/09/09/%e7%ac%ac%e5%9b%9b%e5%b1%8a%e7%bd%91%e7%bb%9c%e6%96%>
- [6] Central People's Government of the People's Republic of China. Notice of the State Council on issuing the 14th Five-Year Plan for digital economy development [EB/OL]. http://www.gov.cn/zhengce/content/2022-01/12/content_{5667817}.htm
- [7] China Writers Network. 2021 China online literature blue book [EB/OL]. <http://www.chinawriter.com.cn/n1/2022/0822/c404027-32507921.html>
- [8] 1991it. Sensor Tower: March 2022 Chinese mobile game products overseas revenue and download rankings [EB/OL]. <http://www.1991it.com/archives/1419562.html>
- [9] Robert Logan. Understanding New Media [M]. Translated by He Daokuan. Fudan University Press, 2012.
- [10] China Literature and Art Network. Online literature innovates "going global" model [EB/OL]. http://www.cflac.org.cn/xw/202110/t20211021_{563046}.html
- [11] Straubhaar, J. Beyond media imperialism: Asymmetrical interdependence and cultural proximity. *Critical Studies in Mass Communications*, 1991, 8(1), pp.39-59.
- [12] China Game Industry Report (January-June 2022) [R/OL]. (2022-07). <https://news.ycwb.com/attachment/2022-07/21/74fee951-02d6-4a92-8bf1-5b87e03c723c.pdf>
- [13] Communist Party of China News Network. Grasping innovation means grasping development, planning innovation means planning for the future [EB/OL]. <http://cpc.people.com.cn/n1/2022/0301/c164113-32362486.html>
- [14] Central People's Government of the People's Republic of China. Guidance opinions of the General Administration of Press and Publication, Radio, Film and Television and the Ministry of Finance on promoting the integrated development of traditional and emerging publishing [EB/OL]. http://www.gov.cn/gongbao/content/2015/content_{2893178}.htm
- [15] 2020 National Press and Publication Industry Basic Situation [R/OL]. (2021-12). <https://www.nppa.gov.cn/nppa/upload/files/2021/12/cb1263408943e406.pdf>
- [16] Beijing Founder Electronics Co., Ltd. "Founder Shuchang Collaborative Compilation System" awarded 2022 excellent case of enterprise digital transformation [EB/OL]. <http://www.founder.com.cn/News/index/show/1606.html>
- [17] National Press and Publication Administration. Notice of the National Press and Publication Administration on announcing the list of selected institutions for the 2022 High-Quality Publishing Think Tank Construction Plan [EB/OL]. <https://www.nppa.gov.cn/nppa/contents/279/104269.shtml>
- [18] Guo Qingguang. Communication Studies Tutorial [M]. China Renmin University Press, 2011.
- [19] China Publishing Group Corporation. CNPeReading: One platform, mas-

sive resources, global service [EB/OL]. <http://www.cnpubg.com/digital/2013/0918/17989.shtml>
[20] Liu Hailong. Mass Communication Theory: Paradigms and Schools [M].
Beijing: China Renmin University Press, 2008.02.

Author Biography:

Wang Junli (born July 1998), female, from Taiyuan, Shanxi, Master's student at the School of Journalism and Communication, Beijing Institute of Graphic Communication, specializing in digital publishing.

Note: Figure translations are in progress. See original paper for figures.

Source: ChinaXiv — Machine translation. Verify with original.