

# People, Culture, and Covid-19—The Post-Pandemic World: Digitalization in the Cultural Sector and Sustainable Development

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Digitalization<sup>1</sup> in the cultural sector<sup>2</sup> is one of the main conditions for the implementation of a strategy resolutely focused on the uses, the dissemination of culture to the maximum accessibility for the French public. It was very beneficial in maintaining the economic, social, and cultural activities during the Covid-19. Besides, digitalization has transformed the cultural sector in relation to public access and the sustainable model in the post-pandemic world. The objective of this article is for rethinking digitalization in the evolution of the cultural sector and sustainability of French cultural sector management. This article will analyze the situation of population, digitalization, and cultural sector of the post-pandemic period. Then we discuss about its opportunities, challenges, and problems. More irresistible and intensive than before, digitalization will be a crucial and unavoidable challenge in the response to the pandemic and in the future sustainable reboot of the cultural sector. It is important to rethink infrastructures, accessibility, cultural attractivity, legal rules, management of cultural content and data, the effects on health, etc.

*Keywords:* digitalization, sustainable development, France, cultural sector, Covid-19

## A Digitalized Population

For the digital situation of the public to a general view of the world today, it is visible that we are all connected to digital, whether we like it or not. The major annual digital report by *We Are Social and Hoot-Suite* on the use of the Internet and social networks in the world in 2022 notes that digitalization has become an even more essential part of daily life over the past year. Social media, e-commerce, streaming content have all grown economically, culturally, and socially.

Here are the main lessons within the population, mobile, internet, and social media of the year 2021. First, the world's population stands at 7.85 billion today and this figure is currently growing by 1% every year, which means that the world has increased by more than 80 million people since the beginning of 2020. The cell phone

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<sup>1</sup> As Gartner defines it, digitalization is “the use of digital technologies to change a business model and provide new revenue and value-producing opportunities; it is the process of moving to a digital business”.

<sup>2</sup> A large variety of industries, are also called under the term “cultural and creative industries”. The term is used to describe a wide variety of organizations and private companies enabling in an even wider list of activities including (representatively): museums, galleries and libraries, IT, software and computer services, architecture, advertising and marketing, crafts, design (product, graphic and fashion design), film, TV, video, radio and photography, publishing, music, performing and visual arts (*IGI Global, Publisher of Timely Knowledge*).

is the first screen for 5.27 billion people, or 67.1% of the world's population use it every day, then, an increase of 316 million, or more than 7.3% of Internet users compared to last year. Today, about 4.72 billion people are Internet users, which represents 60.1% of the total world population. Same situation of Internet usage, there are as many social media users as possible in the world, 4.33 billion people.

In a nutshell, there are trends that note the changing behaviors and demographics of digital users. What we really learn from this data about the population doing online is a rapidly increasing adoption of the Internet and social media, calculating, nearly 15.5 new social media users every second.

### **Generation Z<sup>3</sup>: 100% Digital**

On the other hand, the figure is higher among younger users, Gen Z internet users are the children of digital, 100% digital natives, they spend more time on the internet and social media than in front of the TV. Then, remarkable things in the study on Generation Z show a more progressive political, demographic, sociological and digital portrait than previous generations.

According to *The Pew Research Center Study* in the US in 2020, it is a more politically progressive generation, they feel more responsible than previous generations by seeing the increase in ethnic and cultural diversity and the ability against global warming, immigration, and inequality as well as the use of digital after the health crisis, etc. The French Generation Z is much more creative than other Gen Z in the world according to the *Oxford Economics* study in partnership with Snap in March 2021. 60% of Gen Zers surveyed in France say they “know how to create something new from online content.” That’s a much higher percentage than the overall share of 44%. Moreover, the entrepreneurship of French Generation Z is undeniable. Indeed, almost 25% of them know “how to monetize content”. Indeed, it is possible to monetize every content on the internet, their Instagram posts, their YouTube or Tiktok videos, etc. A study by *Job-Teaser* highlights that 25% of young French talents change direction since the beginning of the crisis.

More importantly, the study predicts that three quarters of jobs will require advanced digital skills by 2030 in France. And, as the first generation to grow up with technology, Generation Z (which beats all other groups in *Oxford Economics*' analysis of digital capabilities) will benefit from this growing need for digital skills. Beyond digital skills, *Oxford Economics* found three qualities of Gen Z that are likely to be useful in the future workplace: agility, creativity, and curiosity.

### **Culture: One of the Most Affected Sectors in France**

Before the pandemic episode, the weight of culture in France was estimated at 2.3% of the economy with a sector composed of 79,800 companies and 635,700 people who were employed primarily in culture, with a turnover of 97 billion euros for an added value of 47 billion euros.

In the survey of *The Ministry of Culture* on the economic impact of the crisis of Covid-19 on the cultural sectors, we note an average decrease in turnover of 25% in 2020 compared to 2019 (22.3 billion euros), a more negative impact on the performing arts sector (-72%), heritage (-36%), visual arts (-31%), and architecture (-28%).

Depending on the sector, the effect of containment has taken a different form: a sudden halt in activity (cinemas, shows, museums), a gradual halt (advertising, music publishing, books, press...), no halt, or even a

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<sup>3</sup> A way of referring to the group of people who were born in the late 1990s and early 2000s, Generation Z has been called as the “Silent Generation” because of the time they will spend online (Cambridge Dictionary).

development (video games and platforms). Similarly, the recovery is not experienced in the same way everywhere. If bookstores, museums, or cinemas have been able to resume their activity with the decontamination, shows and festivals are still at a standstill, cancelled or waiting for economically viable sanitary conditions.

On the contrary, we notice a weak or even positive impact on video games and digital platforms. On a long-term level, it is a significant negative impact during the containment period followed by a gradual return to normal by the end of the year in the book and press sector, audiovisual production and post-production, a negative impact but delayed compared to the beginning of the containment but whose effects will be more lasting in the field of architecture, archaeology, and music publishing. Nevertheless, it is a negative impact observed from the beginning of the containment with a very slow recovery of the activity especially in the sector of the performing arts, museum, art galleries, heritage restoration.

### **Digitalization: A Journey of No Return?**

The digital transformation of the public shows that a profound change in behavior is underway and accelerating more than before. But at the same time, we wonder about the nature of digitalization in all sectors, is it a rupture or an evolution? What does digitalization represent in the cultural sector today in France? Can we count on digitization for the restart of the cultural sector due to the impact of Covid-19? Since then, the traditional economy<sup>4</sup> has affirmed its multi-channel strategy to capitalize on its brands and deploy its digital presence (Perrault, 2015). We can therefore speak of an evolution. On their side, the 100% Internet users born at this time have positioned themselves in a logic of rupture, by directly adopting new models of the company and by immediately embarking on all the new technologies available to serve their online behaviors.

First, Covid-19 had a significant impact on the growth of the number of users especially on the Internet and social media, a growth of more than 13% increase of users in the social media world compared to last year since January 2020.

Then, more than ever in this Covid-19 crisis context, the government is putting the French technology and innovation ecosystem at the center of the revival programming. During a speech on September 14, 2020, the President of the French Republic, Emmanuel Macron, recalled his ambition to make digital technology a lever for growth. Confidence and desire for digital culture are much stronger today than they were a year ago, when the May 2020 confinement took place.

Although digital devices play a necessary role in the fight against the pandemic and the strategy of decontamination, the expression of anxiety, uncertainty, debates, and criticisms, etc. between culture and digital has been, even more raised today of the post-covid, a recurrent topic throughout the existence of the technology.

The crisis is only the revelator, the enlarger of a cultural change as we never knew: the change of the cultural practices of the French. The opposition between heritage culture and digital culture becomes the main issue of cultural policy. (Emmanuel Laurentin's "Time for Debate" with Roselyne Bachelot, France Culture Program, Thursday November 19, 2020, transcribed by Taos A ĩ Si Slimane)

quoted by Roselyne Bachelot, Minister of Culture. It's true, there are no more live shows, we watch them on platforms, we do immersive visits instead of taking the trip and the time to Versailles. Moreover, with digital

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<sup>4</sup> Traditional economic system is based on customs, history, and time-honored beliefs. A traditional economy is an economic system in which traditions, customs, and beliefs help shape the goods and services the economy produces, as well as the rule and manner of their distribution (*Wikipedia*).

culture, we are getting a taste of free culture<sup>5</sup>, which calls into question the economic model of many cultural structures.

However, there is still a lot of physical consumption of culture, which implies an outing. When culture is an outing, we manage to attract populations that primarily consume digital culture. The crisis amplifies previous movements, but it shows that there are ways out. How to balance the two forms of consumption in the cultural sector, things still need to be done for professionals, artists, specialists, regional and national states, etc.

In any case, nothing has stopped for the moment, the measures and decisions taken are not simply emergency to save the culture sector, but they are structuring and adjustments. The reconciliation of digital with heritage culture, the preservation of digital property in a completely globalized world today, these two subjects are essential to preserve the “French cultural exception” which is regularly ranked first in the world (Kuper, 2013).

### **The Post-Pandemic Effects: Problems vs. Challenges vs. Opportunities**

#### **The Real Virus Is Digital Solutionism**

Digital culture is still ambivalent, although it is a motivator of creativity and a facilitator of access to the arts and knowledge. The stereotype of the sensory perception around digital and the received ideas conveyed cannot exonerate our observation in the context that the French cultural exception also manifests itself on the digital which has the wind in its sails.

In the magazine *Hermès*, the professor Eric Dacheux insists on the fact that the digital is a virus more dangerous than the Covid-19, although the sanitary crisis touches its end it will mark the triumph of the digital communication. According to him, the notion of digital virus covers two main elements, one is the computer viruses that infect our computers, the other is the technological solutionism, the unreasonable and unreasonable passion that consists in solving the problems that are in the digital (Dacheux, 2020).

The more culture is digitized, the more our perception is formulated and digitized, the more our memories are inscribed in digital media, and the more we are at the mercy of a digital virus coming to destroy what we have most precious. As the digital world is more fragile and unstable than the biological world, it is necessary to work for the cultural, artistic, economic diversity of our world, to preserve the diversity of our supports of memory and culture.

Digital technology is the big winner of the containment, of courses on Zoom, Microsoft Teams, online conferences, administrative and medical appointments on video. Moreover, we can see that neither the arts nor entertainment has been spared; the big digital giants, Amazon, Netflix, Google, etc. are brandishing their profits. But the digitalization affects the world of contemporary art differently.

In the *Courier*, Mika ě Faujour mentioned the necessary point of digital engagement in the kinds of public access and the art world, but also the limits of the visits and the relationship to the exhibited objects that are framed by all kinds of digital mediations and the risk that modifies our relationship and our perception of art.

Since the confinement and re-confinement, as galleries, museums, cultural centers have all been subjected to closures, cancellations, postponements, or other constraints of gauge, the art world has massively fallen back to an online activity, as the strengthening of the dissemination on social networks and online exhibitions (Azimi,

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<sup>5</sup> “A free culture is one where all members are free to participate in its transmission and evolution, without artificial limits on who can participate or in what way” (<http://freeculture.org/>).

2020). It is thus a normalization of the “virtual” experience of mediation by the screens so that the works of art have the vocation to pass a continuity in presential in another way.

On the other hand, for decades we have been trying to boost the perceptions of artistic practices or technical tools by increasing videos, immersive or interactive environments, digital projections, and animations, etc., then, to follow the trends and strengthen the interactions of social networks (Facebook, Instagram, Twitter, etc.) among artists, dealers, and galleries, listeners, or viewers. Finally, from VR glasses, otherwise known as “virtual reality”, 9D virtual reality egg chair, our sensory perceptions of the visit, and the relationships to the exposed objects are framed by all kinds of technological mediations and dreams of surpassing the impossibility of the possibilities to have a better perception of the art.

### **Problem of Managing Cultural Content and Data**

Apart from the digital environment of the public, the cultural sector, and the state, concerning cultural content and digital data, the artistic, cultural, and creative places are also confronted with the emergence of digital technology, especially at the field of cultural law and data and their dissemination. Markets, technological tools, and methods of mobilization seem to escape the regalia order. These mutations impose a reflection on the stakes of innovative institutional arrangements, at the intersection of new contexts and peritexts.

From written culture to screen culture, from the invention of printing to the introduction of digital technology, the evolution of technology has allowed for the development of new modalities of production, dissemination, and reuse of “cultural content” that encompasses all the intellectual achievements of a given society (Guichard, 2015). With progress, these new social media encourage the sharing and facilitate the dissemination of these contents, with important implications of political, economic, legal, and social nature. To safeguard the interests of authors or rights holders, the law has repeatedly adapted to meet the challenges raised by the new emerging technologies while respecting the new needs of users. Thus, the evolution of technology influences not only the evolution of media, but also the evolution of law. The new challenges are apparently to be found in digital data and new rights, which give rise to many fascinating exchanges and debates.

The relationship between digital data and human activities is important and present in the life of each of us. Devices are constantly recording our actions and modifying our relationship with the world, they measure our movements online and offline, our communications, our activities, even our inactivity when we sleep, they record our health status, our heartbeat, etc. In fact, a major part of our daily life and intimacy is translated into data. Our relationship with the world is inevitably altered.

Apparently, personal digital data are at the heart of the privacy issue. But the concept of personal data is strongly linked to the concept of “cultural data”<sup>6</sup>. Online newspapers, social media, virtual bookstores, music and movie platforms, museums...collect data on Internet users for commercial optimization purposes, and in this way, they also participate in the transmission and collection of cultural data. However, the main bias of these diagnoses is the presupposition that the technical characteristics of an object, the computer calculation, would have direct and mechanical consequences on the society, even the relationship to musical contents. Digital technology does not have its own rationality, like a living organism, but it is part of the socio-technical and economic frameworks that create, develop, transform, and serve it. In the case of streaming, Apple Music, Spotify, or YouTube, etc., they do not stop to encircle, identify, exhaust the cultural tastes of each one and decide on our musical programming with the crucial task of choice to carefully elaborate algorithms.

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<sup>6</sup> Data pertaining to the cultural domain that is published in the web according to the Open Data principles (IGI Global).

With big data, music platforms can best capture listening intentions (and therefore music purchases), the idea is to base themselves on psychological systems, in other words psychographic, marketing is no longer based on demographic systems. The distribution of a music network is psychometric, the era of radio with demographic formats is revolutionized, digital platforms use implicit details, individual viewing habits. Nevertheless, psychometric approaches to music do more than influence our categorizations, they restructure the way we construct our ideas, thoughts, and vision of art from works and sensations. They transform the kinds of abstractions we use to think about and describe aesthetic phenomena such as beauty, harmony, timbre, noise, etc. Instead of relying on concepts to abstract aesthetic properties from sensory experiences, they rely on mathematical proportions. When we use this abstraction to analyze songs and judge their quality, aesthetics is just a new kind of statistical distribution to capture our abilities and our way of thinking and acting by translating psychological values (sadness, joy, calmness, ...) to algorithmic codes.

Moreover, psychometrics is also questionable insofar as the emotional impact cannot be reduced to a binary data because it is more complex. Moreover, the system is not perfect, many artists put on their music hashtags #pop when it is rock to go up in the big data and thus potentially be listened by more people and create a link, even artificial, amplified by the musical networks that play on this artificiality.

But we must admit the advantage of digital data, those that build a relationship based on trust, loyalty, and fidelity among consumers and digital platforms through the “cultural data” of the public that allow predicting behaviors or uses of cultural products and services. We are all drowning in this situation, digital tools record, calculate, transform our personal character, we wonder how much sense digital data make to each other; they can sometimes lead to understand and apprehend the human universe.

Is the decrease in the consumption of certain cultural products a sign of a crisis in the sector or a mutation of practices, if the impact of the post-pandemic aggravates the change in certain fields of the cultural sector in France? Obviously, there are several explanations. But it is necessary to distinguish the conjunctural factor from the structural one. With the increase of the new generations in the digital age, it is quite convenient to think that the digital perspective of the cultural sector is in a sustainable development relative to the changeover to digital.

But we must remember that there are still exceptions for certain cultural products, although the classical music market is not doing well for generational reasons, the mundane forms of its consumption are resisting rather better than its private consumption. As for the success of museums and large exhibitions, mysterious, it is the only field where success is not denied. When we look at the evolutions of the frequentation of museums and exhibitions, the nature of the offer has widened for 40 years excluding the situation of the Covid-19 crisis, a conjunctural factor like the other pandemics.

Although digitalization is seen as a potential for artistic and cultural sustainability, its perspectives are found in the possibility of new formats of cultural goods, unprecedented collaboration, and an enrichment of creation, they could, in time, be reversed. The networking of the world is generated in an environment without borders and without the power of the state, it is making the French cultural system more and more monopolistic which shakes the economic models on which the French cultural exception is based.

### **“Adjustment” and Competition of Attractivity, Never Again**

Digitalization has disrupted the cultural structure, to align with this new digital ecosystem. On the one hand, we pursue it by “adjusting” to public needs, on the other hand, we must adapt to the transformation of the cultural

sector and the optimization of the competitive competence with respect to other countries through the documentary digitalization and the current context.

The digitalization as a medium in which we now evolve as all other areas, both raises the question on cultural policy, the new form of soft power, and smart power with digital development, and on the problem of digital, aesthetics around the perception of human senses, especially in a physical and virtual space.

For international influence through culture, the real winner for a country is not to be on the defensive or feared, it is to be loved by everyone. The responsibility of culture and digitalization must be the two most important things for a more autonomous and diverse society, the reboot of culture in France not only relies on digitalization, but it is also not to lose its attractiveness and its national and international accessibility in the world (Gomart, 2012).

According to the *Global Soft Power 2021 Ranking*, France is 4th in Europe and 7th in the world, it loses one place in the world ranking compared to 2020 (Chovet, 2021). The nation has an overall index of 55.4 out of 100 (down 3.1 points) and is ahead of Canada and Switzerland. However, France experienced a smaller year-over-year decline than its counterparts such as the United Kingdom, the United States, and China. Despite this, France's reputation score (7.2 out of 10) remains stable, as do its scores in International Relations (6.1 out of 10) and Education and Science (4.1 out of 10). As for the relevance of the soft power model, in times of globalization and digitization, we must take the full measure financially, politically, and technologically, since this cultural power will have to be taken over and left to the attractiveness of the market and civil society.

Based on persuasion and attractiveness, soft power makes it possible to create a favorable environment to the interests of the one who exercises it, the economy, the culture, the politics, the society, etc., although it is difficult to measure its effectiveness by quantitative analysis and it would not imply the democratization of the world. Neither good nor bad, soft power depends first on the use that is made of it, and the states that use it. American popular culture, from Hollywood to Broadway, including sports, rock and roll, and cinema, is at the heart of "soft power", says Joseph Nye, creator of the "soft power" concept. Soft power must play in several scales, it is not limited in the United States to pop culture, it must not only be about mass culture, which has indeed a great effectiveness and a promise of rapid dissemination as well as accessibility for all, but also about culture in the broad sense, to the culture of the avant-garde, to the culture of minorities, to the counter-culture, and to the criticism of one's own domination.

### **Monopolies of Culture and "Cultural Exception"<sup>7</sup>**

Already, simply, fortunately, or unfortunately ... difficult to say, we have taken up the habit in our contemporary society everywhere in digital, the crisis of Covid-19 has accelerated the digitization of culture, even the increase of streaming services of the cultural industry.

Something has changed, an irresistible greener and more digital transformation is penetrating all sectors. Already the digital economy is creating cultural industry monopolies that seem indisputable, like Netflix, Disney/Pixar, Marvel, etc. Now, everyone is consuming culture at home. At the same time, digital technology, becoming the dominant technique, is adding new monopolies. Stéphane Vial also describes this in *Being and the Screen*: The dominant technique, digital, after coal and steel, structures our perception of the world. But the digitalization does not replace the previous techniques, it is added on top and dominates them.

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<sup>7</sup> Cultural exception (French: l'exception culturelle) is a political concept introduced by France in General Agreement on Tariffs and Trade (GATT) negotiations in 1993 to treat culture differently from other commercial products (Wikipedia).

As a system, the digitalization brings together these different forms of monopoly in a new radical monopoly that perfectly fits Illich's definition: "to modify, control and eventually force populations to radically modify their daily habits, notably by restricting their choices and freedoms" (Ivan, 1975). However, once separate, and compartmentalized, the industries involved now have a technology that allows a radical and global monopoly operating on the citizen of constraints and habits in all fields, including the cultural sector.

The Internet and the flood of digital technologies on the cultural industries, music, cinema, or books, weaken the framework built for years until today by France. One consequence of the irruption of technologies is indeed to open the French cultural market to the big digital giants, like the GAFAM (Google, Apple, Facebook, Amazon, and Microsoft) of the American model or the BATX (Baidu, Alibaba, Tencent, and Xiaomi) of the Chinese model, etc. Finally, the very foundations of a cultural exception are undermined, as the system of cultural protection that has been set up can no longer be applied equally to all.

### **End of the French Cultural Exception in the Face of Digitalization?**

Europe was once considered the cradle of cultural life. Does France keep this cultural monopoly until today? Does this strategy still work well, less well, or even better than before, especially with the digital growth that has not stopped growing since the post-war computer era? Since the first *GATT*<sup>8</sup> in 1993, France has insisted that cultural products and services are different from other traded goods and should be exempt from the ongoing liberalization of world trade—a concept called "cultural exception", which allows France to implement policies to support its cultural industries and defend the invasion of the Western cultural market, especially the US-dominated market (such as Netflix, Hollywood, and Disney/Pixar films, etc.). Subsequently, more and more countries, such as Canada, Belgium, etc., are following this principle to maintain quotas and subsidies for their cultural products, while the United States argues that this is a form of protectionism that harms global trade and cultural diversity. Until today, the debates between the different positions on "cultural exception", "cultural diversity", and the liberation of cultural trade are not yet over, especially in the face of the digital challenges. To defend cultural diversity and national culture in a society in complete metamorphosis, several questions are put forward between culture, digital and state.

The French have defended this position in the European Parliament and at *UNESCO* and promoted it under government control at home and abroad, as France faces new pressures from globalization in general, and the Internet in particular, says Oxford University Press, such as denouncing the risks in Google's efforts to digitize much of it to create a domestic equivalent of Google and insisting that U.S.-based digital services pay the tax. Abroad, France has deployed the largest number of cultural associations of any country. All of this indicates that France is not satisfied with its status in the world, its prestige, or its "soft power". The idea has long persisted that France is "a great power with an exceptional destiny".

As in the United States, a great Western nation born of 18th century revolutionary ideology, France must also manage the tension between universal claims and the "exceptional destiny" of the nation. Since all exceptionalism seems deliberately envious, it is unfair and divisive. This is the case with the nationalist version expressed by Jacques Chirac, who continues the strategy since Charles de Gaulle, always placing culture at the center of national and international actions, and considering all American forms as a provocation, even a threat.

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<sup>8</sup> The General Agreement on Tariffs and Trade (GATT) is a legal agreement between many countries, whose overall purpose was to promote international trade by reducing or eliminating trade barriers such as tariffs or quotas. In 1993, the GATT was updated ("GATT 1994") to include new obligations upon its signatories (Wikipedia).



*The Financial Times* believes that after the era of President Charles de Gaulle and Jacques Chirac, when the French started to protect their cultural products and claimed that they could free themselves without anyone's help, this animus has already disappeared today, in the digital age. France embraces foreign cultural products, and debates about cultural exception are more modest and reasonable. Since most people have started to accept that they live in an English-speaking world. At the same time, they enjoy making the digital transition. Its cultural exception cannot stop the passion of people to different areas, politics, education, sports, entertainment ... etc. including the other culture.

Driven by this strategy, facing the pressure of globalization and the Internet, the French government has taken a series of measures such as the levy policy as well as the subsidy and quota policy, to protect French culture in the digital era of today, which, on the one hand, greatly benefits the national culture, especially the film industry, but, on the other hand, it will probably cause conflicts on the international stage.

It is difficult to say whether this is a good policy that responds exactly to changing social needs and the demands of the international complex at the same time, but it is true that some aspects still need to be improved. For the culture industry, as *The Economist* suggests, it may take time to change, or at least the French and European culture industry market should be prepared for any possible change. It is better to adopt new platforms that could make their works more accessible and more profitable, instead of being always protected by the government. Or better to create our own platform, see the BATX (Baidu, Alibaba, Tencent, and Xiaomi) China plans to develop its own social networks in the face of the huge users of American platforms, the GAFAM (Google, Apple, Facebook, Amazon, and Microsoft). On the other hand, China is operating the new platform TikTok which is soaring in revenue by 310% and now has its importance in a panel of companies, especially in the heart of generation Z with 84% of users among 16-25-year-olds who invoke that Facebook seems to be too old a platform for most teenagers and young adults.

Just like the cricket, the GAFAM-BATX strategy threatens the culture sector in France and the cultural industry if there are operators who have already taken a piece of the digital market pie in France, then the decarbonization and digitization, the ecosystem is tapping with fists and feet on the culture, the culture sector is changing to a real competition on their way.

The emergence of the Internet and digital resources have totally disrupted the habits of consumption and access to culture of the public, the mission of French cultural policy is supposed to adapt to the digital age. Recalling the government's attachment to the principle of a cultural exception, which is in the interest of all creators and all citizens, should we keep a defensive vision of digital as a threat to the cultural industry? Between the digital revolution and the cultural exception, how to find their coherence, facing the new uses as a tool to further strengthen the cultural sectors and improve access for all people.

In France and in Europe, we are at the time of a new fight in the global digital arena, this fight between the American giants (Google, Apple, Facebook, Amazon, Microsoft) and their Chinese counterparts (Baidu, Alibaba, Tencent, Xiaomi). It is not just a struggle between companies if they are supported to a large extent by governments, it is an invisible war to take control of digital democracy and the fate of the world's soft power. It is necessary to understand these deep aspirations mixed with a will of the state on the digital. To do so, the control over the data of citizens, companies, and States must be a priority.

However, a concern and a fight against digital identity, digital perception, personal data for freedom and privacy prevents France and other countries in the world to fully master the sovereignty over their Internet and what surrounds it, including the sector of culture towards digitalization which counts more and more. We are still

at the first step on the path of the new era's digitalization (Web 4.0) to remove the barrier between digital and reality to have a sustainable development of cultural sector in France.

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