

## Post-pandemic Impacts of COVID-19 on Film Industry Worldwide and in China

Mudassar Hussain Shah<sup>1</sup>  
Muhammad Yaqoub<sup>2</sup>  
Zhang Jing Wu<sup>3</sup>

### *Abstract*

*The COVID-19 pandemic has substantially affected that paralyzed the film industry and related businesses around the world. Similarly, cinemas are closed, film productions are halted, the release dates of the upcoming films are postponed, thousands of crew members and workers are laid-off, and each country has closed the mainstream cinemas for months this year. Now, global Film industry is coping with the loss of business; especially unlike the U.S. the performance of China's film industry is predominantly eye-catching and continues to thrive. Since China's containment of the COVID-19 pandemic, cinemas are successfully backed in operations and continued their progress to recover their revenue rapidly. Worldwide Cinemas are started reopening again with new safety protocols and health measures. Temporarily furloughed workers are coming back, and many new opportunities are being created after lockdown. Alternatively, delayed release dates and continued closures of North America cinema is badly affecting its box office, audiences are still nervous to linger in enclosed cinemas as surging coronavirus cases continued to spread in the United States. Now China has overtaken the U.S. as the global biggest box office crown, indicating that Chinese film industry is also the first to get back on its feet in the post-COVID period. The COVID-19 will not stop people from movie going but it could radically change the way of watching a movie in theaters.*

**Key words;** COVID-19, Global Film Industry, Chinese Film Industry, Hollywood, Box Office

---

<sup>1</sup> Assistant Professor, Department of Communication and Media Studies, University of Sargodha, Sargodha.

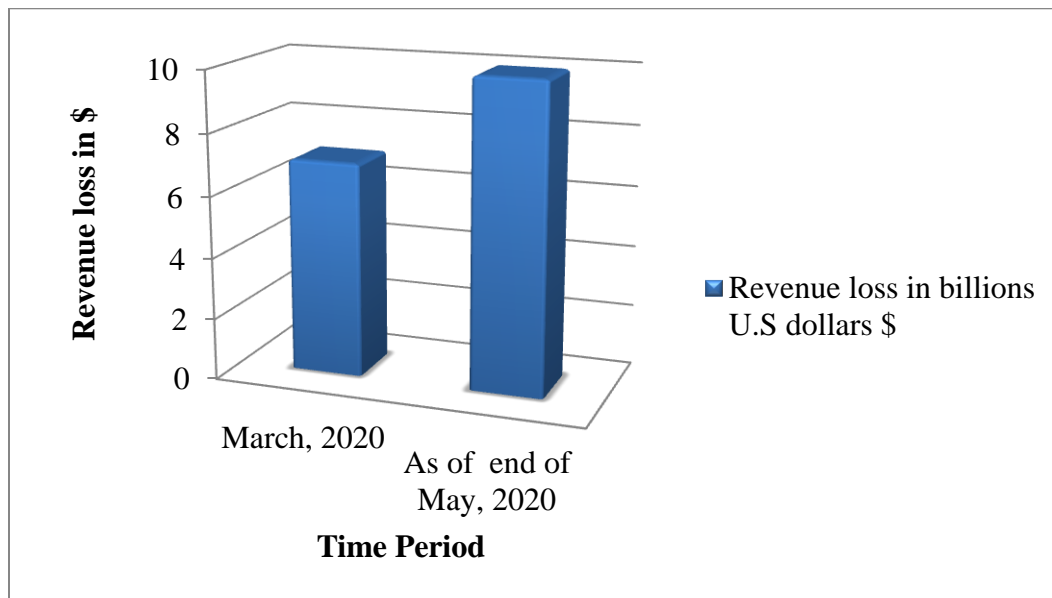
<sup>2</sup> PhD Scholar in Drama, Film and Television, School of Communication, Fujian Normal University, China.

<sup>3</sup> Professor, School of Communication, Fujian Normal University, China.

## Introduction

Literature and arts are invaluable and food of the human soul and spirit. Contemporary arts, especially films, have become a great part of the joy of all walks of life in the time of pre, during, and post-pandemic era. Sometimes important aspects of arts and literature become excessively tedious. In the era of science advent, numerous films are adapted from literary or historical books for education and entertainment (Dean, 2009). Most of the important films have been based upon written literature, particularly novels, and stimulated the niche audience. With the pace of globalization, it has become easy to access and watch the films, dramas, and documentaries of other countries across the world online or in their nearby movie theatres. Today, in the age of 5G internet and the latest telecom gadgets, a rich variety of movies in form, contents, and various genres of films, music, and arts are available on the internet.

When the year 2020 started, the excitement of the global and Chinese film industry was worth watching. It was estimated that worldwide cinemas would earn more this year than last year, but in the first quarter of this year, global cinemas have begun to appear gloomy. The film industry has been in down fall since the start of the COVID-19 pandemic, and the real damage done to cinemas is still being determined. In the past, the film industry has endured pandemics and similar threats, but, in each instance, the existing way of life is turned over (Moon, 2020). Film industry had never witnessed such despondency that the coronavirus had made it went through in history. Carpenter (2020) states that during the COVID-19 disaster, it looks that changes in the film industries have been going on for some time. Possibly no other industry is being devastated as fast and as extensively by the speedy spread of COVID-19 pandemic and lockdown as the film and entertainment (Epstein, 2020). Last year was a decent year for the film industry worldwide. The global box office acquired over 40 billion U.S. dollars around the world, despite the fact that the U.S. domestic box office was down in 2019. Global cinemas, even the most conservative, estimated that the loss would be in billions of dollars. Worldwide film industry loss in box-office revenue estimated \$10 billion loss due to coronavirus pandemic in the first half of 2020 (Figure 1). According to the U.S. entertainment industry union IATSE (International Alliance of Theatrical Stage Employees), more than 120,000 film industry workers have lost their jobs in Hollywood due to shutdown because of COVID-19 (Pulver, 2020; Whitten, 2020).



**Figure 1:** Estimated revenue of global film industry losses  
**Source:** Statista, 2020; (Watson, Jun 18, 2020)

### Objectives of the study

1. To find out the post-pandemic Impacts of COVID-19 on the worldwide film industry.
2. To evaluate the post-pandemic changes and developments in Chinese cinemas.

### Methodology

This study is centered on exploring the post-pandemic impact of COVID-19 on the worldwide film industry, especially, the Chinese film industry. So, this study is exploratory in nature. The data for this study has been collected from relevant secondary sources, which comprise articles, journals, newspapers, and books.

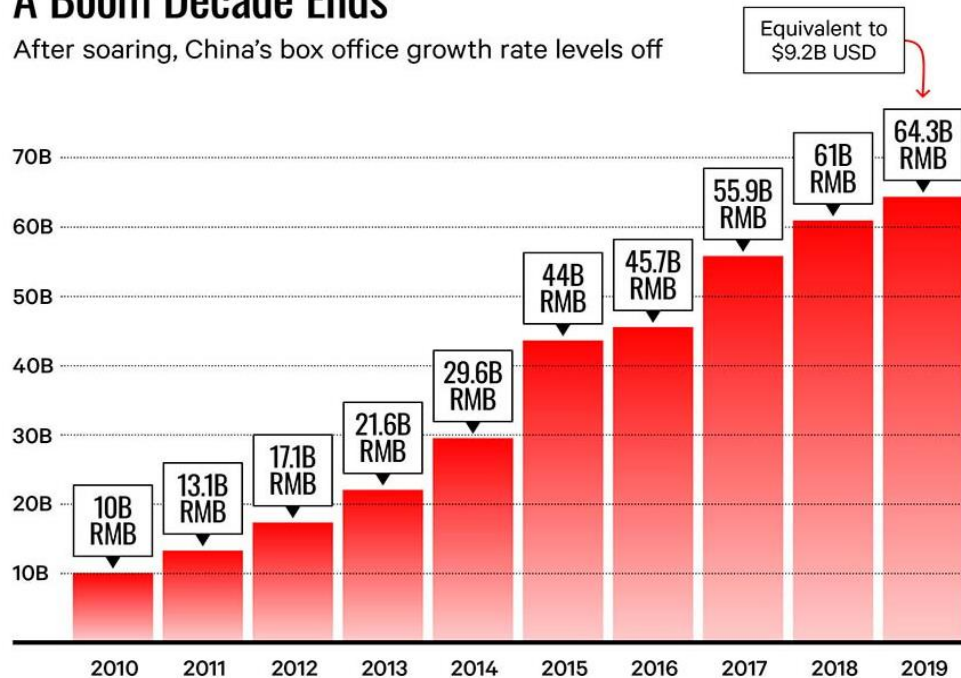
### Pre-COVID-19 Situations of Chinese Cinemas

Due to China's fast-growing economy and film market, experts foresee that by 2020 China will be the biggest film industry worldwide, with box office income estimated to bounce 15.5 billion U.S. dollars in 2023, which was 9.1 billion U.S. dollars in (PWC, 2019). In the initial quarter of 2018, China outperformed North America in film industry income unexpectedly. Before the COVID-19 pandemic era, Chinese cinemas were on track for development since the last decade and reached an unparalleled "golden age." China's film industry with 61 Billion RMB (US\$9.1Billion) in box office revenue in 2018, China has become the fastest growing film industry worldwide. Data shows that in the next couple of years, Chinese box office revenue is projected to reach the world's biggest market beating the U.S. box-office revenue market worldwide (Figure 2). On all fronts, when the whole world is facing COVID-19 pandemic threats

and lockdown situations, the way of watching films is changing drastically, and the Chinese cinemas seems to be ready to go ahead of its competitors.

## A Boom Decade Ends

After soaring, China's box office growth rate levels off



**Figure 2:** A Boom Decade continues

**Source:** China film Bureau (via Xinhua); The Hollywood reporter, 2020

### China's Cinema Screens

China quickly extended film screens at a very brisk rate, added an average of 19 new screens every day. In 2011, there were a total of 9000 screens in China, from 2012 to turn into the nation with the highest number of screens (exceeding the U.S.) in 2017, with 45,000 screens. Before theaters were closed amid of COVID-19 pandemic in January 2020, China was projected to have 70,000 screens in above 10,000 cinema theatres with the most capable of screening digital 3D format. Today, China is the world's biggest film box office in terms of revenue. Online ticket purchases have heightened competition among cinemas. With more than 1.4 billion citizens (five times as many people as the U.S.) and flourishing film industry. Likewise, Chinese film industry also has surpassed the United States in film ticket sale for the first time. Movie analysts believe that the Chinese film industry has huge potential to attract more movie-goers if more cinema theaters are opened in the central and western part of mainland China (Fan, 2020).

### **Film Industry during COVID-19**

In the booming market of films, the Chinese cinema film industry was hoping for a milestone box office success in Spring Festival, but the coronavirus emerged as a global pandemic and caused so many problems and revenue losses. According to Mayyasi (2016) & Song (2018), the Chinese film industry has been thriving significantly in the last decade. It has become the biggest film industry outside North America (the United States and Canada). In 2019, the global film industry took off to a record 31.1 billion U.S. dollars, adding to an overall take of 42.5 billion U.S. dollars, similarly an unsurpassed high. In any case, the festival by the global entertainment world has immediately been supplanted by nervousness due to COVID-19 outbreak, one that could keep the people around the globe far from open places, and cinemas halls for quite a long time or months (Roxborough, Brzeski, & McClintock, 2020). In February 2019, Chinese moviegoers bought 63.1 billion dollars' worth of cinema tickets, a record for any country in a single month, but that did not happen in February 2020 during the COVID-19 pandemic and lockdown. The audience stayed away from theaters due to the fear of the coronavirus, shooting of films has also stopped, and cinemas in different parts of the country have also been closed. As the coronavirus reached the United States of America, affecting other major film markets in the world, such as China, it seems like the virus would break Hollywood as well as China's back. The popular Tyneside Cinema in the UK has launched a fundraising campaign to reopen. Many employees have been laid off due to economic hardship at New York's famous Lincoln Center, where the New York Film Festival is held. During the COVID-19, large studios have added more difficulty of cinema owners. Film makers also released the recently released films online. Film studios started thinking about making a profit by reaching people's homes directly, so why make cinemas a part of their earnings. In fact, streaming platforms are making a profit, and cinema halls are in bad condition. The demand for over-the-top (OTT) platforms is so soaring like Netflix and Disney Plus have reduced their picture quality to reduce internet data costs and make movies more comfortable to download (Alexander, 2020). After COVID-19, even streaming platforms seem to be the popular source of revenue for the global film industry (Mahajan, Singh, & Deo, 2020). The nonattendance of motion pictures and audiences drove Cineworld Group, the proprietor of Regal Cinemas, to suspend activities at all its cinemas in the U.S. Other significant cinema theater chains are kept open; however, the standpoint for the rest of 2020 looks inauspicious.

Some experts have forecasted for three months into 2020, the global box office's year may be over, and a large number of theaters to be permanently closed (Pallotta, 2020). In the mid-march, the global box-office revenue lost around 7 billion U.S. dollars and the worldwide 2nd largest country in terms of box-office, 70,000 cinema theatres have been shuttered down in China for a few months. In the context of the COVID-19 outbreak, film industry has been impacted in the same way as other industries. Fu and Shen (2020) say that the film industry is among the most affected industries in China. As Chinese cinemas began to close, international media started saying that 40% of Chinese cinemas could endure shutdown due to the impact of the COVID-19 outbreak and lockdown. Only in one case it is different from other industries and in the current situation we are going to different streaming platforms to find our entertainment content and watching movies that were made for the silver screen but could not be released due to the closure

of cinemas (Aftab, 2020). A huge number of moviegoers started to watch online movie streaming platforms such as Netflix, iQiyi, Youku, Tencent, Eros Now, Hulu, Disney Plus, Amazon Prime Video, and considered a major challenge to film industry. During coronavirus pandemic outbreak and social restriction, another challenge has been seen in the form of a lack of the release of new films (Harper, 2020).

Moviegoers are watching more movies at home. The question is whether the tradition of going to the cinema and watching movies will continue after the end of the corona pandemic. Albeit coronavirus outbreak and lockdown has caused a large impact on the people's life but data shows that during a survey, 76% of respondents said they would prefer to watch a movie in cinema post-COVID-19 in China because of special effects (3D) and sound effects. In addition, the atmosphere and better environment also pull the viewers to the cinemas (Thomala, 2020). While moviegoing in China could match in post-pandemic record haul, it is also actually heartening to the industry that 2020 delivered the first-best annual box office revenue in the history. Another study data shows that 73% of people said they watched a movie online paid streaming platforms during the COVID-19 pandemic and found that 72% are willing to return to cinemas in post-COVID pandemic lockdown. The study shows that 62% also paid close attention to the news of the reopening of cinemas, and 55% were interested in the news of upcoming new films. The research indicates that after cinemas and theaters reopened, 60% moviegoers demanded strict measures by cinemas, and 58% said ticket discounts offered would be the primary factors for them to visit the cinema, and 40% also interested in the quality of new films. More than 80% of respondents suggested the ticket price of less than 30 Yuan per ticket (Maoyan Entertainment, 2020).

#### **Post-COVID-19 Industry Resurgence**

Apart from the fact the global film industry is still struggling with COVID-19, but China is shaping its own world. Coronavirus is quickening the transformation in process in film production, distribution, and consumption. China Film Administration made a decision and allowed cinemas to continue operating from July 20, 2020, subsequently improvements in the country's outbreak. At that time, movies aimed at re-opening and are required to use appropriate prevention and control measures. For example, the audience must wear masks and not eat or drink while watching movies. After the opening of mainstream cinemas, it seems that the future of the China's film industry is bright, and the rapid recovery of the China's economy will promote a strong global confidence building. Chinese people are the witness of the epidemic prevention and control situation in China which is improving day by day, and consumer confidence in the market is growing. Simultaneously, the box office performance of Chinese cinemas has become more prominent after getting a green signal from officials to reopen cinemas with a limited capacity. The new rules include indoor seating capacity as 50%. Since movie theatres reopened, over 150 movies have been released to date, and more than 150 million Chinese viewers contributed box-office surpassing ¥ 5.4 billion RMB (\$797 million) (figure captured until Sept. 20, 2020). It was a major success after the revival of Chinese film industry only a couple of months ago. The positive aspect is that major contribution to the Box-office was done by Chinese domestic film. So far, the

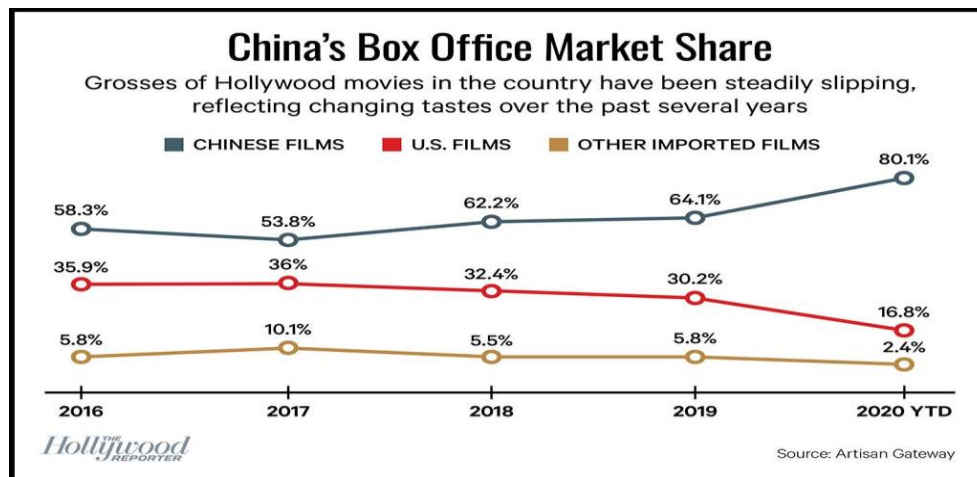
number of rehabilitated cinemas across China has reached 9,512, while the overall rehabilitation rate has reached 88 percent(Chan, 2020;Xi, & Qu, 2020).

At the end of the year 2020, worldwide cinemas started bustling again; however, China is leading and surpassed the North America to turn into the biggest film industry when economies of other countries, including the United States of America recovering from the effects of the COVID-19. The coronavirus is under control, and the situation in all Chinese cities has returned to normal. It is hard enough to film with conventional strategies while observing social distance. Yet, for several studios, the coronavirus has likewise settled on it hard to innovative and innovative verdicts before the shoot, for example, casting, set, and costume design. The equivalent goes for post-production activities. These are on the whole profoundly collective cycles, including many experts, from editor to sound engineer, Foley artist, colorist, and more throughout the marketing and promotion stages right up to circulation. Last minute editing or endorsement modify in one little scene could affect each adaptation of the trailer and film banner that go after. Up to this point, numerous film studios have never settled on these kinds of choices while working distantly, but presently they have to work with new protocols that could change what we see on screen (Jackson & Williams, 2020; Epstein, 2020).

### **World's Biggest Box Office Crown**

In the last decade, there have been numerous new advancements in the Chinese film industry, and the Chinese entertainment industry is going through remarkable redesigning (Berry& Pang, 2010). China's film industry grew significantly in the period between 2006 and 2019 as the number of cinema theaters expanded the audiences has also soared. While life has largely returned to normal in the last couple of months, the Chinese film industry is enjoying a boom period and has overtaken the U.S.in the last quarter of this year as the global biggest box office crown. During the National Day holidays, Chinese theatres reportedly topped and sold 586 million U.S. dollar worth of tickets compared to the United States cinemas sold 12 million worth (Mondello, 2020). As the United States film industry contemplates whether the COVID-19 has harmed moviegoing, China's cinemas have gotten back to solid profit. Film tickets sale for 2020 increased to 1.988 billion U.S Dollars in China, outperforming the U.S.'s total of \$1.937 billion. Since the major Hollywood biggest tentpole movies have been postponed or delayed to 2021 as indicated by data, there is no way to the U.S. film industry to recuperate in 2020 hold its position as the global biggest box office.

Experts have since long anticipated that the most crowded nation would in the future top the worldwide graphs (Brzeski, 2020). The Chinese film industry is setting a beacon of light to the worldwide entertainment industry that has undergone great victims from the COVID-19 pandemic and lockdown (Yeping, 2020). The Chinese Film industry has learned a lot from the Hollywood and Global film Industry about how a film is made and promoted to become more diverse and prominent in the global box office. Figure 3 shows that the Chinese box office roared back towards its full capacity, data found that Chinese films share increased from 64.1% to 80.1% while U.S. films shared decreased from 30.2% to 16.8% in 2020 in China's box office (Brzeski, 2020).



**Figure 3:** China's box office market share (Brzeski, 2020)

#### Postpone Releasing Movies

Across the world, many movies released have been postponed due to worldwide outbreak of the COVID-19 epidemic. With the halt and postponed in production, shooting and release of films, several films even the blockbusters (i.e., MGM's James Bond film, "No Time to Die" "Mission Impossible", Warner Bros.' "Wonder Woman 1984", Pixar's "Soul", Universal's remake Candyman and Spider Man's latest iteration, "Far From Home,") new release in schedule dates of the year 2020 are either moving to end of 2020, early 2021 or being postpone indefinitely. Considering that, here is a schedule for some heavy budget films that have been postponed due to coronavirus, with the expected release calendar for 2020 or 2021 have been mentioned below (table 1).



**Table 1: Postponed Movies Calendar**

Movie name	Original Release Date	Postpone Release
Free Guy	July, 2020	December11, 2020
Coming 2 America	December18, 2020	Unchanged
Wonder Woman 1984	June, 2020	Dec. 25, 2020
Soul (streaming)	June 19, 2020	Dec. 25, 2020
Candyman	June 12, 2020	Unspecified date, 2021
The French Dispatch	July 2020	Unspecified
The 355	January 2021	Jan. 15, 2021
Antlers	April 17, 2020	February 19, 2021
Without Remorse	Sept. 18, 2020	February 26, 2021
The King's Man	Sept. 18, 2020	February 26, 2021
Ghostbusters: Afterlife	July 10, 2020	Mar 5, 2021
Morbius	July 31, 2020	Mar 19, 2021
No Time to Die	April, 2020	April 2, 2021

**Source:** Trenholm, R., (Oct. 9, 2020).

### **Spring Festival**

Following the accomplishment of Chinese film industry performance during China's National Day and Mid-Autumn Festival holidays from October 1 to 8, eight movies have announced for the coming Spring Festival. The China's Film industry performance during the Spring Festival is exceptionally looked at as it gives signs for the entire year's revenue. Industry inside experts predicts that the Spring Festival 2021 film industry will check another come back for the China's film industry if the COVID-19 pandemic stays leveled out. During the National Day holidays, also known as Golden Week, the Chinese mainland film industry rounded up a great 3.95 billion Yuan (\$586 US dollars). Nearly 100 million moviegoers visited cinemas marked as the second-highest profit-generating period throughout the Chinese film industry history and widely hailed as a mark of the steady recovery of the Chinese film industry. Film pundits are optimistic that the movies for the upcoming Spring Festival occasions, one more significant occasion blockbuster period for movies in China, may still outflank that of the National Day occasions to coordinate the pre-pandemic film industry if the plague stays leveled out around then. Experts, critics, and teachers of film study are also anticipating that Chinese blockbuster films in diverse genres including comedy, action, sci-fi, thriller, and animation that are in the pipeline likely helpful for China's film industry to keep its position as a box office champion (Yuqiao, 2020).

### **Future of Chinese Film Industry**

China's containment of the COVID-19 upon reporting over a couple of months no local cases gives China a unique opportunity to become the biggest film industry market in the worldwide box office while in the United States surpassed 155,785 daily COVID-19 new infections (John Hopkins, November 15, 2020). And since no major new Hollywood movies have been set back to 2021, there is actually no way the U.S. film industry will recuperate in 2020 and hold its position as the global largest box office. It can be predicted that more than 1.4 billion citizens, globally highest 70,000 screens and a thriving film industry has allowed Chinese film industry to become the world's largest market and maintain its biggest global box office in the coming decades (Whitten, 2020; Frater, 2020; Sims, 2020).

### **Post-COVID-19 Recommendations and Reforms**

Looking back to what the Chinese film industry can learn lessons from the impact of COVID-19 pandemic and lockdown –which saw billion dollars loss in and many people lost their jobs and contracts as the pandemic took hold. Now it's time to learn from the past and need to adapt new framework for production evolved under safety protocols, process and industry as a whole as it gets back on its feet. In the post-lockdown, now normal is new normal, the film industry must carry on despite the immense hardship brought by the pandemic.

- Chinese Cinemas should also launch a public awareness campaign to ease moviegoer's fears.
- In post-pandemic period, the film industry should increase ventilation in-indoor cinema theatres.
- In post-COVID-19, directors, filmmakers, and artists strongly considering streaming, but they realize the importance of cinema theatres. The big-budget film should remain loyal to release to the big screen.
- Producers should adopt the new technology to crack the obstacles, consequently get better content, which is enjoyed by the large audiences.
- In the post-pandemic period, 'drive-in cinemas' or 'drive-in complex' or 'drive-in movie theatre' offer systemic advantages over indoor theaters that have a safe environment in the big cities across China. Many other country cinemas owners also made the decision to create a drive-in complex for several hundred cars.
- Cinema also needs to be a creative and open mobile cinema for people to watch films from their balconies.
- The Chinese film industry should increase the average number of the domestic film release, will help to increase box office revenue in China.
- Chinese film industry needs to replace the traditional film promotionally and marketing strategies with advanced social media like Weibo, Wechat, Youku, etc., significant advantages for film-makers to get pilot feedback from the viewers ahead of the release of films. The film producer also should spend more on the promotion of the film.
- Cinema theatres should start a free watching experience for the new audiences who never visited the cinemas before. Because they don't know the atmosphere of cinemas is

different from home for the reason that bigger screens and pragmatic sound-effects may experience that it is the real-world.

- Films are big soft power and can promote the image of a country in the world. China is still ahead of the rest of the world in soft power. There are more Chinese stories; the Chinese film industry must need to tell the world.
- Cinemas should continue to increase healthy and clean business and make possible wearing masks, premise disinfection, staff testing, and social distancing as much as possible. All Chinese cinemas should utilize HEPA (High-Efficiency Particulate Air) filters to clean the air in cinemas. HEPA filters are claimed to have the ability to kill 99% of microscopic bacteria.
- Chinese Cinemas should always implement robust health and safety measures as a part of safe cinema protocols for a safe and sustainable opening of cinemas.
- Post-COVID-19era will witness a paradigm shift, and there would be so many things to learn from the past. Chinese cinema is needed that huge shift and the entire film industry comprising financiers, producers, directors, and actors to focus on these dramatic changes.
- A genuine multifaceted coproduction has not yet thrived. The Chinese films that can be valued and watched by worldwide audience or vice versa, coproduction needs to begin starting at nuts and bolts. The script is vital. There are numerous capable Chinese screenwriters; still, they need to learn from Hollywood regarding story and global structure.
- Chinese Cinema needs to learn from Hollywood and create movies that appeal the diverse audiences.
- Global and Chinese cinemas are changing quickly, and movie theatres are not just competing with streaming services for money. They also compete with them for time and will need to adapt to the new changes. Cinema theatres have to decrease ticket prices. Chinese cinema should offer exclusive ticket discounts and also improve the quality of new films to attract the audiences.
- Filmmakers need to potentially alter both style and substance and also need to be more creative in where and how they shoot.
- To pick up the audience, Chinese cinemas must have a solid pipeline of new movies to maintain stable operations.
- The film industry should break the hurdles and allow post-production at remote set-up and accept in the future for film editing from home. Chinese film Industry also needs to embrace the digital transformation and allow the workers to finalize film pre-production, post-production, and film marketing and promotion at the remote way of working.
- The government should make easy and quick steps for film-makers and investors to acquire licenses.
- The Chinese film industry should continue expanding online ticketing services compatibility and functionality.

- China's film industry should focus more on to fulfill the quality of desire to promote global intensity. Therefore, film creators must continue to adhere to the "quality-oriented" path in order to gain a long-term foothold.
- More than 70% of film audiences are between 18-32 years age. China's screenwriters and filmmakers should focus on the production of youth.
- More efforts must be made to capitalize on the international market by making Chinese films more competitive. If Chinese films have a larger market, they could lower their cost of production and increase their profitability.
- The authorities should make efforts to lengthen the Chinese film's industrial chain, including box office returns, intellectual property production, product placement, and theme parks, which will effectively increase their increased revenue.
- To reach the U.S. level of screen density per capita, China would have to build an additional 95,000 screens.

Theses post-COVID-19 measures may attract the niche audience across a span of demographics, which could be helpful for the Chinese film industry to maintain domestic and global box office crown in future tally in years.

### **Conclusion**

Cinema is fighting for its existence. In the current situation, streaming platforms and movie theaters can bring about a significant change in ideology. Five months after the implementation of the usual anti-epidemic measures, cinemas and theatergoers have now gone through a "run-in period", and audience confidence in filmmaking has also gradually increased in China. The epidemic prevention and control situation in China is improving, and consumer confidence in the market is growing. At the same time, the box office performance of Chinese cinemas has become more prominent. This can be considered the first major success after the Chinese film industry's revival in post-COVID-19. So far, the number of rehabilitated cinemas across China has reached 9,700, while the overall rehabilitation rate has reached 90 percent till September 2020 (Brzeski, 2020). The Chinese film industry's situation has improved. Still, cinemas in some countries have not been so lucky in this regard, and the prospects of market recovery are nowhere to be seen. The U.S. media "CNBC" reported that "the restoration of the U.S. box office cannot be compared to that of China. On the other hand, the Chinese cinema box-office got the first position in the worldwide film Industry. The Chinese film industry is seeing a trend in which multiple types of films across various genres are being produced, unlike in the U.S., which mainly produces commercial films for profit. Chinese filmmakers are increasingly confident about the industry's recovery. The global film industry may become more difficult by coronavirus, causing a decrease in Hollywood, Bollywood, and the rest of movies imported into China. Chinese filmmakers should continue to carry forward production to recover and maintain the position of the Chinese film industry. In fact, the restoration of the Chinese box office is part of the economic recovery. The future of the film industry is better and bright. Simultaneously, the future of China's economy is promising. The sustainable and stable recovery of the Chinese economy has also given the world strong confidence. International media, including American media, published articles highlighting China's strong economic recovery in the aftermath of the epidemic. Struggling to

contain the virus, China's economic recovery is accelerating, which could further narrow the gap between the Chinese and US economies. Film fans are back, and the difficult moments of 2020 will also pass endlessly.

In the new era, Chinese Cinema has become the crown of the box office. The number of moviegoing also increased, and the last quarter of 2020 saw the largest influx of moviegoers. Despite all this frustration all over the world, history has shown that cinema has never conceded defeat. According to experts' expectations, China has become the first nation to recover from the negative impacts of post-COVID-19. The digital revolution can also play an important role in the growth of film industry revenue by significantly upgrading the facilities and environment of cinema theaters. China' film culture industry should continue to extend numerous advanced genres and carry on exploring and funding in the creation and production of these genres.

**Conflict of Interest**

The authors declare no conflict of interest.

## References

- Aftab, K., (April 6, 2020). Why cinemas will bounce back from the Coronavirus crisis. Retrieved on October 25, 2020 from URL: <https://www.bbc.com/culture/article/20200403-why-cinemas-will-bounce-back-from-the-coronavirus-crisis>
- Alexander, J., (Mar 27, 2020). The entire world is streaming more than ever and it's straining the internet. Retrieved on October 31, 2020 from URL: <https://www.theverge.com/2020/3/27/21195358/streaming-netflix-disney-hbo-now-youtube-twitch-amazon-prime-video-coronavirus-broadband-network>
- Berry, C., & Pang, L. (2010). Remapping Contemporary Chinese Cinema Studies. *China Review*, 10 (2), 89-108. Retrieved on November 04, 2020 from URL: <https://www.jstor.org/stable/23462331>
- Brzeski, P. (October 7, 2020). China, the World's Second-Largest Film Market, Moves Beyond Hollywood. Retrieved on October 28, 2020 from URL: <https://www.hollywoodreporter.com/news/china-the-worlds-second-largest-film-market-moves-beyond-hollywood>
- Brzeski, P. (October 18, 2020). It's Official: China Overtakes North America as World's Biggest Box Office in 2020. Retrieved on October 28, 2020 from URL: <https://www.hollywoodreporter.com/news/its-official-china-overtakes-north-america-as-worlds-biggest-box-office-in-2020>
- Carpenter, A., (August 14, 2020). Coronavirus: how will the film industry adapt? Retrieved on October 17, 2020 from URL: <https://aspioneer.com/coronavirus-how-will-the-film-industry-adapt/>
- Chan, H. M., (October 2, 2020). 60 Days, 150M Visitors, \$795m Box Office: How Did Chinese Cinemas Recover So Fast Post COVID-19? Retrieved on October 18, 2020 from URL: <https://celluloidjunkie.com/2020/10/02/60-days-150m-visitors-7-9bn-bo-how-did-chinese-cinemas-recover-so-fast-post-covid-19/>
- Dean, J., (2009). Adapting History and Literature into Movies. Retrieved on October 17, 2020 from URL: <http://www.asjournal.org/53-2009/adapting-history-and-literature-into-movies/>
- Epstein, A., (March 9, 2020). Coronavirus is pushing an already vulnerable film industry closer to the edge. Retrieved on October 17, 2020 from URL: <https://qz.com/1813387/a-vulnerable-film-industry-feels-the-impact-from-coronavirus/>
- Epstein, A. (June 9, 2020). Hollywood is getting back to work with new protocols that could change what we see on screen. Retrieved on November 15, 2020 from URL: <https://qz.com/1866087/hollywood-can-resume-production-with-new-health-protocols/>
- Fan, X. (October 29, 2020). Movie industry moving forward. Retrieved on November 05, 2020 from URL: [http://global.chinadaily.com.cn/a/202010/29/WS5f9a0235a31024ad0ba81b78\\_6.html](http://global.chinadaily.com.cn/a/202010/29/WS5f9a0235a31024ad0ba81b78_6.html)

- Frater, P. (Oct 23, 2020). What Happens After China Takes the Global Box Office Crown? Retrieved on November 15, 2020 from URL: <https://variety.com/2020/film/asia/china-overtakes-north-america-box-office-crown-1234813145/>
- Fu, M., & Shen, H. (2020). COVID-19 and corporate performance in the energy industry. *Energy Research Letters*, 1(1), 12967.doi:10.46557/001c.12967
- Harper, J., (4 June, 2020). Thousands of cinemas in China under threat of closure. Retrieved on October 17, 2020 from URL:<https://www.bbc.com/news/business-52901143>
- Huaxia, (August 27, 2020). Beijing film festival sheds light on post-epidemic cinema development. Retrieved on October 04, 2020 from URL: <http://www.ecns.cn/m/news/society/2020-08-27/detail-ifzzpxeu2685252.shtml>
- Jackson, P. & Williams, K., (July 1, 2020). Hollywood must adapt to remote work or suffer the consequences. Retrieved on October 28, 2020 from URL:<https://fortune.com/2020/07/01/hollywood-film-remote-work-coronavirus/>
- John Hopkins (November 15, 2020). Coronavirus Resource Centre. Retrieved on November 15, 2020 from URL:<https://coronavirus.jhu.edu/data/new-cases>
- Mahajan, S., Singh, R., & Deo, R. (2020, May 16) Impact of Covid-19 on media and entertainment industry. Retrieved on November 03, 2020 from URL: <https://www.indialegallive.com/top-news-of-the-day/news/impact-of-covid-19-on-mediaand-entertainment-industry-99680>
- Maoyan Entertainment (Apr 14, 2020). Maoyan Survey Finds Portion of China Movie Lovers Eager for Return to Cinemas Rose to 72%. Retrieved on November 04, 2020 from URL: <https://www.prnewswire.com/news-releases/maoyan-survey-finds-portion-of-china-movie-lovers-eager-for-return-to-cinemas-rose-to-72-301039832.html>
- Mayyasi, A. (2016). How Hollywood changes movies to appease foreign censors. Retrieved on November 07, 2020 from URL:<https://priceconomics.com/hollywoods-new-chinese-censors/>
- Mondello, B. (October 19, 2020). China Surpasses The U.S. In Movie Ticket Sales for 1st Time. Retrieved on November 7, 2020 from URL:<https://www.npr.org/2020/10/19/925501053/china-surpasses-the-u-s-in-movie-ticket-sales-for-1st-time>
- Moon, S. (2020). Effects of COVID-19 on the entertainment industry. *IDOSR Journal of Experimental Sciences*, 5(1), 8-12. Retrieved on November 3, 2020 from URL:<https://www.idosr.org/wp-content/uploads/2020/04/IDOSR-JES-51-8-12-2020-P2.pdf>
- Nhamo, G., Dube, K., & Chikodzi, D. (2020). Implications of COVID-19 on Gaming, Leisure and Entertainment Industry. In *Counting the Cost of COVID-19 on the Global Tourism Industry* (pp. 273-295). Springer, Cham.
- Pallotta, F. (April 2, 2020). The coronavirus won't end moviegoing, but it could change it. Retrieved on October 27, 2020 from URL:<https://www.cnn.com/2020/04/02/media/movie-box-office-coronavirus/index.html>

- Pulver, A., (July 1, 2020). At least 170,000 lose jobs as film industry grinds to a halt due to Coronavirus. Retrieved on October 17, 2020 from URL: <https://www.theguardian.com/film/2020/mar/19/loss-of-jobs-income-film-industry-hollywood-coronavirus-pandemic-covid-19>
- PwC China, (2019). China Entertainment & Media Outlook 2019-2023. Retrieved on October 28, 2020 from URL: <https://www.pwccn.com/en/industries/telecommunications-media-and-technology/china-entertainment-and-media-outlook-2019-2023.html>
- Roxborough S., Brzeski, P., & McClintock, P. (March 2, 2020). Global Film Industry Facing \$5 Billion Loss amid Coronavirus Outbreak. Retrieved on October 25, 2020 from URL: <https://www.hollywoodreporter.com/news/film-industry-facing-5-billion-loss-coronavirus-outbreak-1282038>
- Sims, D. (September 14, 2020). Hollywood's Tenet Experiment Failed; Christopher Nolan's blockbuster was supposed to save U.S. theaters. Now the future looks bleaker than ever. Retrieved on November 15, 2020 from URL: <https://www.theatlantic.com/culture/archive/2020/09/hollywoods-tenet-experiment-didnt-work/616345/>
- Song, X. (2018). Hollywood movies and China: Analysis of Hollywood globalization and relationship management in China's cinema market.. *Global Media and China*, 3(3):177-194. Doi: 10.1177/2059436418805538
- Thomala, L. L., (August 11, 2020). Preferred ways of watching movies after coronavirus pandemic in China 2020. Retrieved on October 04, 2020 from URL: <https://www.statista.com/statistics/1147663/china-preferred-film-consumption-method-after-coronavirus-lockdown/>
- Thomala, L. L., (Aug 11, 2020). Major factors for cinema visits after coronavirus pandemic in China 2020. Retrieved on October 04, 2020 from URL: <https://www.statista.com/statistics/1147700/china-reasons-for-visiting-cinemas-after-coronavirus-lockdown/#statisticContainer>
- Trenholm, R., (Oct. 9, 2020). Coronavirus movie delays: New release dates for 2020 and 2021 blockbusters. Retrieved on October 12, 2020 from URL: <https://www.cnet.com/news/coronavirus-movie-blockbuster-delays-2020-2021-new-release-dates/>
- Watson, A., (Jun 18, 2020). Global film industry revenue losses due to the coronavirus 2020. Retrieved on October 18, 2020 from URL: <https://www.statista.com/statistics/1104224/film-industry-revenue-loss-coronavirus-worldwide/>
- Whitten, S. (March 11, 2020). More than a third of US adults say movie theaters should close amid coronavirus outbreak. Retrieved on November 03, 2020 from URL: <https://www.cnbc.com/2020/03/11/hollywood-sales-threatened-as-coronavirus-pandemic-worsens.html>
- Whitten, S. (September 29, 2020). Movie theaters in jeopardy as studios move blockbusters to 2021, audiences stay home. Retrieved on November 15, 2020 from URL:



<https://www.cnbc.com/2020/09/29/coronavirus-movie-industry-studios-move-blockbusters-audiences-stay-home.html>

- Xi, Chen & Qu, Qiuyan (August, 27, 2020). China may be the first country to see film industry recover from negative impact of corona virus pandemic: experts. Retrieved on October 04, 2020 from URL: <https://www.globaltimes.cn/content/1199101.shtml>
- Yeping, Y. (2020). China exceeds North America, leading in film box office. Retrieved on November 03, 2020 from URL: <https://www.globaltimes.cn/content/1203552.shtml>
- Yuqiao, J. (2020). Mainland box office for 2021 Spring Festival expected to mark another return of Chinese film market. Retrieved on November 04, 2020 from URL: <https://www.globaltimes.cn/content/1203386.shtml>
- Zaidi, H., (OCT 16, 2016). Cutting the nose to spite the face, again: How the Bollywood ban is a mistake Pakistan has made before. Retrieved on October 04, 2020 from URL: <https://images.dawn.com/news/1176423>