

# Research on Chinese and Foreign Cultural Sector Policies from the Perspective of International Comparison

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**Abstract:** The cultural sector is an important part of the national economy and an important part of the construction of spiritual civilization. In the international competition of cultural industries, developed countries are in a dominant position, and developing countries are under the impact of foreign culture, and their politics, economy and culture are all threatened. China's cultural sector is still in a weak position, and the share of cultural products and services in the international and domestic cultural markets still lags far behind that of developed countries. Starting from the actual situation of China's current economic and social growth and the characteristics of cultural sector growth, this paper compares Chinese and foreign cultural industries from an international perspective and explores their differences, so that we can more accurately understand the advantages and disadvantages of China's cultural sector's international competitiveness, which also analyzes the advantages and disadvantages of the evaluation indicators, so as to discuss the growth and improvement strategy of Chinese cultural sector, and improve the international competitiveness of Chinese cultural sector to make it clearer, more standardized and more scientific.

**Keywords:** International comparative perspective, Chinese and foreign cultures, Industrial policy.

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## 1. Introduction

cultural sector[1] has become a new economic pillar and growth point for countries around the world. In western countries, the proportion of cultural sector in GDP is generally higher than 10%. For example, the US cultural sector accounts for more than 25% of GDP. The Japanese cultural sector is also quite developed, becoming the third largest industry in Japan[2]. With the growth of my country's economy and society, the cultural sector has also developed by leaps and bounds. The proportion of cultural consumption in people's consumption structure and the proportion of cultural sector in the national economy are gradually increasing. As scholars put it: "Culture and entertainment—rather than the more real automobile manufacturing, steel, and financial services industries—are rapidly becoming the driving wheels of the new global economic growth"[3]. The United States, which takes the cultural sector as its pillar industry, has a global leading position in all fields of the cultural sector; the United Kingdom has taken the growth of the creative industry as a national strategy since 1997; France and Austria have all made great efforts to carry out major cultural sector brand projects. South Korea established the cultural sector Promotion Institute, a specialized national institution, and formulated a national strategy for the cultural sector; when Japan continued its economic downturn in the ten years of the 1990s, only the cultural sector achieved tremendous growth. growth[4]. In my country, the report of the 17th National Congress of the Communist Party of China put forward the concept of "cultural soft power", and clearly regarded "stimulating the cultural creativity of the whole nation and improving the national cultural soft power" as an important cultural growth strategy. Therefore, this paper analyzes the growth status of my country's cultural sector through comparative research with the developed countries,

and draws on the growth experience of the developed country's cultural sector to put forward ideas to promote the growth of my country's cultural sector.

## 2. Domestic and International Cultural Sector Growth

### 2.1. Cultural Sector

Although the concept of cultural sector has been popular for nearly a hundred years, and the growth practice as an industry is earlier, the definition of the concept of cultural sector and the division of industry categories at home and abroad have not been strictly unified. cultural sector is also known as cultural sector, mass culture, media culture, creative industry, content industry, copyright industry and so on. These broad or narrow appellations fully reflect the richness and uncertainty of the cultural sector, and also remind us that we must understand the connotation and extension of the concept of cultural sector in the sense of growth[5].

Marx once clearly pointed out that "all productive forces are material productive forces and spiritual productive forces". The so-called spiritual productivity, that is, cultural productivity, is a large-scale social production. As a large-scale social production, it naturally has the basic characteristics of social production, with basic links such as circulation, exchange, and consumption, and has the entire process of economic operation under market conditions [6]. Therefore, in its essence, the cultural sector is a form of spiritual productivity growth based on human mental work. It realizes the production diversification, spiritual Marketization of cultural services.

To sum up, the cultural sector has some special social and ideological attributes in addition to general industrial attributes. Therefore, the concept of cultural sector can be understood at two levels: culture and industry. The cultural

sector is an industry that produces and operates cultural products for the purpose of meeting the spiritual and cultural needs of consumers [7]. Among them, cultural products refer to spiritual consumer goods that can be sold, which include both tangible material products and intangible service products. Under the conditions of a market economy, its materialized products and services have two forms of non-commercialization and commercialization, and there are two

attributes of ideology and general commodities. Cultural products have the use value of meeting the needs of the public's spiritual life, influencing the formation of people's world outlook, and improving consumers' cognition, aesthetic ability, appreciation level and research skills. This use value determines that the cultural sector has immeasurable social benefits.



**Figure 1.** Composition system of cultural sector

As an industry that provides spiritual products, the cultural sector not only shares characteristics with general industries, but also has many individual characteristics possessed by other industries. Its iconic features include: (1) Functional entertainment. The cultural sector can not only meet people's needs for recreational entertainment, but also meet people's needs for aesthetic entertainment. (2) The ideological nature of the role. The cultural sector is not only a mass communication medium, but also a very effective means of political public opinion. It can be used as a tool to promote or resist a certain ideology. (3) The intangibility of the product. This feature makes the cultural sector an environmental protection industry with less energy consumption, less pollution and no pollution, which is very suitable for the needs of sustainable growth. At the same time, it also has strong penetration performance and coexists with other industries. (4) The particularity of value. Due to the different positions, concepts and cultural qualities of consumers, their evaluation of the use value of cultural products is also different, so that cultural products are expressed as individual use values; it also makes the value of cultural products and thus the price cannot be accurately quantified. (5) The dependency of growth. The growth of cultural sector depends on social economy, institutional environment, government policies, and the growth of other industries, especially the growth of sci & tech.

## 2.2. Growth of International Cultural Sector

The cultural sector in the U.S. is one of the earliest

developed and most globalized cultural industries. It relies on the strong political economy and scientific and technological strength of the United States to export American culture, and the cultural sector has become a pillar industry of the national economy [8]. The "Clash of Civilizations Theory" proposed by some scholars theoretically provides a basis for the United States to curb the growth of countries with different cultures. Another scholar put forward the view of "soft power", and put forward a clear strategy for the United States to use its own soft power resources for cultural expansion [9]. Based on this theoretical background, while the United States exports cultural products to other countries and earns high profits, it also exports American political and cultural concepts, which have a significant impact on people's lifestyles and values. The growth characteristics of the American cultural sector mainly include the following four aspects:

One is the diversification of investment subjects. The U.S. government has introduced other industries and foreign funds into the cultural sector by encouraging diversified investments and operations. In the field of non-profit culture and art, it is mainly supported by the US government and social funds, while in the field of for-profit cultural sector, the innovation of the financial system and the use of international direct investment are used for financing.

The second is to improve the legal system. Taking intellectual property protection as an example, the United States enacted the first copyright law in 1970. Since then, laws and regulations such as the Copyright Term Extension Act of 1998, and the Home Entertainment Copyright Act of

2005 have been promulgated. Strict intellectual property protection has played an important role in regulating the market order of the cultural sector, safeguarding legitimate rights and interests, and promoting the growth of the cultural sector[10].

The third is to continue to lead cultural and technological innovation. The cultural sector in the United States has carried out active cultural and technological innovations while absorbing other international advanced cultures. For example, Hollywood blockbusters using advanced high-tech achievements have brought a strong visual and auditory experience to the audience, and the powerful technology of satellite broadcasting and Internet technology Advantages, forming an intertwined communication network, quickly transmitting cultural products, creating a global synchronization of popular culture. These cultural innovation technologies have greatly enhanced the international competitiveness of the American cultural sector.

Fourth, there are a number of powerful cultural sector group companies and multinational companies. There are a large number of powerful cultural enterprises in the cultural sector in the United States. Through mature market operation models, they have established a stable and huge sales network around the world, controlling the commercial and cultural fields of many countries, and promoting the United States. The multi-national operation of the cultural sector reduces the production cost of products and enhances the competitiveness of the industry through the allocation of resources on a global scale.

It was in the 1970s and 1980s that Japan's national growth strategy began to gradually shift to the direction of "building a nation with culture". Since then, successive governments have regarded the growth of the cultural sector as an important task, and promoted the cultural sector to become a pillar industry of the national economy[11]. In 2005, the market size of Japan's cultural sector has reached 12.8243 trillion yen, resulting in a large number of cultural products, mainly animation, video games, and pop music, being exported overseas. The growth experience of Japanese cultural sector mainly includes:

First, the government has invested heavily in the cultural sector. In 1968, Japan established a new Cultural Affairs Bureau on the basis of the Cultural Affairs Bureau and the Heritage Protection Committee, and the annual financial budget has increased significantly. The Japanese government also invested in the establishment of the "Culture and Art Fund" and the "Culture and Art Creation Program" to support various cultural and artistic activities.

The second is to improve the legal and regulatory system of the cultural sector. A representative example is the Copyright Management Law, which was renamed in 2001. The implementation of this law effectively safeguards the rights of authors. In 1996, the Basic Law of Revitalizing Culture and Art was enacted, which stipulated the basic policies and methods for revitalizing culture and art, and clarified the responsibilities of the government. The cultural sector Promotion Law enacted in 2005 has promoted the rapid growth of Japan's cultural sector.

The third is to build an international growth platform for the cultural sector. Under the vigorous promotion of the government, Japan has established a large number of Japanese cultural exchange and promotion institutions overseas, such as the system of recruiting foreign students at public expense and the establishment of the "International

Exchange Foundation". Promote the spread of Japanese culture and the growth of cultural industries by sending teachers, inviting scholars to visit, and accepting international students.

The fourth is to establish a large cultural sector group to enhance international competitiveness. During the growth of the cultural sector, Japan has established some large cultural sector groups such as Sony Corporation and Japan Broadcasting Corporation. Through mergers and acquisitions, the Japanese cultural sector has gone abroad and enhanced its international competitiveness. Fifth, maintain the competitiveness of the domestic market of the cultural sector. In 2005, there were 146 game software companies in Japan, 45% of which had assets of less than 10 million yen. Most of these small and medium-sized enterprises are located at the front end of the cultural sector chain, injecting a steady stream of vigor and vitality into the growth of Japan's cultural sector.

For South Korea, which had initially completed its industrialization goal in the 1980s, the strategic goal of "synchronizing cultural growth with national growth" was also put forward, laying the foundation for South Korea's cultural national strategy. In recent years, Korea's cultural sector has developed rapidly, and the economic and social benefits it has created are considerable, making Korean culture more and more important in Asia and the world. Korean cultural sector growth experience mainly includes:

One is the government's strong support. In 1994, the cultural sector Policy Bureau was established to be in charge of the cultural sector. In 1999, the "Comprehensive Game Support Center" and "Game Technology growth Center" jointly established by the Ministry of Culture and Tourism, the Ministry of Industry and Resources, etc., focus on supporting the game industry. In 2000, the "Korea cultural sector Promotion Committee was established", responsible for formulating the policy direction and growth rules of the international cultural sector. The Korean government has also set up the "cultural sector Promotion Institute" to implement various policies and measures.

The second is to strengthen legislative work. The "Basic Law for the Promotion of cultural sector" is the first comprehensive regulation for the cultural sector formulated in South Korea. The "Performance Act" and other laws have been revised to provide better legal and regulatory guarantees for the growth of South Korea's cultural sector.

The third is to strengthen the training of high-level talents. From 2000 to 2005, the Korean government invested a total of more than 2 trillion won, focusing on the cultivation of high-level talents in the film, game, broadcasting and imaging industries. At the same time, the Institute of cultural sector has also been established to promote the combination of production, education and research in the cultural sector, and to cultivate professionals in the cultural sector. The fourth is to promote the export of cultural products. In 2001, offices were set up in China and Japan, and the overseas marketing network was used to promote Korean cultural products to the world. In 2004, Korea's exports of cultural products to China, Japan, Thailand, Hong Kong and Taiwan totaled US\$918 million, showing the strong international competitiveness of Korea's cultural sector.

### **2.3. The growth of My Country's Cultural Sector**

Since the 1980s, Chinese cultural sector has developed for more than 30 years. The growth of the cultural sector is

synchronized with my country's reform and opening up and the reform of the economic system, and has experienced a gradual transition from a planned economy to a market economy.

1. Chinese cultural sector growth strategy In the early stage of reform and opening up, Chinese cultural institutions belonged to state-invested institutions and were controlled by government departments. In 1988, the "Notice on Strengthening the Management of Cultural Markets" issued by the government formally proposed the concept of "cultural market" for the first time. In 1992, the article "Decision of the Central Committee of the Communist Party of China and the State Council on Accelerating the growth of the Tertiary Industry" listed cultural undertakings as the key growth content of the tertiary industry. In 2000, in Chinese tenth five-year plan, the concept of "cultural sector" was first proposed. In 2001, with Chinese formal accession to the World Trade Organization, the international market competition in the cultural sector became more and more intense. In the following years, the government issued several documents and policies on deepening the reform of the cultural sector system, and included the growth of public cultural undertakings in the "National Outline for Cultural growth during the Eleventh Five-Year Plan" period. In July 2009, the State Council issued the first programmatic document for the cultural sector, the "cultural sector Revitalization Plan". The introduction of this document marks that the growth of the cultural sector has risen to the national strategic level in China. In 2011, the Seventh Plenary Session of the 16th Central Committee of the Communist Party of China formally established the growth direction of promoting the cultural sector to become the pillar industry of Chinese national economy.

2. The growth status of Chinese cultural sector:

(1) Residents' cultural consumption demand continues to heat up. In 2009, Chinese per capita GDP has reached 5,000 US dollars, which indicates that Chinese overall consumption structure will shift from traditional satisfying material consumption to enjoying spiritual consumption. The per capita consumption expenditure of urban households in education, culture and entertainment services has continued to grow, reaching 1472.76 yuan in 2009, accounting for 12% of the total expenditure. In terms of new media applications, according to the statistics of the 25th China Internet Network

growth Survey and Statistical Report, as of December 2009, the number of mobile Internet users in China has reached 233 million, accounting for 60.8% of all Internet users.

(2) Strong growth momentum of cultural sector According to statistics, since 2004, the average annual growth rate of Chinese cultural sector has been over 15%, which is 6 percentage points higher than the growth rate of GDP in the same period. In 2008, the total income of art performance groups in the cultural sector was 8.03 billion yuan, an increase of 16% over 2007, and the revenue from radio, film and television was 135.06 billion yuan, an increase of 18% over 2007. In 2009, 322 cartoons with 170,000 minutes were produced nationwide, the market size of online games was 25.8 billion yuan, the total output value of digital publishing was 75 billion yuan, and the total output value of the press and publishing industry exceeded 1 trillion yuan, an increase of 31% over 2008 respectively, 39.5% and 50%, 20%. The online video market size is 583 million yuan, with nearly 240 million users.

(3) The international influence of the cultural sector continues to increase According to the "Annual Report on the Import and Export of Cultural Products and Services" issued by the Ministry of Commerce, in 2008, the total import and export of Chinese core cultural products reached 15.84 billion US dollars, an increase of 22.6% over the same period of the previous year. Among them, the United States is Chinese largest source of import and export of core cultural products. In 2008, Chinese cross-border cultural service import and export volume reached 4.816 billion US dollars, a year-on-year increase of 29.5%.

(4) The growth of cultural sector is facing the change of growth mode Since 2009, Chinese macroeconomic operation has begun to change from "maintaining growth" to "adjusting structure". In the context of macroeconomic structural adjustment, the importance of the emerging service industry represented by the cultural sector has been highlighted. This is both an opportunity and a challenge for the growth of my country's cultural sector. The cultural sector undertakes the responsibility of participating in the adjustment of the macroeconomic structure, and at the same time, it is also an industry in transition and faces a major task of structural adjustment. In the future period, the structural adjustment of cultural sector will also be related to the level and direction of the growth of my country's cultural sector.

**Table 1.** Basic situation of seven industries in Chinese cultural sector

Industry	Publishing	Advertise	Entertainment	Broadcasting	Press	Audiovisual	Movie	Total
Annual output value (billion)	1003.93	913.15	234	185.63	127	34.68	90	2588.39
In total output value (%)	38.8	35.3	9.0	7.2	4.9	1.3	3.5	100
business unit (units)	73393	90552	145426	2436	12166	111516	439488	
Employees (thousands)	40.7	80.6	82.8	79.6	78	44.9	373.8	

**2.4. Construction of Evaluation System**

Since the data from different sources and even different years have different units of measurement, it brings certain difficulties and limitations to the establishment of mathematical models and comprehensive evaluation. Transform. The main step unifies the dimensions among the variables. Make the evaluation index data close to a normal

distribution. Transform a nonlinear relationship between variables into a linear relationship. Substitute independent variables for the original variables that are related. The influence of the original dimension is eliminated by mathematical transformation, and the original data is transformed into the evaluation index value data, and the mutual synthesis of addition, subtraction, multiplication and division is carried out. In multivariate statistical analysis,

there are many methods of dimensionless processing. In principle, it is necessary to carry out selective transformation according to the requirements of mathematical models and the principles of objectivity, simplicity and feasibility. This paper selects three transformation methods to adapt to the model of this evaluation system:

A. Range transformation method. The conversion formula is as follows:

$$Y_i = \frac{X_i - \min(X)}{\max(X) - \min(X)} \quad (1)$$

The  $X_i$  represents the original data,  $Y_i$  represents the transformed evaluation data,  $\min(X)$  represents the minimum value among all samples in the original data, and  $\max(X)$  represents the maximum value among all the samples in the original data. The transformed data has a uniform dimension with a maximum value of 1 and a minimum value of 0. The geometric meaning is to move the coordinate origin to the minimum (large) value, and the degree of correlation between variables remains unchanged.

B. Initialization transformation. The conversion formula is as follows:

$$Y_i = \frac{X_i}{\max(X)} \quad (2)$$

This formula is used for the conversion of subjective index data,  $X_i$  represents the original data,  $Y_i$  represents the evaluation data formed after transformation,  $\min(X)$  represents the minimum value among all samples in the original data, and  $\max(X)$  represents the total value of all samples in the original data. the maximum value of. The transformed data has a uniform dimension with a maximum value of 1 and a minimum value of 0. Each value is a multiple of the initial value, which is convenient for analyzing the strong and weak relationship between the evaluation indicators.

C. Rank position percentage conversion. The conversion formula is as follows:

$$Y_i = 100 - \frac{100}{N} (X_i \text{'s ranking} - 0.5) \quad (3)$$

The  $X_i$  represents the original rank data,  $Y_i$  represents the converted percent data (0,100), and  $N$  represents the number of comparison objects. The resulting percentages are then transformed into a uniform dimension. Then, the range transformation method is used to make the maximum value 1 and the minimum value 0, and all data vary between 0 and 1.

### 3. Analysis and Strategies of Chinese And Foreign Cultural Industries from The Perspective of International Comparison

Finally, the analysis shows that there are obvious differences in the definition of the concept of cultural sector and the classification of industries in various countries and regions. The cultural sector in Europe and the United States

and other countries is mainly based on culture; in Australia and other countries, both cultural and industrial growth are taken into account; the cultural and creative industries in my country are mainly based on industrial growth. The reason is mainly in each country and region. Differences exist due to differences in actual conditions such as cultural background, policy formulation, and economic growth, or differences in researchers' understanding of the nature and function of the cultural sector. Different countries or regions have put forward different concepts in view of their own advantages and overall national growth strategies.

One is the difference in cultural classification caused by different levels of economic growth. The cultural sector, especially the creative industry in some western countries, developed gradually after going through the process of industrialization and urbanization. When the economy develops to a certain stage, the importance of creativity and cultural design will only appear. Focus on the growth and construction of culture, sports and spiritual fields. However, my country has not yet completed the process of industrialization and urbanization, and the cultural and creative industries are more based on serving economic construction and "rejuvenating the country through science and education".

Second, differences in cultural backgrounds lead to differences in cultural classification. Under the background of Chinese long feudal culture for more than 2,000 years, especially under the influence of Confucian culture for a long time, a unique oriental cultural style has been formed. Compared with the West, which emphasizes self-expression, emphasises competition, and highlights individual cultural characteristics, it will inevitably be reflected in various cultural expressions, and the difference in the classification of cultural industries is also one of the manifestations. Western countries pay more attention to the substantive content of culture., and we pay more attention to the formal characteristics of culture. In addition, in the innovation of cultural sector classification, there is still a certain gap with the western developed countries.

The third is the difference in cultural classification caused by the difference in understanding of the connotation of the cultural sector. my country's current "Cultural and Related Industries Classification" standard is a classification standard derived from the series of national economic statistics. Derivative classification. It defines the concept of our country's cultural sector as: the activities that provide culture, entertainment and services to the public, as well as the collection of activities related to these activities. Although some Western countries have different understandings of cultural sector, they have basically regarded the cultural sector as an independent classification of the national economy, reflecting a country's "soft power", and in terms of classification, it is mostly expressed as some Concrete cultural forms, rather than mere abstract generalizations.

The fourth is the differences in the classification of cultural industries caused by changes in cultural sector policies. In Chinese traditional planned economic system, the cultural sector exists as a public institution and is maintained by financial appropriation. There is no concept of the so-called cultural sector at all, and the understanding of culture basically stays at the most basic such as literature, film and television, historical sites, and performances. on the element. However, with the advent of the information society, especially the wide application of network technology,

various emerging art forms with network electronic media as the carrier are pouring in like a tide, injecting broader connotations into the cultural sector, but adapting to this change There must be a process, and the relevant policies also have a relatively lagging process, which also leads to the difference between the classification of cultural industries and Western developed countries.

Therefore, my country needs to make a response in order to highlight my country's cultural sector.

①Adhere to economic growth as the center to meet the people's growing material and cultural needs;

②With the market as the center, shape the main body of the cultural market;

③Improve the game rules of the cultural market, improve the intellectual property protection system, and increase the crackdown on infringement and piracy;

④ Establish a reasonable and effective policy service system and offices to promote the growth of export-oriented enterprises and product production;

⑤Speed up the application of modern sci & tech in Chinese cultural sector.

#### 4. Conclusions

To sum up, we know that the competitiveness of the cultural sector is the result of a combination of factors, and improving the competitiveness of the cultural sector is a systematic project. At the same time, the best way to improve the international competitiveness of Chinese cultural sector is to improve the disadvantaged projects. It is necessary to focus on the key links that restrict the growth of Chinese cultural sector, and create conditions for the vigorous growth of the cultural sector's competitiveness. At present, we should focus our efforts on: rationally playing the role of the government and creating a favorable policy environment; deepening the reform of the system and mechanism to improve the competitiveness of cultural enterprises; implementing the cultural sector talent strategy and vigorously cultivating cultural sector management talents; Improve the scientific and technological content of cultural products; establish a diversified investment and financing system to solve the

shortage of funds in the cultural sector.

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