

Research on the Influence of International Competitiveness of China's Cultural Industry

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Abstract

Under the background of economic globalization, cultural economy and its influence have become an important part of comprehensive national strength. From a global perspective, the cultural industry in many developed countries has become the leading industry of the country as a new sunrise industry, and the cultural industry in more and more developing countries has gradually become a new growth point of the national economy. Based on a comprehensive analysis of the development status of the international cultural industry, this paper starts from the input factors and output factors, draws lessons from the relational evaluation model, constructs a comprehensive evaluation system of the international competitiveness of the cultural industry, and measures and compares the competitiveness of the cultural industry between China and major cultural industry countries in the world; On this basis, this paper makes an in-depth analysis of China's current cultural industry policy, and puts forward some policy suggestions to further improve the international competitiveness of China's cultural industry and develop China's cultural industry. Research shows that at present, the world cultural market is mainly occupied by developed countries, while developing countries like China are still in a weak position. The improvement of the competitiveness of cultural industry is the result of many factors and a long-term systematic process. At present, we should focus on solving some key links in the development of China's cultural industry and create conditions for improving the competitiveness of cultural industry.

Key words: cultural industry, international competitiveness, countermeasures

1 Introduction

Cultural industry is increasingly showing the vigor, vitality and charm of sunrise industry and emerging industry in the world. Cultural industry is booming in developed countries, and has become an important pillar industry of national economic development and a bearing industry for strategic adjustment of economic structure. The position and role of cultural industry in international competition are becoming more and more important. In 1990s, the developed countries represented by the United States initially realized the transformation from the industrial economy era to the information economy era, marking the beginning of a new round of international division of labor. There has been an unprecedented differentiation and reorganization in the global resource allocation, and the competition for cultural resources has become an important part of this global resource allocation and reorganization. More and more cultural products have entered the global market, and more and more regional cultural

economies have integrated into the modern world market system. Culture, economy and politics permeate, blend and promote each other, and international competition has increasingly become the competition of comprehensive national strength such as politics, economy and culture. Internationally, among the five categories of evaluation indicators of comprehensive national strength and competitiveness, there are three categories of indicators involving cultural industries, such as human resources development, educational, scientific, technological and cultural capabilities, and social development degree. Culture is not only an important part of comprehensive national strength, but also increasingly appears as a core force for national and regional development. Huntington, an American scholar, asserts that the competition in the 21st century is no longer economic competition or military competition, but cultural competition.

The core issue of the development of cultural industry is to improve the competitiveness of cultural industry. The competitiveness of cultural industry is not only an important reflection of a country's economic strength, scientific and

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technological level and innovation ability, but also an intuitive projection of cultural influence and spiritual control. In the context of globalization, China, as the largest developing country in the world, has become the fourth largest economic entity and the third largest trading country in the world, with per capita GDP exceeding US \$2,000. The whole world regards China's peaceful rise as the most important event in the 21st century. Some western scholars and politicians even believe that China's development will affect and change the whole world pattern. However, peaceful rise is not only the peaceful rise of economy and politics, but also the peaceful rise of culture and the great rejuvenation of Chinese culture. However, China's huge cultural trade deficit is in great contrast with its demand for enhancing its "soft" strength. In general, The development of China's cultural industry is still in its infancy, Compared with developed countries, there are some problems, such as small scale, weak strength, low optimization level of resource allocation, unreasonable system, low technical level, shortage of talents, etc. The overall lack of competitiveness of the cultural and sports industry is extremely disproportionate to the overall goal of coordinated development of national economy, politics, culture and society, and to China's international economic status and influence. With the end of the transition period of China's accession to the WTO, the intensity of opening to the outside world will continue to expand. In the cultural field, China is facing greater pressure from the impact of cultural capital, cultural products and values of developed countries. How to develop China's cultural industry in the increasingly fierce international competition of cultural industry, enhance the competitiveness of culture and cultural industry as a whole, and safeguard national cultural security has become an urgent problem to be solved. Therefore, it is of dual significance to develop the cultural industry and improve the overall strength of the cultural industry. One is to create a large number of cultural products and services to meet the growing demand of the cultural market, improve the competitiveness of the cultural industry itself, increase considerable cultural added value for manufacturing and service industries, improve the competitiveness of other industries, and further improve the comprehensive competitive strength of the country; Second, in the process of globalization of cultural products, cultural resources, cultural consumption and cultural markets, we will continuously improve the penetration and influence of Chinese culture, enhance the "soft" strength of culture, and

safeguard national cultural security in striving for extensive international recognition and cooperation.

2 Literature Review

2.1 Research Status Abroad

Foreign studies on cultural industry include not only the definition of the concept and extension of cultural industry, the analysis of the nature and function of cultural industry, the discussion of policies and strategies of cultural industry, but also case studies, regional studies, industry studies, comparative studies and humanistic theory studies of cultural industry. The following is only a summary of several representative aspects of foreign cultural industry theoretical research.

2.1.1 Discussion on the Concept of Cultural Industry

Internationally, the concept of cultural industry has not yet been strictly and uniformly defined. Officials and scholars from all over the world also agree that this concept has multiple features, and understand and use this concept in different historical and cultural backgrounds and in different meanings. Therefore, cultural industry is sometimes called or extended to "cultural industry", "mass culture", "popular culture", "creative industry", "media culture", "content industry", "copyright industry" and so on. Experts and scholars have defined the concept and category of cultural industry from different angles. For example, Justin O'Connor said: "Cultural industry refers to those activities that mainly deal with symbolic commodities. The basic economic value of these commodities comes from their cultural value." Nicholas Ghanum incorporated the concept of cultural industry into local economic policies and plans in 2015. According to his definition: "Cultural industry refers to those social institutions that use the same production and organization mode, such as industrialized large enterprises, and these institutions produce and disseminate cultural products and services."

Similarly, there are obvious differences in the definition of the concept of cultural industry and the classification of industries by officials and international organizations in various countries. For example, in Japan, the cultural industry is collectively referred to as entertainment and tourism. The British Blair government, which is committed to the development of cultural industries, calls cultural industries creative industries. In Australia, the concept of cultural industry is understood very broadly. According to

UNESCO standards, the Australian Council of Ministers of Culture divides Australia's cultural industry (including entertainment industry) into four categories: heritage, art, sports and fitness entertainment, and other cultural entertainment. In terms of industry scope, American cultural industry mainly includes cultural and artistic industry (including performing arts and art museums), film and television industry, book industry and music recording industry. UNESCO defines cultural industry as: "Combining creation, production and commercialization, the essence of using intangible cultural content. These contents are basically protected by copyright and can be in the form of goods or services." At the Montreal Expert Meeting held in 1980, the conditions for the emergence of cultural industry were explained. The European Union put forward the concept of "content industry" in its information plan in 2000. According to the EU definition, Content industries refer to those "industries that manufacture, develop, package and sell information products and their services". It includes "printed matter content (newspapers, books, magazines, etc.) disseminated on various media, audio-visual electronic publication content (online database, audio-visual product service, electronic games, etc.), audio-visual dissemination content (television, video, radio and cinema), various digital software used for consumption, etc." On the other hand, the Japanese government has classified movies, television, video, audio, books, music and art into the content industry, and has set up a "Media and Information Content Industry Section". In addition, Finland, New Zealand, South Korea, Singapore, Northern Europe and other countries that attach more importance to the development of cultural industries also have different definitions and industry divisions of cultural industries. Generally speaking, the concept of "cultural industry" can be divided into two levels: "culture" and "industry". On the cultural level, it mainly contains spiritual contents such as art and creativity, while on the industrial level, it mainly contains economic contents, and we can understand the latter as the development and historical extension of the former.

2.1.2 Research on Cultural Industry Policy and Development Strategy

On the issue of cultural development strategy, we should especially examine the analysis, prospect and suggestions made by western experts and scholars on the government's cultural policy from the perspective of cultural industry. From this point of view, there are the following points in the

literature accumulated abroad that deserve our attention: First, it is not the United States with the most developed cultural industry that is at the forefront in the research of cultural policy, but European countries, especially the European Union. Cultural industry and cultural policy have become the main topics of many European conferences. At a seminar held at UNESCO headquarters in Paris in June 2001 on the theme "Research on Art and Cultural Industries in the United States and Europe", Thirty experts and scholars from Europe and the United States who are engaged in cultural policy research have made a comparative study of cultural policies and cultural industries on both sides of the Atlantic, and found that there are many differences between the United States and Europe in terms of cultural industry concerns, research methods, funding systems and methods, and policy choices. Secondly, in many documents studying western cultural industries and cultural policies, employment is the most concerned issue by experts and scholars. Almost all articles and monographs studying cultural industries and cultural policies invariably talk about the impact of cultural industries and cultural policies on employment. Kathy Brickwood took the European Union as an example to discuss this in a concentrated and detailed way. Finally, it should be pointed out that European governments and scholars pay more attention to employment than American governments and scholars, and cultural industry and employment have become an important agenda in Europe.

2.2 Connotation and Characteristics of Cultural Industry

Cultural industry refers to a collection of large-scale commercial activities implemented by market-oriented actors to provide cultural products or services for the purpose of meeting people's spiritual and cultural consumption needs. Film, audio and video, music, printing and publishing, multimedia, performing arts, fashion and design industries constitute the core layer of cultural industry. Other industries in the cultural industry, such as tourism and sports, occupy a pivotal position in the national economy in terms of their output value, but in terms of industrial attributes, these industries are in the peripheral layer of the cultural industry; The production of cultural goods and equipment constitutes the marginal industry of cultural industry. The cultural industry has the following characteristics:

1. Cultural industry is a knowledge-intensive industry. Cultural industry is mainly a knowledge-

based industry, and knowledge and creativity are the key forces to promote the development of cultural industry.

2. The cultural industry has a high degree of industrial correlation. Cultural industry has strong front and back influence and side influence. The shooting of a movie and the publication of a record all involve all walks of life, the demand for various basic shooting tools, the input of various props, post-production, distribution and advertising, as well as service activities such as movies, television and radio.

3. Cultural industry is a high-risk industry. Cultural product is an experiential product, Only after consumption, To judge whether a product is good or bad, Moreover, consumer satisfaction is also a subjective problem. No one can determine how consumers evaluate the newly launched cultural products. Therefore, the investment risk of cultural products is very high: cultural products may be recognized by consumers and bring huge wealth to investors, or buyers who recognize them may not be found.

4. Cultural industry is an industry with high income elasticity. Cultural industry comes into being with the improvement of people's income level and in order to meet people's spiritual needs. Only when people's material life reaches a certain level will there be a demand for cultural products, and the higher the income level, the greater the consumption demand for cultural products.

5. Various industries within the cultural industry are increasingly integrated. Cultural industry is an industrial collection composed of several sub-industries, Within this industrial cluster, different sub-industries are interrelated or combined indirectly or directly. With the development of information technology and network technology, the existence form of cultural industry has undergone qualitative changes, the boundaries between industries have become increasingly blurred, and the trend of integration between industries has become increasingly obvious.

3 Global Competition of Cultural Industry

Cultural industry has become a pillar industry in developed countries. In many developed countries, cultural industry is not only one of the basic forms of national culture, but also increasingly becomes a powerful economic entity, creating considerable economic benefits, becoming the engine of economic development and the most intuitive and concrete reflection of a country's comprehensive national strength. According to the statistics of "Culture, Cultural Industry and Employment"

published by Council of Europe in 1998, the employment population of cultural industry in the whole EU showed a strong growth trend in both number and proportion from 1980s to 1990s. Among them, Spain increased by 24% between 1987 and 1994; France grew by 36% between 1982 and 1990, which is 10 times the growth rate of the country's total employment population in the same period; Britain grew by 34% between 1981 and 1991, while the country's total employed population basically did not increase during the same period; Germany grew by 23% between 1980 and 1994. According to statistics, as of 2004, the proportion of cultural industry employees in all employees is 4.77% in the United States, 7.70% in Britain and 3.9% in Canada; The added value of cultural industry accounts for 5.83% of GDP in the United States, 7.61% in Britain and 3.8% in Canada. Since 1996, the export of cultural products in the United States has surpassed that of the aerospace industry and become the largest export-earning industry; The British cultural industry has also developed to a considerable scale; By 2001, the annual output value created by the cultural industry was close to 90 billion pounds, exceeding the output value created by any traditional manufacturing industry; The scale of Japan's cultural industry exceeds that of the electronics industry and the automobile industry; By the end of 2005, Japan's animation-related market had exceeded 2 trillion yen, making the animation industry Japan's third largest industry; Australia's cultural industry, with an annual output value of nearly 20 billion Australian dollars, is the pillar industry and major export industry in Australia's tertiary industry. As American scholar Wolff said, "Culture and entertainment, rather than the more realistic automobile manufacturing, steel and financial services, are rapidly becoming the driving wheels of the new global economic growth."

Globalization of cultural market. With the development of international trade, with the industrialization of culture, especially with the development of cultural communication technology, cultural products spread to all parts of the world more quickly and conveniently than other products. As long as it is allowed, cultural products from all countries can be found in the cultural market of any country, and cultural products from any country can enter the markets of all countries in the world without encountering the transportation difficulties that are often encountered in the trade of goods. No country has no foreign culture, and no country's culture has not been exported abroad.

Cultural industries are highly concentrated in space. The spatial agglomeration of cultural industry is firstly manifested as regional agglomeration in the world. The United States and Canada in North America, Germany, Britain and France in Europe, Japan and South Korea in East Asia and other countries are the most important research and development centers, profit centers, production centers and trade centers in the global cultural industry, occupying a pivotal position. Secondly, it is the national agglomeration of specific industries. World-renowned cultural industries are branded with strong and conscious local characteristics.

4 Analysis of Competitiveness of Production Factors

Productivity factors mainly reflect the competitive strength of various production factors needed for the development of cultural industries. This paper mainly includes four aspects: the number of world cultural and natural heritages, the human development index, the proportion of urban population, and the gross enrollment rate of higher education. Because production factors are the foundation and premise of developing cultural industry, discussing and analyzing the competitiveness of production factors is the premise of investigating the competitiveness of cultural industry.

4.1 Analysis of Human Resource Competitiveness

China is the country with the largest population in the world, ranking first among the 10 reference countries, which means that China has a strong competitive advantage in human resources competition. The proportion of urban population and the gross enrollment rate of college students are inferior indicators, and they rank second from bottom among the 10 reference countries.

Although the gross enrollment rate of higher education in China has realized the transition from elite education to mass education (the gross enrollment rate of higher education in China has exceeded the critical target of 15%), However, compared with other developed countries, China's gross enrollment rate of higher education is still at a relatively low level (for example, the gross enrollment rate of higher education in the United States in 1998 was 57. 2%, the gross enrollment rate of higher education in Britain in 1999 was 58. 4, and the gross enrollment rate of higher education in Japan in 2001 was 49. 3%, which are far higher than China's current gross enrollment rate of higher education.) This is also an important reason why the competitive advantage of human resources in China is not obvious.

Although China has certain advantages in the total population, if it exceeds the best carrying capacity of China's environment, this advantage will often become the root of other disadvantages. For example, China is far inferior to other countries in terms of per capita related human resources. On the one hand, this is due to the huge population of our country, on the other hand, it is also due to the fact that there are still great deficiencies in the total amount of related human resources in our country. This is related to the short development time of China's higher education, as well as the low level of China's economic development and insufficient investment in public education funds. If we choose a comprehensive index of human resources quality, we can see more clearly that there is a big gap in human resources competition in China. Table 1 is a comparison of the quality of employees in some industries between China and Japan. It can be seen from the table that Japan is higher than China in terms of the number of years of education per capita and the proportion of college students or above.

Table1. Comparison of Personnel Quality in Some Industries between China and Japan

Industry	Years of education per capita (years)		Proportion of employees above junior college level (%)	
	China	Japan	China	Japan
Agriculture, forestry, animal husbandry and fishery	6.79	10.67	0.14	8.16
Construction industry	8.98	11.74	4.61	21.29
Manufacturing industry	9.47	12.33	5.81	28.25
Electricity, gas, water, heat, etc	11.25	13.21	16.28	31.58
Transportation and communication industry	9.80	12.08	6.85	22.25
Wholesale and retail catering industry	9.32	12.57	5.17	34.02
Financial insurance real estate	12.79	13.58	37.45	54.18
Social service industry	9.75	13.24	8.70	51.62

Data Source: Japanese Education, Culture, Sports, Science Website and China's Fifth Census Data

4.1.1 Analysis of the Competition of Cultural Resources

There is only one strong competition index in the competition of cultural resources in China, that is, the number of world cultural and natural heritage, ranking first among the 10 reference countries, while the human development index is a inferior index, ranking ninth among the 10 reference countries.

China has a history of 5,000 years of splendid civilization, coupled with the diversified geographical features of topography and geomorphology, which makes China's cultural landscape and natural landscape very rich. As of July 2008, there are 37 world natural and cultural heritages in China, including 26 world cultural heritages, 7 world natural heritages and 4 world cultural and natural heritages. In 2009, the natural heritage of Wutai Mountain in Shanxi Province was added. China has a special competitive advantage in the competition of cultural resources, which is the competitive index of "the number of world cultural and natural heritages".

Due to the restriction of human resources and capital, there are great deficiencies in the competitive strength of China's human development index and the development and utilization degree of existing cultural resources and natural heritage. Especially, there is a certain gap between the development level of China's socialist market economy and that of some developed countries, the degree of marketization is not high enough, and the relevant institutional system is not perfect enough, which makes there are many problems in the development and utilization of China's existing cultural resources and natural heritage. In order to develop the local economy and solve the problems of local tax sources and employment, some local governments have transferred the development and management rights of local scenic spots to private capital or foreign capital with compensation. However, due to the imperfect supervision and restriction mechanism, there is a phenomenon that scenic spot operators destroy natural landscape and cultural landscape due to short-term commercial interests or poor management. In addition, there are policy reasons that affect the development and utilization of cultural resources and natural heritage in China. At present, China's tourism management system is set up according to the administrative system and administrative divisions, which makes the tourist attractions form a multi-head management situation. Tourism department, construction department, cultural relics

department, garden department and environmental protection department all have their own jurisdiction in tourist attractions. The National Construction Department also expressly stipulates that it is strictly forbidden to transfer scenic resources and scenic land in any name and in any way or in disguised form, and the responsibility for planning, management and supervision of scenic spots shall not be entrusted to enterprises, and the management institutions themselves shall not engage in the development and operation of scenic spots. Because the supporting policies of relevant scenic spots were not issued in time, the operation of transferring the right to operate tourism resources in various places came to a standstill.

Because the world culture and natural heritage are static competitive advantages, to transform these static competitive advantages into dynamic competitive advantages depends on the development and utilization of natural landscape and cultural landscape. Therefore, it is necessary to fully realize the transformation from inferior competition index to superior competition index, so as to truly form dynamic competitive advantage.

4.1.2 Analysis of Market Demand Disadvantage of China's Cultural Industry

China has a large population, a small per capita economic aggregate, relatively low income of urban and rural residents, and quite limited cultural consumption. According to the 1998 annual report of the World Bank, those whose per capita GDP is below US \$760 belong to low-income countries, those whose per capita GDP is between US \$761 and US \$3030 belong to lower middle-income countries, those whose per capita GDP is between US \$3031 and US \$9360 belong to upper-income countries, and those whose per capita GDP is above US \$9361 belong to high-income countries. At present, China's GDP ranks third in the world, but its per capita GDP ranks after 100. In 2008, its per capita GDP just exceeded 3,000 US dollars, and it still belongs to the lower middle-income country. (See Table 2)

Generally speaking, people's cultural needs are directly proportional to their cultural quality. Although China has a large population, the scale of cultural industry is very small, and the scale of tertiary industry including cultural industry is also very small. The reason is not only the low level of economic development, but also the low overall cultural quality of the people. The low level of cultural quality not only determines the degree of consumers' cultural needs, that is, the desire to buy

cultural products, but also determines the level of consumers' cultural needs, which is a sign of the maturity of cultural consumers. According to the data of the fifth national census, in 2000, the employees in China were still mainly those with junior high school and primary school education level, accounting for about 75%. In developed countries and newly industrialized countries, such as South Korea and the United States, the proportion of employees who have received higher education and secondary education is relatively high, and the proportion of people aged 25-64 with high school education or above accounts for 87% and 66% respectively. Generally speaking, only about 4 out of every 100 people in China have received college education or above, and only about 11 out of every 100 people have received

high school education or technical secondary school education or above. According to the 2003 Human Development Report of the United Nations Development Programme, China's adult illiteracy rate was 14.2% in 2001, ranking second from bottom among 10 countries, only 42% higher than India's, while the adult illiteracy rate in other countries was almost zero. The low quality of the population has seriously restricted the quantity and quality of China's cultural market demand, and also restricted the rise of the quality of human resources in China's cultural industry. The overall quality of employees in China's cultural industry still cannot meet the requirements of upgrading the cultural industry structure, and there is a serious shortage of cultural management talents and cultural innovation talents.

Table2. GDP, per capita national income and ranking of 10 countries in 2020

State	Total GDP (US \$100 million)	Ranking	Per capita national income (USD)	Ranking
China	26681	4	2010	9
United States	132018	1	44970	1
Canada	12515	7	36170	6
Germany	29067	3	36620	5
United Kingdom	23450	5	40180	2
France	22307	6	36550	4
Japan	43401	2	38410	3
Australia	7682	10	35990	7
India	9063	8	820	10
Korea	8880	9	17690	8

Source: World Statistical Yearbook 220

The innovation ability of China's cultural industry is weak, and the cultural needs of consumers have not been effectively developed. Relevant experts generally believe that according to the current level of economic development, the level of cultural consumption of Chinese residents is far lower than that of countries with the same level of development. This shows that the contradiction between supply and demand in China's cultural market is prominent, and there is a huge structural gap.

5 Study implications

The effective supply of China's cultural industry is seriously insufficient, and residents have consumption needs, while the cultural industry cannot provide products and services that meet their spiritual and cultural needs. Enterprises play a vital role in creating market demand. Competitive enterprises always stimulate consumption desire and create consumption demand by constantly introducing new products. In a sense, enterprises that can create market demand are often the most

competitive enterprises in this field. Therefore, the relationship between market demand and enterprises is a two-way interactive relationship. Market demand will directly affect the business decisions of cultural enterprises. In turn, cultural enterprises can create new market demand through innovation. The lack of effective supply in China's cultural market is closely related to the weak innovation ability of China's cultural industry.

6 Study limitations

This paper makes an in-depth analysis of China's current cultural industry policy, and puts forward some policy suggestions to further improve the international competitiveness of China's cultural industry and develop China's cultural industry. Research shows that at present, the world cultural market is mainly occupied by developed countries, while developing countries like China are still in a weak position. The improvement of the competitiveness of cultural industry is the result of many factors and a long-term systematic process. At present, we should focus on solving some key links in the development of China's cultural industry

and create conditions for improving the competitiveness of cultural industry.

7 Conclusion

Over the past 30 years, China's cultural industry has made great progress and formed a certain scale, but compared with other developed countries, there is still a considerable gap. The overall competitiveness of China's cultural industry is not strong, Especially in industrial innovation and the international influence of cultural products, both of which are weaknesses of our country, There are many reasons, including historical reasons, institutional obstacles, imperfect policies and regulations, relevant supporting industries to be improved, incomplete factor markets, and the failure of enterprise development strategies and strategies to adapt to the market economy and globalization era. Based on the analysis of the above six factors, the disadvantages of China's cultural industry are obviously higher than the advantages. The advantages of international competitiveness of China's cultural industry include: economic aggregate and growth rate, rich cultural resources and attraction to foreign investment, and the rise of tourism industry; The disadvantages include: low per capita economic level, low cultural consumption, weak basic infrastructure, poor operating foundation, operating strategy and competitive mode of cultural enterprises, and cultural industry policies and management.

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