

THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

Research on the Main Characteristics of World Cultural Industry Development

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Abstract:

In recent years, the world cultural industry has developed very rapidly. The market scale has been expanding, and its contribution to the economic growth and employment of different countries has been increasing continuously. The cultural industry has become one of the pillar industries in many economies. With the increase of residents' income and the upgrading of the consumption structure, the expenditure of cultural consumption in many developed countries has also been increasing, which should be the common law in the process of development in various countries. At present, the development rate of cultural industries in the world's major economies is generally higher than the speed of economic development, and the development momentum of cultural industries is very strong. In contrast, the development of cultural industries in developing countries needs to be strengthened, because there are great potentialities to be tapped there.

Keywords: Cultural industry, characteristics, development

1. The Development of Cultural Industries in Major Economies Is Very Fast

The cultural industries in developed countries have prominent advantages in the research and design, production and dissemination of creative core products. For example, the media industry and the film industry in the United States, the British software industry, publishing industries in France and Germany, etc. are lying in the leading position in international industries, and the products of those remarkable industries have become important export commodities. From a worldwide perspective, the development of cultural industries in major economies is very fast, and even higher than the speed of economic development in many countries. For instance, American cultural industry, in the period of 2009 to 2012, had the 5% added value of the average annual growth, reaching 2.9 percentage points which were higher than an average annual growth rate over the same period of GDP; during 2008 to 2012, the average annual added value of the British cultural industry reached 3.9%, 2.5 percentage points higher than the average annual growth rate over the same period of GDP; In 2012, the turnover of the German cultural industry was 143 billion and 340 million euros, accounting for 2.49% of the total turnover of the various sectors of the national economy; during the 5 years from 2007 to 2011, the cultural industry provided 55 thousand new jobs for Italy. In 2012, the output value of the cultural industry accounted for about 5.4% of the Italian value of the national economy. The jobs offered got to 5.6% of the total social employment positions; during 1986 to 2010, the cultural industry in Singapore had an average annual increase of 8.9% in value, 1.3 percentage points higher.

Compared with the average annual growth rate of GDP in the same period; in 2007, the scale of the Japanese cultural industry was about 80 to 90 trillion-yen, accounting for about 15% of the total GDP. In 2010, the annual output value of Japan's cultural industry exceeded 1 trillion and 100 billion US dollars, accounting for about 15% of the total GDP; In 2010, the scale of the Korean cultural industry reached 72 trillion and 580 billion won (about \$65 billion), accounting for about 6.2% of the year's GDP. And in 2013, the scale moved to \$85.5 billion; the cultural industry in China's Hongkong also developed very fast. In the period from 1995 to 2012, the average annual growth reached 9.4%, 4 percentage points higher than the average annual growth rate of GDP over the same period in Hongkong. Hence one can see that cultural industries in some developed countries or regions have already become new economic growth points and pillar industries.

This paper was supported by the [Development Research Center of Cultural Industry] under Grant [Number WHCY2017B18] [Sichuan Development Research Center of Old Revolutionary Base Areas] under Grant [Number SLQ2016B-09] and [Sichuan Tourism Development Research Center] under Grant [Number LYC15-10].

2. The Development of Cultural Industries in Developing Countries Needs to be Strengthened

As far as the developing countries are concerned, the development of cultural industries is relatively slow due to the low level of economic development, the weak scientific and technological strength and the low income of the residents. For example, the proportion of exporting prints, publications, performing arts and visual arts is relatively low in developing countries. New media, online games and other emerging cultural industries have a larger gap compared to the developed countries, which account for a lower proportion of the GDP in those countries. Analyzed from the global market share of cultural products in exports, the share of exports of the United States, Canada and Mexico in the North American Free Trade Area accounted for 13.72% in 2012, while the sum of the 10 ASEAN countries only accounted for 4.56%, Argentina, Brazil, Paraguay and Uruguay in the Southern Common Market was 1.87%, only 0.65% for the African Union, 31.9% for China and 5.5% for India. As can be seen, China and India can be regarded as big countries in developing cultural industries, but the overall core competitiveness is not strong. In fact, the cultural industries in developing countries are still in the initial stage and have not yet released their great potentialities. Many developing countries have rich cultural and historical resources, so the development of cultural industries is promising. For example, China has a huge, rapidly expanding domestic market and other advantages, and the government is gradually guiding the cultural industry from the government-dominance to market-orientedness. Therefore, the development of Chinese cultural industries is of a huge latent capacity; India also has a great domestic market and a lot of talent. It has a strong competitive advantage in some areas of cultural industries; the development of cultural industries in Latin American countries has a long history, and they also have a very large market. In the aspects of language and culture, these countries are similar to the Euro-American countries. Similarly, the outlook is bright.

3. The Development of Cultural Industries Stimulates the Development of Other Industries

Culture is an important source of national cohesion and creativity, an important factor in the competition of overall national strength and an important support for economic and social development. At present, cultural industries in the world have shown a healthy and vigorous development trend and have already become a new growth point for driving economic development. The good development of the cultural industry will naturally radiate to other industries and play a leading booster role. Now, cultural creativity, film and video production, publishing, printing, advertising, arts and entertainment, cultural exhibition, digital products, animation and so on, will have a pull effect in many areas such as manufacturing, trade, finance, investment, tourism, catering, fashion etc. In Latin America and the Caribbean, for example, there are many cultural attractions with various characteristics. The local governments are actively guiding them to make cultural tourism an important economic source for local residents and governments. Mexico's cultural tourism in 2012 contributed about 8% to GDP, and in 2011, cultural tourism became the third largest source of income in Argentina. With the improvement of living standards, people's pursuit of spiritual culture is more intense. Now, in the world's annual transnational tourism activities, quite a few tourists are actually interested in cultural tourism. In 2012, the tourists entering Spain for cultural tourism reached 159 thousand, accounting for 50.7% of the number of inbound tourists; Britain not only has bustling cities, but also magnificent lands, capes and many more famous cultural sites. In 2016, the number of overseas visitors to Britain got a high record, having received 37 million and 300 thousand foreign visitors, an increase of 3% compared with that of 2015; In 2017, the number of foreign tourists in France is expected to increase by 5% to 6% over 2016, reaching 88 million to 89 million visitors; According to the statistics from the American Tourist Association, in 2013, 81% of the 146.4 million American adults who traveled 50 miles or farther away from home were cultural tourists. In 2016, the United States received 77 million overseas tourists, most of whom were for cultural tourism; also, in 2016, 138 million tourists entered China, and foreign inbound tourists accounted for 28 million and 142 thousand, a year-on-year growth of 8.3%. Most of the tourists were also directed to Chinese culture.

4. Enterprises of the Cultural Industry by and Large Develop Well

In recent years, soft power has attracted more and more attention all over the world. Since the cultural industry has great influence and high repayment, it has become a new economic growth point in every country. Even if some cultural enterprises are small, the profit rate is still high, for the cultural industry is a sunrise industry. In 2012, the profit margins of the Canadian newspaper publishing, entertainment and leisure businesses were 11% and 18.7%, higher than the average profit rate of 9.7% of all enterprises; in 2013, the average profit of French cultural enterprises was 29%, of which enterprises issuing electronic games, films, producing television programs and releasing public television shows had the highest profit margins, reaching 68%, 64%, 54% and 51% respectively. The cultural industries in many developed countries have become a pillar industry of the national economy, and the employees of the cultural industries have accounted for 3 - 6% of the total number of employees in the whole society. In Japan, the animation industry accounts for more than 10% of the total GDP, becoming the third largest industry. At the same time, Japan is also the world's largest producer and exporter of animation products. Cultural consumption in the United States and Western European countries (including cultural tourism) accounts for about 30% of household consumption. In recent years, the proportion of the cultural industry in the UK GDP has reached 8.2%, and exports have increased more rapidly, reaching 11% of the average annual growth rate. The employment number absorbed by cultural industries has accounted for more than 8% of the total population of British employment. The output value of the American cultural industry has accounted for 18% - 25% of the total GDP, becoming the second largest industry, only next to the military. Especially in the developed countries represented by the United States, on the scale of industry, the cultural industry has become a leading industry of expanding foreign trade and a pillar industry in national economic and social development.

5. Combination of Cultural Creativity and the Development of Industrial Resources

The products and services of cultural and creative industries are completely different from those of traditional manufacturing. That is to say, they do not focus on production and manufacturing but focus on creative activities and marketing operations. In short, based on original ideas, they transform their creative ideas into products with the help of scientific and technological means and then expand the global market through the highly industrialized operation mode. In this regard, the United States mode is worth learning. The main body of the American culture was inherited and developed from European culture at first. However, in its construction process, it has been absorbing the essence of other cultures of the world. For example, a typical case of American cultural industries in many successful operations is "Harry Potter", whose series of novels have been translated into 65 languages. Although "Harry Potter" was originated in Britain, the real fruit was turned out in the United States. The film "Harry Potter and the Order of the Phoenix" that was released in the globe set a new record of the box office revenue within two weeks—\$140 million from the North American market and the revenue of \$350 million from the international market! As for "Kung Fu Panda" and "Mulan", the elite of the American cultural industry did not imitate the Chinese type wholly or simply copied the Chinese culture but used their artistic imagination and innovation boldly and retained the characteristics of the legendary stories, which made the two movies instantly popular in the world. Another typical model in the cultural industry, Disney's "Mickey Mouse", has become a successful example of the world's cultural industry through the creativity of the cartoon culture, modern animation technology and globalized industry marketing. Americans depend on a small mouse (Mickey Mouse) to have made the world's money. What they really rely on is culture and brand-new management concepts of "creativity, technology and capital".

6. The Cultural Industry can protect and disseminate the Characteristic Cultures of A Country

Cultural protection is not antagonistic to economic development. Although the cultural industry also pursues economic benefits, the cultural attributes of the cultural industry make it different from other industries. The cultural industry can serve the national and local economic development and play the role of protecting and disseminating the unique cultures and cultural values of a country. The thirty-first session of the United Nations Educational, Scientific and Cultural Organization adopted the UNESCO Universal Declaration on Cultural Diversity, and now all countries in the world attach great importance to safeguarding the cultural diversity of the world. In order to effectively maintain and protect the diversity of their own cultures, all countries should strengthen publicity, adopt a pragmatic attitude and formulate relevant laws and policies.

European countries are the most outstanding in safeguarding their cultural interests and resisting the "invasion" of foreign cultures. In the face of the strong impact of the culture of the United States, France and other European countries openly put forward "cultural exception", advocated to open the domestic market selectively and distinguish the cultural trade from non-cultural trade, safeguarding the nation's culture effectively.

As is known to all, France is a country with a rich cultural heritage. Until the middle of the twentieth Century, France maintained its own cultural dominance in the western world. Now, in the face of almost omnipresent American cultural products, in order to protect the national cultural industry, the French government is sparing no effort to strengthen the support for the development of cultural industries at home and promoting cultural exchanges through other foreign-related institutions such as the Ministry of foreign affairs, strengthening the external influence of the French culture and seriously performing the duty of a protector and disseminator of the French culture; Through the creation of Bardic fabric craft workshops in different countries, many Indonesian embassies display the Indonesian batik process and products, promote the Indonesian traditional art and strengthen its exchanges in tourism, culture, economic and trade through similar cultural activities; Malaysia attracts various tourists from different parts of the world with its rich and colorful traditional arts and cultures, making it one of the ten largest tourist destinations in the world. In order to further protect and disseminate its local culture and develop cultural industries, Malaysia holds its unique cultural weeks each year in China, Vietnam, the United Kingdom, Mexico and many other countries and regions in the world; Abu Simbel Temple was originally located between the precipitous rock faces in the West Bank of the Nile in Egypt. In 1956, the Egyptian government decided to build dams in Aswan, which made the temple faced with the danger of being drowned and damaged. After the Egyptian government consulted with many international experts, they decided to move the temple. So, the huge statues and decorations of the temple were cut down and reassembled at a new site, which was 200 meters higher than the original site. Now guests from different countries can also witness the majestic temple. Obviously, as long as the government or cultural enterprises pay enough attention to the protection and utilization of cultural heritages, they can also get considerable returns while disseminating their own characteristic cultures.

In order to protect and disseminate their national cultures, some countries have adopted corresponding measures in accordance with different areas of the cultural field. For example, the music that is played in the U.S. is mostly native American music; Canada stipulates that the national music should be an annual increase of 12%; France, Germany, Italy, Spain and the United Kingdom are also promoting their local music; 75% of Japan's music is made natively; Latin American music accounts for 70%; the Middle East and Turkey has about 60% of their local music or Arabian music; African music has a percentage of 65%. Therefore, it is easy to see that each country has certain restrictions on the proportion of locally produced programs in their cultural programs.

7. Conclusion

The cultural industry is a new rising industry. Since 1990s, it has become one of the fastest growing industries in the world. Through the analysis of the current development trend of international cultural industries, we can summarize the

following characteristics: miniaturization, collectivization, scalization, digitization, informationization, intellectualization, localization, monopolization, strategization and internationalization. Now, the cultural industry grows faster than the average growth rate of GDP and has become an important pillar industry of the national economy in many countries. The governments' economic policies for cultural industries have also been relaxed, and investment from different sources has been increasing. Therefore, we should conform to the trend of the times, developing the cultural industry in accordance with local conditions. So, it is necessary to take the iconic cultural brands as the core and fully build the international competitiveness of cultural industries of one's country. And we should fully understand the current situation, trends and characteristics of international cultural industries, and help us to draw on useful experience in order to promote the development of our cultural industries faster and better.

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