

Study on Cultural Promotion Measures in Western Countries in the Lead of American and Emerging Economies

Ziyuan Mi^{1,*}, Kening Ding¹

¹Library, Zhuhai College of Jilin University, Zhuhai, Guangdong 519041, China

*Corresponding author. Email: 281432546@qq.com

ABSTRACT

Western countries in the lead of American and emerging economies have achieved fruitful results in promoting their own culture, resulting in booming culture and related industries. The paper elaborates approaches to promote cultural development in the process of modernization in western countries in the lead of American and emerging markets. It is found that cultural development strategy, cultural origin and economic development driven by culture are of great significance to the promotion of national culture. How to formulate cultural development method featuring Chinese characteristics and make Chinese culture brilliant has become an urgent issue to be solved for future cultural growth. Three feasible countermeasures are also proposed, that is, to enhance economic support for cultural spread; promote cultural inheritance and innovation to boost cultural development; and strengthen policies and regulations to drive cultural prosperity.

Keywords: cultural development, strategic measures, cultural export, cultural prosperity

I. INTRODUCTION

In 1988, United Nations Educational, Scientific and Cultural Organization (UNESCO) launched a project entitled Decade of World Cultural Development: 1988-1997, which emphasizes the interrelationship between culture, economic and human development. [1] Cultural development refers to a process of encouraging people to pursue more cultural values and a prerequisite for economic development. According to *Report on World Cultural Diversity* released by UNESCO in 2006, cultural diversity would be essential to drive development, social harmony and peace and the renewal of public policies. Obviously, cultural development cannot be realized without respect for cultural diversity and extensive introduction and reference of advanced achievements and experiences of other countries. Moreover, respect for cultural diversity also helps to maintain balance between nations.

Approaches adopted by western countries in the lead of American and emerging markets to promote cultural development are studies in the paper. It's realized that cultural development strategy, cultural origin and culture-driven economic development are essential to the promotion of national culture. This paper investigates, sorts out and analyzes the measures taken by western countries in the lead of American and emerging countries in promoting cultural development. Countries such as the United States, France, Japan and

India are employed as research samples. Comparative analysis reveals that all countries drive cultural development through their superiority, thus gaining social and economic benefits.

II. THE MODE EMPLOYED BY WESTERN COUNTRIES IN THE LEAD OF AMERICAN AND EMERGING MARKETS TO BOOST CULTURAL DEVELOPMENT IN MODERNIZATION

A. Strategic measures to promote cultural development in the United States

Economic development is the process of pursuing self-culture value. Compared with wealth, poverty refers not only to a lack of basic goods and services [2], but also to a lack of opportunities to choose a more fulfilling and valuable cultural life.

Great Depression is an economic crisis that originated in the United States between 1929 and 1933 and later spread throughout the capitalist world, including the United States, Britain, France, Germany and Japan. [3] Two distinct and opposing approaches to the problem have been practiced. The first was employed in Germany, Japan and other countries after World War I and before World War II. Lacking the capacity for self-adjusting, these countries averted their own economic crises by waging war just before their economies collapsed. The second is launched in

countries represented by Roosevelt's New Deal. The model of state intervention in the economy was adopted to partially adjust the capitalist relations of production, discarding laissez-faire practice relying solely on market mechanism, the invisible hand while preserving market economy and democracy. [4] At the end of the 20th century, with the end of the Cold War, the United States, as the sole superpower, had enjoyed "cultural hegemony". America's "cultural hegemony" benefits from a solid economic and political foundation. It was Roosevelt's New Deal that really eased the economic crisis and social contradictions brought by the Great Depression. In Roosevelt's New Deal period, the United States strengthened its intervention in social life through self-adjustment policies, improved partial production relations, and promoted the booming of culture. Therefore, it can be said that the economic foundation determines the ideological superstructure.

The United States has brought modern culture to its peak, suiting both refined and popular tastes. Hollywood blockbuster, for example. The top special effects and frames meet the needs of the mass to kill the fragments. The details such as high-spirited character image and love and enmity are described incisively and vividly. The laughs and tears interweave in the work, and the coherent plot carries on the inheritance and farewell to the previous one well. Such high-end artistic forms of expression cater to the aesthetic psychology of minority consumers.

The following two enlightenments can be drawn from the strategic measures of the United States to promote cultural development. First, economic and social benefits of cultural industry cannot be achieved without the support and guidance of the government. Second, the development of cultural industries goes a long way towards stimulating domestic demand and economic development.

B. Marine civilization promotes cultural innovation

The civilization of Europe and America originated from the Marine civilization (or the island civilization). Trade is dominated by barter in view of the single products. Such ancient economic mode makes the civilization to attach importance to the spirit of contract and be good at absorbing and accepting different points of view, thus creating new cultures.

France's unique geographical advantages contributed to its maritime civilization. The mainland of France extends to the North Sea to northern Europe, the English Channel to the northwest, the Atlantic ocean to the west, and the Mediterranean Sea to the south. It borders Belgium and Luxembourg in the northeast, Germany in the east and Switzerland, Italy and Monaco in the southeast, and Spain and Andorra in the southwest. The extremely convenient ocean and rail promoted the import and export trade, and transported

the goods and culture to the world. It's hard to mention France without Marseille cropping up. Marseille is home to churches, museums and other historic sites that have remained relatively intact since world War II. In 2013, Marseille was named the European Capital of Culture. The French government and neighboring countries have allocated more than 6 million euros to help the city build museums, plazas, promenades and other public facilities, a series of initiatives that transformed Marseille from an obscure city into a popular tourist destination.

Two insights are obtained through studying the promotion of Marine civilization to cultural development. First, the development of modern culture requires commitment to traditional culture and values, namely, advocating the wisdom and achievements of the past, as well as the system and way of life. Second, cultural prosperity can be guaranteed through pilot zones driving the remaining zones for common development.

C. Cultural industry drives cultural export

In 2004, the Japanese Parliament passed the *Law on Promoting the Creation, Protection and Application of Cultural Industry*, which greatly promoted the development of Japanese animation and Japanese culture. The animation industry [5] is the mainstay of Japanese economy, serving as one of the three major Japanese manufacturers influencing the world, along with Japanese electrical appliances and Japanese automobiles.

The number of anime that promoted Japan's economic development in each period of the 20th century is as follows: 5 in the 60s, 21 in the 70s, 32 in the 80s, and 52 in the 90s. It's obvious that the development of Japanese animation is benign and gradual, which does not lead to changes in quantity and quality due to changes in policies and regulations. There has been no sharp increase in quantity or drastic decline in quality due to changes in policies and regulations. Characters in Japanese anime wear kimonos. They are required to sit with their knees together and their hips pressed against the base of their thighs. Sentences like "いただきます (I'm ready to start)" and "ご馳走さまでした (I'm finished, thanks for the treat)" are a must before and finish dinner respectively. An audience that sees such behavior must be puzzled and may explore the reasons for such behavior. It is no exaggeration to say that anime not only caters to the audience's taste, but also indirectly spreads Japanese culture to the audience.

The Aryans introduced samsara to India, and passed on a new worldview, that is, the finite life should be used wisely to live in an infinite world. Spirit is the highest level of pursuit. A number of Indian films, ranging from *The Tramp* first introduced to China in the

1950s, *Manzil Manzil* in the 1980s, to *Three Idiots* in 2011, have impressed most Chinese with addictive dance. Views on dance in Indian films falls into two camps. Some people hold that the Indian worship of Siva naturally evolved into a love of dance, which reflected various art forms in daily life. Others take that because of the varied languages spoken in different parts of India at that time, the earliest Persian theaters launched joyous group dances to win more Indian audiences. Such upbeat and expressive performance was immediately accepted by a population that could neither read nor understand.

Japan and India promote cultural export by virtue of thriving cultural industries, which implies two points. Capital operation and legal protection drive cultural development. Besides, culture can be rooted in belief or spirituality.

III. THE ENLIGHTENMENT OF THE MODERN CULTURAL DEVELOPMENT MODEL OF WESTERN COUNTRIES IN THE LEAD OF AMERICAN AND EMERGING MARKETS TO THE FUTURE DEVELOPMENT OF CHINESE CULTURE

A. Strengthening economic intervention and promoting cultural spread

Focusing on the economic motivation and spatial effect of international cultural cooperation, this paper studies the relationship, mode and law between cultural cooperation and regional economic integration from the perspectives of cultural diplomacy, international trade, industrial development, geographic space and civil society, in a bid to nurture bilateral cooperation in information exchange, cooperation and collaboration in international cultural and promote information exchange and cooperation in cultural communication. Literary works and literary theories, as an indispensable part of the construction of spiritual civilization, also require government regulation.

The practice of disseminating culture through government intervention and capital operation is acceptable. Works cannot be circulated rapidly without capital intervention. However, capital operations can never be taken as priority. A quality cultural, literary work will inevitably be influenced by capital. For example, Yu Dan explained *The Analects of Confucius* and *Book of Master Zhuang* as chicken soup for the soul to the audience in Lecture Hall, which contributed much to the popularization and dissemination of traditional culture. However, this will inevitably distort culture and its connotation. Another example is Jackie Chan. The success of Jackie Chan's films is not entirely due to a good script, director, producer, etc. His artistic morality and professional ethics in film and television have earned him a good reputation. Therefore, even if his films are influenced by capital after he becomes

famous, his devotion and professional dedication remain, which is also the reason why audiences love him. To sum up, it is not as easy to re-nurture public aesthetic appreciation as it is to piggyback it given the high cost of cultural trust, which requires current cultural and content creators to follow original aspiration and establish reputation.

B. Promoting cultural development through inheritance and innovation

Studies of conservative British culture reveal that antiquity is rather an asset than drag, and that many ancient institutions and ideas, such as royalty, aristocracy, public schools, and gentility, are still prevalent. [6] "Cultural project" in France provides its citizens with high-quality cultural facilities. It seems that Britain and France have been living in the past and standing still, however they cultivate creativity in science, technology, culture and education through culture. As a result, the government and citizens should not blindly develop ancient assets, but value the internal connotation of culture while inheriting them. The location of Wuhan is very similar to that of Marseille in France. Known as "the thoroughfares of nine provinces", Wuhan is China's largest inland transportation hub combining water, land, and air and a shipping center in the middle reaches of the Yangtze River. Its high-speed rail network covers more than half of China and is the only city in central China with direct flights to five continents around the world. [7] Therefore, Wuhan can follow the example of Marseille in France and focus on promoting Wuhan as a tourist destination, thus spreading Chinese culture and enhancing its international influence.

Based on studies of western countries in the lead of American and emerging countries, traditional view takes that the middle and lower classes generally accept mass culture, while the upper class enjoy more money and energy to engage with minority culture. Therefore, cultural creators are required to spread pan-mass culture or pan-minority culture to different classes without any bias. Governments should gradually improve the freedom of cultural and literary works, as strict censorship will keep out thousands of works, thus reducing the enthusiasm for creation and the vitality of market. Cultural autonomy and freedom are in direct proportion to the number of cultural creations. The more works there are, the more likely high-quality cultural works will be produced, which conforms to the saying that quantitative change is the necessary preparation for qualitative change, and qualitative change is the inevitable result of quantitative change.

The exuberant vitality of the songs and dances of Indian films cannot be separated from the audience's fondness, or Indian character. China can also model itself on India and add special Chinese elements or

national marks to cultural works or films and television works, so as to impress the viewers and further spread excellent traditional culture.

C. Strengthening policies and regulations to ensure cultural prosperity

There has been an international debate about the protection of intellectual property rights (IPR). However, the integration of world economy prompts the debate a global concern. Developed countries including The United States, the European Union, Japan have been advocator of "western" intellectual property laws. Different from *Paris Convention for the Protection of Industrial Property* and *Berne Convention for the Protection of Literary and Artistic Works*, which is flexible in application, the *TRIPs (Agreement on Intellectual Property Rights)*, agreement on trade-related intellectual property rights [8] provided a common framework for intellectual property rights for all WTO members. It is by far the most important international agreement on intellectual property regime. It is also the most controversial, challenged by countries such as South Korea, Brazil and India. In view of this, the implementation of intellectual property legislation varies widely around the world. However, the globalization trend that extends the new standardization to management, services and social institutions is catching on. The era of Internet of Things prompts cultural communication to ensure interoperability, so that computer systems or software can seamlessly exchange information across borders. This is obviously a challenge for China, which requires the extensive participation of all stakeholders to properly address convergence of cultural communication.

IV. CONCLUSION

Chinese culture is diverse, inclusive, strong and dynamic. The study on modern cultural development model of western countries in the lead of American and emerging countries goes a long way towards enhancing cultural confidence, accelerating the high-quality development of cultural undertakings, and continuously promoting cultural soft power based on reality. With the above analysis, China's unique cultural tradition, historical destiny and basic national conditions as basis, measures such as economic policies, institutional guarantees, inheritance and innovation contribute much to promoting future cultural development, building a strong socialist cultural country, and enhancing cultural soft power.

While doing so, rational patriotism should also be emphasized and advocated. Laws and regulations should be observed to boost cultural prosperity. The strength of the country and the nation will help realize the great rejuvenation of the Chinese nation smoothly

and obtain the most glorious achievements in living memory, thus cultivating confidence and self-esteem.

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