



Strategies and Implementation Paths of Cultural Exchange and Cooperation under the Background of “Belt and Road”

YANG Shisheng^{[a].*}

^[a]The Department of Foreign Language, Shandong Jiaotong University, Jinan, China.

*Corresponding author.

Supported by the Social Science Planning Research Project of Shandong Province. This paper is part of the results of “Social Science Planning Research Project of Shandong Province “--A study on the Internationalization of Qilu Culture in the View of “Belt and Road”. Issue Number:17CZCJ09.

Received 22 December 2018; accepted 19 February 2019
 Published online 26 March 2019

Abstract

Cultural diversity and its exchange are the basis and guarantee of the sustainable development of culture. Cultural exchange is an important way for China to participate in the process of globalization through “Belt and Road” strategy. The core of Belt and Road’s strategy is to “discuss, build and share” to realize the common development and win-win cooperation of the countries along the route. All this must be built on the basis of “mutual understanding of the people”, and the premise of “mutual understanding of the hearts of the people” is to realize the recognition, appreciation and integration of different cultures through cultural exchanges and cooperation. Based on the analysis of the connotation and function of cultural exchange and cooperation, this paper probes into the strategy of “Belt and Road” cultural exchange and cooperation, and the way to realize it.

Key words: The Belt and Road; Cultural exchange and cooperation; Implementation Path

Yang, S. S. (2019). Strategies and Implementation Paths of Cultural Exchange and Cooperation under the Background of “Belt and Road”. *Cross-Cultural Communication*, 15(1), 13-19. Available from: <http://www.cscanada.net/index.php/ccc/article/view/11031> DOI: <http://dx.doi.org/10.3968/11031>

Xi Jinping’s proposal of “Belt and Road” is a major strategic concept for realizing the goal of “two hundred

years” and the great rejuvenation of the Chinese nation. It is also an important strategic choice for China to further integrate into the process of globalization. This strategy not only inherits the historical tradition and wisdom of China’s long culture, but also demonstrates the world mind of the great country that Chinese are advancing with the times. “Belt and Road” is a road of mutual benefit and win-win, a road of good-neighborliness and friendship, as well as a road of cultural exchange. In the course of human history, strong and prosperous culture has always been gaining strength from the excellent factors of heterogeneous culture. Countries along “Belt and Road”, including China, should actively carry out cultural exchanges and cooperation with each other by taking advantage of the “Belt and Road” strategy, which will quickly increase the “soft power” of their country.

1. CARRYING OUT “BELT AND ROAD” STRATEGY NEEDS CULTURE FIRST

“The acquaintance of a country lies in the matchmaking of the people, and the friendship of the people lies in the mutual connection of their hearts.” The “Belt and Road” strategy is not only a regional economic cooperation strategy, but also a strategy of sharing and prosperity to connect history, reality and future culture. It can be said that cultural sharing and co-prosperity are the soul of “Belt and Road” strategy, and economic cooperation and development are the foundation and guarantee of “Belt and Road” strategy, two of which constitute the two wings of “Belt and Road” strategy.

1.1 Culture Permeates all Fields of Mankind

The implementation of Belt and Road’s strategy is not only a process of communication between countries, but also a process of cultural exchange and cooperation among peoples of all countries. The realization of the goal requires the trust and support of the people of the countries along the route, and the active participation

and close cooperation of the people of the countries along the route. Cultural exchange is the lubricant and booster of carrying out Belt and Road’s strategy, and it can enable the implementation of Belt and Road’s strategy to transcend national, linguistic, institutional and cultural barriers. The form of cultural exchange is diverse, and any cultural exchange forms such as music, drama, dance, handicraft, literature and so on can stimulate and mobilize the interests and participation of all peoples, strengthen mutual understanding and understanding among peoples, so as to establish a people-centered bond for the advancement of the “Belt and Road” strategy. As the soul and life of a nation, culture is symbiotic with the nation carrying this culture, and is in harmony with economy, science and technology and other fields. It can be said that culture has permeated every cell of nation and country, and the communication and cooperation in any field between countries or regions contain elements of culture without exception. Cultural mutual understanding forms the basis and bond of mutual understanding in all aspects. On the contrary, cultural differences and misunderstandings will cause obstacles to communication and even “Thucydides trap”.

1.2 Cultural Exchange Is the “Lubricant” and “Catalyst” for Promoting Cooperation and Development in all Fields

The construction of “Belt and Road” is a regional development strategy based on multicultural inclusiveness, emphasizing “co-discussion” and “co-construction” and “sharing”, proposing the principles and ideas of open cooperation, harmony and tolerance, mutual benefit and common development and prosperity are advocated. The strategy of “Belt and Road” faces not only the opportunities of all-directional opening, the opportunities of peripheral diplomacy and regional cooperation, but also the risks of geography, economy, security and law. The utilization of these opportunities and the avoidance of risks not only rely on institutional cooperation but also rely on cultural “soft power” to make it a “lubricant” and “catalyst” for communication and cooperation in the fields of politics, economy and trade, military affairs, society, and so on. Cultural exchange and cooperation is an important link and channel to promote communication and resource sharing among countries, and can promote the international sharing of resources. The countries along “Belt and Road” have their own strengths in different fields of development. Through cultural exchanges, the intellectual resources of various countries can be transmitted and the intellectual resources of their own nations can benefit the people of the world, and realize the mutual exchange and innovation of the achievements of human civilization, thus to promote the further integration and prosperity of human society.

Qilu culture is the symbol of the traditional culture of the Chinese nation, which solid and deep foundation

is the important basis of its standing for thousands of years and the important advantage and resource for us to participate in the process of globalization. Qilu culture can be transferred to more distant countries with the help of the Belt and Road’s strategy, benefiting more countries and people, making the people of other countries pay close attention to China, understanding and loving China. While promoting the common prosperity of world culture, we should promote the promotion of China’s cultural soft power, enhance our comprehensive national strength, and make the Chinese nation face the world with a more confident attitude.

To unify human action, one must first unify thought and understanding. “Belt and Road” has a wide geographical area, a large population, great cultural differences, and people of different nationalities and religions have different political positions, interest demands, and behavior patterns. This determines that in the process of carrying out Belt and Road’s initiative, compared with technology, facilities, funds and other factors, thinking, understanding is the most difficult, so the biggest challenge comes from the construction of the project of popular support. And the first and most effective means to achieve the mutual understanding of the people is cultural exchange and cooperation. The Qilu culture with the thought of “benevolence and harmony” as the core will become the bond between the people’s hearts and minds of the countries along Belt and Road.

2. THE REALISTIC PREDICAMENT OF CULTURAL EXCHANGE IN THE VIEW OF “BELT AND ROAD”

The exchange and cooperation of the culture under the framework of “Belt and Road” is not smooth, and there are many obstacles to be solved in the process. At present, the deficiency of “common culture”, the backward cultural trade and the lack of localization in the content and mode of cultural communication abroad have become the realistic problems that must be faced in the implementation of “Belt and Road” strategy.

2.1 Lack of “Common Culture” Hinders Cultural Exchanges and Cooperation

The “common culture” can enhance the emotional resonance among the people of all countries. Therefore, in the process of implementing the “Belt and Road” strategy, cultural exchanges and cooperation must be carried out with the “common culture” of all countries as the starting point, to promote cultural symbiosis and common prosperity. However, the development strategy of “Belt and Road” covers a wide range of international regions, including dozens of countries with different cultural characteristics and different religions. Their cultural outlook, living environment, historical background, and

religious customs are obvious, even completely different. If we ignore or poorly deal with these differences, cultural exchanges and cooperation will inevitably encounter obstacles, even lead to misunderstandings and conflicts, and ultimately lead to failure in other fields. However, finding “common culture” is not easy. Therefore, we should first seek cultural understanding and identity, and under this premise, we can carry out cultural exchanges and cooperation, and gradually realize the integration and co-prosperity of cultures. Then there will be more and more “common culture”.

There are obvious cultural and religious differences and uneven economic development in the countries along Belt and Road. Many countries are constrained by poverty and disease, coupled with social instability, so even the basic material conditions are difficult to ensure. Thus their cultural industry development not only lags behind, the willingness of social members of cultural exchange is also very low. Therefore, in the construction of “Belt and Road,” we should not only learn from developed countries, but also extend a helping hand to poor and backward countries, helping them to carry out cultural construction exchange and cooperation through various links, such as infrastructure, communications networks, cultural industrial chains, etc., so that cultural exchanges and cooperation can be rooted in the soil of the world.

2.2 Cultural Trade Backwardness Leads to Lack of Cultural Influence and Even Aphasia

Cultural product is a special kind of commodity, including three aspects of cultural hardware, software and service. The development of cultural industry and the status of cultural trade in a country is an important symbol of its soft power, which directly affects the construction of national spiritual civilization and international influence. However, compared with the Anglo-American developed countries, we find that there are many deficiencies in China’s cultural industrial structure and cultural trade. First, the world market share is low. Looking at the international market, the United States and Japan are the world’s cultural industrial powers, accounting for two thirds of the world’s cultural industry market share, while China is less than 10 percent. The cultural industry is the second largest industry in the United States after the military, and the largest export industry in the United States. According to some materials, the export scale of American cultural products, such as films, audiovisual products, books and publications, has exceeded that of the aerospace industry, and the music records produced by American companies have accounted for 60 percent of the world’s music records. At present, the United States has controlled 75% of the world’s television programs, more than 60% of the production and production of radio programs, and more than 90% of the news spread around the world is monopolized by the United States and Western countries. American films are shown in 150

countries and now account for 70% of European box office receipts. On the contrary, China’s cultural industry does not occupy a share of the world’s second largest economy in the world’s cultural market, or even lags behind the developed countries in extreme terms. Second, the structure of cultural products is unreasonable. At present, China has become the world’s second largest exporter of cultural hardware products (such as photography, audiovisual, film and television, dance equipment, etc.). But the areas of cultural “software trade” (such as radio and television programmes, film cartoons and feature films, print, publications, audiovisual arts, performing arts, audiovisual products, etc.) are very weak. China’s cultural trade deficit mainly occurs in this field. Second, the cultural discount is high. The content and form of any cultural product is derived from a culture, and therefore, for those who live in it and are more familiar with it, they have a high level of interest and understanding, Cultural products are attractive to them, but it is the opposite to those who are not familiar with the culture, which is called cultural discount. From an international point of view, China’s cultural exports are mainly concentrated in Chinese gathering areas such as the United States, Canada, Germany, the United Kingdom, Japan, Southeast Asia and other places, with overseas Chinese as the main consumer group, and for other non-Chinese, the recognition and influence of cultural products are very low, therefore, the cultural export lacks the support of extensive international consumer groups, leading to many phenomena that foreign people misunderstand Chinese culture because of the lack of understanding of Chinese culture.

2.3 The Foundation of Foreign Cultural Industry Is Weak and the Content Lacks Innovation

In the cultural market, the enterprise is the main body participating in the competition. The lack of advanced management concept and market-oriented operation ability of Chinese cultural enterprises, together with the lack of capital support, lack of world-class cultural product brands, has resulted in cultural enterprises in an obvious inferior position in the competition of transnational cultural groups. At present, compared with the United States, Japan and other cultural and trade powers, China has little international influence of large cultural enterprises. The internationalization of cultural products requires world-class enterprises to promote and operate, at the same time, it is inseparable from China’s comprehensive national strength. As long as China’s comprehensive national strength is strong and the development model is successful, the force of example will naturally arise, and the culture will be appreciated and used for reference. Disney’s revenue of more than \$60 billion in 2017, more than all overseas cultural companies in China, is a typical example.

Our country is rich in cultural resources and has the innate advantage of the development of cultural

industry. However, any culture is historical and national. Therefore, the overseas development of culture needs local development and transformation according to different consumer audiences in order to take root in foreign land, otherwise it will be ignored or even rejected. All along, our country has paid more attention to cultural ideology than to its economic attributes. Therefore, foreign cultural exchanges attach more importance to intergovernmental exchanges. The audience attitude and feeling of cultural products are seldom considered from the market point of view, which is the main reason for the slow development of cultural trade of China. Because of the lack of consideration of the cultural and economic value, China's cultural resources have been preempted by other countries and obtained huge economic benefits. For example, "the Romance of the three Kingdoms" was made into a popular online game by Japan; Hua Mulan's historical story of joining the army for his father was made into the American film Hua Mulan, as well as the American film Kung Fu Panda, based on giant pandas and Chinese kungfu. Thus, the amount of cultural resources is not the amount of reserves, but the level of the use and development. The United States has limited cultural resources, but it has global resources as its reserve. The United States draws lessons from the cultural resources of other countries or nations, mainly not reflecting the original appearance of foreign culture, but developing and utilizing it according to its need. Any cultural resources need to be reinterpreted and innovated in today's cultural context, and must be consistent with the material living standards of today, with the spiritual needs of modern people, with the development of science and technology and with the consumption patterns of the times. Only in this way can culture become a real living culture.

3. THE STRATEGY OF CULTURAL COMMUNICATION AND COOPERATION ALONG "BELT AND ROAD"

Belt and Road's cultural exchange and cooperation is an important part of the "Belt and Road" strategy, and also a complex subsystem, which also involves multiple value systems, strategic relations and the main body of interests. The realization of its goal and path is also a complex system engineering. Therefore, it is necessary to establish a multi-level, multi-channel, all-directional communication and cooperation mechanism and provide corresponding safeguard measures. At present, China's cultural communication and cooperation with foreign countries is facing a great challenge as well as an opportunity of Belt and Road. As mentioned above, some countries along the route have misgivings or even prejudices about China's "Belt and Road" initiative, which has brought obstacles to the implementation of

the strategy of cultural dissemination and cooperation of "Belt and Road". Therefore, it is necessary to position and plan from the strategic level and meticulously layout and implement from the strategic aspect with the view of the overall situation in the long run.

3.1 At the National Government Level

National policy is an important factor affecting the development of cultural trade. China has rich cultural resources, but has not formed a developed cultural industry. Compared with the developed countries, the proportion of cultural industry in our country is at a lower level, and the competitiveness of foreign cultural trade is relatively weak, both in the total amount of domestic gdp and in the total amount of world trade. Therefore, while encouraging culture to "go out", the country must formulate a series of policies to encourage the development of cultural industry and foreign trade of cultural industry, so as to protect and develop our country's foreign cultural trade to the maximum extent.

First of all, to actively participate in the formulation of international cultural trade rules. The World Trade Organization (WTO) and United Nations Educational, Scientific, and Cultural Organization (UNESCO) are the most authoritative international trade organizations and cultural institutions, which are responsible for the formulation of cultural trade rules. However, in the aspect of cultural trade policy, the two international organizations have not reached a consensus point of view, and there are some differences in the characterization of cultural products, the choice of cultural trade policy, the legal binding force and so on. In consideration of their own interests, strong countries advocate the liberalization of cultural trade, while weak countries advocate limited protection of domestic culture. However, cultural products are a special commodity, a special symbol of a country or a nation's culture, which contains the values, outlook on life, and world outlook of that country or nation. If trade liberalization is carried out in the field of cultural products and cultural services, the weak national culture of the cultural industry will be annexed by the strong national culture, thus losing the cultural uniqueness and cultural sovereignty of these countries. Therefore, the Chinese government should take an active part in the formulation of international cultural trade rules to protect our culture from strong culture.

Second, to speed up the promotion of cultural legislation and strengthen the protection of intellectual property rights. The development of cultural trade can not be separated from a series of national policies and legal support. At present, the legislation in the field of culture in our country is relatively lagging behind, most of which are laws and regulations with low legal effect, so the binding force on violators is not strong, and there are even legal gaps in the emerging cultural fields such as animation, online games and so on.

Third, to establish big data information platform in culture industry to provide support for enterprise decision-making and management. With the advantage of the Internet in information resource sharing and communication, enterprises in the industry can not only learn and communicate with each other, but also acquire the market demand and marketing channels of cultural products in a timely manner around the world, and promote the convenience and quickening of cultural products sales. At the same time, aiming at the supply and demand of cultural products in the world, we should innovate the cultural products in time and promote the innovation and competitiveness of enterprises.

Fourth, we should actively promote the establishment of regional economic cooperation organizations, reduce the barriers to export trade of cultural products, and provide a convenient platform for the development of cultural trade. We should participate as far as possible in the formulation of policies of various trade cooperation organizations and free trade zones, take the national interest as the starting point, actively participate in shaping the rules of international cultural competition, and oppose those cultural trade regulations and policies that are unfavorable to our cultural enterprises. We should also mobilize all forces at home and abroad to protect and improve the value and identity of Chinese culture, reduce additional costs, and enable products to compete freely and fairly in trade.

Fifth, to change the government management thinking and realize the transformation from “examination and approval government” to “supervision government”. The cultural industry involves a large number of government agencies, resulting in poor information among institutions and low efficiency of communication and coordination. In order to change this chaotic situation, the government needs to establish a unified cultural management department, unite the various institutions of the cultural industry, form a special foreign cultural trade platform, and be responsible for the supervision and service of the import and export of cultural products.

Sixth, to reform the mechanism of investment and financing in cultural industry, and construct a comprehensive, wide and diversified investment pattern. At present, the government is the main source of investment for the cultural industry and the main force for market development. Therefore, the financing pressure in the industry is very small, and there is no need to bother to open up the market, which leads to cultural enterprises unwilling to forge ahead, and the low competitiveness of the industry. In the international environment, such enterprises will lack competitiveness and viability. Therefore, the government should vigorously expand the diversified investment channels of cultural industry, especially the diversification of international investment, which not only enriches the financing structure and market channels, but also creates a new way for product

innovation, thus naturally contribute to integrate foreign cultural elements, and effectively and quickly explore the internationalization of products.

Seventh, to create a professional international cultural team in order to provide sustainable protection for the development of cultural products, sales and services. As talents are the core competitiveness of cultural enterprises, Chinese culture “going out” can not be separated from specialized international cultural talents. The cultural industry needs a large number of complex professionals with knowledge of both domestic and foreign cultural expertise and knowledge of international trade, international cultural differences, international market rules, international financing and overseas marketing channels. They are familiar with the traditional culture and core values of the exporting countries and know how to find an entry point for cultural exchange and cooperation in the light of the actual situation in different countries. And from the point of view of the current technical level and professional level of the employees, there is a serious shortage of talents in the cultural industry in our country, which has become a huge obstacle for the cultural products to go to the world. For this, the government, enterprise and university should cooperate closely to train specialized cultural talent together. In addition, we should actively introduce foreign talents, or send people devoted to cultural industry and trade to learn from countries with relatively mature cultural development.

Eighth, The government should plan scientifically, support the construction of cultural industrial cluster base and create the agglomeration and resonance effect of enterprises. The formation of any industrial cluster must depend on the overall coordination and vigorous promotion of the national government, and there is no exception in cultural industrial cluster. National governments should take advantage of their information to collect the characteristics of local cultural enterprises, and then give full play to their functions of management and coordination to bring together cultural enterprises that produce the same cultural products or whose products are highly relevant to the same industrial district, and exert the agglomeration and resonance effect of enterprises, fully excavate the connotation of cultural products, and jointly innovate cultural products to the extreme.

3.2 At the Corporate Level

First, The development of enterprises should be based on cultural brands and take the road of brand development. As the main body of production of cultural products, cultural enterprises must implement brand strategy, plant brand awareness into corporate culture, and take the originality and characteristics of cultural products as the primary competitiveness of enterprises. Only in this way can enterprises cultivate and build a group of “cultural brands” with high cultural content, strong originality,

international market competitiveness and national characteristics.

Second, It is necessary to establish a specialized organization for the research, propaganda and promotion of the international market demand, strengthen the marketing consciousness and strategy of the cultural enterprises, and establish a huge sales channel and network. Chinese cultural enterprises pay more attention to the cultural products themselves and lack sufficient market cultivation consciousness, which leads to the low overall marketing ability, thus greatly restricts the development of cultural trade in China. With the development of the market economy for many years, in the aspects of cultural market research, laying of sales channels and marketing techniques, developed countries have formed a set of mature market operation models adapted to the market economy system. Hollywood's worldwide success is due to its successful marketing. Therefore, the government should encourage cultural enterprises with high brand awareness, good economic benefits and great development potential to "go out", learn advanced marketing concepts and marketing skills from international famous enterprises, and improve their international competitiveness, making them the pioneers in the international market. The government should encourage all kinds of enterprises to invest in overseas cultural fields by means of new establishment, acquisition, cooperation, etc., by virtue of their superior resources, to build international marketing networks and develop technology-intensive core cultural products with high added value that meet the needs of the international market.

Third, the government should vigorously promote the coordinated development of cultural industry and other industries, increase the added value of cultural products and expand the consumption market of cultural products. Most of the cultural enterprises in our country produce single and independent cultural products, which are difficult to form industrial chain and can only obtain relatively low economic benefits. Chinese cultural enterprises can draw lessons from Korea's OSUM model, pay attention not only to the development of cultural products themselves, but also to the development and production of their derivative products and their related industries, and finally to build them into a complete industrial chain, thus achieve the purpose of improving economic efficiency. In our country's cultural product creation, the labor-intensive cultural products account for a large proportion, therefore, enterprises should pay attention to the use of high-tech elements, high-tech packaging of cultural products, to enhance the added value of cultural products.

Fourth, brand publicity depends on the media, but also on word of mouth, word of mouth being the brand's magic weapon. Cultural products have the same characteristics as other commodities. "returning customers" and

"acquaintances pulling new customers" are also common phenomena in the field of cultural product sales. Therefore, we should pay attention to the real experience and feelings of product users, and should not rely too much on media publicity and ignore product quality and service. The creation of cultural products should be consumer-centered and avoid building cars behind closed doors. It is necessary to investigate the target market in advance, grasp the demands of the international market, cater to the consumers' psychology, produce the products with the aim and aim, so that the products can be favored and approved by the consumers in the international market. At the same time, the use of high-tech elements throughout the whole process of cultural products, even in the propaganda and consumption links there is no exception. So we should expand and extend the quality and connotation of cultural products and services by improving the scientific and technological content of cultural products.

3.3 At the Educational Level

Talent is one of the most critical factors in cultural management. The cultural industry in the new economic era belongs to the creative industry, which greatly weakens its dependence on material resources, and has a more urgent need for cultural creativity and creative talents. Therefore, having a large number of high-quality personnel engaged in culture is the root of the development of cultural industry. One of the reasons why large transnational cultural giants in the United States are able to produce all kinds of innovative products and occupy the international cultural market is that American higher education attaches great importance to the cultivation of complex cultural talents, fostering a steady stream of high-quality cultural talent for the enterprise. But in the domestic, the present talents in cultural management are scarce, and in the field of cultural trade, it is even rarer. The scale of Chinese cultural talents is insufficient and the level is not high, which leads to the lack of detailed empirical research and detailed data. Coupled with the lack of experience in the operation of the international market, which makes domestic enterprises unable to deeply understand and grasp the international market, it has seriously affected the development of China's foreign cultural trade. Under this background, cultural enterprises must strengthen the cultivation and introduction of talents in cultural trade.

First, colleges and universities should break through the professional curriculum system and build a cross-specialty compound talent training mechanism. For example, through the double-degree training mechanism and elective course system, colleges and universities can create a cross-professional, wide range of learning systems and mechanisms, and build a free and relaxed environment for the development of students' personality. Under such a mechanism, foreign language and literature students may

take a degree or course in marketing, international trade. In the course of teaching, students are encouraged to have the courage and consciousness to break the tradition and innovate. The government should make policies and provide financial support to encourage the joint education of industry and school, and make tripartite joint efforts to train cultural and trade talents for enterprises. The government should also actively promote the cooperation between universities and foreign experienced universities, draw lessons from their ways of cultivating talents, and carry out joint cultivation of cultural talents.

Second, the government should establish a training base for talents in cultural industries, strengthen the education of complex vocational skills, and provide a platform for the sustainable development of cultural and trade talents. Strengthening the training of existing trade talents in culture and art is a quick way to train people in urgent need. For example, since the reform and opening up, our country has trained a large number of experienced international trade talents, as long as these international trade personnel gain some cultural and artistic training, they can quickly join the cultural and trade industry. Similarly, in the training of cultural and artistic talents, stimulating their interest in international trade can also attract some talents to join the cultural trade industry.

If the nation wants to revive, the cultural renaissance must take the lead. Only when Chinese culture moves into the world and occupies a place in the world cultural

market competition can China become a cultural power and then a world power. In today's world, there are more and more cultural factors in the development of economy and trade. Culture, economy, politics, science and technology are intermingled and become an inseparable part of each other. Therefore, to develop the cultural industry is to develop the economy, to develop science and technology, to enhance the real strength of the country, and to give China a greater right to speak and to formulate rules in the international community.

REFERENCES

- Amako, S. (2014). *China's diplomatic philosophy and view of the international order in the 21st century*. *Journal of Contemporary China Studies*, 3(2).
- Caros, L., & Pereira, B. (2010). *Globalization and competition: Why some emergent countries succeed while others fall behind*. Cambridge: Cambridge University Press.
- Jiang, F. X. (2016). *A study on the belt and road under the new comparative advantages*. Proceedings of the 22nd association of Chinese professors of social sciences in the United States (ACPSS) International Conference.
- Wang, J. (2018). *Research on Chinese film and television cultural products policy under the belt and road initiative*. Proceedings of 2018 International Conference on Economics, Politics and Business Management (ICEPBM 2018).