

The Cultural Orientation of "Belt and Road" Strategy and the Construction of its Cultural Pattern

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Abstract

This paper probes into the cultural dimension of Belt and Road's strategy and the shaping of its regional cultural space, which aims at strengthening the psychological foundation of the economic benefits and win-win situation of the countries along the route through culture in advance. Internally, the dissemination of culture to the outside world is linked to the high prosperity of the mainstream culture of society, so as to enhance the cultural thickness and value background of the "Belt and Road" strategy, which is based on the healthy, rational and orderly development of the culture within the country. By giving full play to the cultural communication and the leading role, the "soft" of culture is used to realize the mutual understanding of the people's hearts and minds. Among them, cultural exchange and cultural trade promote each other, cultural exchange provides the foundation and premise for cultural trade, cultural trade deepens and solidifies the achievements of cultural exchange, and realizes cultural identity through cultural value sharing.

Key words: "Belt and Road" Strategy; Cultural orientation; Cultural industry; Cultural pattern; Cultural values

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INTRODUCTION

The Central Committee has put forward the strategic concept of "Belt and Road" from the level of national development, which embodies a forward-looking strategic vision focused on the global layout and an active development situation that is closely related to the world in solving difficult problems. The vision and action of promoting the construction of the Silk Road Economic Belt and the 21st Century Maritime Silk Road were issued on March 28, 2015, and the construction of "Belt and Road" was officially launched. The "Belt and Road" is a new strategy for China's economic upgrading and integration into the international division of labor system through a new round of opening up to the outside world, focusing on the rebalancing of the domestic economic development pattern. It is also a new strategy to expand China's development space and promote regional prosperity and stability. The new move to construct a "Community of Destiny" is a strategic choice for China to grow into a major power in the world, and a general strategy to guide China's reform, development and foreign relations in a long period of time in the future. It is a strategic framework of "policy communication, facility connectivity, smooth trade, capital financing, and popular sentiment." As an export-oriented national strategy, whether this strategy can go far and sustainably not only needs to consolidate the foundation of domestic development, but also has the integration and support of cultural forces. Only in this way can we consolidate the psychological basis of "interconnection" among countries. That is to say, the ultimate goal of "interconnection" can only be achieved by communicating with the people. Therefore, to probe into the cultural dimension of "Belt

and Road" strategy and the shaping of its regional cultural space is to tell the story of China through culture first, consolidate the psychological basis of mutual benefit and win-win situation of countries along the route, and elucidate the value direction of regional cultural space, thus a good job will be done in the national strategic level of convergence and mutual integration work.

1. THE CULTURAL DIMENSION OF "BELT AND ROAD" STRATEGY

The cultural dimension of Belt and Road's strategy is mainly focused on the development of cultural soft power and its cultural influence, radiation and appeal. The so-called soft power of culture is not the sum of all cultures of a country, but mainly refers to the cultural influence which is positively related to the mainstream values of society in a country. The effectiveness of cultural influence refers to the cultural products (services) which embody the social mainstream cultural value, win in the market competition, be accepted by the masses and form the cultural identity, and then condense into the cultural soft power of the country. As far as the current cultural reality is concerned, the structural contradiction of the cultural market is prominent. On the one hand, cultural enterprises have overcapacity (about 1/3 of films cannot make it to the cinema; a large number of TV dramas are difficult to broadcast on television; animation products are not enough; although books are first in the world, so are inventories. Per capita reading capacity is only about four), the market share of mainstream cultural products is relatively low, and the degree of intensification of cultural industries is not high; on the other hand, the shortage of cultural products increasingly desired by the public makes it difficult to meet the cultural consumption needs of the masses for the lack of real nurturing cultural products. The problem brought about by the imperfect modern cultural market system is that the popular cultural products in the market cannot effectively spread the mainstream values of the society. The excessive government restraint leads to the scarcity of literary and artistic products with high ideological and humanistic values, and the lack of cultural innovation. The excessive opening of the mass cultural market leads to the proliferation of "three vulgar" products, while some of the main theme cultural products which are not in operation of the market are talking to themselves and expressing themselves in a rigid way, and the mass culture that operates in the market is distorted in the process of excessive entertainment. As a result, the value demands are confused, swayed, and the lack of clear mainstream values leave the masses at a loss, greatly disrupting the cultural order of the society and making the masses at a loss. The social red line and moral bottom line fall back again and again. How does this kind of cultural reality form cultural soft power? How to effectively

support the "Belt and Road" strategy of the cultural first and the people in common?

The cultural dimension of "Belt and Road" strategy is put forward in order to link the cultural dissemination abroad with the high prosperity of the mainstream culture of the society, so as to strengthen the cultural thickness and the inside information of the "Belt and Road" strategy, which is based on the healthy, rational and orderly development of the domestic culture. It is precisely because of the lack of a solid foundation for the development of domestic mainstream culture, with the strengthening of China's economic strength and its ability to spread abroad, the "image of China" has not been effectively promoted, and is still in a rather vague and embarrassing state. In fact, not all the cultural products of a country can form the cultural soft power, only the cultural products with positive relationship with the social mainstream value can constitute the cultural soft power of a country. Why did General Secretary Xi Jinping criticize contemporary Chinese literature and art at the Beijing Literature and Art Forum? Its root point is that the dominant culture in China has not become the social mainstream culture form, so the culture competitiveness and appeal are weak, and the people are being educated boring, and thus there is a big difference between the construction of the social core value and the spread of the mainstream value, even a certain degree of social fragmentation and psychological tear state. How can such a cultural state embody the spirit of China? How can we spread Chinese mainstream cultural values in "going out"? The real social dominant culture should not only carry forward the cultural ideal, spiritual belief, connect with the profound cultural tradition and the value pursuit of universality, but also base itself on the socialist road with Chinese characteristics in the process of modernization, based on the national conditions of China. Only by learning from each other with the world civilization, can such a culture really have extensive inspirational power and play a leading role in the implementation of Belt and Road's strategy.

In the competition of global economic game and international division of labor system, the trend of cultural and economic integration is more and more prominent. Its essence is to rely heavily on the creative ability and innovation of human beings, and to identify with the creative value of human beings. In reality, our cultural development is not only backward in the level of humanized ideology and creation, but also backward in the level of cultural industry operation, which shows that the strength and competitiveness of industry are not strong, and the radiation and influence are limited. In essence, man is a man of culture, not a person of "materialization", a person who is dynamic and fully developed, not an economic man who is rigid and "unidirectional," and who not only pursues material conditions and economic indicators together with the "happiness index". We

should pursue not only the harmony of natural ecology, but also the harmony of “spiritual ecology”. We should pursue not only the efficiency and fairness, but also the harmony of interpersonal relations and the enrichment of spiritual sublimation, and the significance of life. To create the crystallization of culture and the cultivation of human beings with this idea is bound to reflect the creativity of thought and the universal pursuit of value in the dissemination of cultural value so as to enhance the competitiveness of cultural industry. At the same time, through creative innovation in the whole society to stimulate the vitality of culture, the cultural quality of Chinese cultural products and technology content can be improved so that it can capture more consumer groups. China is rich in cultural resources and has the ability of scientific and technological innovation, which is mainly due to the lack of creativity to combine resources with science and technology. The existing problems are that the property right protection of creativity is not enough and the creative achievement is difficult to be transformed into real productivity. With the overall implementation of the strategy of “governing the country according to law”, it is inevitable to further strengthen the use and protection of intellectual property rights, such as the fact that the Supreme Court has established the intellectual property Court specially. In the long run, strengthening the judicial protection and law enforcement of copyright is beneficial to promoting the cultivation of Chinese culture and creativity and promoting the development of cultural and creative industries, which is conducive to the development and prosperity of Chinese culture. It is beneficial to the inheritance of cultural value and the innovation of modern culture, thus providing strong cultural support for Belt and Road’s strategy.

The ancient “Silk Road” and “Maritime Silk Road” were the most important cultural corridor for Asia-Europe trade and business, which condensed the common historical memory and cultural symbols of the coastal countries along the route. In order to promote the exchange of thought and culture between the East and the West, it has made a remarkable historical contribution. It has been condensed into the soul of “Belt and Road” and has become the cultural heritage supporting the implementation of the “Belt and Road” strategy today. This “inside story” needs to be further elucidated. Here we put forward the cultural dimension of the strategy, which is to summon this cohesive and inspiring “soul” through cultural creativity and innovation. To make “Belt and Road” an effective platform for rebalancing the global strategy of peaceful diplomacy, economic win-win, cultural exchanges, and civilization blending, and to promote the people’s hearts and minds through culture first, thereby consolidating the social and psychological basis for the interconnection of countries. This is precisely the need for culture to provide strong content support. At present, only the culture that is consumed in the market

can really produce cultural influence and then boost the growth of national soft power. The real dilemma is: “made in China” is common in “Belt and Road” countries. Most of the daily necessities are imported from China, but there are few Chinese cultural products—movies and TV plays, program production, books, music records, Stage art performance, acrobatics, painting, calligraphy, online games, etc.. In this regional cultural space, in addition to local cultural products, most of them are American blockbuster, which is a “hard currency” widely spread in regional cultural space. Practical experience shows that only when cultural products are “swam out” in the domestic market, can they enter the mainstream overseas cultural market, rather than being “sent out” in the process of cultural exchanges between the government and the people. To a certain extent, cultural trade figures and market share represent the influence of a country’s culture. Hollywood films are seen as important diplomatic ambassadors mainly because of their popularity and popularity in the market and their capture of local audiences. This is the realistic root that culture is paid more and more attention in great country diplomacy, especially in public diplomacy.

The “Belt and Road” has rich cultural heritage resources, which is of great significance to strengthen national identity and promote the construction of a harmonious society. The protection and creative development of cultural resources have become the booster to promote the cultural construction and social development of all countries and regions, and the status and role of culture have greatly enhanced the cultural connotation of “Belt and Road” strategy. The cultural dimension of Belt and Road is not only the cultural production, dissemination and consumption of regional cultural space, but also has a richer and multi-level connotation. Firstly, with the help of the spillover effect of domestic culture, the effective supply of regional mainstream cultural products is realized, the cultural brand is molded, and the influence and appeal of Chinese mainstream cultural values are enhanced; secondly, in a more far-reaching sense, it will have effective external projection of soft Power of Chinese Culture rooted in profound Cultural tradition; Finally, the cultural value refers to the effective interpretation of the socialist road with Chinese characteristics and the recognition of the universal value. The “Belt and Road” is not only an economic (trade) zone, but also a cultural (cultural exchange, civilization blending) zone. The cultural dimension of the “Belt and Road” strategy is highlighted in “people’s hearts and minds”, which is the basis for the realization of the whole strategy. Only by giving full play to the radiating power of Chinese culture, can we smoothly realize the smooth policies, facilities, trade and funds. Otherwise, even if roads and facilities are connected for a while, smooth roads may be closed, trade and capital flows halted, and projects set up to begin are

forced to dismount. Practice shows that the foundation of the people is not strong, the sustainability of "connectivity" will be compromised. The best way to realize the mutual understanding among the people is cultural exchange and communication. Only through cultural sharing and mutual appreciation can the chorus and concerto of Belt and Road be played, which is not a solo and solo dance in China. Only by strengthening the dialogue among civilizations in a cultural manner, can we gain mutual understanding and respect by strengthening dialogue among civilizations, embracing all civilizations, co-arising and prospering, taking into account the interests and concerns of all parties, consulting, building and sharing each other.

2. THE CREATION OF REGIONAL CULTURAL SPACE

The shaping of Belt and Road's regional cultural space includes not only the cultural exchange between government and folk, but also the cultural trade which operates in the way of cultural industry. In the shaping of regional cultural space, cultural exchange and cultural trade promote each other. Cultural exchange provides the foundation and premise for cultural trade. Cultural trade deepens and solidifies the achievements of cultural exchange, and realizes cultural identity through cultural value sharing. As a regional cultural center, it is actually the highland of regional cultural development. This includes "going out" of culture, spreading The Voice of China during the agitation of regional cultural thoughts, and enhancing the influence of Chinese culture. It also includes the input of various foreign cultures to enrich, perfect and develop itself in cultural exchange and fusion. In particular, the opening of cultural trade is not only conducive to the expansion of cultural production, the release of cultural production capacity, and the improvement of the quality of cultural products, but also helps to resolve the structural contradictions of "strategic shortages" in the domestic cultural market in order to enrich the supply of the market. To meet the diverse and multi-level spiritual and cultural needs of the masses and consolidate the domestic foundation of regional cultural space. Through the regional cultural space to shape and promote the radiation of Chinese culture, culture first will promote the opening of the economy, build a new pattern of national diplomacy, achieve a higher level of openness, export-oriented culture, and the extroverted economy will promote the adjustment and transformation of domestic economic structure, creates new economic growth points, realizes the leapfrog development of economy and society, and then supports the effective landing of "Belt and Road" strategy.

The "Belt and Road", as a regional development strategy dominated and promoted by China under the vision of globalization, should see the gap between China

and the western developed countries in the development form and civilization level, that is to say, it is necessary to face up to the difference of cultural potential energy. Today, he who becomes the dominant or dominant culture in the shaping of regional cultural space, will have the right to speak. In the context of globalization, this basic and dominant force is increasingly dependent on markets and cultural trade, and trade figures and market share are often the basis for measuring the right to speak. The "Belt and Road" is an extroverted national strategy, so in the national strategic appeal, whether it is to promote the cultural industry to "go in", the sharing of cultural values will achieve mutual understanding of the people; it also emphasizes that the cultural industry plays a new engine function by "extraordinary" development in the realization of a new economic normal. With its premise that the cultural industry needs its own health and "soul", and only the domestic cultural market is highly prosperous. Only by forming a series of regional cultural development highlands and continuously enhancing their market competitiveness, can the construction of regional cultural space of Belt and Road be truly and effectively supported. Only by spreading the values of Chinese mainstream culture in the shaping of regional cultural space and making Chinese culture become the dominant one in the agitation of multi-cultural exchanges can Chinese culture have a certain right to speak.

Culture needs mutual respect, and all ethnic groups should respect the diversity of culture and its differences. Specifically, it is to respect the customs and cultural practices of the countries and nationalities along the "Belt and Road". Therefore, the cultural development of regional space is pluralistic. A country has a national literature and a nation has a national art. The richness and diversity of literature and art constitute the cultural homeland of human beings. Although cultural exchanges have no borders, cultural markets have boundaries. Only based on the understanding of cultural characteristics, can we understand that the biggest challenge that culture "going out" faces is cultural discount, which is easily accepted in the same cultural circle, and only when there is less cultural discount, the greater the cultural difference, the higher the cultural discount. In this situation, Belt and Road's regional cultural space must find the right content support point. One of the basic viewpoints of this paper is that the shaping of regional cultural space should be based on the modern excavation of rich and colorful folk cultural resources, the contemporary cultural innovation and creative transformation in China, the dominant form of which is the operation of modern cultural industry. The construction of modern cultural industry system should be supported by modern high-tech (especially digital technology and its wide application on the Internet). Take the research and development of national and folk culture, especially cultural relics as an example, through the development of a digital display system of "cultural

relics take you to see the silk road, and the silk road to take you to see the world”, the digital information technology is used to integrate creative ideas and aesthetic connotations. In order to realize the digitization, visualization and dynamic display of the Silk Road cultural heritage, the overall value of the Silk Road and the individual characteristics of the cultural heritage sites will be completely displayed to the people of the world. The silk road cultural heritage is introduced into “virtual museum”, “online museum” and “intelligent exhibition hall” by using 3D scanning and restoring 3D model technology, and the technology of smart phone navigation is popularized. At the same time, embedding cultural heritage resources into the maturing Chinese film industry system, which is supported by a huge market, will create a Chinese film industry system that can compete with Hollywood blockbusters in the global market competition.

The creation of regional cultural space can not be separated from cultural carriers, communication platforms and channels. First of all, based on past experience, joint archaeology can be carried out under the framework of UNESCO. Joint packaging projects can jointly declare “non-relics” and jointly protect regional world heritage sites. And a series of cultural activities in the countries along the route that the general public can actively participate in, and promote extensive exchanges in literature, film and television production, art, traditional Chinese medicine, martial arts, etiquette, clothing, food culture, and so on, which will promote the Chinese culture to the world from the subtle point so as to help shape the cultural space of Belt and Road. Secondly, we should make use of the Chinese Culture year, Festival Day, diplomatic Relations Day, Shenzhen International Cultural Industry Exposition, Friendship City conclusion Day and the “2022 Winter Olympic Games” platform with the help of Beijing-Zhangjiakou. In the rich and colorful cultural exchange activities, we actively spread the Chinese mainstream cultural values, so that the world can have a deeper understanding of China’s true aspirations, thus bringing China’s relationship with the rest of the world closer psychologically and enhancing the international influence and discourse power of Chinese culture in value sharing. During the 2015 Cultural Forum, there was a Television Dialogue for envoys from countries along the Silk Road, a TV Dialogue for Cultural Industries in cities along the Silk Road, and a Television Dialogue on East-West Culture and the Silk Road, Such activities as Shanxi Merchants’ Culture and Silk Road Dialogue, grassland Culture and Silk Road Dialogue and World Cultural Industry Financial Investment TV Dialogue have had a positive impact on the shaping of regional cultural space. In the series of activities, people are important cultural carriers, not only to grasp the key “minority” (political dignitaries, knowledge elite groups, etc.), but also to strengthen the communication and communication with ordinary people. In this regard, tourism is the most

effective grasp, through the construction of the Silk Road along the Silk Road cultural heritage tourism alliance, constantly enriches the connotation of tourism products and enhances the special flavor of the Silk Road. To design and develop planned tourism projects with cultural heritage characteristics such as “visit to the Silk Road”, “see Bodhi along the Silk Road,” thousands of miles along the Silk Road, “and other cultural heritage tourism projects, so as to improve the level of visa facilitation for tourists from countries along the route, and to form cultural tourism and tourism with special characteristics. Tourism trade, catering service, hotel service and other complete industrial chains, with the strong development of tourism, will build a bridge of people’s hearts and minds along the way, give full play to the advantages of interpersonal communication, and actively promote the value of Chinese culture.

Based on the view of globalization, the creation of regional cultural space of Belt and Road is not only a strategic layout, but also a full display of realistic power. Some scholars have pointed out: from the perspective of extension, the development space of “Belt and Road” is a three-dimensional and Omni-directional industrial pattern under which the cultural industry can achieve a new breakthrough and merge with other industries. By developing the cultural industry along the Silk Road, we can speed up the development of cultural industry along the Silk Road in China, especially in the western region, the border area and the minority area, especially in the cultural tourism industry, which can be regarded as the pillar industry. We emphasize that in the shaping of the regional cultural space, the development of “Belt and Road” cultural industry should, first of all, be in line with the trend of internationalization in raising the level of opening up. In this process, through cultural exchanges and value sharing among all countries, we should actively disseminate the concept of harmonious development and peaceful coexistence contained in the mainstream culture of China, so as to promote mutual understanding among the peoples of countries along different cultural backgrounds and religions, Communication and recognition, for the construction of the “Community of Destiny” to consolidate the cultural psychological basis.

In this process, through cultural exchanges and value sharing among all countries, we should actively disseminate the concept of harmonious development and peaceful coexistence contained in the mainstream culture of China, so as to promote mutual understanding among the peoples of countries along different cultural backgrounds and religions, communication and recognition, to consolidate the cultural psychological basis for the construction of the “Community of Destiny” . Second, it is necessary to fit in with the trend of diversification. In the regional space of “Belt and Road”, there is a rich and colorful culture because of the degree of economic development and political characteristics, which

brings more development space for the development of cultural industry and cultural exchange. Finally, we should highlight the relevance of the development of cultural industry. We should give full play to the infiltration, cross-border and fusion functions of cultural creativity, form the correlation effect between different cultures and related industries, extend and expand the industrial chain with the blending of cultural contents and the intensive development of industries, so as to form cultural industries development highlands of regional characteristics. In the realistic context, the development of cultural industry along the route of "Belt and Road" usually has some kind of realistic obstacle of internal regional "fighting on its own" and external bilateral or multilateral cultural exchanges, and many of the risks associated with inadequate laws and policies. In the complicated and even confusing regional cultural space shaping, in the face of the national interests with different value demands, whether the development of Chinese cultural industry can have the leading power in the regional cultural market is directly related to the Chinese culture's right to speak.

Therefore, we have repeatedly stressed that the global perspective of cultural production and dissemination and the vision of regional cultural interaction are aimed at paying close attention to the global position of Chinese culture and the difference in its potential energy, thus to form an effective support mechanism for the spread of Chinese cultural value. Under the situation of multicultural communication, we should not only tell the story of China, but also the story of the countries along the Belt and Road. I pointed out in an article that cultural exchange in the context of globalization and the opening up strategy of "Belt and Road" is not a unidirectional cultural output, but a multi-directional cultural blending and interaction. Its cultural priority and the exertion of cultural cohesion should aim at forming the highland of regional culture development. By virtue of the rich and diverse advantages of Chinese folk and national cultural forms, we can produce high-quality cultural products for Western Asia, the Middle East, Southeast Asia and even South Asia and other related countries and nationalities, in order to form several regional cultural products for different ethnic groups to meet the production center to meet the effective supply, culture and value sharing to enhance mutual trust. China's economic center, which is increasingly inspiring in the region, supports the construction of the Chinese cultural center and relies on the Chinese cultural center to produce and disseminate common regional cultural consumer goods. Therefore, we can realize the understanding and recognition of the value of Chinese mainstream culture through the consumption of cultural products, and make Chinese culture a carrier and channel for civilization to learn from each other. Chinese culture can take root and bear fruit in the countries along the route, and form cultural production, and the highlands of the dissemination and consumption to gain the regional

cultural leadership, which makes the "Chinese wind" become the "hard currency" of the regional cultural market, and reconstructs the topographic map of world culture (industry) with the promotion of Chinese cultural influence. The improvement of China's cultural soft power will effectively break through the strategic siege of western countries, construct a new international order in the process of civilization exchange and cultural sharing, and realize the global strategic rebalancing and show the new image of contemporary China new ideas and new pursuit in the spiral of history.

3. COUNTERMEASURES FOR SHAPING REGIONAL CULTURAL SPACE

China is a country rich in ethnic and cultural resources. In the "Belt and Road" region, there are dozens of cross-border ethnic groups with similar cultural sources, common cultures, and customs in many countries, the number of which is as high as tens of millions. Among of them, the degree of conformity of cultural customs and cultural needs is very high, which is conducive to the spread of mainstream Chinese culture. Therefore, China should take advantage of this geographical advantage to form a number of radiant regional cultural production centers, such as, Cultural centres for ASEAN (Nanning), Southeast Asia and South Asia (Kunming), the Arab world in the Middle East (the Sino-Arab Economic and Trade Fair in Ningxia) and the regional cultural centres for Central Asia (Xi'an and Xinjiang Eurasian Continental Bridge). In addition, Fujian, Sichuan and Chongqing have made use of their regional cultural advantages to develop their industries, and Beijing, Shanghai, Guangzhou and other mega-cities have developed cultural exchanges and cultural industrial cooperation with Europe, Russia, Japan and South Korea, and other countries. All these are sufficient to support China's cultural radiation to countries along the "Belt and Road" line, and to achieve mutual understanding among the people through the sharing and complementing of cultural values, thereby consolidating economic "connectivity" and ultimately avoiding the embarrassment of China's "hard power" going out.

Regional cultural space can not be shaped without culture "going out", but what is culture "go out"? It involves not only cultural products, services, carriers, platforms, but also copyrights and industrial chains, so that culture can take root. At present, Chinese film capital, which has a relatively high degree of marketization, has participated in the allocation of international film resources, including Wanda Group's acquisition of cinema chains and legendary Pictures, etc. Chinese culture, especially Chinese capital, has continuously expanded its influence overseas. Chinese films are increasingly integrated into the international mainstream culture market. However, there are still some hidden worries in

the growing process of Chinese film industry. Although China has become the world's second largest film market, and TV production is the largest country, but the film and television products and service subdivision and its situation leaves much to be desired. From 2004 to 2014, Chinese film revenue hovered at a low overall level in overseas markets, falling sharply in the last five years. In 2014, under the big foreign propaganda pattern, 69 Chinese films went abroad, including 3 co-productions, achieving 185million yuan in revenue, still less than a big American blockbuster in production value in the Chinese market. In 2014, for example, the most influential box office in the domestic market, "Fury," achieved 116.7 million yuan, but in the North American market only 770,000 dollars. Previously, "lost in Thailand", which has box-office appeal in the domestic market, has also been embarrassed overseas, further illustrating that the spread of values is fundamental to cultural "going out". At present, the biggest problem of film output is that the value demands of the film deviate from the mainstream human values, and the deviation of values is difficult to enhance the influence of Chinese culture. If the development of Chinese cultural industry can not solve the problem of values, it is difficult to match the international trend of the development of cultural industry and can only amuse itself. At present, Chinese film industry has overcapacity and capital is being exported (to Hollywood films or companies), but it has failed to achieve the content spillover effect and to protect Chinese culture from going out. In fact, the process of "going out" for cultural products and services such as books and performing arts is also the process of spreading the value of Chinese culture, and it is also an opportunity for both sides to deepen their understanding. In the Sino-foreign cultural exchange and observation activities, the participation of political figures, foreign envoys, cultural celebrities, overseas Chinese leaders, well-known entrepreneurs and the general public of China and the resident countries will have good social repercussions. It has a positive influence on the shaping of regional cultural space, and the premise is that there must be good cultural products.

As far as reality is concerned, regional cultural space is not ready-made, but needs to be constructed constantly. It mainly depends on the exertion of a country's cultural soft power and its correct application. Therefore, both cultural exchange and cultural trade need to consider the top-level design and its operational policy implementation. As a responsible big country, Chinese culture must become the dominant culture in the regional cultural space, or monism in the dominant culture. Based on this, we should understand what should be spread to the outside, and how to achieve the mutual infiltration and sharing of culture. The Silk Road in the Tang Dynasty was first a trade exchange, followed by a cultural exchange trip. Therefore, a new concept is needed to guide the construction of the Community of Destiny. We should regard the

countries along the route as sovereign states with political independence and equality and economic mutual benefit and win-win situation and influence them with the idea of peaceful development so that they can accept and identify with Chinese culture psychologically. It can be seen that only when we clearly focus on it can we make a good plan in the production, dissemination and consumption of the cultural industry.

Secondly, we should optimize the structure of cultural industry, pay attention to the changes of production, life, communication and consumption mode under the new normal state of economy, especially deeply understand the driving value of digital technology and its application under the thinking of Internet. The Internet is a technological innovation, but also a thought creation based on culture. Therefore, in the Internet era, we should pay attention to the new changes in the production, dissemination and consumption direction of the cultural industry with the Internet thinking, promote the cultural industry to the high-end form, and constantly improve the proportion of the high-tech industry. In the pattern and realm of the development of cultural industry, the gap between us and the developed countries in cultural industry is not the hardware facilities, but the humanistic feelings and realm pursuit of the development of culture, and the sense of mission to culture and art. It can be said that the invisible gap has become the "gap" between us and the cultural industrial powers, which is the "soft rib" and the crux of the optimization of the cultural industrial structure. Cultural feelings and sense of mission need to be nurtured by the whole nation, and the promotion of professional level needs the careful efforts of the whole society.

Finally, at the tactical level, the state or related associations should coordinate the overseas market layout and implement joint group operations (highly competitive in the domestic market and highly united in the overseas market). With the development of China's cultural trade, it is urgent to further aggregate the high-end resources of the international cultural and creative industries, change the situation of "fighting alone" in the past, and effectively solve the lack of specialized personality services, the asymmetry of information at home and abroad, the undocking of resources, and problems such as tedious and low efficiency in film and television import and export procedures. It is necessary to fully mobilize the enthusiasm of enterprises and the participation of social forces and form an open and shared professional platform.

In short, it is difficult to break down the problems of creating regional cultural space and supporting cultural industry. It is necessary not only to solve the subjective problems of outdated ideas and rigid thinking, but also to upgrade policies, systems, and market competition. A series of objective conditions, such as product quality, can create a suitable ecological environment for culture.

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