

Research on the International Competitiveness of China's Foreign Cultural Trade

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Abstract

The high-quality development of foreign cultural trade is conducive to the better construction of a new development pattern and the building of a strong cultural country, while international competitiveness is a key indicator for measuring the high-quality development of foreign cultural trade. The article utilizes the relevant data of world cultural trade from 2013 to 2022, describes the development status of China's foreign cultural trade in terms of the scale, structure and competitiveness of the trade, measures the MS, RCA and TC of the international competitiveness of China's cultural trade and that of some other countries, and compares and evaluates the competitiveness of cultural trade of each country through the entropy weight TOPSIS method. The study shows that compared with other countries, China has obvious advantages in the competitiveness of cultural products trade, while the development of cultural services trade is relatively lagging behind and weak. As a result, the article puts forward relevant suggestions to improve the international competitiveness of China's foreign cultural trade, and then promote the high-quality development of China's foreign cultural trade.

Keywords: cultural trade, international competitiveness, high-quality development, entropy weight TOPSIS method

1. Introduction

The report of the 20th CPC National Congress emphasizes the need to enhance the spreading power and influence of Chinese civilization, and to promote Chinese culture to the world in a better way. In the process of cultural dissemination, the important position of foreign cultural trade has become more and more prominent, and it is an indispensable content of foreign trade, which has gradually become a representative indicator of the country's soft power and international competitiveness. 2022 The Opinions on Promoting the High-quality Development of Foreign Cultural Trade issued by the Ministry of Commerce and other ministries pointed out that, with the theme of promoting the high-quality development of foreign cultural trade, it will endeavor to promote the growth of the scale and optimization of the structure of cultural trade. structure optimization, enhance the international competitiveness of China's cultural products and services, and improve the country's cultural soft power and the influence of Chinese culture. It can be seen that in the process of promoting the high-quality development of China's foreign cultural trade, the growth of the scale and optimization of the structure of cultural trade is the key point of high-quality development, and at the same time, enhancing the international competitiveness of cultural products and services is the connotation and meaning of high-quality development.

In recent years, the development of China's cultural trade as a whole presents a growth trend, its trade scale has been expanded, and the trade structure is constantly optimized, however, in the process of the development of foreign cultural trade, problems such as low value-added of cultural products and slow development of cultural service trade have also been highlighted, in this context, the article will be based on the status quo of the development of cultural trade, and will compare and evaluate the international competitiveness of China's cultural trade with that of some other countries. In this context, the article will compare and evaluate the international competitiveness of cultural trade between China and some other countries from the current situation of cultural trade development, and then put forward countermeasures and suggestions to improve competitiveness, so as to further promote the high-quality development of China's foreign cultural trade.

2. Literature Review

There has been extensive research on cultural trade. First of all, the concept of cultural trade is not uniform at home and abroad, but it is relatively close. UNESCO defines cultural products as generally consumer goods that disseminate ideas, symbols and lifestyles, and cultural services as behaviors that satisfy people's cultural interests and needs. Foreign scholars divide cultural trade into trade in visible cultural products and trade in invisible cultural services, and believe that tradable cultural entities can be defined as products and services that can produce or distribute material resources, which can entertain the public or stimulate people's thinking through various forms of art. Domestic scholars consider cultural trade to be the international import and export of cultural goods and services, involving trade in goods, trade in services and intellectual property rights, or a form of cultural exchange in which money is used globally as a form of exchange. Secondly, with regard to the classification of cultural trade, UNESCO's revised Framework for Cultural Statistics classifies cultural products and services, and UNCTAD's Creative Economy Bank also defines the content of cultural products and services. Along with the development of cultural trade, there has been a gradual increase in research on cultural trade in terms of international competitiveness. Scholars have mainly explored the competitiveness of China's foreign cultural trade from the following perspectives: firstly, research on the status quo and problems of cultural trade; secondly, the establishment of a comprehensive evaluation index system by using the diamond model and other methods to analyze the competitiveness of China's cultural trade from multiple perspectives; and thirdly, the factors affecting competitiveness, and the internal and external factors affecting the international competitiveness of cultural trade through the gravitational model and empirical methods. The third is to explore the internal and external factors affecting the international competitiveness of cultural trade through gravity model and empirical methods. In recent years, studies on the international competitiveness of cultural trade have mostly focused on comparative studies between countries, such as comparisons between China, Japan and South Korea in Asia, and comparisons between developed countries and developing countries, which can better understand the current situation, find out the differences between countries, analyze the reasons, and summarize the experience, so as to better develop the country's cultural trade.

In summary, at this stage, the research on the international competitiveness of foreign cultural trade is relatively rich, but few studies focus on the level of core cultural products and cultural services, and more studies only take cultural products as the object of research, and cultural products and services do not do the overall exploration, in addition, in terms of competitiveness evaluation, there is a lack of scientific and reasonable quantitative research methods. Based on the above research status quo, the article takes core cultural products and services as the research object, and relies on trade data to compare and evaluate the international competitiveness of China's cultural trade with that of some countries by using entropy weight TOPSIS method.

3. Description

Cultural trade can be categorized into trade in cultural products and trade in cultural services. For the classification and definition of cultural products, the article will refer to UNESCO's 2009 UNESCO Framework for Cultural Statistics, which is divided into six core cultural domains and specifies cultural products and their corresponding HS07 codes in each domain, and the specific items are shown in Table 1. For the classification of cultural services, the article will refer to the classification of services by the Creative Economy Library of the United Nations Conference on Trade and Development (UNCTAD). With reference to the classification of services by the Creative Economy Library of the United Nations Conference on Trade and Development (UNCTAD), and considering the degree of relevance to culture and the availability of data, as well as referring to existing studies, trade in cultural services in this paper is only defined as personal, cultural and recreational service items.

Table 1. Classification of core cultural areas with related products and codes

Culture	Related Products	Corresponding HS Code
A Cultural and Natural Heritage (2)	Antiques(2)	970500 970600
	Musical instruments (13)	830610 920110 920120 920190 920210 920290 920510 920590 920600 920710 920790 920810 920890
B Performances and celebrations (19)	Recording media(6)	852321 852329 852351 852359 852380 490400
	Painting (3)	970110 970190 491191
	Other visual arts(12)	970200 970300 392640 442010 442090 691310 691390 701890 830621 830629 960110 960190 580500 580610 580620 580631 580632 580639 580640 580810 580890 580900 581010 581091 581092 581099 581100 600240 600290 600310 600320 600330 600340 600390 600410 600490
	Crafts (24)	711311 711319 711320 711411 711419 711420 711610 711620
C Visual Arts and Crafts (49)	Jewelry (8)	370510 370590
	Photography(2)	490110 490191 490199
	Books (3)	490210 490290
D Books and newspapers (11)	Newspapers (2)	490300 490510 490591 490599 490900 491000
	Other printed materials (6)	
E Audio-visual and interactive media (3)	Movies and videos(3)	370610 370690 950410
F Design and creative services (1)	Architecture and design (1)	490600

3.1 General Overview

At present, China's foreign cultural trade has the following characteristics: First, the scale of cultural trade has been developing steadily, the shares of export trade and import trade in the international are relatively stable, and the overall trade volume of cultural services is on the rise. Secondly, the cultural trade shows various imbalances, the proportion of trade in cultural products far exceeds that of trade in cultural services, and the deficit of trade in cultural services is more serious. In addition, in the breakdown of cultural trade, art products and handicrafts are the focus of cultural product exports, i.e., the trade in cultural products is more concentrated on low value-added labor-intensive products. Thirdly, the trade in cultural services has developed slowly, and its competitiveness is weak, so there is much room for improvement.

3.2 Scale of Trade

In recent years, the overall scale of China's cultural trade has shown a stable development trend, and the proportion of exports in the world cultural trade has increased. From 2013 to 2014, China's cultural products trade exports were in a state of growth, and reached a peak in 2014, with an export volume of 73.212 billion U.S. dollars, and the export volume accounted for the proportion of the world's total cultural products exports is close to 30%, and then both the export volume and the proportion gradually declined until 2018, showing a rebound trend, since then the overall share has remained above 15%, more stable. As for imports of cultural products, the import value remained stable from 2013 to 2015, accounting for about 4%, declined since 2016, and then began to grow in 2018, reaching a peak in 2021 at \$12.884 billion, accounting for 6%.

The total trade in cultural products was more than \$80 billion in 2014, accounting for nearly 19% of the world's share, and then declined, and then gradually rebounded in 2018, remaining above \$50 billion and accounting for a stable share of between 10% and 15%. In short, although China's trade in cultural products has developed with ups and downs, it has shown a growing trend in the past three years and is relatively stable and large in scale.

As for trade in cultural services, China's exports of cultural services trade and its share of the world both show a stepwise upward trend, and there is a certain cyclicity in the overall view, as shown in Fig. 1, reaching a peak in 2015, 2018 and 2021, respectively, but the share is low, and the share of trade in cultural services is not up to 2% even in 2021, which has the highest export value in recent years. As for imports of cultural services, the import value is a growing trend from 2013 to 2019, and the share of imports of cultural services is close to 4.5% in 2019, and gradually decreases thereafter. At the same time, the development of total trade and imports are similar, both showing a trend of "first rising, then falling". It can be seen that China's trade in cultural services is relatively large compared with the trade in cultural products, and the scale of foreign trade in cultural services is relatively small.

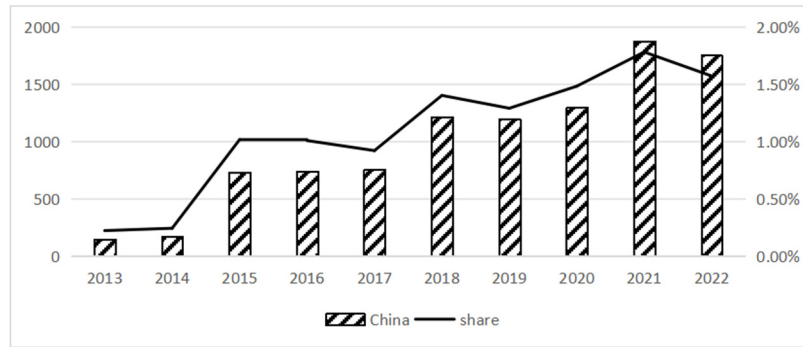


Figure 1. China’s cultural services export value (per million dollars) and world share 2013-2022

3.3 Trade Structure

Table 2 reflects the share of cultural products and cultural services in the import and export trade between the world and China from 2013 to 2022. From the table, it can be seen that, worldwide, the share of trade in cultural products in the import and export trade stably stays at about 70%, and the share of trade in cultural services stays at about 30%. In China's cultural trade exports, the proportion of cultural products far exceeds the world's average proportion, and the export share of cultural service trade only accounts for about 5%, while in imports, the distribution of the share of cultural products and cultural services is relatively reasonable, which shows that the structure of China's foreign cultural trade in cultural products and cultural service trade is not balanced, presenting a significant proportion of cultural products trade and a weak competition in cultural service trade exports. The situation of weaker competition in the export of cultural service trade.

Table 3 reflects the breakdown structure of the import and export trade of cultural products in the world and some countries in 2021. Generally speaking, in the trade of cultural products in the world and in all countries, the proportion of B and C, i.e. performing and celebratory activities, and visual arts and handicrafts, is the largest, with a combined proportion of about 90%, but the situation in each country is slightly different. First of all, the ratio of trade in visual arts and crafts to that in performing and celebrating activities is 13:5 in the world, while in China's exports of cultural products, the ratio of visual arts and crafts to that of performing and celebrating activities is seven times higher than that of performing and celebrating activities, so it can be seen that China's arts and crafts are the main focus of its exports of cultural products, followed by musical instruments and recorded products, and then books and newspapers, with relatively fewer exports of antiques, films and videos, and architectural designs. exports are relatively small. Trade in cultural goods is also characterized by other countries, for example, in the United States, performances and celebrations account for a larger share of imports of cultural goods than in other countries, in Japan performances and celebrations have a larger share of exports than handicrafts, with a combined share of more than 95 per cent, and in India, handicrafts account for a very large share of cultural goods exports, followed by books and newspapers.

Table 2. Import and export of cultural trade between the world and China, 2013-2022 (%)

	world				China			
	export		import		export		import	
	cultures products	cultures service	cultures products	cultures service	cultures products	cultures service	cultures products	cultures service
2013	0.7756	0.2244	0.7270	0.2730	0.9974	0.0026	0.8950	0.1050
2014	0.7840	0.2160	0.7155	0.2845	0.9976	0.0024	0.8864	0.1136
2015	0.7553	0.2447	0.7060	0.2940	0.9828	0.0172	0.7833	0.2167
2016	0.7463	0.2537	0.6883	0.3117	0.9780	0.0220	0.7214	0.2786
2017	0.7293	0.2707	0.6874	0.3126	0.9759	0.0241	0.6517	0.3483
2018	0.7344	0.2656	0.6925	0.3075	0.9661	0.0339	0.6249	0.3751
2019	0.7302	0.2698	0.6863	0.3137	0.9682	0.0318	0.6449	0.3551
2020	0.6898	0.3102	0.6523	0.3477	0.9577	0.0423	0.7361	0.2639
2021	0.7097	0.2903	0.6702	0.3298	0.9594	0.0406	0.7974	0.2026
2022	0.6859	0.3141	0.6456	0.3544	0.9613	0.0387	0.7665	0.2335

Table 3. Breakdown structure of import and export trade in cultural goods (%)

	world		China		United States		Japan		India	
	export	import	export	import	export	import	export	import	export	import
A	1.5130	2.1842	0.3448	2.9978	2.9133	2.2337	0.3544	1.6463	0.0028	0.0460
B	24.326	24.378	11.387	23.874	24.886	34.710	50.204	29.555	1.2713	39.885
C	65.218	64.114	82.283	67.401	62.287	56.372	45.137	63.262	96.219	54.080
D	8.9048	9.2960	5.9569	5.6940	9.8931	6.6737	4.2092	5.5338	2.5041	5.8703
E	0.0055	0.0020	0.0147	0.0020	0.0046	0.0046	0.0003	0.0009	0.0001	0.0048
F	0.0327	0.0256	0.0139	0.0316	0.0165	0.0061	0.0949	0.0013	0.0023	0.1131

4. Research Methodology

In order to further explore the competitiveness of China's foreign cultural trade development, this paper selects the cultural trade data of China, the United States, Japan, the United Kingdom, India and Australia from 2013 to 2022, including the export data of cultural products and services, and evaluates the competitiveness of China's foreign cultural trade development more reasonably and effectively by calculating the MS, RCA, and TC of cultural trade of these countries. By measuring the international market share (MS), comparative advantage index (RCA) and trade competition index (TC) of these countries' cultural trade situation, and by calculating the comprehensive scores and rankings of each country's indexes through the entropy-weighted Topsis method, the competitiveness of China's foreign cultural trade development can be evaluated more reasonably and effectively.

4.1 MS (International Market Share)

The table below reflects the international market share of the six countries, including China, in terms of trade in core cultural goods and cultural services from 2013 to 2022. As can be seen from the line graph, China's international market share of core cultural products has been in a strong competitive position compared to other countries, and despite a decline in share after 2014, it has adjusted quickly and has gradually rebounded since 2018 and is on an upward trend, remaining above 15%. Among the other five countries listed, the United States follows China with an international market share of more than 10%, followed by the United Kingdom and India, while Japan has a lower international market share of less than 3% for its core cultural products, and Australia is even lower than 1%. However, on the contrary, the international market share of cultural services trade, the competitive advantage of the United States is very obvious, and its average share reaches about 25%, leading other countries, which shows that the United States has stronger trade competitiveness in cultural services, the United Kingdom's share of cultural services stays at about 7%, and China and Japan's share is less than 3%, and the two countries of India and Australia, which do not have an advantage in the cultural products share, have a stronger share of the international market of cultural services than the United States, and the United Kingdom has a lower international market share of core cultural products. The international market share of cultural services of India and Australia, which are not dominant in the share of cultural products, exceeds that of China and Japan. China's international market share of cultural services has shown a general upward trend in recent years, but the growth rate is smaller and not as fast as that of India.

Table 4. MS of cultural trade in selected countries, 2013-2022

	China		United States		United Kingdom		Japan		India		Australia	
	prod	serv	prod	serv	prod	serv	prod	serv	prod	serv	prod	serv
2013	25.08	0.22	11.04	31.62	6.97	8.43	1.75	0.24	5.22	1.86	0.31	0.99
2014	28.02	0.24	10.81	31.31	6.81	7.30	1.66	0.66	5.41	1.76	0.24	1.22
2015	18.81	1.02	12.64	33.66	8.99	7.47	1.96	0.90	4.93	1.76	0.25	1.01
2016	15.20	1.01	13.16	32.10	7.39	7.32	2.33	1.10	6.40	1.91	0.27	0.95
2017	13.81	0.92	13.26	31.12	7.07	6.80	1.87	1.26	6.19	1.78	0.33	1.02
2018	14.43	1.40	13.58	26.23	6.74	6.98	1.62	0.75	5.65	2.17	0.29	1.16
2019	14.51	1.29	12.01	23.93	9.21	7.86	1.37	2.25	5.89	2.23	0.29	1.25
2020	15.08	1.48	11.49	23.67	5.15	5.72	1.27	1.61	4.36	2.51	0.31	3.99
2021	17.23	1.78	10.31	22.65	4.25	5.90	1.29	1.83	4.54	2.78	0.29	4.79
2022	17.89	1.57	8.69	24.06	2.73	6.07	1.25	1.71	5.62	3.44	0.26	3.43

Note. see endnote.

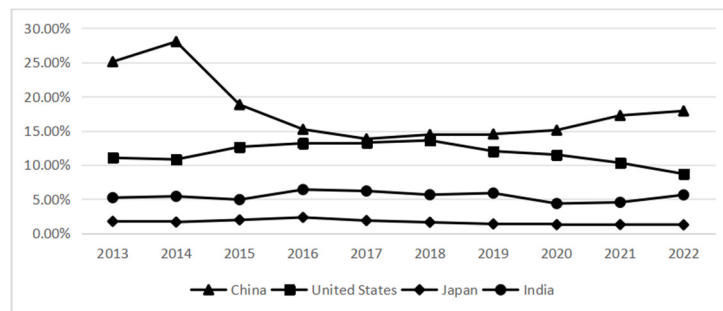


Figure 2. International market share of cultural goods in selected countries, 2013-2022

4.2 RCA (Index of Revealed Comparative Advantage)

The RCA index reflects the relative advantage of a country or region's exports of products or services compared with the average international export level. Among them, $RCA > 2.5$ indicates that the country's exports of such products or services are extremely trade competitive and are at a comparative advantage; $1.25 < RCA \leq 2.5$ indicates that it has strong trade competitiveness; $0.8 < RCA \leq 1.25$ indicates that its trade competitiveness is at a medium level; and $RCA \leq 0.8$ indicates that its trade competitiveness is weak and is at a relative disadvantage.

Table 5 reflects the indicative comparative advantage (RCA) indices of the six countries, including China, in terms of trade in core cultural products and cultural services from 2013 to 2022. China's RCA index for cultural products exceeded 2 in 2013-2014, indicating its strong trade competitiveness, and the RCA index stably stayed above 1 after 2015, suggesting that China's trade competitiveness in cultural products is stronger and its competitive advantage is obvious. The RCA index of the U.S. stays around 1, and its trade competitiveness is at a moderate level, while the RCA index of the U.K. and India has been greater than 1 or even 2 for a long time, and its trade competitiveness is rich in advantages, and the RCA index of Japan and Australia's cultural products is below 0.5, and their trade competitiveness is at a relative disadvantage. On the other hand, the RCA index of cultural services of the United States stays around 2, which can be seen as strong trade competitiveness, the RCA index of cultural services of the United Kingdom is around 1, and trade competitiveness is at a medium level, the RCA index of cultural services of China, Japan and India is below 0.8 for a long time, and trade competitiveness is weaker, and the RCA indexes of Japan and India are at a lower level but have a tendency to rise, and the RCA indexes of China are not showing significant growth after 2014. The index did not show obvious growth after 2014. It is worth mentioning that Australia, whose RCA index for cultural products is not high, has seen its RCA index for cultural services grow faster over the past ten years, and since 2020, Australia's trade competitiveness in cultural services has had a very obvious advantage.

Table 5. RCA for cultural trade in selected countries 2013-2022

	China		United States		United Kingdom		Japan		India		Australia	
	prod	serv	prod	serv	prod	serv	prod	serv	prod	serv	prod	serv
2013	2.11	0.05	1.30	2.15	2.36	1.11	0.45	0.09	2.88	0.61	0.23	0.83
2014	2.21	0.06	1.23	2.17	2.46	0.97	0.44	0.21	3.15	0.59	0.19	1.07
2015	1.34	0.23	1.36	2.20	3.11	0.98	0.51	0.28	3.01	0.57	0.22	0.92
2016	1.14	0.25	1.42	2.09	2.82	1.00	0.57	0.32	3.86	0.60	0.23	0.83
2017	1.05	0.22	1.48	2.06	2.76	0.97	0.46	0.38	3.63	0.53	0.25	0.88
2018	1.10	0.32	1.55	1.86	2.61	0.99	0.42	0.24	3.32	0.65	0.21	1.03
2019	1.07	0.29	1.35	1.70	3.62	1.16	0.36	0.68	3.36	0.66	0.20	1.12
2020	1.00	0.28	1.38	1.70	2.24	0.75	0.34	0.51	2.72	0.65	0.22	4.22
2021	1.13	0.28	1.27	1.76	1.96	0.81	0.37	0.67	2.49	0.72	0.18	6.70
2022	1.14	0.26	0.97	1.85	1.17	0.88	0.38	0.73	2.86	0.79	0.14	4.84

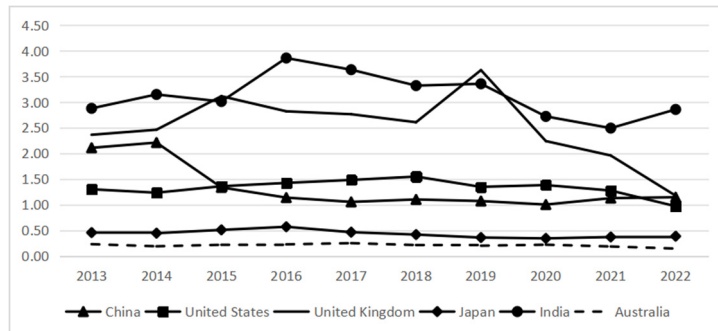


Figure 3. RCA for cultural goods in selected countries 2013-2022

4.3 TC (Trade Competition Index)

The TC index reflects the competitive advantage or disadvantage of a country or region in producing a product compared with other countries. the TC index is greater than 0, indicating that the country's production efficiency of a product is higher than the international average, and it is a net exporter of products, and the closer the value is to 1, the stronger the trade competitiveness.

Table 6 reflects the trade competitiveness indices of the six countries, including China, in terms of trade in core cultural goods and cultural services from 2013 to 2022. China's TC index for cultural products has remained around 0.6 for many years, which makes it a net exporter of products and a strong trade competitiveness country, and similarly, India is in a similar situation to China. Secondly, the TC index of the UK's cultural products is above 0, but the index is small, and its export trade competitive advantage is not obvious. Most of the TC indices for cultural products of the United States, Japan and Australia are negative, indicating that the export trade competitiveness of their cultural products is weak, and the smallest value for Australia indicates that the country's cultural products show a trade deficit and is an importing country. The trade competitiveness of countries in cultural services is more complicated. Among them, the TC index of cultural services of the United States has been above 0 for a long time, which indicates that it is trade competitive in cultural services, but in the past three years, the value has been negative, which means that the United States has weakened its export trade competitiveness in at least one item, namely, personal, cultural and recreational services. The UK and India are both below 0 and close to 0 on the TC index for cultural services, indicating that the export trade competitiveness of their cultural services is average. In recent years, the TC index of cultural services of Japan and Australia has turned from negative to positive, indicating that their trade competitiveness at least in personal, culture and entertainment has gradually increased, and to a certain extent exceeded that of the United Kingdom and the United States. On the other hand, China's TC index of cultural services stays below 0, and its export trade competitiveness is at a relative disadvantage, but the trend of the numerical value and the line graph shows that China's TC index of cultural services is approaching 0, and its trade competitiveness has the momentum of catching up.

Table 6. TC index of cultural trade for selected countries, 2013-2022

	China		United States		United Kingdom		Japan		India		Australia	
	prod	serv	prod	serv	prod	serv	prod	serv	prod	serv	prod	serv
2013	0.79	-0.68	-0.06	0.44	0.08	-0.06	-0.06	-0.75	0.68	0.26	-0.55	-0.43
2014	0.83	-0.67	-0.03	0.42	0.11	-0.14	-0.01	-0.29	0.70	-0.05	-0.59	-0.29
2015	0.72	-0.44	-0.10	0.36	0.16	-0.16	0.01	-0.33	0.61	-0.04	-0.61	-0.35
2016	0.71	-0.49	-0.10	0.31	0.16	-0.14	0.05	-0.26	0.68	-0.15	-0.59	-0.34
2017	0.71	-0.57	-0.12	0.19	0.21	-0.14	-0.06	-0.08	0.51	-0.19	-0.54	-0.31
2018	0.72	-0.47	-0.10	0.09	0.20	-0.13	-0.09	-0.02	0.66	-0.15	-0.57	-0.24
2019	0.66	-0.55	-0.14	0.02	0.33	-0.06	-0.15	0.09	0.71	-0.18	-0.54	-0.13
2020	0.56	-0.40	-0.22	-0.08	0.09	-0.26	-0.25	0.18	0.73	-0.11	-0.57	0.45
2021	0.55	-0.27	-0.29	-0.09	0.16	-0.30	-0.17	-0.06	0.74	-0.17	-0.58	0.50
2022	0.67	-0.20	-0.33	-0.05	0.05	-0.18	-0.19	0.16	0.65	-0.16	-0.65	0.36

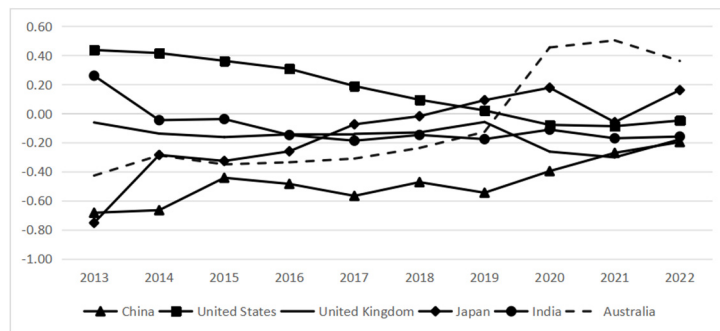


Figure 4. TC index of cultural services in selected countries, 2013-2022

4.4 Comprehensive Evaluation

The scores and rankings of the six countries in the trade competitiveness system, which combines multiple indicators of cultural goods and services, for the period from 2013 to 2022 are shown in table 7, which shows that the United States has a clear competitive advantage in the overall cultural trade, and has been at the top of the list for many years. India follows the U.S. by virtue of not being at a disadvantage in both cultural products and cultural services. The competitiveness of comprehensive cultural trade between the UK and Japan has declined, the UK has been at a moderate level, while Japan has no obvious advantage in both products and services, and relying on the rapid development of cultural services trade, Australia's cultural trade competitiveness has risen. Focusing on China, China's cultural trade has been marching steadily, and both products and services have been upgraded to the extent that the overall cultural trade has been on the rise, gradually narrowing the gap with India and remaining in the top three of the listed countries.

Table 7. Composite score and ranking of international competitiveness in cultural trade, 2013-2022

	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	R ₁	R ₂	R ₃
China	0.339	0.359	0.283	0.251	0.239	0.248	0.244	0.243	0.264	0.274	2	4	3
United States	0.620	0.615	0.643	0.635	0.627	0.577	0.530	0.523	0.499	0.504	1	1	1
United Kingdom	0.299	0.286	0.329	0.308	0.299	0.292	0.364	0.245	0.233	0.193	3	3	5
Japan	0.080	0.093	0.099	0.108	0.102	0.096	0.110	0.099	0.098	0.108	5	5	6
India	0.275	0.284	0.273	0.318	0.300	0.293	0.298	0.268	0.260	0.281	4	2	2
Australia	0.057	0.073	0.063	0.060	0.064	0.074	0.083	0.247	0.338	0.263	6	6	4

Note2: see endnote.

In conclusion, China's cultural products trade competitiveness advantage is large, but other countries such as the United States and India have the momentum of catching up, therefore, in the cultural products trade, China needs to do further exploration and innovation, to give more added value to the product, and cultural services, although the development of China's slow, but is in the stage of climbing the slope, there is a lot of room for improvement in the future.

5. Conclusion and Discussion

5.1 Conclusions of the Study

Starting from the development status quo of China's foreign cultural trade, this paper describes the current trade scale and structure of China's foreign cultural trade, and further explores the international competitiveness situation of China's cultural trade through the indicator measurement and entropy weight TOPSIS method of comprehensive evaluation. It is found that for a long time, China's cultural products trade competitiveness is strong and occupies a leading position in the scope of world trade, and some countries keep catching up in this respect, such as India, whose competitiveness has been improved in recent years. The reason for this is that in recent years, India, with its rich cultural resources, a thriving movie industry, coupled with technological advances and policy support, has made rapid development of its cultural trade, and trade competitiveness has increased significantly. Secondly, despite China's advantages in cultural products trade, the added value of the products themselves is generally low, and the focus of trade is more concentrated on a single category of products, in the long run, it is not difficult to be replaced by countries with obvious labor advantages with their lower cost products. At the same time, China's competitiveness in cultural services trade is weak. In recent years, the trade volume has improved, but the service trade still contributes less to the overall cultural trade development, and the trade deficit is serious. The results of Australia's cultural services are obvious. Australia promotes a multicultural policy, encourages intercultural exchanges, and relies on high-quality educational resources to cultivate a large number of cultural and creative talents; in addition to this, Australia possesses a rich cultural heritage and tourism resources, which develops its trade in cultural services, and the international competitiveness of its trade in cultural services has been enhanced. In the process of growth in scale and optimization of structure of China's cultural trade, only when the trade volume of both cultural products and cultural services shows stable growth can its international competitiveness be comprehensively improved, and ultimately promote the high-quality development of China's cultural trade, so that it can achieve lasting leadership in the world.

5.2 Research Recommendations

5.2.1 Building on Itself, Creation and R&D: Enhancing the Quality of Foreign Cultural Trade

The improvement of the quality of core cultural products and services is the key to enhancing the international competitiveness of China's cultural trade. On the one hand, the existing cultural products are still concentrated in labor-intensive products, the quality of cultural services is low, and China's unique ideological kernel or cultural connotation is not well displayed, therefore, it is necessary to try to create cultural products that can represent China's characteristic culture or rich in China's symbols, to increase the added value of the products themselves, and to form a certain branding effect, in order to satisfy the needs of overseas markets. On the other hand, the improvement of quality lies in research and development (R&D). R&D investment in cultural products and services should be strengthened, technological elements should be applied to cultural trade, and attention should be paid to the cultivation of talents in the fields of optimization of cultural products and trade in services. For example, Dunhuang culture combines architecture, colorful sculptures and murals, and the cultural and creative products it develops continue to push the boundaries of what is possible, selling well at home and also overseas. The movie "The Descent of Nezha's Magic Boy" uses modern 3D animation technology and carefully polishes everything from character modeling, scene painting to special effects production, ultimately presenting a high-quality animation movie with Chinese cultural characteristics.

5.2.2 Policy Implementation and Sound Mechanisms: Promoting the Development of Foreign Cultural Trade

Effective policy support will create a favorable environment for enhancing the competitiveness of China's foreign cultural trade. The Opinions on Promoting the High-quality Development of Foreign Cultural Trade, jointly issued by the Ministry of Commerce and 27 other departments, emphasizes the important relationship between foreign cultural trade and top-level design and overall coordination, and the document also shows the state's in-depth attention to foreign cultural trade, and the relevant departments should make clear the objectives of the construction of the foreign cultural trade system, strengthen the synergies and cooperation between the enterprises and the governmental departments as well as between the departments, and establish a set of laws, regulations and incentive mechanisms aimed at promoting the foreign cultural trade of the government and

enterprises. The relevant departments should clarify the construction goal of the foreign cultural trade system, strengthen the cooperation between enterprises and government departments, departments and sectors, and establish a set of laws and regulations and incentive mechanism to promote the foreign cultural trade between government and enterprises, so as to maximize the synergy. At the same time, in the process of cultural industry development, it is necessary to achieve appropriate protection and rational allocation and utilization of cultural resources.

5.2.3 Seizing Opportunities for Regional Cooperation: Drawing on Advanced Experiences in Cultural Trade

The "Belt and Road" initiative, the RCEP framework, and China-ASEAN digital trade cooperation have brought new opportunities for China's foreign cultural trade. With the cooperation platform, technology platform and market platform provided by the new initiative of "One Belt, One Road", it is possible to realize the sharing of all kinds of resources, while the formation of RCEP and the cooperation between China and ASEAN will promote the trade of cultural products and services between China and neighboring countries and regions for a long time to come, so as to expand the market share of China's cultural trade and enhance the competitiveness of international trade. The formation of RCEP and cooperation between China and ASEAN will promote China's trade in cultural products and services with neighboring countries and regions for a long time to come, thus expanding China's market share in cultural trade and enhancing its competitiveness in international trade. In addition, China can learn from the experience of developed countries in cultural trade, such as the successful models of the United States and the United Kingdom in cultural services, and the rapid development of Australia and India in recent years, from which feasible methods can be attracted and combined with China's national conditions to open up an effective development path for cultural trade.

5.2.4 Digital Help to Broaden the Field: Exploring New Dynamics of Cultural Trade

The development of digital economy provides new impetus for cultural trade. In recent years, with the rapid development of the Internet, the digital economy has been able to play a powerful role in all walks of life, injecting vitality into China's economy and society, and similarly, the digital economy is bound to boost the development of China's foreign cultural trade. Create Chinese digital cultural products, build a number of digital platforms to facilitate international cultural trade, focus on promoting the development of digital service trade, and make digital technology gradually become the core driving force of foreign cultural trade. At the same time, by reasonably utilizing the powerful energy of the big data platform, new trade modes can be opened up for cultural products and services in the form of new media. For example, the National Palace Museum has utilized VR/AR technology to produce virtual exhibitions, expanding the forms of international exchange and trade. Numerous video platforms have opened overseas editions to promote film and television works to the international market, developing cultural trade while enabling overseas audiences to appreciate China's history and culture, and many outstanding works have thus gained favor.

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Notes

1. The words "prod" and "serv" in the table are the words "products" and "service" respectively. Table 5 and Table 6 are the same.
2. R_1 , R_2 , and R_3 in the table represent the rankings for 2013, 2018, and 2022 respectively.
3. **Project:** Part of the results of the research project "Study on the Impact of Digital Economy on the High Quality Development of China's Cultural Trade" (CATISPR-20240229) of the China Association for Trade in Services (CATIS).

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