

Comparative Study of Cultural Industry Development between China and Japan

XiangZhou Wang

Haikou University of Economics
wangxiangzhou2022@163.com

ABSTRACT

Cultural industry is an economic activity that produces creative cultural products by means of industrialization. As early as the early 20th century, Japan's cultural industry began to take shape, while China began to transform from cultural undertakings to cultural industries at the end of the 20th century. Therefore, Japan's cultural industry has a good foundation, high output value and strong international influence. Japan's cultural industry, which has a broad audience in films, anime and games, is more market-oriented than China's, which tends to be more nonprofit. Both China and Japan attach importance to the protection of cultural products and training of relevant personnel.

Keywords: *cultural industry; China and Japan; Cultural nation*

1. INTRODUCTION

China and Japan have a long history of cultural industry development. In this paper, the main form of sino-japanese cultural industry development as the research object, through collecting and organizing related to the Japanese literature, and on the basis of fully absorb the first results of the study, a preliminary analysis of the differences and similarities between cultural phenomenon in both China and Japan and its reasons, discusses the issue of cultural industry development to blend, which provide academic reference for the research on today's culture industry policy.

2. CONCEPT OF CULTURAL INDUSTRY

We should first explore the concept of culture. The concept of culture can be divided into broad sense and narrow sense. The broad concept refers to all the achievements created by human beings in the material field and the spiritual field, as well as our daily necessities. If culture is defined in a narrow sense as a necessary ideographic system through which social order can be transmitted, recreated, experienced and explored, it will be used to refer to the production patterns and production departments most directly related to the production of social meaning. In his book *Primitive Culture*, Taylor defined culture as "a composite whole including knowledge, belief, art,

morality, law, habits and other abilities and habits acquired by human beings as members of society. [1]

In addition, we should explore the concept of industry. Industry is generally used to refer to a form of social production, rather than private property. At present, industry refers to the pronoun specializing in production or business in the market. The term cultural industry originated from the concept first used by Adorno and Horkheimer in *Dialectics of Enlightenment* (1947). They stressed, The cultural industry should be strictly separated from mass culture. The condition for the emergence of cultural industry is to marry with capital operation and commerce, which has economic effect. In addition, cultural industry also needs to mass produce products through large machine production. Therefore, cultural industry indicates the industrial innovation of cultural production mode and expresses the important role of culture as an emerging social production sector in economic growth.

It can be seen that the cultural industry has the characteristics of cultural creativity and industrial production. Creativity means that individual creativity must be embodied in the form of intellectual property. At the same time, this kind of intellectual property can create wealth and employment. The industry produced and developed by such a creative approach is the creative industry. The characteristic of industrial production of cultural industry is the activity of industrial economy, that is, "industrial reproduction of

content products, industrial mass production. [2] It is not personalized creativity and personalized services favored by artists, but organized industrialized activities to meet consumer demand.

3. COMPARISON OF CULTURAL INDUSTRY DEVELOPMENT BETWEEN CHINA AND JAPAN

In recent years, China's cultural industry is good, while Japan has always placed cultural industry in an important position of national economic development, and the development of cultural industry involves the industrial policies and cultural backgrounds of different countries. Therefore, the comparative analysis of the Cultural industry between China and Japan is of great theoretical and practical significance.

(1) Development process of cultural industry

Since 1978, the reform and opening up of China's cultural institutions began to universally implement the system of charging services. If relevant departments began to use "cultural industry" as a policy language in government documents, it can be traced back to 1992, when the concept of "cultural industry" was first used in the Decision of the CPC Central Committee and The State Council on Accelerating the Development of tertiary Industry.

The rise of China's cultural Industry At the turn of the 20th and 21st century, China's cultural industry has sprung up in the world, which is not only the inevitable result of the modernization process promoted by China's reform and opening up, but also the inevitable trend of a new round of globalization development, and the Chinese government's active measures to cope with the challenges of "wto" globalization. In China, economic development and the improvement of people's living standards have stimulated the domestic cultural industry consumption market.

At the fifth plenary session of the 15th CPC Central Committee on October 11, 2000, the CPC Central Committee adopted the "CPC Central Committee's Proposal on the Formulation of the tenth Five-year Plan". In section iv "Accelerating the Informatization of the National Economy and Society", it mentioned "promoting the combination of information industry and related cultural industry". In section 15 "Strengthening the Construction of Socialist Spiritual Civilization", it is proposed to "perfect the policy of cultural industry, strengthen the construction and management of cultural market, and promote the development of relevant cultural industry". According to statistics, since 2004, the added value of China's cultural industry increased from 344 billion yuan to 1.1052 billion yuan in 2010. The absolute value added in six years increased by 761.2 billion yuan, with an average annual growth rate of 23.6%. In particular, since China's accession to the

WTO, the Chinese economy has received the dividend of opening-up and maintained a high growth rate, reaching a peak of 13% in 2007. In 2008, when the international financial crisis suddenly hit, the economic growth rate dropped below 9% in one year. At this time, the cultural industry in film and television, new media and other fields appeared extraordinary growth, become a rare bright spot in the national economy. Since 2006, China's cultural industry system has entered a critical period. With the beginning of the 12th Five-Year Plan, the macro economy has shifted from "high speed" to "medium-high speed" and entered the "new normal". The transformation of development mode and adjustment of economic structure have finally started substantively, and the separation of government and enterprise has been gradually promoted.

As early as the early 20th century, Japan's cultural industry has begun to take shape. The consumption market of cultural products and the industrial operation mechanism are not mature. With the outbreak of World War II, the government increased its control over the cultural industry, resulting in the stagnation of the development of most cultural industries. After World War II, the domestic publishing industry developed rapidly and ushered in a prosperous period of development. Since the 1960s, Japan has devoted itself to technological innovation and economic development, gradually stepping out of the shadow of war defeat, transforming its national frustration and rejuvenating its self-esteem. Japan gradually realized the importance of cultural industry, began to actively explore its excellent culture, vigorously develop cultural industry. Enterprises and people also have high enthusiasm for participation and learning, and various distinctive cultural industries and cultural products are becoming mature. In the mid-1990s, Japan's economy continued to maintain a depressed development trend. The change of national strategy during this period can be seen that Japan gradually attached importance to the cultural industry. In 1995, Japan put forward the strategic policy of "building a nation through culture" in the 21st century. In 2003, the Japanese Ministry of Economy and Trade established the "Content Industry Global Strategy Committee" to promote the development and progress of the digital content industry. Japan's cultural industry supported the recovery of the new economy with its strong development. In 2010, the output value of Japan's content industry was about twice that of China and about four times that of South Korea. Even during the downturn of Japanese economy from 2003 to 2007 and the global economic downturn in 2009, Japanese cultural industry still maintained a stable and strong momentum of development.

China put forward the concept of cultural industry for the first time in 1992, while Japan also began to take shape in the early 20th century with a certain foundation, which shows that Japan's cultural industry

started early. At the end of the 20th century, China's cultural industry began to develop and put forward policies to improve the cultural industry. However, at the same time, Japan has put forward the strategy of building a national culture, and elevated the development of cultural industry to the level of national development. It can be seen that Japan's cultural industry has a good foundation for development and early upgrade. The high emphasis on cultural industry makes the development of cultural industry more potential. This has something to do with the development strategies and historical and political backgrounds of the two countries.

(2) Comparison of cultural industry trade

In that process of reform and opening up, China's foreign trade has made great progress and gradually become the second largest trading country, but the foreign trade of cultural products and services lags behind the total range of the national foreign trade. However, China's cultural products are single and its cultural trade deficit is large. Take book copyright as an example, its input category is 12,516, the output category is 103. In terms of performance income, imported performances earn 10 times more than export performances. Japan's economy has declined since 1996, but its cultural industry has continued to expand. In the decade since 1989, Japan's cultural industry has grown at a rate of 88.5 percent. Japan's cultural industry has strong vitality and spontaneous driving force. When the economy as a whole declines, the cultural industry still maintains an upward trend. In 2003, the sales volume of Japanese animation products in the U.S. market reached 4.35 billion DOLLARS, which is four times the amount of Japanese steel exports to the U.S. Introduction to Japan's Cultural Industry, Japan International Trade Organization The overall development of China's foreign trade has laid a good foundation for the development of cultural industry and provided a strong boost.

In terms of the trade structure of cultural products, China's cultural product trade is mainly processing trade, which is highly dependent on foreign industrial structure. Japan's cultural product trade is mainly general trade, which is relatively mature. China's product assembly and small commodity production account for a large proportion, knowledge, technology accounted for a small proportion, low value-added products. However, the trade structure of Cultural products between Japan and China is opposite. Japan's cultural trade mainly exports manufactured industrial products, capital and technology-intensive products, whose average price is basically higher than that of China's exports. In terms of the subjects of cultural trade, state-owned enterprises are the main subjects of cultural product trade in China, while private enterprises are the majority of the subjects of cultural product trade in Japan, with relatively large market flexibility and strong development potential.

(3) Influence on international trade

From the perspective of cultural industry trade, the economic transformation power of cultural industry is an important indicator to measure the capacity of cultural industry. The cultural trade of Both China and Japan is mainly intra-industry trade, but the intra-industry trade of Japan is gradually decreasing, while the intra-industry trade of China is unstable and has a strong trend. From the point of structure, in books and newspapers, design and creativity, show the contrary industry trade status between China and Japan, in books and newspaper, China show the inter-industry trade is given priority to, Japan performance for intra-industry trade is given priority to, and in audiovisual and related services, China characterized by industry is given priority to, and Japan is mainly shown as inter-industry trade. It can be seen that Japan is involved in more vertical division of labor in books, newspapers, design and creativity. China's audiovisual and related services participate in more vertical division of labor.

From the point of view of foreign trade, China's cultural trade competitive advantage mainly in the visual arts and crafts, music and interactive media on the culture of these two kinds of products, it has to do with China to export this kind of labor and resource intensive trade on the background of cultural products as the main culture, and this kind of cultural trade competition is weak, low added value. However, Japan's competitive advantage in cultural trade focuses on human capital intensive cultural services such as royalty and license fee, and this competitive advantage remains relatively stable. In general, China's competitive advantage is dominated by cultural products with low added value, while Japan's is dominated by cultural services with high added value, with strong international competitiveness in trade. We should take enhancing the international competitiveness of cultural service trade as the strategic direction of building China into a cultural power, and enhance the country's cultural soft power.

4. COMPARISON OF CULTURAL INDUSTRY CONTENTS BETWEEN CHINA AND JAPAN

(1) Comparison of film industry

The income of Japanese film industry is the third in the world after the United States and China. However, it should be noted that the number of admission of Japanese films in 2014 was only 160 million, indicating that the admission fee of Japanese films is very expensive. In addition, according to the released data of the annual production number of Japanese films, the number of Japanese films is 1,184, far exceeding the 758 of Chinese films. It can be seen that although The size of China's film market is larger than that of Japan,

the number of films produced and screened in China is lower than that of Japan.

As far as animation film is concerned, The Japanese animation film industry has a relationship with comics from the early stage of development, while the Chinese animation film industry operated independently in the early stage and began to establish interaction with TV animation and games around the new century. Manga is a key link in the development of Japanese animation film industry. In short, the Japanese animation industry is based on manga and TV anime adapted from manga. A large number of excellent comic works of different themes provide a rich selection of material resources, and have these big loyal readers. Master of animation Hayao Miyazaki in 1979 directed the first animated feature film "Ruban III Calioastro City" is based on a successful manga case. According to the Motion Picture Institute of America (MAPP) 's report on the film industry in 2007, SONY was the biggest winner of the year, releasing three blockbuster films worldwide: Transformers, Spider-Man 3 and Shrek 3. General Introduction to Cultural Creative Industry. [3]

Due to the late entry of the Chinese animation film industry into the market competition and the lack of a cartoon market with a broad audience base like Japan's, Chinese animation film is based on original TV animation as a breakthrough for original accumulation, such as Pleasant Goat and Big Big Wolf, which has been broadcast more than 600 episodes since its debut in 2005. "Pleasant Goat and the Big big Wolf," the first animated film released in 2009, earned 85.5 million yuan at the box office on a budget of 6 million yuan, and its subsequent films have easily made more than 100 million yuan. In addition, another typical mode of animated film generation is the production of popular games as raw materials. For example, the sales volume of the two copyrighted commodities "Ser Number" and "Kingdom of Locke" reached 35 million RMB, creating a successful case of adapting local games into animated films in The Chinese TV market. However, China's animation film industry firmly targets young children as its target audience, so animated films have been easily labeled as pediatrics by Chinese mainstream culture.

(2) Comparison of animation industry

From the overall status of animation industry, Japan has an absolute advantage. About 85 percent of the population is said to own an anime product, which has permeated Japanese daily life. In addition, 60 percent of animations broadcast worldwide are made in Japan, and 80 percent are made in Europe. The total value of China's animation industry in 2014 increased 15 percent from the previous year to 87.085 billion yuan (1.74 trillion yen). In 2014, Japan's animation industry generated 1. Sales of 6297 trillion yen. In addition, the market size of comics is about 457 billion yuan. Although China's animation industry is developing

rapidly in China, it has not yet reached the same level as Japan's.

Japanese anime has a long history. Toei Corporation was founded in 1956 and began to explore modern animation production. In the following 20 years, with the emergence of many authors led by Osamu Tezuka, the subject matter of animation has been diversified and the artistic quality has been improved, which has established the industrial foundation of Japanese animation. After 1990, "Slam Dunk", "Sailor Moon", "Chibi Maruko-chan", "Pokemon" and other well-known excellent works appeared successively. Since the 1990s, Japanese animation has been further improved in artistic quality and production technology, and the artistic quality of animation has also been affirmed. To sum up, The Japanese animation industry has accumulated elements in its long history with its unique expressive force, world outlook, technical strength and excellent talents. Such strengths, so that The Japanese animation with a unique feeling and exquisite. On the other hand, In the history of China's animation industry, there was a period when it reached the world's leading level. Starting from 1920, China's animation industry made full use of traditional techniques such as origami and paper cutting, and its masterpieces such as uproar in Heaven in 1964 and Ne Zha The Sea in 1979 were of high standard. However, after the 1980s and 1990s, China's animation production ability declined significantly, and outstanding works have not been published. In this context, Japanese animation began to enter the Chinese market. During the blank period, Japanese animation was the only choice for consumers at that time. At the time, sales of Merchandise related to Japanese animal characters in the Chinese market were said to reach 600 million yuan. In recent years, China is vigorously developing animation industry, domestic animation began to appear in large numbers, some excellent traditional culture with animation as the carrier to be widely spread.

Due to the segmentation of The Japanese animation market, the types of works are extremely rich, which can provide works suitable for children, teenagers, girls, youth, housewives and other different consumer groups. But in China, animation is for children's entertainment, the scope is relatively narrow. In Addition, animation production in Japan attaches great importance to economy and artistry, and animation production companies mostly produce their own animation, so they attach great importance to improving audience ratings. Chinese animation, by contrast, is highly educational, with production companies receiving subsidies from the government. So it tends to be public welfare rather than economic or artistic.

Cultural industry development should focus on exploring industrial economic growth points, animation industry "peripheral" derivative ability is an important

performance of cultural profitability. The main profits of the animation industry do not come from the release and broadcast of animation after production, but from the surrounding products related to animation. Japanese animation peripheral market is large, very prosperous. This is mainly because Japanese anime works have a solid fan base, which provides a guarantee of popularity. Secondly, China has a wide range of products, including toys, hand-made toys, electronic games, cosplay, comic exhibition, animation theme park and so on, which can meet the different needs of different consumer groups. Moreover, Japan's "peripheral" products are authorized by the original, beautifully made and of good quality. However, the scope of Chinese animation is still small. Most of the people who are keen on animation are teenagers, and their support for surrounding animation is not high. The quality of surrounding products is uneven, piracy is serious, and economic benefits are seriously damaged. Secondly, China's efforts to explore and focus on animation surrounding are too small and there is no long-term plan. In recent years, China's animation peripheral industry has a good momentum of development, from the pursuit of quantity to the pursuit of quality transformation, there is great room for development.

(3) Comparison of game industry

From the perspective of the development degree of the game industry, China's game industry started late, the history of China's game industry is about 20 years later than that of Japan. Games were popular in Japan around the 1970s. Nintendo's first home video game console went on sale in 1977, followed by the best-selling Red and White Console in 1983. Nintendo launched the console game market in 1989 with the game Boy. In the 21st century, the release of PSP and NINTENDO DS boosted the portable game market. Overall, the Japanese game industry is on a smooth path of evolution. In contrast, China in the mid-1990s, Kingsoft software and other software development and sales companies actively develop game software. It launched what was then a high standard game and had its heyday in 1997. But then there were the problems of piracy.

The portability of games is an important factor to measure the popularity of the game market and an important direction of the development of the game industry. In recent years, the popularity of smartphones has brought huge changes to the gaming industry. In 2014, Japan's domestic game market reached a record high of 1.195 trillion yen. The hardware and software of the home game market totaled 368.55 billion yen. In contrast, the game form market of the online network platform was more than twice that of the home game market, reaching 788.6 billion yen, accounting for 70% of the game market. Currently, consoles are superior to smartphones in terms of performance and screen size,

but with rapid technological innovation, smartphones can also play high-end games. On the other hand, online games occupy more than half of the market in China, while the console game market is small and the proportion of the game market is quite different from that in Japan. Only 50 million yuan for console games. The size of the mobile game market is less than half of that of online games, but given the growth rate and increasing penetration of smartphones in the future, games destined for smartphones will dominate the market as in Japan. In addition, the popularity of console games in Japan has a lot to do with the development of gaming devices. In addition, according to the report, China's game market grew 46.5 percent to \$65.3 in total sales, overtaking the U.S. and Japan to become the world's largest mobile game market. In the future, the rapid development of mobile games will become a huge traction force, and China's game industry will have greater development.

5. COMPARATIVE ANALYSIS OF CULTURAL INDUSTRY POLICIES

(1) Comparison of cultural industry strategies between China and Japan

Industrial policy plays an important role in national strategy. Different countries have different directions and emphasis on industrial policy. The culture of both China and Japan have different characteristics, Japan as early as 1995, put forward the strategy of culture, "by the relevant laws and regulations as the basis, to the industry department's administrative competent advice, advice, guidance, instructions, expectations, such as administrative measures, prompting companies to accept the government's intentions and put into practice, to control the behavior of the specific object".[4]

China has also put forward the goal of cultural power, attaches great importance to the development of cultural industry. Then, in February 2002, the national intellectual property Strategy was established and the intellectual property Strategy headquarters was set up to promote policies. In April 2004, industrial Revitalization Policy - National Strategy in the Era of Soft Power proposed that the revitalization of cultural industry is the pillar of national strategy. The strategy is regarded as the beginning of Japan's content industry revitalization policy. According to these strategies, a series of revitalization policies have expanded the domestic market of Japanese cultural industry and laid a foundation for overseas development. In China, the term "cultural undertakings" first appeared in the 11th Five-Year Plan in 2001. At that time, cultural products were managed as public undertakings rather than as industries. Five years later, in the 11th Five-Year Plan, the content on cultural industry was added, and the content on "non-profit cultural undertakings" and "profit-oriented cultural industries" were separated. Key

industries are high-tech industries such as electronic information industry and biological industry. According to the "12th Five-Year Plan" in 2011, culture has three major functions of "leading society", "educating people" and "promoting development", and proposes the development of cultural industry and the enhancement of cultural soft power. The development of Japan's cultural industry is about 7 years earlier than that of China, and it is highly valued. China can learn from Japan's relevant policies and pay more attention to the cultural industry.

China's cultural industry mainly relies on financial support from the government and operators' own funds to grow. Compared with China, Japan has a better investment environment for its content industry, with more external investment from private companies and financial institutions. The government does not provide a large amount of financial support to the cultural industry, but raises a lot of external funds. The great development of China's cultural industry in recent years is inseparable from the financial support of the government. Central and local governments are increasing investment in the cultural industry. Statistics show that financial investment in China's cultural industry reached 120. In 2011, it increased by 7 billion yuan or 27 billion yuan. An increase of 5% over the previous year. The development of China's cultural industry should be a combination of public welfare and business, promote market-oriented development and enhance the vitality of the cultural industry.

(2) Comparison of laws and regulations of Cultural industry between China and Japan

The perfection of laws and regulations plays an important role in the cultural industry. Laws and regulations provide legal compliance for the standard development of the cultural industry, and can also protect the development of the cultural industry and enhance liquidity. "The state needs to take necessary measures in terms of policies, regulations and finance, and local governments and public organizations need to cooperate with the state to improve relevant policies". [5]

Both China and Japan attach great importance to the improvement of laws and regulations. Japan enacted the IT Basic Law in 2000 and the Culture and Arts Revitalization Basic Law the following year. On this basis, the Basic Law on Intellectual Property rights was enacted in 2002 to promote the creation, protection and reuse of intellectual property rights. "This law consists of 4 chapters and 33 articles, which came into effect on March 1, 2003, providing legal guarantee for the establishment of Intellectual property rights as a nation". [6] In contrast, China has enacted the Copyright Law, the Law on the Protection of Cultural Property, and the Law on Scientific and Technological Progress. There are systems and regulations, but there is no basic law for the healthy development of the cultural industry as a whole.

The promulgation of intellectual property protection law can protect the rights and interests of cultural industry producers, and is conducive to the innovative development of cultural industry. As early as 1970, Japan promulgated the first Copyright Law, aiming to create a good atmosphere for cultural creation and lay the foundation for the development of cultural industry. In May 2018, the Japanese Cabinet adopted amendments to the Copyright Law to address the new situation of INTELLECTUAL property protection in the digital era. With the Copyright Law, the Basic Law on The Revitalization of Culture and Art, and the Basic Law on Intellectual Property as the basic laws, supporting facilities for different types of intellectual property laws have been built in different regions of the country. China also issued a series of corresponding laws, including the Patent Law in 1984, the Copyright Law in 1990, and the Trademark Law in 1982. Both China and Japan attach importance to the protection of the cultural industry and have issued relevant laws earlier.

(3) Comparison of financing methods

Abundant source of funds is an important support for the development of cultural industry, so many countries are improving the way of raising funds for cultural industry. The development of China's cultural industry is inseparable from the financial support of the government. According to statistics, financial investment in China's cultural industry reached 120. In 2011, it increased by 7 billion yuan or 27 billion yuan. An increase of 5% over the previous year. However, the investment and financing from private enterprises and financial institutions are less and the financing is single. In contrast, Japan's cultural industry does not have a large amount of financial support from the government. Enterprises are the main source of capital, with abundant financing channels and stronger marketization. Japan also actively supports the issuance of various forms of securities and bonds by cultural enterprises, which greatly improves the corporate governance structure while providing multiple sources of funds for enterprises. [7]

From the perspective of international financing, the China International Cultural and Creative Industry Expo organized by the Chinese government provides a platform for the dissemination of China's excellent cultural products by conducting exchanges in various aspects such as artistic performances, publishing and distribution, film and television program production and trading, animation and online game research and development. However, the holding of large-scale cultural activities in Japan mostly depends on the investment and financial sponsorship of enterprises, which is an important measure for enterprises to improve their corporate image. For example, Fujitsu's World Super Go Tournament and Toyota's annual

"Toyota Cup" football match are world-famous cultural and sports activities. China can learn from Japan's model to diversify financing methods, strengthen the role of enterprises in the market and diversify capital sources.

(4) Talent policy

Cultivating creative talents is an important part of cultural industry. So countries are training and bringing in talented people. In 2008, the government budget of The Ministry of Economy, Trade and Industry of Japan was 1.7 billion yen, among which 280 million yen was used to support creators to study abroad and develop overseas. As a global creator nurturing promotion grant input. In 2014, the Ministry of Economy, Trade and Industry approved the Current Situation and Future Development Direction of The Cultural Industry, and established a support system for the cultivation of young talents through overseas study and domestic training. In addition, enterprises are also an important part of Japan's cultivation of professional talents in the cultural industry. Japan's Wao company opened Japan's first vocational and technical school for professional training of animation talents in 1997, and invested in opening a graduate school of animation in April 2006. [8]

Japan's talent training system has provided a large number of talents for Japan. The number of people employed in the cultural industry and related industries in China is large and on the rise in the past six years. However, the lack of cultural creative talents is the problem that China is facing. At present, most people working in industry lack creativity and creativity, and the industry has low wages and poor working conditions, so there is a large brain drain. Therefore, in recent years, China has set up a lot of talent training programs, and improve the working environment of talents, improve the treatment.

6. CONCLUSION

Nowadays, there is the cross-border integration of industries. traditional social structure and cultural form are changing. Attaching importance to the development of cultural industry can enhance China's cultural soft power, Meet people's needs for cultural products, and is an important measure to actively participate in national competition and enhance comprehensive national strength. Both belong to East Asian culture, there are similarities in the development process. So China and Japan have higher comparative value. This paper makes a comparative analysis from the development status, contents and policies of cultural industry in China and Japan. Japan's development time is early, it has a high

level of attention, fast growth and great development potential. Secondly, in terms of the contents of the cultural industries between China and Japan, the most prominent one in Japan is the animation industry, which has a large scale and a wide audience. Its films and games have had a global impact. However, China's animation industry is limited to the younger age group, and the narrow audience makes the animation industry lacks motivation, and the scale of animation and games is not large. But on the whole, its profitability is comparable to That of Japan, and it has broad prospects for development. Finally, the comparative analysis of cultural industry policies shows that both China and Japan have issued a series of policies to ensure the development of cultural industry. Japan's cultural industry has a high degree of influence in the world, and the development and protection of its cultural industry can be used for reference in China. China should put the development of cultural industry on the national strategy and attach importance to the influence of cultural industry. In the way of financing, enhance market vitality and enrich financing methods. In terms of talent policy, laws and regulations should be improved to attract talents and improve treatment.

REFERENCES

- [1] Ouyang Youquan, general Theory of Cultural Industry, Hunan People's Publishing House, March 2006, p. 59
- [2] Chen Shaofeng, Zhang Libo, Cultural Industry Business Model, Peking University Press, p.36.
- [3] Gong Chengbo, Yan Yugang, China Radio and Television Press, p. 20.
- [4] Gu Jiang, Economics of Cultural Industry, Nanjing University Press, 2007, p. 325.
- [5] Han Junwei, Hu Xiaoming, Introduction to Cultural Industry, Sun Yat-sen University Press, 2009, pp. 47-58.
- [6] Gong Chengbo, Yan Yugang, General Introduction to Cultural Creative Industry, China Radio and Television Press, 2008, p. 40.
- [7] Li Siqu, Li Tao, Introduction to Cultural Industry, Zhejiang University Press, 2007, p. 56.
- [8] Yao Linqing, Prosperity and Threat: An Analysis of the Current Situation of Japanese Animation Industry, Media Academic Network (http://academic_old.mediachina.net)