



On the Influence of Cultural and Creative Industries in International Communication

—Analyzing the Refractive Role of Culture in the Economy and Diplomacy Based on the Theory of "International Communication" (Japan and Korea).

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Abstract. Under the background of globalization, exchanges between countries have become more and more frequent, and countries have taken advantage of the value of cultural communication to vigorously develop cultural industries, so as to improve their international image and develop their economic benefits. In recent years, China has been paying more and more attention to the impact of the cultural industry, which belongs to the typical green economy, represents the soft power of a country's economy, and has a high demand and a long ecological chain, which makes it a key industry in the economic transformation. Therefore, based on the perspective of international communication, this paper applies the research methods of quantitative analysis and case study to deeply observe the characteristics of Japan and South Korea in the communication of cultural industry, so as to provide reference for the communication of China's cultural industry, so as to better broaden the influence boundary of Chinese culture, enhance China's international image, and promote the cyclic development of the economy.

Keywords: international communication, international image, cultural and creative industries, economic benefits, circular development

1 Introduction

International communication is the most "internationalized" field of media communication research, with the country as the basic unit, and is an important medium for publicizing the country's politics, economy, culture, and foreign policy and position. In the process of internationalization and globalization, the cultural industry has become an implicit factor in foreign communication and plays an important role, as it not only contains rich cultural values, but also facilitates its wide dissemination - from the

national level to the individual level. In this paper, we will analyze the communication characteristics of cultural industries in Asia (Japan-Korea) in a global perspective, and their role in promoting economic development and international image. The report of the 20th CPC National Congress points out that it is necessary to enhance the communication power and influence of Chinese civilization, that is to say, "strengthen the construction of international communication capacity, comprehensively improve the effectiveness of international communication, and form an international discourse power that matches China's comprehensive national power and international status", "tell a good Chinese story, disseminate Chinese voices, and display a real, three-dimensional and comprehensive China, which is the key to strengthening China's communication capacity and strengthening its international image, Telling China's stories well, spreading China's voice well, and presenting a true, three-dimensional and comprehensive China are important tasks in strengthening China's international communication capacity building." Therefore, in this context of booming cultural industries, it is particularly important to study the successful experiences of other countries.

2 Cultural and Creative Industries - the Logic of International Communication

International communication is inter-ethnic and inter-racial communication. When we link the concepts of internationality, communication and culture in communication studies, we are actually entering into a kind of "epistemology": the study of the global cultural industries. This kind of research basically focuses on two aspects: the political economy of symbols and the political economy of commodities. The former is the "meaning" of the product, the latter the "economy" of the product. Commodity political economy regards the cultural industry as a commercial value, aiming at obtaining economic benefits; while symbolic political economy regards the cultural industry as a meaningful value, aiming at spreading the cultural connotation of the nation, increasing the cultural soft power of the country, and improving the appeal of international image.

The concept of "cultural and creative industries" originated in the 1970s, when European countries adjusted their cultural policies in response to the invasion of American "mass culture". Nowadays, with the rise of globalization and all-media, cultural and creative industries have not only become an important engine of economic development, but also a tool for interstate games.

3 Representation of States in the Dissemination of Culture

3.1 International Influence of Japan's Cultural and Creative Industries

In the 1980s, Japan's economy developed rapidly, and its per capita GDP had already surpassed that of the United States in 1987, but then a serious financial crisis broke out due to the rupture of the real estate and financial industry chains, resulting in a serious economic downturn. As a result, in 1995, Japan formulated the strategic guideline of "building a nation of culture", and in just a few decades or so, its cultural industry has

become a pillar industry of the national economy, and the proportion of its GDP is even comparable to that of its automobile industry, so it can be seen that Japan attaches great importance to the development of its cultural industry. This shows that Japan attaches great importance to the development of cultural industries. It is precisely for this reason that Japan has utilized the benefits brought about by cultural industries to enhance its economic strength, gain a good international image, and give great impetus to the enhancement of national aesthetics and the preservation of traditional culture.[1]

Specifically, there are many cultural enterprises in Japan, such as Toho, Daiei, and Matsutake in the film and television industry; Kyoto Animation, Nissho Animation, and Toei Animation in the animation industry; and PinYi Advertising and Dentsu in the advertising industry, which have launched a number of well-known products in the process of seeking development.

famous cultural products. In addition to this, there are other Japanese companies that imply the characteristics of Japanese culture, such as Sony, Muji, and so on.

Japan's cultural industry has a very complete ecological chain covering creation, production, export and post-production. Take the animation industry as an example, the specific performance is as follows: firstly, through comics and novels, select the works with good evaluation for publication, then launch the OVA version and TV version of the cartoon, and then launch the theatrical version of the cartoon if the feedback of the above is good, and in the course of each process, the theme song, the ending song and other derivatives are carried out in a synchronized manner, which can make the excellent works have a longer lifecycle, and also obtain various economic benefits, such as newspaper publication fees, TV broadcasting rights, IP image rights and so on. In this way, excellent works can have a longer life cycle, and various economic benefits can be obtained, such as newspaper and magazine publication fees, TV broadcasting rights, IP image rights, and so on. The Japanese cultural industry has been actively expanding overseas markets through international communication and marketing strategies. Besides relying on government forces, some powerful multinational corporations have also played an important role in promoting the industry, for example, large multinational corporations, such as Sony, have opened up the channels of cultural trade among countries by giving full play to the scope economic effect of their brands.

In addition to this, Japan has also revitalized folk art, traditional crafts, cultural heritage and festivals with distinctive local characteristics, and held national local cultural festivals, which have greatly contributed to the development of Japan's cultural industry. In addition, there are also film and television programs for foreigners, and the "Charm of Japan" has been actively disseminated through multi-media. The "Charm of Japan" has been actively disseminated through multimedia programs by organizing film and television programs for foreigners. As a result of decades of efforts, Japan's creative products in the field of cultural industries have become world-renowned and have contributed to its favorable international image.[1]

The Japan Communications Research Association (JCRA) conducts an annual public opinion survey on how people feel about their country's international image and cultural favoritism, and the survey found that Thailand has the highest percentage of respondents who have a favorable view of Japan, with 93.4% of the respondents saying

they have a favorable view of the country. This is followed by the United States (79.0%), France (78.1%), and the United Kingdom (73.3%), with Japan ranking first in terms of favorability of Asian culture in Western countries, which shows the influence of Japan's cultural industry on its international image, according to Table 1. Meanwhile, from the information in Table 2 and Fig. 1, we can see that the public's favorite Japanese brand is "Muji"; and Japan formulated the strategy of developing the country with culture in 1995, which made the brand achieve great benefits in the economy, reflecting that cultural value contributes to the development of the economy. This reflects that cultural values contribute to the development of the economy. Since cultural values are dependent on material entities for their continuity, the following is an exploration of the culture of MUJI.

Table 1. Analysis and survey of Japanese culture and favorability by country

Percentage		Target Country						
		Japa- nese	Amer- ica	Brit- ain	French	China	South Korea	Thai- land
Implementing Country	America	79.0	*	83.9	79.6	31.0	47.0	64.7
	Britain	73.3	66.1	*	65.8	29.2	40.3	61.9
	French	78.1	69.7	67.7	*	32.5	57.1	63.1
	China	26.3	29.0	46.7	62.5	*	43.6	54.7
	South Ko- rea	31.2	81.0	75.1	70.1	23.0	*	58.4
	Thailand	93.4	85.6	91.5	86.8	57.4	72.9	*

Table 2. Percentage of people's affection for Japanese brands

Rank- ings	Branding	Favorable Impression (synthesized)	Favorability (male)	Favorability (Female)
1	MUJI	42.8	38.6	52.1
2	7-11	40.9	29.5	46.3
3	Toyota Motor Corporation	38.6	36.6	40.5
4	Uniqlo	32.8	26.4	38.8
5	Lawson	31.7	26.1	37.1

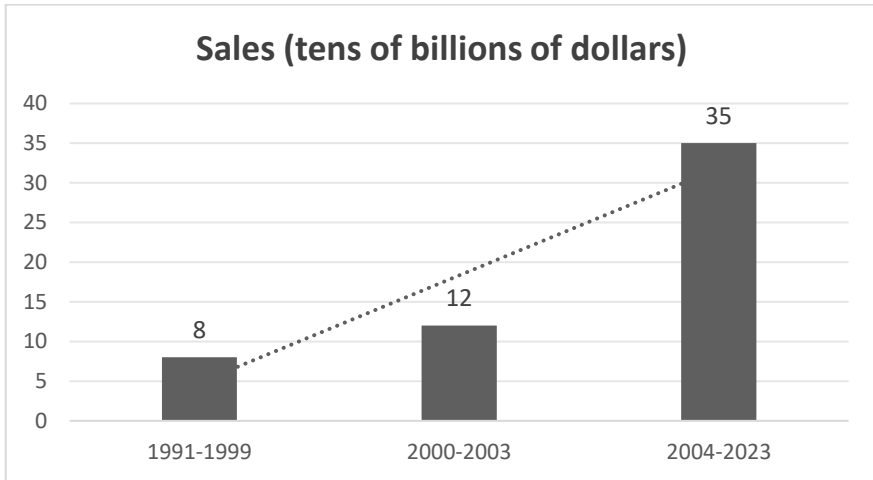


Fig. 1. The economic effect of Muji's development

MUJI: Embedding Culture in Design, Exporting Japanese Object Sorrow Culture x Zen Culture to the World

Ikko Tanaka, the first designer of this popular brand, has always been guided by the idea of "showing the essence of a product in its most suitable form. As early as the 1980s, he realized that culture could have a powerful social impact through products that intervene in the lives of the general public, so he started with environmental protection and advocated the "recycling and reuse of resources," which has had a great impact on society.

There is a line in the Japanese "Man Ye Jie" that says "Spring flowers and autumn leaves look back to nothing, and the autumn sunset of Pujiang River is a thatched house", which is the embodiment of Japan's materialistic and Zen culture; during the Warring States period, the aesthetic sense of the master of the tea ceremony, Chirihito, directly affected the entire aristocracy, and in turn affected the Japanese culture Aesthetic sense for more than 500 years, and the aesthetic consciousness of the Japanese people includes both their own materialistic spirit and the Zen culture from China, which has an important and universal influence on the whole Chinese region and the whole world. The aesthetic consciousness of the Japanese people includes both their own spirit of material sorrow and the Zen culture from China, which has an important and universal influence in the whole Chinese language area and even in the whole world.[1]

MUJI's designs are rooted in the culture of mourning and Zen Buddhism, and they are based on tradition, using modern design techniques to create products with their own national characteristics, and extending the culture embedded in their designs to the world.

3.2 International Influence of Korean Cultural and Creative Industries

At the end of the twentieth century, Korea, like Japan, experienced a severe financial crisis. In the wake of this crisis, Korea deeply realized that, due to the limitations of its natural resources, it would be plunged into a deeper quagmire if it continued to pursue its traditional economic model. Therefore, in order to promote the development of its economy, Korea began to vigorously develop its cultural industry, and in 1998, it formulated the strategic policy of "building a nation of culture". In 1998, the strategic policy of "cultural nationhood" was formulated, and the Cultural Industries Promotion Agency was established. There are two reasons for this: one is to explore a new path for Korea's economic development, and the other is to enhance the self-confidence of the people in their own culture through the dissemination of culture, so that they can better disseminate it to the outside world. After decades of exploration, the organic combination of culture and entertainment has given culture an interesting appearance, making Korean culture unique in the world today.

At present, the main contents of Korean culture spreading in the world are divided into three main categories: pop culture, food culture, and trend culture. Specifically, there are entertainment-related pop culture, such as K-POP music, variety shows, and movies; food culture, such as Korean barbecue, kimchi, and kimchi noodles; and image-related trend culture, such as beauty care and fashion trends. The first is more influential in the world than the latter two.[2]

Korean cultural products such as K-POP music, variety shows, movies, etc. in the process of dissemination in addition to obtaining direct copyright profits, there are a series of derivative products such as touring, publicity, concerts, fan peripheral and other added-value profits, which makes South Korea in the dissemination of culture at the same time, but also received a large number of fan groups in the idol aura of the effect of the generation of aspirations for South Korea, which undoubtedly promote the development of South Korea's international image. This has contributed to the development of Korea's international image.

A survey conducted by the Korea Institute for International Cultural Promotion (KICOP) on 8,000 consumers in 17 countries and regions around the world showed that foreigners

K-POP has the highest favorability rating of 76.4%, followed by Korean drama (73.4%), Korean food (73.4%), and Korean food (73.4%). percent, followed by Korean dramas (73 .4 percent), Korean food (73 .3 percent), and movies (73 percent). 3%), and movies (73%). In K-POP, Bulletproof Boys is the most popular Korean singer among foreigners, and the export benefits they bring can be seen in Tables 3 and 4. The Korean Wave is sweeping the world stage, which not only creates high economic benefits for Korea, but also enhances the image of the country and the national centripetal force. Therefore, the following is a cultural exploration of the famous Korean cultural enterprises: SM Entertainment, YG Entertainment, and JYP Entertainment.

Table 3. Foreigners' favorable opinion of Korean cultural content

	Favorable Impres- sion	Ranking (largest to smallest)
Korean drama	73.4%	Hotel Druna, Descendants of the Sun.
K-POP	76.0%	Bulletproof Boys, BLACKPINK, BIGBANG
Korean Food	73.3%	Korean barbecue, Korean kimchi, beef bone soup
Cinematic	73.0%	Parasite, Busan, Extreme Occupations, Walking with God, EXIT.

Table 4. The economic effect of BTS on the billboard chart

Form		Direct effects and Increased Exports
Bulletproof Boys Group		245.7 billion won
Export of Consumer Goods	Cosmetic Products	276.3 billion won
	Foodstuffs	74.1 billion won
	Outfits	21.3 billion won
Total		617.4 billion won

K-POP: How Korean culture created the Korean Wave that swept the world

Korean pop music (K-POP) emerged around the 1990s and has become popular worldwide with its popularity and entertainment features, and has shown a diversified development trend. At the same time, many famous entertainment companies such as SM Entertainment, YG Entertainment, and JYP Entertainment were formed during this period, and since then K-POP music has embarked on the path of specialization.[4]

Korean entertainment companies are good at establishing cultural ties to promote a sense of closeness between countries. For example, in their cultural strategy towards China, you can see that Korean groups often have Chinese members in them, which plays an important role in promoting the flow of international cultural communication. In addition, in order to make K-POP music spread more widely, Korean entertainment companies will also adopt a global localization strategy, adapting the group to the habits and characteristics of each country, incorporating local features, and tailoring the strategy to the local conditions. As a result, K-POP music has become popular in many countries and still holds a place in the world's pop music scene today.[2]

3.3 Commonalities in Cultural Communication Between Japan and Korea

Background: Japan and South Korea, with their small size and relative lack of natural resources, find it difficult to promote their economic development through domestic consumption, so they both need to export a lot in order to obtain certain economic

benefits and improve the competitiveness of their products in the international market. In addition, in the twentieth century, the two countries

Around the 1990s, all of them were affected by the economic crisis, so the policy of establishing a culture-based country was launched to vigorously develop the cultural industry and promote the cyclical development of the economy.

Perfect industry: Both countries have a relatively complete industrial chain in the creation, distribution, export and development of peripheral products in the cultural industry. Through the synergistic creation of multiple sectors, not only the quality level of individual links is guaranteed, but also the linkage effect between various industries is strengthened. A complete industrial chain makes Japanese and Korean culture have a longer life cycle.

Market-oriented: Cultural enterprises in both countries are adept at introducing international communication and marketing tools, utilizing the power of the State to actively expand into international markets, establishing national and global regional sales networks, and, in accordance with the times and local conditions, disseminating their cultural values to the world by embedding them in material entities to expand their international influence.[5]

Cultural protection: The governments of Japan and South Korea have attached great importance to the protection of cultural traditions and have promoted policies for the revitalization of local cultures. For example, the government funds the protection of some existing traditional villages and provides special subsidies to traditional craftsmen. In addition, national cultural festivals are organized to show the cultural characteristics of the country to the world and create a distinctive international image.[3]

4 Conclusion

To summarize, it can be seen through the study of cultural and creative industries in Japan and South Korea that cultural and creative industries are important to the national economy and cultural. Culture, as a hidden value, can be used to enhance the external image of an entire country. Culture, as a kind of hidden value, can be utilized as a means of communication to enhance the external image of the whole country. Since the communication activities of cultural and creative industries belong to information dissemination, and China, Japan and Korea belong to Asia and have similar cultural backgrounds, analyzing the rules of cultural communication in Japan and Korea will help to improve the image of the whole country. It is conducive to our country to draw valuable experience from it, capitalize on the value of cultural and creative industries, and enhance the influence of Chinese culture in the world.

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