China's game industry development status and strategy from the perspective of "One Belt One Road"

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Abstract—The "One Belt, One Road" strategy and the development of China's game industry have an intrinsic link that complements each other. First of all, the implementation of the "One Belt, One Road" strategy has pointed out the direction for Chinese games to "go global" and provided rich cultural resources and policy support. Secondly, Chinese games can actively promote the economic development of the "Belt and Road" construction, improve the ability of Chinese culture to publicize, and enhance the sense of cross-cultural identity. However, the "going global" of Chinese games has the following dilemmas: lack of high-quality goods and outstanding homogeneity; lack of professional game talents; insufficient sustainable competitiveness of enterprises; lack of self-awareness and market prediction; lack of Chinese characteristics. Based on the above issues, the following suggestions are put forward: develop advanced production technology and adopt a boutique strategy; cultivate professional talents to enhance the quality of practitioners; enhance innovation capabilities and enhance brand awareness; know yourself and the enemy and implement policies in accordance with the city; games and cultural integration development.

1 INTRODUCTION

In 2017, the Ministry of Culture issued the "One Belt, One Road" Cultural Development Action Plan of the Ministry of Culture (20162020). Among them, the sub-plan "Animation Game Industry "One Belt One Road" International Cooperation Action Plan" clearly stated that the animation game industry should be used in The leading role in the international cooperation of the cultural industry is for the countries of the "Belt and Road", focusing on the key points, and extensively developing. It can be seen that conducting research on the development of China's game industry from the perspective of the "Belt and Road" is not only to implement the requirements of national strategic development, but also a new era for the development of the game industry. The "One Belt, One Road" strategy provides a new model for world economic development and cultural exchanges. The Chinese game industry is an important economic pillar and cultural carrier of China. Therefore, the "One Belt, One Road" strategy and the development of Chinese game industry has a complementary internal connection. The new situation, new background and new requirements under the vision of the "One Belt One Road" have brought new opportunities for the development of China's game industry. Then, what is the Chinese game industry's "going out" The value and significance of China, what kind of problems exist, and how to break through the predicament to enhance international competitiveness and

promote the construction of the "Belt and Road" are issues that we should study and explore in depth.

2 "One Belt, One Road" strategy brings new opportunities for the development of China's game industry

The "One Belt One Road" refers to the Silk Road Economic Belt and the 21st Century Maritime Silk Road respectively. It is a cooperative development concept and initiative, and is inherited and promoted by China. The spirit of the ancient "Silk Road" actively seeks a major strategy for cooperation in a wider range of resources and markets. "One Belt One Road" runs through the entire Asia, Europe and Africa continent, connects the two major economic circles of Europe and the Asia-Pacific, and highly connects the Chinese economy with the world economy. This great strategy brings new development opportunities for Chinese games to "go global", and for China Game companies continue to provide an effective platform for expansion in overseas markets.

A. The "One Belt, One Road" has pointed out the direction for the development of Chinese games.

The "Silk Road Economic Belt" focuses on unblocking China via Central Asia and Russia to Europe (Baltic Sea); China via Central Asia and West Asia to the Persian Gulf and the Mediterranean; China to Southeast Asia, South

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Asia, Indian Ocean. The key direction of the "21st Century Maritime Silk Road" is from China's coastal ports across the South China Sea to the Indian Ocean and extending to Europe; from China's coastal ports across the South China Sea to the South Pacific [1]. The combination and complementarity in the strategic layout of the "Silk Road Economic Belt" and the "21st Century Maritime Silk Road" provide an external environment extending in all directions for the economic "going out" and "bringing in"; for the exchange of major civilizations Provides a flourishing external environment; provides a luxuriant external environment for the integration of resources in various fields, and points out the direction for Chinese games to "go out".

In 2018, China had more than 135 manufacturers and more than 350 products going overseas, and the actual overseas sales revenue of China's independently developed online games reached 9.59 billion US dollars. In 2019, the actual sales revenue of China's overseas market reached US \$9.59 billion [2]. Key overseas export regions include the United States, Japan, South Korea, Germany, France, Indonesia, Turkey, Saudi Arabia, Brazil, and India. Among them, the United States market revenue accounted for 30.9%, South Korea market revenue accounted for 22.4%, and Japan market revenue 14.3%. It can be seen that under the guidance of the "One Belt, One Road" strategy, Chinese games have ushered in a golden age of going overseas.

B. The "One Belt One Road" provides rich cultural resources for the development of Chinese games.

The "One Belt One Road" strategic approach Russia Cultural Region, European Cultural Region, North Africa-Southwest Asian Cultural Region, Sub-Saharan African Cultural Region, South Asian Cultural Region, Southeast Asian Culture Districts, East Asian Cultural Districts"[3]. The "Belt and Road" links different civilizations, different religions, and different cultural ideologies in different countries, which provides more and broader opportunities for absorbing and promoting games to carry the dominant culture and mainstream culture. The cultural resources of the game are conducive to shaping game products into cultural symbols with a wide range of recognition. The essence of games is the carrier of culture and stories. Only games with rich cultural factors and nutrition have the vitality.

C. B. The "One Belt, One Road" policy provides policy support for the development of Chinese games.

In January 2017, the Ministry of Culture promulgated the "One Belt and One Road" Cultural Development Action Plan (2016-2020), and its sub-plan "Animation and Game Industry" One Belt One Road The "International Cooperation Action Plan" pointed out that the animation and game industry should play a leading role in the international cooperation of the cultural industry, and focus on the key points of the "Belt and Road" countries and conduct extensive development. Build an exchange

and cooperation platform, carry out exchange and promotion activities, promote interconnection, and build an industrial ecosystem [4]. In 2018, China restarted its game version number review and issuance policy; in June 2019, the Shanghai Municipal Government issued "Several Opinions on Promoting the Healthy Development of Shanghai's E-sports Industry", and in December 2019, the Beijing Municipal Party Committee Propaganda Department issued "About Promoting Beijing Several Opinions on the Healthy Development of the Game Industry." It can be seen from this that under the "One Belt One Road" framework, the country is gradually establishing a sound market supervision system and game industry encouragement policies, and Chinese games are taking a positive attitude toward the world.

3 THE SIGNIFICANCE OF THE DEVELOPMENT OF CHINA'S GAME INDUSTRY TO THE "BELT AND ROAD" STRATEGY.

The "Belt and Road" strategy is committed to building a community of interests, a community of shared destiny and a community of responsibilities featuring political mutual trust, economic integration, and cultural tolerance. And "Culture is the biggest economy, economy is the biggest culture, economy and culture realize themselves in each other's fields" [5]. In the context of the new era, the dissemination of cultural information represented by cross-cultural communication has become the basis and consensus for establishing economic cooperation. The game spans multiple cultural fields and has a strong cultural transfer ability. It not only plays an important economic role, but also exerts an important cultural soft power.

A. Acron China's game industry "going out" opens up room for economic development.

The game industry is one of the first industries to respond to the "One Belt One Road" call. Chinese animation and game companies have cooperated with more than 50 countries along the "One Belt and One Road" in creativity, production, Business cooperation has been carried out in terms of technology and capital, with a scale of more than 1.5 billion yuan. As the world's largest gaming economy, China maintains steady growth in its exports of gaming products every year. According to relevant data, the actual sales revenue of China's self-developed games overseas market reached 11.59 billion US dollars in 2019, a growth rate of 21%. In overseas markets, the United States, Japan, and South Korea account for nearly 70%. The countries along the "Belt and Road" have huge potential. The game market in Southeast Asia, the Middle East, India, Russia and many other countries has this huge demand, but there is no game industry that can keep up with the needs of players. Therefore, in these regions, it can develop and form a Chinese game system and cultivate users' entertainment habits and payment habits. The "going global" of Chinese games is not only the output of games, but also influences the development of the local game industry and economic development through its own technology, brand and culture.

B. The "going global" of China's game industry is the "smart strength" of Chinese culture's external dissemination.

The traditional media in the process of disseminating Chinese culture to the countries and regions along the "Belt and Road" tends to emphasize the form and the substance. The content of the dissemination places too much emphasis on traditional culture and folk culture, but ignores modern civilization and development, and fails to accurately convey the profoundness and charm of Chinese culture. There is no shortage of good stories in China, but how to tell it in a way that can be better accepted, understood and loved by the world is a problem facing the cross-cultural communication of the "Belt and Road". With its wide audience, strong interactivity, multiple cultural communication channels, and fast communication speed, games have surpassed traditional media such as television and movies to become a new carrier of cultural communication. As a comprehensive cultural type, game brings together the characteristics of many cultural forms such as literature, film and television, and music. It fully integrates the advantages of image, sound, and text communication. Whether it is game content, game screens, or game music, it can contain the cultural background and ideology of a country. For example: The American game "Grand Theft Auto" is based on real American cities, and the screen style and character image are very American. The various magical designs and medieval background settings in the Polish game "Witcher" series are full of mystery. The national tone of "Fairy Tale" is similar. There are also many games that spread Chinese culture. For example: NetEase game "Huayuyue" uses the Goddess Chang's fly to the moon as its story background; mobile game "Thrilling Dream" is based on the famous story "Peony Pavilion"; Tencent Games' "Forbidden City: Pocket" "The Palace Craftsman" gives a glimpse of the ancient architectural culture; the grand game "Cultural Relics Plus" shows the craftsmanship, manufacturing methods and historical stories behind the cultural relics in various periods of the motherland. In addition, in the world game market, Chinese culture and Chinese elements have become an indispensable part. For example, the American game "Overwatch" will put on traditional costumes for the characters during the Chinese New Year every Chinese New Year, and give them New Year blessings; in "World of Warcraft", the panda man who is tirelessly exploring kung fu. Game works with Chinese characteristics are "moisturizing things silently" and subtly influencing players from all over the world, spreading Chinese culture in an entertaining way. Chinese games affect the global understanding of Chinese culture and are a model of Chinese cultural industry output.

C. The "going global" of China's game industry is a "catalyst" to enhance cultural identity.

The cross-cultural identity of the "Belt and Road" includes not only the identity of the people of the countries along the route with the culture of the group to which they belong, but also the identity of foreign cultures. Only by eliminating the barriers and conflicts brought about by different cultures, can the cooperation in various fields of the countries along the route be deeply integrated.

And cultural identity is not a description of cultural belonging, but a collective wealth of a community [6]. Cultural identity is not only a symbol, a brand, a communication symbol system, but also a kind of Cultural identity issues closely related to life [7]. As a new carrier and new path of cultural communication, games are the main front of global cross-cultural communication. The game is a cooperative, interactive emotional experience involving multiple people. With this natural entertainment attribute, the game has a multiplier effect in terms of cultural identity and cultural exchange.

At present, the main groups of games are young people aged 15-30. For them, games are not only an entertainment product, but also a growth space and even a way of life. Under this lifestyle, Communication has become extremely simple and extremely fast. The game allows players of different skin colors, different cultures, and different nationalities to be fascinated by a game. It not only creates a virtual world, but also shows a huge world full of communication and communication. In this world, all countries Players gather together. From online text communication to voice communication, to face-to-face interaction in real life, the game has greatly promoted the exchange and recognition of cultures from all countries. Youth is the main force in the long-term construction of the "Belt and Road", and the collective behavior of youth groups often has the ability to concentrate a large number of members [8]. With the help of games, youth groups can promote exchanges and mutual learning among different civilizations and harmonious coexistence. Therefore, games can be used as a way to achieve cultural identity. On the basis of Chinese culture, high-quality game products with active and healthy content are integrated into the civilizations of countries along the "Belt and Road", and through the localization of games to enhance the intimacy of players from all countries, through games to achieve interaction with real life, through the construction of a "game community" "Achieve cultural identity.

4 THE TEMPLATE THE DILEMMA OF OVERSEAS DEVELOPMENT OF CHINA'S GAME INDUSTRY FROM THE PERSPECTIVE OF "ONE BELT ONE ROAD"

Michael Porter's "Diamond Model" competition theory believes that the factors that determine the competitiveness of an industry in a country are four basic elements: production factors, corporate organization, strategy and competition, demand conditions, and related and supporting industries. Government and opportunity Auxiliary elements [9]. In the context of the great strategy of "One Belt and One Road", the four elements of "relevant and supportive industries", "demand conditions", "government" and "opportunities" are conducive to China's game industry gaining a competitive advantage in the international market and benefiting Chinese games Industrial overseas export development. Under the "Belt and Road" perspective, the unfavorable factors for Chinese games to "go global" are mainly caused by two factors: production factors, corporate organization,

strategy and competition. The specific manifestations are as follows:

A. China's game lacks quality, and homogenization is a serious problem

In recent years, the number of Chinese game exports has continued to grow. Chinese games are leading the world in total number and flowing water, but the degree of high-quality goods is not high. Among the TOP10 games with the most players in the world, China has only one self-developed game-"Fantasy Westward Journey" on the list. Relevant data shows that among the TOP100 games in the world in 2018, only 16% of Chinese games (excluding China). In the TOP50 of overseas mainstream market revenue, although Chinese companies account for 10 to 30%. But behind this glorious achievement, Chinese game works have exposed problems such as lack of creativity, single subject matter, and gameplay following the trend. Most of China's overseas high-income game themes are strategy games, and a considerable part of the remaining are CoC-like gameplay works, and the gameplay is similar, with little innovation. In addition, when a certain game work is successful, copycat works will also spring up like mushrooms. For example: after the "PUBG Mobile" game went viral, games such as "Peace Elite", "Wild Action", "Millet Shootout" appeared, and these games were almost the same in terms of rules and weapons. Another example: my country has as many as 1,000 games with the theme of "Three Kingdoms", and there are still more than 1,000 similar games on the Internet after experiencing rights protection. As players' requirements for game quality increase, players are more willing to pay for innovative games. Even if games without innovation are excellent in other dimensions, it is difficult to form a topic. Therefore, in the fiercely competitive game market, the product is the origin of all the game market, product innovation is the key to success, and product quality is an inevitable development trend.

B. China's game industry lacks of professional talents.

As the scale of the international game market continues to increase, the problem of insufficient talents becomes more and more obvious. According to the data from the "2019-2025 China Online Game Market Research and Investment Prospect Analysis Report", in 2018, there were about 1.45 million game practitioners in my country, and the scale of demand was about 441,000. According to the "Big Data Report on the Employment Status of Mid-to High-end Talents in the First Half of 2019", in the ranking of the talent shortage index for segmented functions in the first half of 2019, game engineering developers ranked first, and related positions such as game planning and game operations were also in the top 20 in the name. The development and operation of a game involves professionals in many fields such as planning, art, research and development, publicity, operation, and management. Although the number of colleges and universities with strong game related majors and the number of game training institutions in China are growing, a complete game talent training system has not yet been

formed. In addition, it is difficult and long to train innovative talents, and game talents still cannot meet the demand. In addition, with the development and innovation of 5G networks, game engines, cloud computing, artificial intelligence and other science and technology, the content creation, development technology, game experience, and operation technology of games are undergoing profound changes. Future games will be integrated with technology and integrated with art. Talents with a single professional ability are not enough to meet future game development needs. At the same time, the countries along the "Belt and Road" have different languages and cultures. To adapt to the local market, games need talents who understand cross-cultural communication. Game development itself requires high-quality professionals, and the additional need to understand cross-cultural communication, cross-cultural communication, Cross-cultural trade, this undoubtedly puts forward higher requirements for game producers. Therefore, the shortage of talents is the main bottleneck affecting game development.

C. Chinese game enterprises lack of sustainable competitiveness

In the "2018 Game Enterprise Competitiveness Report", the top 25 Chinese companies in global game revenue accounted for only four seats, namely Tencent, NetEase, Perfect World, and 37 Interactive Entertainment. There is still a significant gap in the number of companies on the list compared with the United States and Japan. There are only three game companies in China, Tencent, NetEase and others. It can be seen that most game companies in my country do not have strong market competitiveness. In the face of a large-scale overseas market, China's game companies must not only compete with domestic companies, but also with overseas companies. When the industrial development tends to be mature and the growth rate is limited, only enterprises with the advantages of experience accumulation, capital, technology and users can stand out and gain market recognition. Relevant data shows that in 2016, there were 1,122 game companies that were cancelled or revoked. In 2019, the number of game companies that were cancelled or revoked reached 18,710. Although the "Belt and Road" has built a good external environment and communication platform for the development of the game industry, not any game company that wants to export can take advantage of the east wind of the "Belt and Road". Insufficient competitiveness in the end often faces the outcome of being out.

D. Chinese game enterprises lack of self cognition and market prediction

At present, the overall development of the game industry is becoming more mature. With limited growth, market opportunities have decreased accordingly. For game companies and players, it is no longer the traditional players who choose games unilaterally, but two-way choices. In the IT Orange Network, the reasons for the bankruptcy of 332 game companies that have closed in recent years are counted. The two main reasons for the

bankruptcy are industry competition and market positioning. When many companies enter overseas, they tend to follow the market. In many cases, the product has not been completed and users have moved to other positions. The main reasons are: first, players have higher and higher requirements for game quality, and most companies have Pre-judgment and product quality pre-judgment did not lead to the growth of players' demands, that is, there is not enough clear judgment on market trends and user needs. Secondly, companies don't know enough about themselves and don't have a clear understanding of what they can do, what they are good at, and what they like.

E. Chinese game lack of Chinese characteristics

According to the results of the annual large-scale transnational survey of "Foreigners' Awareness and Willingness of Chinese Culture", the consumption of entertainment cultural products is the mainstream of foreign people's willingness to choose Chinese cultural products. As the ninth art, games are not only a means of entertainment, but also a cultural carrier. Although our country has become a major exporter of games, the types of games are single, and Chinese culture is mostly embodied in the level of element symbols, and it has not really played the role of spreading Chinese culture and values. According to the relevant data of the "Guofeng Game Development Research Report 2019" released by Tencent Academy, there are currently only more than 2,300 Chinese-style games in China. It can be said that under the background of the "Belt and Road" strategy, Chinese games have a heavy responsibility to inherit cultural values. And the way is far.

5 CHINA'S GAME INDUSTRY DEVELOPMENT STRATEGY UNDER THE VISION OF "ONE BELT AND ONE ROAD"

The game industry, as an emerging economy, has surpassed the cultural industry of the past few decades and has become a true leader in the new cultural industry. How to improve the international competitiveness of Chinese games and occupy the dominant power in the global game field is an important issue in the process of promoting a cultural power in the new era.

A. China's game industry needs to develop advanced production technology and take the high-quality strategy

Another change in technology will inevitably bring a new situation to the game industry. Therefore, game development needs to closely follow the development of the new generation of information technology and continue to carry out technological innovation and technological iteration. In terms of game planning, the spirit of the times needs to be injected from game creativity, to game play, to game functions, combined with the core values of socialism in the new era, embodying the concept of "people-oriented", and building

games into a rich ecosystem and story world. Reflect the cultural carrier function of the game; in terms of game technology, the future 5G network will bring a smoother game experience. The next generation of artificial intelligence technology will make the game engine more advanced, providing more complete picture quality and product stability for the game. High-end software represented by cloud computing will provide game companies with fast and safe operating environment solutions, and provide one-stop services for server installation in overseas fields. The advancement of VR/AR technology and the emergence of VR equipment will promote changes in game equipment; in terms of art sound design, in addition to novel and unique art styles, full character images, and realistic game scenes, art sound effects need to reflect certain cultural connotations and Cultural Value. In addition, while developing advanced technology to improve game innovation, gameplay, sociality, and visibility, it is also necessary to improve operating technology to form the ability to develop and operate long-term products.

B. China's game industry needs to cultivate professionals and enhance the quality of practitioners.

Talent is the pivot and key to the development of the game industry. Under the "Belt and Road" strategy, high-quality game products are required, and high-quality products come from a composite team and professional talents. Game works are the fusion of art and technology. It involves communication, psychology, fine arts, design art, computer application technology and many other disciplines. Therefore, game development requires cross-field talent cooperation. The training of game professionals is a process of accumulation. The training of game development talents requires the combination of science, art and humanities. It requires academia, industry, and international connections. It not only requires the establishment of a complete higher education system, but also for high-level complex application games. In terms of talents, corresponding support policies need to be introduced. In addition, the training of game talents should also adopt the methods of "going out" and "inviting in", actively communicate with countries along the "Belt and Road", understand the national conditions, market needs, and player preferences of each country, and value the cross-border training of game talents. Cultural communication ability.

C. Chinese game enterprises need to enhance their innovation ability and enhance their brand awareness.

In the highly competitive international trade market, brands can guarantee the long-term sustainable development of enterprises. Therefore, enterprises can enhance their competitiveness in the following aspects. First of all, Chinese games going overseas should not only promote products or services overseas, but also need to spread corporate culture and ideas. These characteristics can clearly and powerfully and creatively convey brand messages to global consumers. Secondly, Chinese game

companies must fulfill their corporate social responsibilities, properly handle their relations with the government, local communities and the public, and at the same time, actively integrate into the local market with in-depth data insights. Finally, companies need to choose their overseas destinations carefully and rationally, establish localization strategies based on the different characteristics of different markets, understand local folk customs, user preferences, aesthetic appeals, and religious beliefs, and be good at cross-cultural communication.

D. Chinese game enterprises need to know one's self and know the enemy, and implement policies according to the market.

Know yourself and know the enemy, you will be invincible. Countries along the "Belt and Road" have different cultures and different game market demands. For example, the German market loves strategy games; the Mexican market has a greater demand for elimination, shooting, simulation management, card games and other games; the Indonesian market focuses on elimination, sports, and simulation management games. Therefore, when entering overseas markets, game companies should make good use of the powerful tools of the Internet and big data to mine and analyze data such as market demand and player characteristics in various countries, and improve the prediction and prediction of new categories, new markets, and new channels. Execution ability, precise positioning of the market, precise positioning of players. Combining the characteristics of the market and its own advantages, prioritizing, and formulating targeted strategies, can we effectively reduce the risk of game export trade and be sustainable in the fierce overseas market.

E. Chinese games need to integrate games and culture

In the new era, culture needs new ways of expression and needs to create new cultural content. As a new cultural carrier, games have also brought new ways to cultural exchanges. The in-depth integration of Chinese culture in games can not only help solve problems such as the scarcity of game boutiques, insufficient innovation capabilities, and prominent homogeneity problems, but also make games as an important part of the cultural industry, waiting for the recognition of society and players. Therefore, exploring the deep integration of games and culture and exploring the ways in which games can inherit and realize cultural values are issues that Chinese games should focus on when they "go global" under the background of the "Belt and Road" strategy.

6 CONCLUSION

The great strategy of "One Belt One Road" provides new opportunities for the development of China's game industry. For game companies, "One Belt One Road" can be described as a sunny road, which not only clarifies the development direction for game companies, but also provides policy support for game companies. However, when Chinese games are "going out", remember to be blind. Only when you are proficient in various types of combat such as technology, quality, and operation, you could ride the spring breeze of the "Belt and Road" and set sail.

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