

COORDINATED DEVELOPMENT OF CHINA, JAPAN, AND SOUTH KOREA CULTURAL INDUSTRIES: EXPLORING THE PATH FROM CULTURAL COGNITIVE DIVERGENCES TO REGIONAL RELATIONSHIP

JianYi Xiang

Department of International Politics, University of International Relations, Beijing 100091, China.

Abstract: Cultural industry collaboration is a key factor in building a regional relationship, and the East Asian cultural circle represented by China, Japan and South Korea has actively promoted the coordinated development of cultural industries since the establishment of the China-Japan-Korea Cultural Industry Forum under the cultural impact of Europe and the United States. However, due to the objective existence of cultural cognitive divergences, even if China, Japan and South Korea's cultural industry cooperation focuses on non-sensitive areas and tries to alleviate cognitive contradictions, the in-depth coordination involving core cultural values is still insufficient, resulting in a slow pace of progress for a long time. This paper focuses on how to balance the preservation of cultural characteristics and collaborative innovation of the three countries, and puts forward the integration framework of "cultural resilience - dynamic empowerment" based on the current situation and interests of the three countries, revealing the dynamic mechanism and constraints of the coordinated development of cultural industries in China, Japan and South Korea. Furthermore, in order to reduce the implementation risk of the coordinated development of the three cultures and improve the practical efficiency, a multi-dimensional theoretical model of deepening the core of cultural synergy between the three countries is constructed with the theory of comparative advantage as the basis for deepening collaboration, the theory of cultural discount as the supplement to mitigate risks, and the theory of synergy as the core of value co-creation. The research results can provide new ideas for China, Japan and South Korea to resolve the problem of cultural discounts, provide a path reference for deepening the coordinated development model of China, Japan and South Korea to enhance regional cultural soft power, and provide analytical tools for the study of cultural industries in East Asia that closely meet the needs of the times.

Keywords: Cultural industry collaboration; China-Japan-South Korea regional relationship; Cultural resilience; Dynamic empowerment; Core multi-dimensional theoretical model

1 INTRODUCTION

Against the backdrop of deepening globalization, the cultural influence of various regions around the world is showing a trend toward diversified development. For a long time, the international cultural landscape has been shaped by great-power competition and colonial history. With their extensive distribution channels, massive market shares, and significant cultural trade surpluses, European and American cultures have dominated the global cultural landscape and, to a certain extent, shaped so-called "universal values" [1-2]. However, this unipolar cultural order is gradually being challenged. In Asia in particular, the East Asian cultural sphere represented by China, Japan, and South Korea has begun actively exploring its own paths for cultural industry development, striving to secure a place in the global cultural landscape and promote the construction of a regional relationship in East Asia [3].

At present, deepening the collaborative development model of the cultural industries of China, Japan, and South Korea faces both historical opportunities and structural challenges. Cultural cooperation among the three countries has grown increasingly close since the establishment of the China-Japan-Korea Cultural Industries Forum in 2002, giving rise to a unique model for the collaborative development of their cultural industries. Through ministerial-level meetings, they have promoted the signing of the China-Japan-Korea Cultural Cooperation Action Plan, reached relevant initiatives and consensus, and carried out various people-to-people and cultural exchange programs, jointly advancing the prosperity and development of regional cultural industries [4-5]. However, due to the long-standing negative impact of the "co-opetition paradox" among China, Japan, and South Korea, although the three countries each hold significant market shares in the cultural industry, they still lack substantial breakthroughs in resource integration and policy coordination. As a result, they remain in a state where they "share the same cultural sphere but have yet to create a synergistic effect" [6].

From the perspective of resource endowments, the three countries possess abundant cultural resources: China, relying on five thousand years of civilization, has globally influential traditional cultural symbols (such as kung fu and the Spring Festival); South Korea, through its "Hallyu" (Korean Wave) strategy, has developed the ability to export pop music (K-pop), TV dramas, and films on an industrial scale; Japan, centered on anime, games, and design, has built a mature cultural IP development system. The three countries show potential for collaborative development both in terms of historical and cultural similarities and in the upgrading of modern cultural industries. However, differences in

institutional environments and ideologies create barriers to cooperation. How to balance each country's cultural uniqueness while maintaining cultural synergy amid differences has become a key issue for trilateral cultural industry cooperation.

From an institutional perspective, the three countries have yet to establish a unified policy framework for the cultural industry. China emphasizes the balance between value-oriented attributes and cultural security in its cultural industry policies, while Japan and South Korea place greater emphasis on promoting market-oriented operations through legislation (such as Japan's Content Industry Promotion Act). This institutional difference often leads to problems such as ambiguous copyright ownership and disputes over benefit distribution in cross-border cooperation. Furthermore, digital technological innovations have intensified algorithmic monopolies and competition for platform data sovereignty, further strengthening competitive dynamics among the three countries in the digital cultural domain.

At the same time, cultural cognitive differences arising from historical factors represent a deeper challenge to deepening the collaborative development of the cultural industries of China, Japan, and South Korea. Based on an analysis using the cultural discount theory derived from Hofstede's cultural dimensions theory, China, Japan, and South Korea exhibit significant differences in dimensions such as power distance and long-term orientation, which lead to a "cultural discount" phenomenon when cultural products are disseminated across borders. For example, Korean historical dramas often spark controversy in the Chinese market due to differences in historical narratives, while Japanese cultural symbols (such as elements of Shinto shrines) can easily trigger nationalist sentiments when disseminated in China and South Korea [7]. This cultural discount not only weakens the economic benefits of industrial synergy but may also lead to non-economic frictions.

Based on existing theories on China-Japan-Korea cultural cooperation, this study addresses the current situation in which no substantial breakthrough has been achieved in the collaborative development model of the three countries' cultural industries. It constructs a multi-dimensional theoretical model and analytical framework for the collaborative development of the cultural industries of China, Japan, and South Korea driven by cultural resilience, and proposes innovative and optimized pathways for the collaborative development model. The aim is to provide a reference for deepening the China-Japan-Korea collaborative development model and enhancing the region's cultural soft power.

2 THE CONNOTATION OF COLLABORATIVE DEVELOPMENT OF CULTURAL INDUSTRIES

The cultural industry is a general term for various types of industries that produce cultural products and provide cultural services to meet societal needs. It includes not only cultural industry activities that satisfy the spiritual needs of society but also those that address the material production and material life sectors, possessing both economic and cultural attributes. Due to its cultural attributes, the cultural industry naturally exhibits regional characteristics. Different regions, based on their unique historical heritage, folk customs, natural environments, and other factors, give rise to distinctive forms of cultural industry. At the same time, by virtue of its economic attributes, the cultural industry also displays holistic characteristics through a series of closely linked economic activities such as production, distribution, and consumption. This dual attribute provides the possibility for collaborative development among countries belonging to the same cultural sphere.

Collaborative development is a development model based on "synergetics" [8]. It refers to a cooperation mechanism in which multiple independent entities (countries, enterprises, social organizations) form a mutually beneficial symbiotic relationship through resource sharing, interest coordination, and institutional linkage to achieve common goals. Applied to the cultural industry, it represents a development model in which different cultural actors work together to enhance the overall strength of the regional cultural industry system. Internal participants can cooperate through means such as resource complementarity, policy coordination, and industrial chain integration. Under this model, the comprehensive influence and practical effectiveness of all spiritual activities in the region—i.e., cultural soft power—are influenced by both economic and cultural factors. Strong regional cultural soft power helps attract more cultural investment, talent inflow, and technology introduction, providing robust support for continuous innovation and upgrading of the cultural industry. Moreover, an outstanding cultural product or industry (such as films, media, etc.) within the region can trigger a series of spillover effects, driving economic support for the purchase and consumption of related IP products in the region.

From the perspective of cohesion, an excellent regional culture can stimulate the sense of identity, belonging, and pride among the region's people toward their local culture, enabling them to form strong centripetal force and a spirit of unity and cooperation under the guidance of shared cultural values. For example, some folk cultural activities with local characteristics can attract active participation from local residents, strengthen their emotional ties to their hometowns, and promote community harmony and social stability. From the perspective of appeal, a unique and charming regional culture can, through various communication channels and exchange activities, attract people outside the region to pay attention to, develop interest in, and express fondness for that region's culture. For instance, South Korea's "Hallyu" K-pop culture, with its unique musical style, fashion trends, TV and film content, has attracted fans and supporters from many regions, enabling Korean culture to be widely disseminated and recognized internationally. As for its role in leadership, a region with strong cultural soft power can play a leading role in cultural exchanges, cooperation, and other activities, attracting other regions to engage in cultural cooperation projects with it, jointly promoting cultural innovation and development, and enhancing the region's position and influence in the global cultural landscape.

The core of collaborative development of cultural industries lies in organically combining the regional characteristics of the cultural industry with its economic holism through cross-entity resource integration and institutional linkage. This

approach not only preserves cultural diversity but also forms and enhances the overall competitiveness of the regional cultural industry. This model is not only a key path to enhancing regional cultural soft power but also, through the dual drivers of cultural identity and economic cooperation, provides solid support for the construction of a regional relationship. Therefore, the East Asian cultural sphere represented by China, Japan, and South Korea can explore a practical path toward a regional cultural relationship, precisely through the model of collaborative development of cultural industries.

3 CURRENT RESEARCH STATUS AND ANALYSIS OF THE COLLABORATIVE DEVELOPMENT MODEL OF CULTURAL INDUSTRIES IN CHINA, JAPAN, AND SOUTH KOREA

Scholars both domestically and internationally have conducted in-depth discussions and research on China-Japan-South Korea cooperation from various perspectives, focusing mainly on the political and economic aspects of trilateral cooperation. However, relatively little theoretical research has been devoted to the collaborative development of cultural industries among the three countries. Existing studies on the trilateral cultural industry collaborative development model mostly focus on two types of theoretical guidance: The first adopts neofunctionalism, expecting to fully utilize the spillover effects of cooperation in different fields among the three countries, adhering to an economy-oriented approach to indirectly drive cultural collaboration. The second adopts new institutionalism, hoping to establish supranational mechanisms and institutions to provide top-level design for trilateral cultural collaboration and to play a supervisory and maintenance role. However, considering the specific characteristics of the cultural realities and interest demands of China, Japan, and South Korea, these two theories are not sufficiently comprehensive for guiding in-depth research from the perspective of collaborative development of cultural industries.

3.1 Defects of Neofunctionalism from the Perspective of Collaborative Development of Cultural Industries

Neofunctionalism emphasizes the "economy-first" approach (economic matters before political ones) and the idea of "economic determinism" (the economy determines politics). It takes "spillover effects" as its core, regards functional technical sectors as the main actors of cooperation, adopts a "technology/economy first" cooperation strategy, and gradually promotes political integration through the "spillover effects" between sectors. Although neofunctionalism satisfies the objective principle that "the economic base determines the superstructure," it is not sufficiently comprehensive when applied to the study of the collaborative development model of cultural industries in China, Japan, and South Korea. It fails to view the holistic relationship between the economy and culture with a dialectical perspective of comprehensive development. The root cause lies in its neglect of the following two important issues:

(1) Cultural sovereignty is non-transferable under any circumstances. As a result, the "spillover effects" generated by the collaborative development of the economic sectors of China, Japan, and South Korea cannot, to a certain extent, overcome the cultural cognitive gap among the three countries. From Japan's expansion in the 18th century to the history of World War II, and then to the current multilateral frictions in China-Japan-South Korea international relations, the main goals of the three countries revolve around competing for regional leadership and the right to participate in international affairs. Although the three countries maintain close trade relations due to geographical factors, under the enormous scale of economic cooperation and strong "spillover effects," the economic benefits brought by building a cultural relationship cannot surpass the demands of each country to preserve its cultural uniqueness, resulting in insufficient willingness for cultural cooperation among the three countries. Therefore, even if starting from the economic or functional-technical fields, where common interests exist, the non-transferable and non-compromisable nature of cultural sovereignty under any circumstance significantly weakens the core "spillover effects" of functionalism and neofunctionalism, ultimately hindering multilateral cultural collaboration.

(2) Both functionalism and neofunctionalism rely on a "top-down" transmission chain dominated by elite or capital forces, which suffers from structural instability. The root causes are the rupture between elites and the masses, imbalance in interest distribution, and legitimacy [9]. The fragility of this transmission chain is further amplified in the digital age. Data markets form platform monopolies by virtue of entry barriers, economies of scale, network effects, and factor commonality, thereby distorting the cultural collaboration ecosystem. This manifests specifically as follows: platform algorithms, based on functional interests (such as traffic maximization), monopolize the dissemination rights of diverse cultural products, leading to the simplification of the distinctive cultures of China, Japan, and South Korea into one-sided symbolic labels in the public consciousness at the grassroots level (e.g., Japan = cherry blossoms/anime, South Korea = idols/K-dramas, China = pandas/kung fu). This flattening of cultural cognition not only weakens the public's deep understanding of culture but also hinders the deep participation of various groups in the collaborative development of the cultural industries of the three countries, ultimately restricting the comprehensive deepening of the China-Japan-South Korea cultural collaborative development model.

3.2 Defects of New Institutionalism from the Perspective of Collaborative Development of Cultural Industries

New institutionalism emphasizes "institutions" and "organizations" as its core [10]. In the process of deepening the implementation of trilateral cultural cooperation, it seeks to use institutions to influence and internalize the multiple actors involved in cultural cooperation, so that members of the organization gradually accept the organization's specific values and norms through long-term institutional practice. At the same time, it uses the externalized form of

"organizations" to construct a behavioral cognitive framework for participating actors, subtly shaping their recognition of the meaning of the cooperative body's existence.

The core point of new institutionalism is to use the unity of institutions and organizations to resolve the contradictions arising from the heterogeneity of different cultural actors. However, this approach overlooks the principles of contradiction and unity. In practice, the heterogeneity of different cultural actors cannot be transformed into ideal "harmony" and "consistency" through normative, coercive means.

Furthermore, cultural sovereignty, as a core component of national sovereignty, is closely related to national soft power and comprehensive national strength [11].

3.3 An East Asian Characteristic Collaborative Path under the Integrated Framework of "Cultural Resilience – Dynamic Enabling"

In response to the common defects of neofunctionalism and new institutionalism in the practice of collaborative development of cultural industries in China, Japan, and South Korea—namely, the high sensitivity of the three countries to the non-transferability of cultural sovereignty, which leads to the failure of "spillover effects" and the dysfunction of institutional internalization/externalization mechanisms—this paper proposes the principle of "Cultural Resilience." Cultural resilience refers to the ability to maintain cultural autonomy and preserve core values under the pressure of external mainstream cultures. This principle abandons the rigid mindset of imitating the EU model by binding cultural sovereignty with cultural collaboration, and advocates that the three countries adhere to differentiated complementarity rather than homogenization to achieve deepening collaborative development of cultural industries. Specific strategies include: (1) Sharing non-controversial cultural motifs: Using historically consensual symbols such as the "Confucian cultural sphere" as carriers to avoid sovereign sensitivity; (2) Institutional sovereign protection clauses: Explicitly stating in cultural cooperation agreements that "legitimate collaboration does not constitute sovereign transfer," establishing trilateral cooperation principles distinct from the EU model [12]. Based on the principle of cultural resilience, a dual-track path for transforming historical contradictions into collaborative resources is constructed: (1) Priority development of non-controversial symbols: Selecting historically consensual symbols (such as Xu Fu's eastward voyage and Jianzhen's eastward voyage) for IP reconstruction through films/games, transforming abstract historical memory into tangible cultural entities; (2) Innovative dialogue mechanisms for controversial areas: Establishing a scholar-public joint dialogue platform to translate sensitive symbols through multi-perspective narratives. In response to the predicament of the neofunctionalism "elite-mass" cultural transmission chain being blocked due to monopolies in the production and dissemination of cultural products in the digital age, this paper constructs a "Dynamic Enabling" two-way adjustment model from the dual perspectives of positive empowerment and negative regulation ("technology-culture"): (1) Positive technological empowerment: Using decentralized technologies to build a cross-border cultural data platform, breaking down data monopoly barriers; (2) Algorithmic ethical regulation: Establishing transparency mechanisms (such as disclosing traffic distribution rules for China-Japan-South Korea cultural products) and prioritizing the promotion of trilateral collaborative achievements (co-produced documentaries/promotional videos). This model, through the dual-track path of "technological openness" and "rule reconstruction," restores the effectiveness of cultural transmission in the digital age. It possesses academic value as a revised paradigm of functionalism in the digital era and can provide a verifiable implementation framework for East Asian cultural collaboration.

Therefore, in order to break the dual predicament of neofunctionalism and new institutionalism in China-Japan-South Korea cultural collaboration—namely, the "failure of spillover effects" and "dysfunction of institutional mechanisms" caused by cultural sovereignty sensitivity, and the "blockage of the elite-mass transmission chain" caused by digital monopolies—this paper proposes an integrated framework of "Cultural Resilience – Dynamic Enabling." Under the vision of achieving cultural differentiation and complementarity, as well as technology-culture dual empowerment, it explores a path for East Asian characteristic cultural collaboration.

4 A MULTI-DIMENSIONAL INTEGRATED THEORETICAL MODEL FOR DEEPENING THE CORE OF TRILATERAL CULTURAL SYNERGY

Integrating the core elements of the "Cultural Resilience – Dynamic Enabling" framework—the differentiated complementarity model of the cultural resilience principle (non-EU homogenization) and the active adjustment mechanism for historical cognitive differences, along with the reconstruction of algorithmic communication order (breaking digital monopolies) in the dynamic enabling model—this paper aims to provide scientific guidance for deepening cultural synergy among the three countries, reduce risks, and enhance practical efficiency. Drawing on the Theory of Comparative Advantage as the foundation for deepening collaboration, the Cultural Discount Theory as a supplement for risk mitigation, and the Synergy Effect Theory as the core for value co-creation, this paper forms a trinity of theoretical pillars and constructs a multi-dimensional integrated theoretical model for deepening the core of trilateral cultural synergy [13-14].

4.1 The Theory of Comparative Advantage as the Foundation for Deepening Collaboration

The Theory of Comparative Advantage was first proposed by David Ricardo. It mainly breaks through the static limitations of the Absolute Advantage Theory and reveals the essence of dynamic competition: countries or regions

should specialize in producing products with lower opportunity costs, maximizing total benefits through trade. Its core shifts the focus of competitive advantage from the static comparison of innate endowments to a dynamic selection process based on relative efficiency. The connotation of the Comparative Advantage Theory presents a three-level progressive structure, which can serve as a foundational theoretical model for deepening trilateral cultural collaboration: (1) The static endowment layer refers to the potential advantages of initial endowments, manifested as factor stocks with primordial and immovable characteristics, such as minerals and land. Based on two-dimensional comparative advantages from both the supply side and demand side, the cultural resource endowments of China, Japan, and South Korea present a differentiated pattern. From the supply side, China has a long history and profound cultural heritage, South Korea has abundant popular culture resources, and Japan has a relatively mature cartoon, game, and animation industry with advanced animation and game production technologies. From the demand side, China has a huge population base and a large cultural market. These comparative advantages provide a practical path for implementing the principle of "Cultural Resilience": First, the collaborative development of non-controversial IPs—prioritizing the cooperative development of culturally shared symbols among the three countries, focusing on areas with low sovereign sensitivity such as animation, games, and pop music, achieving a flexible decoupling of cultural sovereignty and cultural synergy. Second, the generation of new dialogue mechanisms—incubating institutional frameworks adapted to the East Asian context through cooperation (such as expanding the inter-city exchange mechanism of "Culture City of East Asia"), gradually building a resilient closed loop of "IP co-creation – market sharing – institutional co-construction."

(2) The dynamic upgrading layer refers to the dynamic leap in endowment structure and content value driven by changes in market supply and demand, the market-oriented allocation of data factors, and the evolution of industrial division of labor. The three countries have already established a solid foundation for economic cooperation and the construction of a large East Asian regional market, and have formed a relatively mature industrial division of labor system, providing a favorable environment for the dynamic structural upgrading of the three countries' original static endowments [15].

(3) The supply-demand synergy layer refers to the interaction between supply-side factor endowments (such as technology and labor) and demand-side market endowments (such as consumption scale), jointly building composite competitive advantages. The three countries possess highly complementary comparative advantages in both supply and demand. All three countries have strong cultural soft power, abundant resources for cultural synergy, and large audiences, enabling the formation of a relatively harmonious cultural synergy market through differentiated cooperation. This promotes the optimal allocation of cultural resources among the three countries, thereby enhancing the overall regional cultural soft power. Achieving phased results will further deepen trilateral cultural synergy, ultimately forming an ideal virtuous cycle.

At the theoretical level, this breaks through the static view of endowments and reveals how dynamic interaction between supply and demand supports the flexible transfer of cultural sovereignty. At the practical level, through trilateral youth exchange activities (such as dance co-creation on Jeju Island) and animation industry cooperation (such as the Dongguan Exchange), it demonstrates that a differentiated complementarity approach can help bridge differences in historical and cultural perspectives and promote mutual understanding and harmonious coexistence.

4.2 The Cultural Discount Theory as a Supplement for Risk Mitigation

The Cultural Discount Theory was first proposed by Hoskins and Mirus in 1988, and further extended in the late 1990s. Its main idea is that "a specific television program, film, or video rooted in one culture has a certain appeal in the domestic market; but this appeal diminishes elsewhere." Its calculation formula is: "Cultural discount of a product = (Value of the product in the domestic market – Import value) / Value of the product in the domestic market."

In the big data era, because the algorithms of the mainstream digital platforms in each of the three countries monopolize the distribution channels for cross-border cultural products, the negative effect of cultural discount is further amplified when cultural products are disseminated across borders. In the "Dynamic Enabling" technology-culture two-way adjustment model, China, Japan, and South Korea can leverage the unique characteristics of the digital age to calculate in real time the user coverage of the promotion and dissemination of cultural synergy products on each country's mainstream platforms. Subsequently, they can promote algorithmic improvements on the three parties' mainstream digital platforms, jointly constructing a cross-border, algorithmically transparent, interconnected big data mechanism. This would mitigate structural deficiencies such as those in cultural communication caused by cultural discount during cross-border cultural synergy in the digital age.

The cultural discount calculation formula is only static and single-dimensional. It does not incorporate the amplifying effect of platform monopolies on the discount, ignores the power of algorithms to redistribute cultural value in the digital age, and fails to consider that cultural discount can be transformed into a collaborative competitive advantage—such as algorithmic interoperability (jointly building an East Asian content pool, e.g., Weverse synchronizing content of idols from China, Japan, and South Korea), IP collaborative development, and user cognitive cultivation. Therefore, based on the cultural formula, this paper proposes an algorithm-weighted cultural discount model: "Cultural discount of a product = (Value of the product in the domestic market – Import value) / Value of the product in the domestic market × Platform monopoly coefficient – Synergy gain."

At the theoretical level, this achieves the algorithmic reconstruction of cultural discount. Based on the dynamic enabling model, it transforms algorithms from a monopoly tool into a discount compressor, laying the foundation for cultural

democratization in the digital age. At the practical level, based on the "Cultural Resilience" principle, it prioritizes listing low-contentious cultural cooperation scenarios, identifies cultural IPs and cultural product forms with high recognition among the three countries, constructs an algorithm transparency and synergy gain superposition mechanism, actively compresses the cultural discount rate, and transforms cognitive friction in China-Japan-South Korea cross-cultural communication into regional synergy momentum.

4.3 The Synergy Effect Theory as the Core of Value Co-creation

The Synergy Effect Theory was proposed by German physicist Hermann Haken in his 1971 work *Introduction to Synergetics*. Its core connotation is similar to systems engineering in the field of engineering: when subsystems within a system form orderly cooperation through nonlinear interactions, the overall effectiveness will exceed the sum of its parts ($1+1>2$). Whether in the physical natural environment or the social environment, the various systems within the environment influence and cooperate with each other. China, Japan, and South Korea are situated within the same broader East Asian cultural sphere, each possessing its own corresponding cultural system, providing the conditions for initiating and deepening the application of synergy effects, and offering a theoretical foundation for differentiated cooperation within "Cultural Resilience." The Synergy Effect Theory reveals that differences are not obstacles to the system but rather energy sources for generating new order. In the context of China-Japan-South Korea cultural synergy, its connotation can be elevated to the philosophical height of "harmony in diversity."

In the process of deepening the collaborative development model of cultural industries and implementing differentiated cooperation under the principle of "Cultural Resilience" among the three countries, the Synergy Effect Theory is mainly reflected in the following aspects.

First, internally, it is reflected in the mutual influence and cooperation among cultural systems. China, Japan, and South Korea share many commonalities in language, history, and social customs, but also have significant differences (such as differences in historical perceptions). These commonalities and differences constitute the complex and diverse cultural systems of the three countries and the relationships between the different systems. They closely connect the cultural systems of the three countries and form a relational network. Within this interconnected relational network, the cultural systems of the three parties influence and cooperate with each other, ultimately generating the economies of scale and overall benefits central to the Synergy Effect Theory.

Second, externally, it is reflected in jointly responding to external challenges. Although the cultural spheres and cultural influence of various regions around the world are developing in a diversified direction due to the deepening of globalization, the cultural power of the European and American cultural sphere remains relatively dominant. Coupled with the radiation of European and American economies, they possess strong cultural competitiveness. Therefore, the cultural industries of China, Japan, and South Korea still face significant risks and challenges. According to the synergy development theory, deepening the collaborative development model of the three countries' cultural industries is the way to address this issue. Guided by the Synergy Effect Theory, the three countries can form a relatively mature large cultural market, providing a favorable environment for the high-quality production and smooth circulation of multilateral cultural products. At the same time, an active cultural market transaction environment is conducive to significantly enhancing the region's own comprehensive cultural strength and radiating capacity to cope with the pressure from European and American cultures in the global cultural market.

5 CONCLUSION AND RECOMMENDATIONS

This paper focuses on an in-depth study of the collaborative development model of the cultural industries of China, Japan, and South Korea. From the perspective of the development of the three countries' cultural industries, it analyzes the deficiencies of neofunctionalism and new institutionalism as guiding theories. Taking into account the current cultural realities and interest demands of the three countries, it proposes an integrated framework of "Cultural Resilience – Dynamic Enabling," revealing the driving mechanisms and constraints of the collaborative development of the cultural industries in China, Japan, and South Korea. Furthermore, to reduce the risks in implementing trilateral cultural synergy and to enhance practical efficiency, this paper, based on the three-level progressive structure of the Theory of Comparative Advantage, revises the calculation formula of the Cultural Discount Theory, analyzes the internal and external core elements of cultural synergy in the Synergy Effect Theory, and constructs a multi-dimensional integrated theoretical model for deepening the core of trilateral cultural synergy.

The integrated framework of "Cultural Resilience – Dynamic Enabling" and the core multi-dimensional theoretical model proposed in this paper offer new ideas for resolving the cultural discount problem, enabling the three countries to move beyond cognitive contradictions and engage in differentiated, mitigating cooperation by seeking common ground while reserving differences.

Although this paper proposes the integrated framework of "Cultural Resilience – Dynamic Enabling" and the multi-dimensional theoretical model, certain limitations remain. First, the model is still at the stage of theoretical construction, and its validity needs to be empirically tested through case comparisons, quantitative data analysis, or policy simulations. Second, the research mainly focuses on systemic structural differences in cross-national cooperation, with insufficient attention paid to the "intermediary" role of non-state actors such as civil organizations, multinational corporations, and fan communities in cultural synergy. Future research could further expand the micro-observational dimension and attempt to construct a "China-Japan-South Korea Cultural Synergy Index" covering indicators such as

economic integration, cultural inclusiveness, and technology sharing, so as to achieve the practical operationalization and dynamic monitoring of the theoretical model. Such explorations would not only help refine regional cultural industry theory but also provide East Asian experience for cultural cooperation among Global South countries.

COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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