

The Upgrade of Xinjiang's Film and Television Cultural Industry and International Communication Strategies from the Perspective of the Belt and Road Initiative

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Abstract: With the in-depth advancement of the Belt and Road Initiative, the film and television cultural industry has embraced new development opportunities. Under this background, how to seize the development opportunities under the Belt and Road vision has become an urgent issue for Xinjiang's film and television cultural industry in its transformation and development. This paper expounds the strategic opportunities brought by the Belt and Road Initiative to Xinjiang's film and television cultural industry, and discusses the upgrading paths and international communication strategies of the industry. It aims to promote the high-quality development of Xinjiang's film and television cultural industry, help spread Chinese culture to countries along the Silk Road through film and television carriers, boost the exchanges and mutual learning of civilizations among countries along the route, and highlight the pluralistic and integrated cultural charm and contemporary vitality of Xinjiang.

Keywords: Belt and Road Initiative; Xinjiang; Film and television cultural industry; Industrial upgrading; International communication

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1. Introduction

The Belt and Road Initiative upholds the principles of extensive consultation, joint contribution and shared benefits. It is not only an important engine driving economic globalization, but also a crucial bridge for exchanges and dialogues among different civilizations. As a core carrier of cross-cultural communication, the film and television cultural industry features outstanding artistry, ideology and communication power. It can convey cultural connotations and converge value consensus in a vivid and intuitive way, and plays an important role in promoting cross-cultural communication under the Belt and Road Initiative.

Located in the heart of Eurasia, Xinjiang is a key hub of the ancient Silk Road. It gathers multi-ethnic

cultural resources and boasts rich intangible cultural heritage, which provides important support for the creation and development of the local film and television cultural industry ^[1]. In recent years, with the launch of the Belt and Road Initiative, the market space of Xinjiang's film and television cultural industry has been expanding and international cooperation has been increasing. In this context, exploring effective strategies for industrial upgrading and international communication is not only a key measure to boost the high-quality development of Xinjiang's cultural industry and the transformation and upgrading of the regional economy, but also an inevitable path to strengthen cultural ties between Xinjiang and countries along the Silk Road and enhance the international influence of Chinese culture.

2. Strategic opportunities brought by the Belt and Road Initiative to Xinjiang's film and television cultural industry

The in-depth implementation of the Belt and Road Initiative has provided multiple strategic opportunities for Xinjiang's film and television cultural industry to break through development bottlenecks and achieve leapfrog development ^[2].

First, with the introduction of a series of supporting policies, the innovative creation and export of Xinjiang's film and television cultural industry have embraced new chances, and the marketization, branding and internationalization of high-quality projects have been accelerating.

Second, under the Belt and Road Initiative, the market space of Xinjiang's film and television cultural industry has been expanding. More than 60 countries and regions along the route offer a huge consumer market, laying a foundation for Xinjiang's film and television cultural industry to "go global". Meanwhile, with the continuous development of the domestic film and television market and the emergence of new business forms, Xinjiang's film and television cultural industry has gradually formed a market development pattern of dual circulation at home and abroad ^[3].

Third, as a multi-ethnic region, Xinjiang is a model of cultural integration with abundant cultural resources. Driven by the Belt and Road Initiative, these resources have become high-quality materials for the creation and development of the film and television cultural industry, supporting its intensive and high-quality development ^[4].

Finally, boosted by the Belt and Road Initiative, international cooperation in Xinjiang's film and television cultural industry has become increasingly close. Cultural exchanges, international film festivals and other events have been held continuously, laying a solid foundation for the transformation, upgrading and international development of Xinjiang's film industry.

3. Upgrading paths of Xinjiang's film and television cultural industry from the perspective of the Belt and Road Initiative

3.1. Content Innovation: Building a matrix of high-quality works with Silk Road characteristics

For the film and television cultural industry, continuous content innovation is the key to maintaining core competitiveness and an important support for strengthening cultural communication. From the perspective of the Belt and Road Initiative, Xinjiang's film and television cultural industry should innovate content based on its own cultural resources and build a matrix of high-quality works that is contemporary, distinctive and international ^[5].

Specifically, first, based on its historical culture, ethnic culture and natural resources, Xinjiang should deeply explore local folk tales, historical allusions and intangible cultural heritage elements, and develop distinctive film and television cultural products to build characteristic brands and cultural IPs. On this basis, it should focus on the life practices of ethnic and international exchanges under the Belt and Road Initiative, and create a series of film and television works themed on ethnic unity, ecological civilization, borderland development and international cultural exchanges, to show the unique charm and contemporary style of Xinjiang to countries and regions along the route^[6].

Second, attention should be paid to the diversified expansion and high-quality shaping of film and television themes to ensure the artistry, ideology, connotation and contemporaneity of works. For example, *A Faraway Shepherd* is a high-quality work created around Xinjiang's cultural and tourism themes, which not only shows the charm of Xinjiang's natural and cultural resources, but also promotes mainstream values and inherits the revolutionary spirit. Meanwhile, digital technologies such as AIGC should be used to empower content innovation and comprehensively improve the quality and appeal of content^[7].

In addition, based on the Belt and Road Initiative, the history of Silk Road civilization should be deeply explored to show the exchanges and customs of ethnic groups along the route. For instance, *Shanghai Guli* is a film and television work with Xinjiang characteristics that narrates multi-ethnic cultural exchanges, which has received wide attention and warm responses after being screened in countries along the route.

3.2. Industrial quality improvement: Building a full-chain film and television ecosystem

Quality improvement is the core element for the upgrading of Xinjiang's film and television cultural industry. Under the Belt and Road Initiative, measures should be taken as follows.

First, improve the industrial chain of the film and television cultural industry and promote a close connection between upstream and downstream links. For example, cooperate with relevant enterprises in countries along the route in script creation, film and television talent training, and literary and artistic creation, and extensively introduce domestic and foreign professionals to ensure the development vitality of Xinjiang's film and television cultural industry^[8]. Meanwhile, relying on the advantages of Xinjiang's natural resources, build professional and modern film and television shooting bases, introduce advanced technical facilities, attract relevant film and television projects, and actively expand promotion channels through domestic and foreign media platforms to boost the transformation and upgrading of the entire industrial chain.

Second, rely on international cooperation platforms under the Belt and Road Initiative, such as the China (Xinjiang) Pilot Free Trade Zone, to attract outstanding domestic and foreign film and television enterprises, carry out in-depth cooperation in joint creation and distribution, and realize resource sharing and coordinated development^[9].

Third, improve capital and policy support, increase investment in the film and television cultural industry, and provide sufficient financial and policy support for high-quality resource projects. For example, Khorgos has included short drama projects in government procurement under the current development background, providing strong capital support and policy impetus for the high-quality development of the local film and television cultural industry.

3.3. Platform empowerment: Building a Belt and Road film and television cooperation hub

Under the Belt and Road Initiative, Xinjiang's film and television cultural industry should fully promote

platform construction to facilitate the integration of various resources and the communication of cultural works.

First, upgrade existing film and television cultural bases, improve their functional structure, and build a comprehensive platform integrating creation, shooting, production, distribution and copyright protection, so as to provide more systematic and comprehensive services for the upgrading and development of film and television enterprises.

Second, actively build international film and television cultural exchange platforms under the Belt and Road Initiative to attract cooperation from film and television institutions in countries and regions along the route. For example, professionals from countries along the route can be introduced through such platforms to create film and television works with Silk Road characteristics, so as to realize in-depth exchanges of film and television culture and promote bilateral economic and cultural exchanges through mutual broadcasting.

Third, in the digital era, build online film and television cultural exchange platforms to realize online cooperation and interactive promotion. In addition, big data, artificial intelligence and other technologies can be used to analyze the preferences of audiences, create targeted works, strengthen the connection between the film and television cultural industry and market demand, so as to continuously enhance industrial influence and promote digital communication and upgrading of the industry^[10].

4. International communication strategies of Xinjiang's film and television cultural industry from the perspective of the Belt and Road Initiative

4.1. Precise positioning: Radiating to surrounding areas along the Silk Road

The key to the international communication of film and television culture lies in the precise positioning of communication targets. Xinjiang's film and television cultural industry should abandon the traditional "flood irrigation" communication concept and promote the construction of a "precision drip irrigation" international communication path, so as to better radiate to surrounding areas along the Silk Road and truly go global^[11].

Specifically, first, clarify communication objectives: convey the inclusiveness and diversity of Chinese culture, show Xinjiang's development achievements and ethnic unity, eliminate misunderstandings and prejudices about Xinjiang in the international community, and promote exchanges and mutual learning among countries along the route. Meanwhile, promote the export of Xinjiang's film and television products, enhance international competitiveness, and build a Xinjiang film and television cultural brand.

Second, target the core communication areas, focusing on countries along the Belt and Road, to tap the common cultural memories between Xinjiang and these countries and comprehensively improve audience recognition of works.

Third, segment communication audiences according to different cultural backgrounds, regions, age groups and aesthetic needs, and create and promote differentiated film and television content accordingly. For example, animations and short dramas can be launched for teenagers in regions along the Belt and Road, and works reflecting cross-cultural exchanges among ethnic groups can be promoted for the general public, so as to realize precise communication of the film and television cultural industry.

4.2. Narrative transformation: Achieving cross-cultural empathy

In previous international communication, Xinjiang's film and television cultural industry adopted a "propaganda narrative" approach, which is stiff and difficult to win cross-cultural empathy from audiences.

Therefore, the narrative mode should be changed to a life-oriented and story-based one to “move people with emotion” and comprehensively enhance the influence of the film and television cultural industry^[12].

First, conduct thorough audience demand surveys and adopt life-oriented narratives. For example, tell the daily life and struggles of people in Xinjiang from a personal perspective, and strengthen cross-cultural empathy through vivid life cases. For instance, *Phoenix Interview: Westward Journey* interviewed 35 individual guests in Xinjiang, and spread Xinjiang’s achievements in economy, culture, technology and other fields through their stories, effectively improving the affinity of the work.

Second, dig into common values to stimulate audience resonance, such as creating a series of film and television works focusing on struggle, family affection, peace and other universal values across cultures.

Third, actively use international film and television narrative techniques and languages for communication, and pay attention to the quality of subtitle translation and dubbing to ensure accurate transmission of works and avoid cross-cultural language barriers.

4.3. Channel innovation: Building an all-media international communication matrix

Channel innovation is also a key part of the international communication of Xinjiang’s film and television cultural industry.

First, strengthen cooperation with mainstream media in countries along the Belt and Road to improve the influence and coverage of works.

Second, based on the development of digital media, actively use major international new media platforms such as TikTok, Facebook, YouTube and Instagram to build official accounts of Xinjiang film and television, and release short videos, trailers, behind-the-scenes clips and other content to attract overseas users^[13]. Meanwhile, cooperate with domestic and foreign internet celebrities and self-media bloggers to carry out film and television cultural communication, and encourage digital media users to create works about Xinjiang, so as to build a new communication system of “official leadership + civilian participation”^[14].

In addition, actively cooperate with cultural organizations, film and television institutions, universities and other entities in countries and regions along the Belt and Road, and carry out talent exchanges and work communication activities to form stable channels for the international spread of film and television culture.

4.4. Mechanism guarantee: Enhancing communication influence

The long-term development of international communication requires a sound mechanism to guarantee.

First, integrate the forces of relevant government departments, enterprises, social organizations and other parties to build a collaborative guarantee system for the international communication of film and television culture. For example, government departments can issue supporting policies; enterprises can actively expand communication markets and channels; social organizations can promote cross-cultural exchange activities, so as to support the international communication of Xinjiang’s film and television culture in multiple ways.

Second, build a regular mechanism for industrial exchanges and work communication. For example, regularly organize international film and television exchanges, work exhibitions, and professional training to form a long-term and stable communication trend and promote the international spread of works and industrial upgrading^[15].

In addition, based on Xinjiang’s unique cultural and natural resources, build an international film and television cultural brand. For example, launch cultural communication activities such as “Xinjiang Film and Television Silk Road Tour” to strengthen exchanges with the film and television cultural industries in countries

and regions along the route, cultivate distinctive works and IPs of Xinjiang, and make Xinjiang's film and television a beautiful name card for the international communication of Chinese culture.

5. Conclusion

Under the Belt and Road Initiative, Xinjiang's film and television cultural industry has embraced new development opportunities. Xinjiang's film and television cultural industry should continue to deepen reform and innovation, strengthen international cooperation, and contribute completely to the bridging role of film and television culture in cross-cultural communication. In this way, it can better present the pluralistic and integrated cultural charm and contemporary development achievements of Xinjiang, promote the exchanges and mutual learning of civilizations among countries along the Belt and Road, and contribute Xinjiang's strength to the international communication of Chinese culture and the building of a community with a shared future for mankind.

Disclosure statement

The author declares no conflict of interest.

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