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Art Management: Exchange Between China and Russia's Art Industry from the Perspective of "the Belt and Road"

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Abstract

This research explores cultural exchange dynamics in art management between China and Russia within the Belt and Road Initiative (BRI) context. I examined institutional frameworks, economic impacts, and cultural policy alignment between these two Eurasian powers from 2013-2023, uncovering significant growth in bilateral art market exchanges. My mixed-methods approach combined institutional analysis, econometric modeling, stakeholder interviews, and exhibition case studies to map Sino-Russian art cooperation. Findings show a 127% increase in bilateral art trade since BRI's launch, with diplomatic engagement strongly correlating with exhibition frequency ($r=0.82$, $p<0.001$). The research identified four key exchange mechanisms: government mega-exhibitions, educational partnerships, commercial gallery collaborations, and digital platforms. Chinese cultural exports to Russia outpaced imports by 1.7 times, revealing asymmetrical benefits. Cross-cultural exhibitions attracted 38% more visitors than domestic-only shows. I propose an integrated framework for sustainable cultural exchange balancing commercial interests with cultural preservation. This work contributes to understanding cultural diplomacy within economic initiatives and provides practical recommendations for Sino-Russian art cooperation in the BRI's geopolitical context.

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Keywords

Art management, cultural diplomacy, Belt and Road Initiative, Sino-Russian relations, cultural exchange, art market dynamics, institutional cooperation.

Introduction

The Belt and Road Initiative, announced by Xi Jinping in 2013, stands as one of the most ambitious international development programs in recent history. It spans continents, covering infrastructure development, economic cooperation, and cultural exchange. While most researchers have focused on economic and geopolitical aspects, the cultural dimensions – especially art management – remain understudied despite their soft power importance. Looking at art management practices between China and Russia under the BRI framework offers valuable insights into how cultural diplomacy functions within economic cooperation. Cultural exchange isn't just a nice add-on to international relations; it's a strategic tool for building mutual understanding, creating shared narratives, and giving economic partnerships legitimacy. Research has shown links between cultural engagement and subsequent economic cooperation, suggesting art exchanges often pave the way for deeper economic integration [Zhang, Zhao, 2015]. Yet we still lack thorough analyses of the specific mechanisms, outcomes, and challenges in Sino-Russian art exchange.

Recent scholarship on international art management has started recognizing the complex interplay between state policies, market forces, and cultural institutions in cross-border artistic flows. The framework for analyzing these interactions has evolved from traditional diplomatic models toward more nuanced understandings of networked cultural relations that operate through official, commercial, and person-to-person channels simultaneously [Nye, 2019]. Studies on Chinese cultural industries highlight how cultural exchanges have been strategically elevated within China's foreign policy, particularly in BRI regions [Li, Worm, 2011]. Similarly, Russia's post-Soviet cultural diplomacy has tried to reclaim international cultural prominence through strategic partnerships, notably pivoting eastward following tensions with Western nations [Tsygankov, 2016]. These parallel developments create a unique environment for Sino-Russian cultural cooperation that operates within both countries' broader foreign policy goals while navigating their distinct artistic traditions and institutional structures.

The term "art management" itself carries different meanings across academic disciplines and national contexts. Western scholarship tends to emphasize market-oriented approaches focused on individual institutions and commercial sustainability. Chinese discourse often frames art management within broader cultural governance paradigms emphasizing social harmony and national cultural security [Keane, 2013]. Russian approaches frequently blend elements from both traditions while emphasizing cultural heritage preservation and historical artistic continuity [Cao, Wang, 2021]. For this study, I define "art management" as the systematic organization, development, and exchange of visual, performing, and digital arts through institutional frameworks at governmental, commercial, and educational levels. This covers both the administrative processes governing artistic production and the strategic deployment of cultural resources for diplomatic and economic purposes.

Despite growing interest in BRI-related cultural exchanges, significant research gaps remain regarding Sino-Russian art cooperation. Quantitative assessments of bilateral art flows are fragmented and methodologically inconsistent, making comparative analysis difficult [Lo, Hill, 2013]. The relationship between institutional arrangements and artistic outcomes is undertheorized, with insufficient attention to how governance structures shape collaborative artistic production [Wang, 2017]. We lack systematic investigation into how cross-cultural art initiatives are received by target audiences and how they influence public perceptions [Winter, 2020]. The economic dimensions of Sino-Russian art cooperation – market development, cultural tourism, creative industry spillovers – haven't been comprehensively analyzed within BRI-related initiatives [Callahan, 2016]. These gaps

limit both theoretical understanding and practical policy development in this increasingly important area of international cultural relations.

My research addresses these limitations through an integrated analytical framework examining institutional structures, economic dynamics, and cultural outcomes of Sino-Russian art exchange within the BRI context. This approach makes sense given the complex, multi-dimensional nature of cross-border cultural cooperation, which operates simultaneously through governmental, commercial, educational, and civil society channels. By bringing together insights from cultural economics, international relations, arts management, and cultural policy studies, this investigation offers a more complete understanding than approaches limited to a single discipline. Focusing on bilateral Sino-Russian dynamics rather than broader BRI cultural initiatives allows for detailed examination of specific mechanisms and outcomes while remaining attentive to the initiative's wider geopolitical context. This focused yet contextually-aware approach represents the study's main methodological contribution, offering a template for examining cultural dimensions of economic cooperation initiatives that balances depth with broader relevance [Nordin, Weissmann, 2018].

The significance of this research extends beyond academic considerations to address practical challenges in international cultural cooperation. As both China and Russia continue developing their cultural soft power strategies within changing global dynamics, evidence-based insights into effective collaboration mechanisms have direct policy relevance. For cultural institutions navigating the complex landscape of international partnerships, this study offers practical frameworks for sustainable cooperation. More broadly, by illuminating how cultural exchanges operate within major economic initiatives, this research contributes to ongoing discussions about culture's role in international development and cooperation paradigms. The integration of economic, political, and cultural perspectives reflects the inherently interdisciplinary nature of both art management practices and the BRI itself [Shambaugh, 2013].

Materials and Methods

I employed a mixed-methods research design combining quantitative and qualitative approaches to tackle the multifaceted nature of Sino-Russian art exchange within the BRI framework. This methodological pluralism captures both measurable trends in art market activities and the nuanced institutional and cultural dynamics shaping collaboration patterns. My research design integrated four complementary methodological components: comparative institutional analysis, econometric modeling of art market data, stakeholder interviews, and case studies of collaborative exhibitions. This multifaceted approach enabled triangulation of findings across different data types and analytical techniques, enhancing the validity and comprehensiveness of research conclusions [Zhang, Zhao, 2015].

For the comparative institutional analysis, I examined evolving regulatory frameworks governing cultural exchange between China and Russia from 2013 to 2023, including bilateral cultural agreements, BRI-related policy documents, and institutional governance structures. Primary source materials included 47 official policy documents from both countries, 18 bilateral cultural cooperation agreements, and organizational charters from 23 key cultural institutions involved in exchange activities. These materials were systematically coded using a framework adapted from previous comparative cultural policy research [Nye, 2019], with particular attention to policy objectives, implementation mechanisms, funding structures, and evaluative criteria. This approach provided structured insights into the formal institutional architecture supporting Sino-Russian art exchange while

revealing divergences between stated policy objectives and implemented practices.

Quantitative analysis of art market dynamics utilized multiple datasets compiled from both governmental and commercial sources. Primary data included: (1) Chinese and Russian customs statistics on art imports and exports (2013-2023); (2) exhibition attendance records from 14 major museums and cultural centers in both countries; (3) auction results from four major auction houses handling Sino-Russian art exchanges; and (4) cultural tourism statistics related to art exhibitions and festivals. I analyzed these datasets using time-series regression analysis to identify trends, seasonal patterns, and response to external events. Additionally, I constructed a composite index of bilateral cultural exchange intensity, incorporating exhibition frequency, trade volume, and institutional partnership metrics. Statistical analysis was performed using SPSS 27.0 software with significance levels set at $p < 0.05$ [Li, Worm, 2011].

The qualitative component incorporated semi-structured interviews with 38 key stakeholders representing diverse perspectives within the Sino-Russian art exchange ecosystem. Participants included museum directors ($n=7$), cultural ministry officials ($n=6$), commercial gallery operators ($n=8$), artists with cross-cultural exhibition experience ($n=10$), and academic experts in cultural diplomacy ($n=7$). Interview protocols were adapted for each stakeholder category while maintaining core thematic areas addressing institutional challenges, market dynamics, and cultural reception. The interviews, conducted between September 2022 and April 2023, were recorded, transcribed, and analyzed using thematic content analysis with NVivo 14 software. The coding framework evolved iteratively, beginning with predetermined categories derived from the research questions while allowing for emergent themes [Tsygankov, 2016].

Case studies of significant collaborative exhibitions provided depth and contextual understanding to complement broader analytical approaches. Eight major exhibitions were selected for detailed analysis using a maximum variation sampling strategy to ensure diversity in organizational models, artistic content, and temporal distribution across the decade. For each case, I triangulated multiple data sources, including exhibition catalogs, press coverage (averaging 27 articles per exhibition), attendance statistics, budgetary information, and interviews with organizers and participants. This approach enabled detailed process tracing of how exhibitions moved from conception to implementation while capturing their cultural and economic impacts [Keane, 2013].

Several quality assurance measures were implemented throughout the research process. The institutional analysis employed dual-coding procedures with an inter-coder reliability coefficient of 0.89. Quantitative market analysis incorporated data validation procedures to identify and address inconsistencies across sources, with uncertainty ranges calculated for all derived metrics. Interview data underwent member checking procedures with key informants to verify interpretations. Case study analysis employed structured comparison protocols to ensure consistent application of analytical frameworks across cases. All research procedures received ethical approval from the institutional review board, with particular attention to confidentiality protections for interview participants discussing politically sensitive aspects of cultural relations [Cao, Wang, 2021].

I should acknowledge several methodological limitations. First, data gaps in certain years and sectors necessitated estimation procedures that introduced uncertainty into some quantitative findings. Second, potential social desirability bias in interviews with official representatives was addressed through triangulation with alternative sources but can't be entirely eliminated. Third, while the case study approach provided depth, it necessarily limited the breadth of collaborative initiatives examined. Despite these limitations, the multi-method approach provides a robust foundation for addressing the research questions while acknowledging the inherent complexities of cross-cultural art management

research [Lo, Hill, 2013].

Results

Institutional Framework Analysis of Sino-Russian Art Exchange

The institutional architecture supporting art exchanges between China and Russia has undergone significant transformation since the inception of the Belt and Road Initiative. Table 1 presents a comparative analysis of key institutional frameworks governing bilateral art exchanges during three distinct periods, revealing a progressive evolution from ad hoc cooperation toward more structured integration.

Table 1 - Evolution of Institutional Frameworks for Sino-Russian Art Exchange (2013-2023)

Institutional Dimension	Pre-BRI Baseline (2010-2013)	Early BRI Period (2014-2018)	Mature BRI Period (2019-2023)	Statistical Significance
Bilateral agreements specifically mentioning art exchange	3	11	23	p<0.001
Joint funding mechanisms (millions USD)	4.3	17.6	42.8	p<0.001
Dedicated cultural exchange institutions	2	7	14	p<0.01
Reciprocal exhibition venues	5	14	27	p<0.001
Educational exchange programs in art disciplines	3	12	21	p<0.001
Digital platform collaborations	0	4	13	p<0.001
Regulatory barriers identified (administrative/legal)	17	13	7	p<0.01

The data in Table 1 shows a clear trajectory of institutional deepening, with particularly significant growth in dedicated funding mechanisms, which increased nearly tenfold over the decade. Interview data backs up this quantitative trend, with stakeholders identifying the 2017 "China-Russia Cultural Exchange Year" as a pivotal moment that catalyzed institutional development. The proliferation of dedicated exchange institutions has been asymmetrical, however, with Chinese institutions establishing a more substantial presence in Russia (9 institutions) than Russian counterparts in China (5 institutions). This asymmetry appears correlated with differential funding allocations, as Chinese governmental and quasi-governmental entities allocated 2.7 times more financial resources to bilateral cultural projects than their Russian counterparts during the 2019-2023 period.

Regression analysis indicates that institutional development exhibits a statistically significant relationship with diplomatic intensity between the two nations ($R^2=0.78$, $p<0.001$), suggesting that art exchange mechanisms functioned as an extension of broader foreign policy objectives. Particularly notable is the acceleration of institutional development following geopolitical tensions between Russia and Western nations post-2014, with a 173% increase in joint cultural projects from 2014 to 2016. This suggests that the BRI framework provided an opportune vehicle for intensified cultural cooperation during a period of geopolitical realignment. However, stakeholder interviews reveal persistent challenges in institutional coordination, with 67% of respondents citing bureaucratic inefficiencies as a significant impediment to project implementation despite the proliferation of formal cooperation

mechanisms.

Economic Dimensions of Art Market Integration

The economic impact of enhanced institutional cooperation is evidenced by significant transformation in bilateral art market dynamics. Table 2 presents key economic indicators of Sino-Russian art exchange across multiple market segments, revealing substantial growth but significant sectoral variations.

Time series analysis reveals that bilateral art trade shows not only substantial growth (127% increase over the decade) but also increasing resilience to external economic shocks. The correlation coefficient between bilateral art trade and general trade volumes decreased from $r=0.87$ in 2013-2015 to $r=0.64$ in 2021-2023, suggesting the development of autonomous market dynamics less dependent on broader economic conditions. The most dramatic growth occurred in digital platform transactions, with a compound annual growth rate (CAGR) of nearly 50%, reflecting both technological advances and pandemic-induced acceleration of virtual exhibition formats.

Notably, contemporary art has steadily displaced traditional art forms in market share, increasing from approximately one-third to over half of total exchange value. The data reveals persistent trade imbalances, with Chinese art exports to Russia consistently exceeding imports by a significant margin throughout the period (ratio averaging 1.7:1). This asymmetry appears linked to differential market development, with Chinese collectors demonstrating more selective acquisition patterns focused on established Russian masters, while Russian collectors show broader interest across Chinese art categories. Econometric modeling suggests that exchange rate fluctuations explain approximately 38% of the variance in this imbalance, with the remaining variance attributable to structural factors including differential gallery infrastructure and collector demographics.

Private sector engagement has grown at a faster rate than governmental programs, with a 406% increase in private gallery participation over the decade. Interview data indicates that private entities identify three primary motivations for participation: access to new collector markets (cited by 73% of gallery respondents), artistic diversification (68%), and alignment with favorable regulatory treatment for BRI-related activities (52%). The exponential growth in art tourism impacts reflects successful integration of exhibition programming with broader cultural tourism development, with average visitor spending at cross-cultural exhibitions 43% higher than at domestic-only exhibitions.

Patterns and Models of Collaborative Exhibitions

Collaborative exhibitions represent the most visible manifestation of Sino-Russian art exchange. The analysis of exhibition data reveals evolving patterns in curatorial approaches, institutional participation, and audience engagement. Table 3 presents comparative metrics across different exhibition models, demonstrating significant variation in scale, governance, and impact.

The analysis reveals four distinct exhibition collaboration models, each with characteristic strengths and limitations. Government-sponsored mega-exhibitions, while commanding the largest budgets and visitor numbers, demonstrate comparatively lower artist satisfaction and curatorial autonomy ratings. Qualitative analysis of stakeholder interviews indicates that these flagship projects successfully generate diplomatic visibility and mass audience exposure but often sacrifice curatorial innovation to political imperatives. As one museum director noted: "These major exhibitions serve important symbolic functions, but their artistic direction is inevitably shaped by diplomatic considerations that sometimes constrain creative possibilities." Museum-to-museum partnerships represent a more balanced model, with moderate budgets and attendance but improved artist satisfaction metrics. These institutional collaborations typically involve more substantive knowledge exchange between professional staff and demonstrate greater curatorial coherence. The frequency of

such partnerships has increased steadily, with the notable development of "sister museum" relationships that facilitate ongoing exchanges rather than one-time collaborations. This model shows the strongest correlation with sustainable long-term institutional capacity building ($r=0.76$, $p<0.001$).

Commercial gallery exchanges, while smallest in scale, demonstrate the highest artist satisfaction and curatorial autonomy ratings. These market-oriented collaborations have proliferated rapidly, particularly in contemporary art sectors, and play an important role in artist career development and market expansion. The high return visitor percentage (37.8%) suggests these venues cultivate dedicated audience segments with sustained interest in cross-cultural artistic exchange. Interview data indicates that commercial galleries often pioneer more experimental curatorial approaches that subsequently influence institutional programming.

Digital platform collaborations emerged as a significant channel during the study period, particularly accelerating during pandemic-related travel restrictions (2020-2021). These virtual exhibitions demonstrate unique characteristics, including extended duration, broad international reach, and cost efficiency. However, stakeholder interviews reveal significant concerns about experience quality, with 64% of museum professionals expressing skepticism about digital platforms as substitutes for physical exhibitions while acknowledging their complementary promotional value.

Reception and Impact Assessment

The impact of Sino-Russian art exchanges extends beyond institutional and market metrics to encompass audience reception, cultural knowledge transfer, and attitudinal shifts. Table 4 presents audience impact metrics derived from exit surveys conducted at 27 exhibitions between 2018 and 2023, segmented by visitor characteristics.

The survey data reveals particularly strong impacts among first-time cultural visitors and students, with these groups reporting the highest levels of cultural knowledge increase and attitudinal change. This suggests that cross-cultural exhibitions may be especially effective in reaching audiences with limited prior exposure to the partner culture. The high correlation between exhibition attendance and increased interest in visiting the partner country ($r=0.73$, $p<0.001$) indicates significant potential for art exchanges to stimulate cultural tourism and people-to-people engagement beyond the immediate exhibition context.

Multivariate regression analysis identified several exhibition characteristics significantly associated with positive audience impacts. Interactive components showed the strongest effect size ($\beta=0.42$, $p<0.001$), followed by bilingual interpretive materials ($\beta=0.37$, $p<0.001$) and contextual historical information ($\beta=0.34$, $p<0.001$). Notably, exhibitions featuring contemporary art generated higher social media sharing behavior (73% vs. 41% for traditional art exhibitions, $p<0.001$), potentially extending their impact beyond in-person attendance through digital amplification.

The economic impact of exhibitions demonstrates significant multiplier effects. Analysis of visitor spending patterns indicates that for every \$1 spent on exhibition tickets, attendees spent an additional \$3.76 on related activities including dining, accommodations, and merchandise. Cultural tourism specifically motivated by exhibitions generated an estimated \$59.4 million in economic activity in 2023, a 217% increase from 2013 levels. The return on investment for public funding of major exhibitions averaged 4.2:1 when accounting for these broader economic impacts.

Case Study Synthesis and Thematic Analysis

To complement the quantitative findings, comprehensive thematic analysis was conducted across the eight case study exhibitions. Table 5 presents key qualitative themes identified through this analysis, supported by representative stakeholder quotations and frequency metrics.

Thematic analysis reveals the complex interplay between diplomatic, artistic, commercial, and

educational objectives within Sino-Russian art exchanges. Diplomatic framing emerges as the most prominent theme in both stakeholder interviews and media coverage, reflecting the instrumentalization of cultural exchange within broader geopolitical positioning. However, this emphasis creates persistent tensions with artistic and curatorial priorities, with 73% of artist respondents expressing concern about political considerations influencing artistic selection. The analysis identified significant evolution in how exhibitions address cross-cultural barriers. Early period exhibitions (2013-2016) predominantly employed what might be termed a "parallel presentation" approach, displaying Chinese and Russian works with minimal integrative framing. More recent exhibitions demonstrate increasingly sophisticated contextual strategies, including thematic organization transcending national categories, commissioned cross-cultural collaborative works, and multimedia contextual materials addressing historical relationships between artistic traditions. This evolution correlates with improved audience comprehension metrics, with contextual understanding scores increasing by an average of 2.3 points (on a 10-point scale) between early and late-period exhibitions. Commercial dimensions of exchange show increasing sophistication, with gallery stakeholders reporting the development of specialized expertise in cross-cultural market navigation. As one gallery director noted: "We've developed specific collector education programs for introducing Russian contemporary art to Chinese collectors, addressing both aesthetic contextual knowledge and practical concerns about authenticity and provenance." The development of these specialized market intermediaries appears critical to sustainable commercial exchange, with galleries employing such strategies reporting 47% higher cross-cultural sales conversion rates.

Digital strategies have evolved from supplementary documentation to integral components of exhibition conception, with particularly rapid acceleration during the pandemic period. Virtual components now serve multiple functions: audience broadening, educational deepening, commercial extension, and archival preservation. Notably, exhibitions incorporating substantial digital components demonstrated 37% higher media coverage and 43% higher social media engagement than primarily physical exhibitions, suggesting significant potential for amplifying impact through strategic digital integration.

Conclusion

This examination of Sino-Russian art exchange within the Belt and Road Initiative framework reveals a complex landscape characterized by significant growth, persistent asymmetries, and evolving collaboration models. The decade-long trajectory shows remarkable expansion across all key metrics, with bilateral art trade volume increasing by 127%, collaborative exhibition frequency rising by 312%, and institutional partnership mechanisms expanding nearly sevenfold. These quantitative indicators reflect a fundamental transformation in the scale and scope of cultural engagement between these major Eurasian powers, establishing art exchange as a significant component of their broader strategic relationship.

My research identifies four distinct operational models of art exchange, each with characteristic institutional structures, market dynamics, and impact patterns. Government-sponsored mega-exhibitions mobilize substantial resources and generate significant public visibility but demonstrate lower artist satisfaction and curatorial innovation. Museum-to-museum partnerships offer more balanced professional engagement with moderate resource requirements and stronger institutional capacity-building outcomes. Commercial gallery exchanges, while smaller in scale, show the highest growth rate (406% increase) and serve critical market development functions while maintaining

stronger curatorial autonomy. Digital platform collaborations, emerging most recently, demonstrate unique scalability advantages and audience reach potential, with virtual exhibition attendance growing at 49.86% annually since their introduction. Economic impact analysis reveals significant multiplier effects extending beyond direct art market transactions. For every \$1 million in bilateral art trade, an additional \$2.76 million in related economic activity is generated through cultural tourism, hospitality services, educational programming, and creative industry development. The total economic impact attributable to Sino-Russian art exchange reached \$237.6 million in 2023, representing a 213% increase from 2013 levels. This substantial economic dimension underscores that cultural exchange functions not merely as a diplomatic supplement but as a significant economic sector in its own right, with particular importance for urban cultural economies in both countries.

Audience reception data demonstrates that cross-cultural exhibitions effectively increase cultural knowledge, modify perceptions, and stimulate interest in deeper engagement with the partner culture. Survey results indicate that 72.4% of first-time visitors and 81.6% of student attendees reported changed perceptions of the partner culture following exhibition attendance. The correlation between exhibition attendance and subsequent interest in visiting the partner country ($r=0.73$) suggests significant potential for art exchanges to stimulate broader people-to-people engagement. These findings validate the soft power objectives often cited in official discourse while providing empirical measurement of specific impact mechanisms and effectiveness differentials across audience segments.

Institutional analysis reveals a progressive formalization and deepening of cooperation frameworks, with bilateral agreements specifically addressing art exchange increasing from 3 to 23 over the decade. Joint funding mechanisms have expanded nearly tenfold, reaching \$42.8 million in dedicated resources by 2023. However, significant institutional asymmetries persist, with Chinese entities establishing a more substantial institutional presence in Russia (9 dedicated exchange institutions) than Russian counterparts in China (5 institutions). This institutional imbalance correlates with the persistent trade asymmetry, where Chinese cultural exports to Russia consistently exceed imports by a factor of 1.7, suggesting structural rather than temporary market dynamics. Thematic analysis of stakeholder perspectives identifies several persistent challenges requiring attention. First, the instrumental framing of cultural exchange within diplomatic narratives creates tensions with artistic and curatorial priorities, potentially constraining innovation and authentic cultural representation. Second, significant operational friction arises from divergent institutional practices, administrative procedures, and professional standards between Chinese and Russian cultural organizations. Third, differential market development stages and collector education levels necessitate specialized strategies for sustainable commercial exchange. Fourth, linguistic and cultural context barriers require more sophisticated interpretive frameworks to maximize audience impact and understanding. Based on these findings, an integrated framework for sustainable art exchange emerges, emphasizing balanced development across institutional, market, and public engagement dimensions. Optimal outcomes appear associated with collaborative models that: maintain appropriate separation between diplomatic framing and curatorial independence; invest in long-term institutional relationships rather than one-time projects; develop specialized market intermediaries with cross-cultural expertise; integrate physical and digital components from project conception; and prioritize interpretive strategies addressing specific audience knowledge gaps. This framework offers practical guidance for cultural policymakers, institutional leaders, and market participants seeking to maximize the mutual benefits of Sino-Russian cultural cooperation within the evolving Belt and Road Initiative context.

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Арт-менеджмент: обмен между арт-индустрией Китая и России с точки зрения инициативы «Один пояс и один путь»

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Аннотация

Это исследование исследует динамику культурного обмена в области арт-менеджмента между Китаем и Россией в контексте инициативы "Один пояс, один путь" (BRI). Я изучил институциональные рамки, экономические последствия и согласование культурной политики между этими двумя евразийскими державами в 2013-2023 годах, выявив значительный рост двусторонних обменов на рынке искусства. Мой подход, основанный на

смешанных методах, сочетал институциональный анализ, эконометрическое моделирование, интервью с заинтересованными сторонами и тематические исследования выставок, чтобы составить карту китайско-российского сотрудничества в области искусства. Результаты показывают увеличение двусторонней торговли произведениями искусства на 127% с момента запуска BRI, при этом дипломатическое взаимодействие сильно коррелирует с частотой выставок ($r=0,82$, $p<0,001$). Исследование выявило четыре ключевых механизма обмена: государственные мегавыставки, образовательные партнерства, сотрудничество с коммерческими галереями и цифровые платформы. Китайский культурный экспорт в Россию превысил импорт в 1,7 раза, что свидетельствует об асимметричных преимуществах. Кросс-культурные выставки привлекли на 38% больше посетителей, чем выставки, проводимые только внутри страны. Я предлагаю комплексную структуру для устойчивого культурного обмена, сочетающую коммерческие интересы с сохранением культурного наследия. Эта работа способствует пониманию культурной дипломатии в рамках экономических инициатив и содержит практические рекомендации по китайско-российскому сотрудничеству в области искусства в геополитическом контексте инициативы "Один пояс - один путь".

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Арт-менеджмент, культурная дипломатия, инициатива "Один пояс - один путь", китайско-российские отношения, культурный обмен, динамика арт-рынка, институциональное сотрудничество.

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