

Research on the Path to Promote the Construction of a Cultural Power in the New Era from the Perspective of Cultural Self-confidence

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Abstract

In the context of the new era, the international situation and social environment have undergone tremendous changes. Culture has increasingly become an important indicator of comprehensive national strength. The development of cultural industries has also become an inevitable requirement for promoting the prosperity and development of modern social economy. Based on cultural self-confidence, this article takes the lead of "innovation" by promoting the creative transformation and innovative development of China's excellent traditional culture, promoting the prosperity of cultural industries and undertakings, and improving the efficiency and international influence of cultural communication. Based on an extensive questionnaire survey on the development and communication of traditional Chinese culture, this article explores the path to building a cultural power in China in the new era based on the perspective of youth, aiming to contribute youth to the continued promotion of my country's cultural prosperity.

Keywords

New Era; China's Excellent Traditional Culture; Cultural Industry; Path to Cultural Power.

1. Introduction

From the perspective of cultural self-confidence, culture, as a superstructure based on the economy, its development form and communication efficiency are deeply controlled by and react on specific social production and exchange relationships. In today's globalisation context dominated by the logic of capital, the transnational flow of cultural products is not simply a value-neutral exchange, but rather reproduces the unequal international power structure and division of labour order to a large extent. Capitalist culture relies on its economic and technological first-mover advantages accumulated in history to enable its cultural products to occupy a "dominant" position in the global market[1]. This position is not due to its inherent absolute superiority in value, but is a process of isomorphism with the global expansion of capital. This structural imbalance has led to the "centre-periphery" pattern in cultural communication, which has caused the cultural output of the vast number of socialist countries, including China, to be in a position of being scrutinised and selected as the "other" for a long time. However, with the great rejuvenation of the Chinese nation, my country's traditional culture has become increasingly loud in the world, and the previous passive situation has been fundamentally reversed. To achieve truly effective external dissemination and "cultural proliferation" of Chinese culture, we cannot just "go out" in a formal way, but also need to deeply grasp the laws of cultural development and enhance the value recognition of Chinese culture.

2. Current Situation and Research Analysis of My Country's Promotion of Building a Cultural Power in the New Era

In the context of the new era, my country's construction of a cultural power has shown a trend of comprehensive efforts, multiple breakthroughs, and in-depth advancement. Through systematic strategic deployment, the country has made significant progress in multiple dimensions such as cultural inheritance, innovation and creation, industrial integration and international communication. In terms of strategic deployment and civilization level, the Fourth Plenary Session of the 20th Central Committee of the Communist Political group of China made strategic arrangements for cultural construction during the "15th Five-Year Plan" period, regarding cultural prosperity as an important symbol of Chinese modernization, and the level of social civilization has been further improved. At the level of cultural inheritance and cultural relic protection, my country has made remarkable achievements in the protection of cultural heritage. The total number of world heritage sites in my country has reached 60, and 35 batches of 537 pieces/sets of lost cultural relics have been successfully recovered. The revision of the Cultural Relics Protection Law provides legal support for the recovery work. At the level of integration of cultural innovation and science and technology, the Political group Central Committee has elevated the stimulating vitality of cultural innovation and creativity of the entire nation as a strategic task, and actively promoted the vigorous development of the digital creative industry. New business formats such as AI restoration of Dunhuang murals, digital cultural museums, and immersive archaeological experiences are constantly emerging. At the level of public culture and industry development[2], a six-level public cultural service network covering urban and rural areas has been basically established. There are 7,046 registered museums across the country. Culture plus cross-border integration is active, and a culture plus tourism development pattern has initially taken shape. At the level of international communication and influence building, the influence of Chinese culture continues to increase. The Spring Festival has been included in the United Nations Intangible Cultural Heritage List. A total of 44 projects in our country have been selected into the UNESCO Intangible Cultural Heritage List. The "three new types" of culture (web articles, animation, and games) are accelerating their overseas expansion.

In order to better understand the current effectiveness of our country in promoting the construction of a cultural power, the author focused on the people born in the 1960s to the 2000s, distributed questionnaires through the Internet, and then statistically analysed people's cognitive attitudes toward China's excellent traditional culture and relevant suggestions in the process of understanding and inheritance. Based on this, the author compiled and proposed path countermeasures that can be referenced. A total of 380 questionnaires were collected in the survey, and the survey subjects were mainly post-2000 women. Among them, those born in the 1960s accounted for 5.79%, those born in the 1970s accounted for 18.95%, those born in the 80s accounted for 8.42%, those born in the 90s accounted for 7.89%, and those born after 00 accounted for 58.95%. Males account for 23.16% and females account for 76.84%. The result is as follows:

2.1. People Have Higher Acceptance and Enthusiasm for Traditional Cultural Knowledge

The survey results show that people have a high degree of acceptance of traditional Chinese culture. 85.63% of the survey respondents have watched videos about traditional Chinese culture such as "Li Ziqi", of which about 13% often watch it, and 52% said they have. and in the question "Do you have more exposure to domestic literary and artistic works or domestic literary and artistic works?", 14.21% of people chose foreign works, 56.32% of people preferred domestic literary and artistic works, and 29.47% of people chose the same number.

This shows that most modern people are willing to accept traditional Chinese culture and support various forms of cultural communication such as literary works, movies, songs, and short videos. Cultural communication using short videos as a carrier is in line with the cognitive characteristics and aesthetics of the audience, and is more popular among young people.

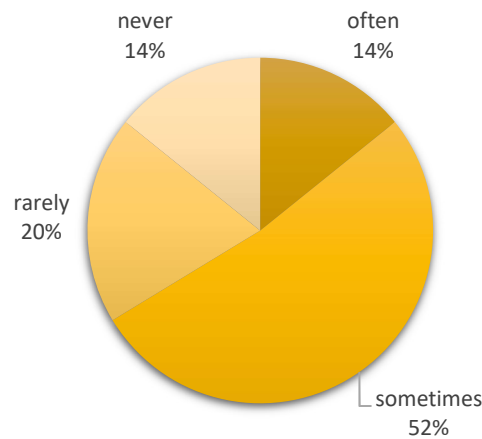


Figure 1. Have you seen videos about traditional Chinese culture like "LiZiQi"?

2.2. The Presence of Traditional Culture in the Daily Lives of the People Needs to Be Improved

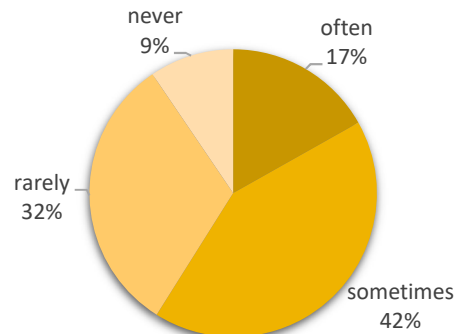


Figure 2. Have you experienced traditional Chinese cultural activities? (For example: wearing Hanfu, watching opera, learning piano, chess, calligraphy and painting, making traditional food, etc.)

In the question "Have you ever experienced Chinese culture (for example: wearing Hanfu, watching operas, learning music, chess, calligraphy and painting, making traditional food, etc.)", only 16.84% of the respondents answered "often", 42.11% said they sometimes experience it, 31.58% rarely experienced it, and those who had never experienced Chinese traditional culture accounted for 9.48% of the total population. The above situation shows that most people do not participate highly in activities related to Chinese traditional culture, and their enthusiasm and actual participation in such activities are average.

2.3. Are You Satisfied with the Current Process of Building My Country into a Cultural Power?

Regarding the question "Are you satisfied with the current process of building my country into a cultural power?", 95% of the respondents answered that they were satisfied. It can be seen

that the 95% satisfaction rate in this survey is by no means an isolated number, but a concentrated reflection of the systematic achievements of my country's cultural power building in the new era at the level of public perception. It profoundly reflects that the national cultural development strategy has won widespread social recognition.

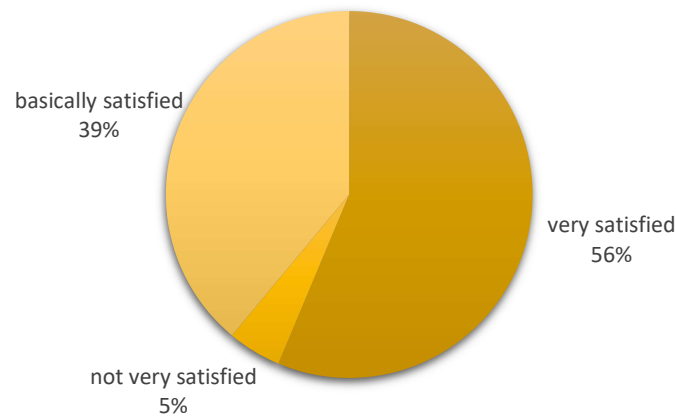


Figure 3. Are you satisfied with the process of building my country into a cultural power?

3. Difficulties and Challenges Faced by My Country in Promoting the Construction of a Cultural Power in the New Era

3.1. The Development of Modern Society Has Impacted Traditional Culture, and the Inheritance and Development of Excellent Traditional Culture Faces Difficulties.

First, with the rapid development of modern society and the rise of modern culture, people's ideas have changed greatly. Bad thoughts such as money worship and hedonism have impacted the principles of hard work, simplicity, pragmatism, innovation, thrift and integrity advocated in traditional culture. Many people therefore despise the excellent traditional Chinese culture.

Third, due to the rapid industrialization and urbanisation since the reform and opening up, coupled with the government's insufficient attention and insufficient protection, which focused on current interests but ignored long-term interests, a large number of villages carrying traditional cultural atmosphere were destroyed.

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Fourth, there are not many innovations in the protection of traditional culture, and there is no organic integration with the current society. The display of traditional culture is still limited to festivals and exhibition activities, and the in-depth development and utilisation is not enough; the traditional cultural elements in some areas are not sufficiently explored to reflect the uniqueness of local traditional culture, and there is a high degree of homogeneity in development.

Finally, China's excellent traditional culture is obviously insufficient in the application of modern communication methods. The current communication method mainly relies on paper media and the traditional purchase and reading model, and fails to make full use of the Internet and digital technology. This lag not only restricts the vitality of traditional culture in the contemporary era, but also limits the further improvement of its international influence.

3.2. The Tension between Technological Empowerment and Cultural Security.

Since the new era, although our country has made remarkable achievements in promoting the construction of a socialist cultural power, it has also faced a series of profound and complex difficulties and challenges. Especially with the vigorous development of information technology and digital technology, while injecting new momentum into cultural development, it also brings about data security, ideological risks, and the "pan-entertainment" tendency of cultural consumption. How to adhere to the core of culture and maintain ideological security while embracing technology tests management wisdom[3]. These challenges are intertwined and constitute hurdles that must be overcome on the road to building a cultural power, requiring us to respond with a higher historical stance and more pragmatic strategic measures.

4. Reasons Why My Country Faces Challenges in Continuing to Promote the Construction of a Cultural Power

4.1. Politics and Economy Determine Culture. Currently, the Voice of Sinochem's Excellent Traditional Culture Needs to Be Improved. The People's Lack of Confidence in Traditional Culture is an Important Factor Restricting the Advancement of Building a Cultural Power.

After the Third Plenary Session of the 11th Central Committee of the Communist Political group of China, China opened its doors, bringing with it the vitality of ideological emancipation and the driving force of economic development. At the same time, capitalist cultural values also entered people's horizons, causing a huge impact on the people. At that time, a new round of scientific and technological revolution was booming in the West. Society was prosperous, people were wealthy, and life was colourful. In comparison, our economic development has not yet entered the fast lane, social supply is difficult to meet the basic needs of the people, comprehensive national strength is insufficient, and global discourse power is limited. As a result, my country's excellent traditional culture has not received due attention, seriously affecting the inheritance and development of Chinese traditional culture, and restricting the construction of a cultural power.

4.2. The Development of China's Cultural Industry is Relatively Late, Cultural Development Lacks Economic Support, and the Market System is Imperfect. The Relevant Legal System is Not Perfect, and the Market-oriented Development of Traditional Culture is Limited.

Cultural development should keep pace with the times, and use economic support to establish close connections with audiences through the market, which is conducive to stimulating the vitality of cultural innovation and development. However, my country's market economy started late. In the early stage of reform and opening up, the development of the cultural industry was not taken seriously, which caused many problems in the cultural market supervision system. Therefore, without a strong cultural industry and a sound legal system, it is difficult for traditional culture to break through obstacles on the road to marketization and achieve creative development.

4.3. In the Process of Cultural Dissemination, the Commonalities of the Cultures of Various Ethnic Groups are Not Captured, Resulting in Insufficient International Influence of Chinese Culture.

Culture is national, and it is also global. All national cultures have certain things in common. Take movies as an example. One of the reasons why Chinese movies are not recognised enough in the world is that they fail to find the universal laws of cultural communication - interpreting cultural concepts with words and symbols that can transcend national cultural differences.

Movies such as "Wolf Warrior" and "Changjin Lake" were big hits in China, but their international recognition was not high because they failed to resonate with foreign audiences. Literary and artistic works can boost national cultural confidence and inspire patriotic sentiments, which are good works, but if we can also cheer up foreign audiences, wouldn't it be more conducive to improving China's international image. Therefore, cultural communication needs to show national characteristics, but it must not develop into extreme cultural "nationalism."

5. Research on My Country's Path to Developing Cultural Industries and Building a Cultural Power in the New Era

5.1. The Majority of Literary and Art Workers Should Fully Explore the Excellent Traditional Chinese Culture, Promote the Inheritance and Development of Chinese Culture, and Enhance the International Influence of Chinese Culture.

In terms of internal inheritance, we should actively explore the deep-seated value of excellent Chinese culture, constantly explore cultural innovation paths, and promote the organic integration of traditional cultural elements into the "clothing, food, housing, and transportation" of contemporary life. Chinese culture has a long history, is extensive and profound, and it is difficult for even the people of the country to fully understand it. The international community's understanding of Chinese culture often remains superficial and lacks systematic understanding. In the current era of profound transformation of my country's economic and social structure, continuous deepening of openness to the outside world, and increasingly frequent exchanges and exchanges of diverse ideas and cultures, it has become an important and urgent task to deeply explore the core values and ideological connotations of China's excellent traditional culture and promote the Chinese nation's most basic cultural genes to adapt to contemporary culture and coordinate with modern society.

Take Hanfu culture as an example. As an important representative of Chinese traditional clothing culture, Hanfu carries profound historical accumulation and craftsmanship wisdom. Its exquisite production skills and complete shape system have extremely high cultural and aesthetic value. However, in the process of promoting Hanfu culture in contemporary society, it still faces multiple practical challenges, resulting in a high threshold for its dissemination and acceptance, which to a certain extent limits its popular development. Therefore, the inheritance and development of Hanfu culture in the new era urgently need to explore new promotion paths and innovative paradigms. One feasible direction is to promote the modern transformation of Hanfu design[4]. On the basis of retaining its core shape and cultural symbols, it can integrate modern aesthetic and practical considerations to develop a "new Hanfu" that is both simple, comfortable and ritualistic. This type of clothing can be used in a variety of formal or semi-formal occasions such as adult ceremonies, weddings, ceremonies, cocktail parties, etc. It not only continues the elegance of Hanfu, but also enhances its wearability and adaptability in daily life, thus providing new possibilities for the revitalization and inheritance of traditional culture. At the level of external communication, it is necessary to extract narrative themes with human consensus from China's excellent traditional culture in order to achieve effective "cultural proliferation." The so-called cultural proliferation is mainly used in the field of cultural industry research. It refers to the phenomenon that in the process of cross-cultural communication, cultural products arouse the curiosity, recognition and even love of the audience due to their heterogeneous cultural background, and are thus understood and accepted by audiences in different cultural contexts.

Efforts should be made to reshape the current global cultural communication pattern and highlight the unique status of Chinese culture. Affected by the psychology of cultural proximity, Western audiences are more inclined to accept cultural content that is similar to their own cultural background and has a small psychological distance. This reality has led to a long-term cross-cultural communication between China and the West in an asymmetrical and unequal communication context: cultural products represented by the United States and their embedded values have been imported into my country on a large scale and have attracted widespread attention; in contrast, my country's cultural products have often had limited response in the process of "going out". Even if the domestic phenomenon-level TV series "The Legend of Zhen Huan" was adapted and launched on mainstream American TV stations in 2015, it still failed to attract the expected international attention. This global unbalanced communication context shows that the cross-cultural communication of my country's cultural products cannot only be satisfied with "going out", but also needs to gain the understanding, love and recognition of the target cultural audience at the value level. This is the key leap from communication to "multiplication".

5.2. Use Science and Technology to Support the High-quality Development of the Cultural Industry.

Technology, whether as a fundamental productive force, transformative production relations, or as an intrinsic dimension of culture, has been deeply integrated into the entire process of cultural development. It comprehensively empowers cultural development from the four levels of content, form, communication and influence: it has not only spawned a large number of new cultural products, but also promoted the transformation and upgrading of traditional cultural industries and the birth of new business formats; it has not only created a communication model that is popular with the public, but also overall improved cultural vitality and national cultural soft power. With the help of modern technology, traditional culture has achieved a "broken wall" rebirth, successfully establishing a connection with young groups in a form that is more technological and contemporary. Currently, the comprehensive application of digital technologies such as 4K/8K, VR/AR, 5G, and holographic imaging is creating a strong immersive experience, allowing the public to experience the infinite charm of the intersection of technology and culture.

5.3. Improve the Policy System and Mechanisms of the Cultural Industry and Create a Good Market Atmosphere.

The healthy development of modern cultural industries inherently requires a complete industrial policy system as its institutional infrastructure. An effective policy framework is not only the cornerstone for regulating market order and protecting the rights and interests of various entities, but also a key barrier for safeguarding the sovereignty and security of the country's cultural industry. To promote my country's cultural industry to a higher level, the core path is to deepen the reform of systems and mechanisms, stimulate market vitality by breaking administrative monopolies, safeguard the principle of fair competition, and ultimately enhance the independent innovation capabilities of enterprises. In order to create a good environment for the development of the cultural industry, government and judicial intervention are needed to severely crack down on piracy and plagiarism, thereby stimulating the creative passion of literary and artistic workers, allowing creators to focus on the creation of their own works and the exploration of cultural connotations, and injecting innovative vitality into the cultural industry. At the same time, the development of the cultural industry must also have corresponding investment and financing mechanisms to prevent and control the negative effects caused by the capitalization of the cultural industry.

5.4. Guide the People to Establish Correct Values and Cultivate Healthy Cultural Needs.

Socialism with Chinese characteristics has entered a new era. In order to keep up with the pace of economic development, audiences need to have a more mature aesthetic and a more rational mind. Otherwise, if the economy is always ahead of culture, abnormal aesthetics such as "flow theory" will be alienated for a long time. In addition, every author initially grows up as a reader, in other words, every audience has the potential to become a potential cultural communicator. If a few advanced creators can become the leading force and gradually change the aesthetics of the domestic audience; a more enlightened vision, a more confident self-confidence, and a more international concept will gradually influence generations of creators, and they will excavate and elucidate the essence of traditional Chinese culture, and they will surely produce masterpieces recognized by the world.

6. Conclusion

In summary, against the backdrop of profound transformations in the global landscape and increasingly fierce competition in cultural soft power in the new era, promoting the creative transformation and innovative development of China's outstanding traditional culture is not only a core pathway to strengthening cultural confidence and building a culturally strong nation but also an essential requirement for fostering socio-economic prosperity and enhancing comprehensive national strength. Based on the youth perspective, this study, through empirical investigation and analysis, explores the innovation-driven mechanisms for cultural development. It proposes constructive pathways in various aspects, including the revitalization of traditional culture, the upgrading of cultural industries, and the improvement of communication effectiveness. Research indicates that young people are not only a vital force in cultural inheritance and innovation but also key agents in expanding the international influence of Chinese culture. In the future, it is imperative to further stimulate the creative potential of the youth, deepen institutional and systemic innovations in the cultural sector, and continuously optimize the ecology for cultural development. This will inject enduring vitality into cultural prosperity within the process of Chinese modernization and contribute solid cultural support and youthful wisdom to the realization of the great rejuvenation of the Chinese nation.

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