

From "Culture Going Out" to "Cultural Self-Confidence": Analyzing the Turning of National Culture Communication Context

Yiyuan Zhang

School of Public Administration, Nanjing Normal University, Nanjing 210023, China

757504526@qq.com

Abstract

From "culture going out" to "cultural self-confidence", it is the most important contextual change experienced in the practice of national cultural communication in China for more than a decade. From the context of the context to examine the history of the spread of Chinese national culture in recent years, it can be seen that it has undergone such an important transformation: from one-dimensionality to multi-dimensional, all-dimensional and deep-level advancement of culture. From culture to the new context of cultural self-confidence, the new characteristics of deeper, deeper and far-reaching are presented in the intensity of cultural content, the influence of cultural communication, and the inheritance of cultural mission. Under the new era background, the development of the national cultural communication research path will be based on the culturally confident context, with the three-in-one ring structure of communication subject, communication channel and communication audience as the research pattern, and promote communication in these three dimensions. Subject literacy, with the promotion of new media technology, bring a wonderful cultural feast to the audience and tell the confidence story of Chinese culture.

Keywords

Culture go out, cultural confidence, context, national culture, ethnic, communication.

1. Introduction

In 2018, it coincided with the fortieth anniversary of reform and opening up. On the occasion of the change of history, looking back on the 40-year history, the demands and visions of cultural development have always run through the historical process of China's social reform and opening up. As an important part of the "five in one", cultural construction is the soul of national rejuvenation and national self-improvement, and is providing an inexhaustible source of intelligence and spiritual support for realizing the great rejuvenation of the Chinese nation. General Secretary Xi pointed out in the report of the 19th National Congress: "Cultural self-confidence is a more basic, deeper and more lasting force in the development of a country and a nation." Asserting cultural self-confidence has created a good policy language for the spread of national culture. At the same time, the national culture collides with the multi-cultural civilization, and at the same time, it leads the unique development path with the solid foundation of Chinese culture, and always maintains a fresh vitality in the world cultural arena.

2. Introduction: historical background of the context of ethnic culture communication

The context is dynamic and will be constantly updated with the development of social history. Change is an important diachronic concept in context research. In recent years, China's national cultural communication has experienced "culture out" to "cultural self-confidence". Two stages. At the beginning of the new millennium, national culture first experienced an extremely favorable cultural communication context—the period of "culture going out". In the context of "culture going out", national cultural communication relied on rich domestic cultural resources. Constantly

exporting characteristic cultural products to overseas, telling national stories and expressing national values.

The implementation of the "Culture Going Out" strategy has a profound historical origin. After fully implementing the "going out" strategy in the economic field, in July 2002, the Minister of Culture, Sun Jia, pointed out at the forum of the National Cultural Affairs Bureau: "To integrate into the international community with a more open attitude, further expand foreign cultural exchanges and implement 'Going out of the strategy, focusing on promoting the great achievements of contemporary China's reform, opening up, and construction, vigorously spreading contemporary Chinese culture,' 'establishing a new image of contemporary China, and building China into a global cultural center based on Asia-Pacific and facing the world.'" ^[1] The report of the 16th National Congress of the Communist Party of China pointed out that "the implementation of the 'going out' strategy is a major step in the new stage of opening up to the outside world." ^[2] Cultural construction has entered a new stage, "based on the practice of reform, opening up, and modernization, with a focus on world cultural development. The frontiers carry forward the fine traditions of national culture, draw on the strengths of the nations of the world, actively innovate in content and form, and continuously enhance the absorption and appeal of socialist culture with Chinese characteristics." ^[3] October 2005, then Hu Jintao, the general secretary, pointed out at the Fifth Plenary Session of the 16th CPC Central Committee that "the construction of advanced socialist culture should accelerate the implementation of the strategy of 'going out of cultural products'. Dynamic Chinese culture to the world." ^[4] "cultural goods going out" to become "the primary context of national culture leading the initiative spread of culture to go out." After entering the "Twelfth Five-Year" development stage, the party and the state paid more attention to the issue of cultural communication. In February 2012, the "National 'Twelfth Five-Year Plan' Cultural Reform and Development Outline issued by the central government" pointed out that strengthening foreign cultural exchanges and cooperation "Promoting national cultural year, Chinese cultural festival, 'perceive China' and other brand activities, promoting Chinese Spring Festival culture." ^[5]

Under the support and promotion of governments and cultural units at all levels, ethnic cultural communication has initially formed a group of representative cultural brands in the context of "culture going out", and exported a batch of national characteristics that are compatible with each other. In the high-quality cultural project of overseas market demand, the national cultural communication has gained a period of vigorous development in the context of "culture going out".

Culture must not only "go out" but also "go in." In the attitude of friendly dialogue, Chinese culture has gradually entered the hearts of people of all countries in the past ten years, and has established a cultural image of eclecticism and innovation. With the leap-forward development of artificial intelligence technology, the exchanges between countries in the globalized field have been further strengthened, and the carnival of postmodernism culture has penetrated. The "going out" strategy of culture has already entered a new stage of development, and it is necessary to promote the implementation of the situation. After the "going out" of "wide field", Chinese culture calls for a "deep-level" "going in". Although the spread of national culture has achieved long-term development under the guidance of the correct strategy of "going out of culture", there are still many problems in the dissemination of national culture in this language, which need to be reflected and resolved, such as: national cultural communication. The form is thin, and the promotion and construction of cultural brands such as "Cultural Week", "Cultural Festival" and "Cultural Month" have yet to be deeply rooted in the hearts of the people. The spread of national culture does not focus on the local context, and the "going out of culture" strategy does not interface well with the context of the input. The utilization rate of national culture has yet to be improved, and there is a lack of communication agencies that are more in line with the needs of international cultural contexts.

Based on the problems encountered in the practice of national cultural communication, the Party Central Committee has solved the problem of national cultural communication with new ideas. In August 2013, General Secretary Xi emphasized at the National Conference on Propaganda and Ideological Work that "innovative external publicity methods should be made to create a Chinese and foreign new concepts, new categories, new expressions, good stories of China, and good Chinese voices" ^[6]. Behind the overlap of multiple new concepts in new concepts, new categories, and new expressions, it is a more determined national culture consciousness and self-confidence. It is a consciousness to further enhance the exploration of the laws of national cultural communication and enhance national self-confidence in the expression of foreign culture.

In October 2017, the General Secretary specially stated in the report of the 19th National Congress that "we must strengthen cultural self-confidence and promote the prosperity of socialist culture" and "strengthen the exchange of humanities and Chinese between China and foreign countries, and take me as the mainstay and eclecticism. Promote the construction of international communication capacity, A good Chinese story, showing true, three-dimensional, comprehensive China, and improving the country's cultural soft power." ^[7] With the further change of national conditions, China's national cultural communication work has entered the "cultural self-confidence" from the original "culture going out" New context below.

3. Conversion: new characteristics of national cultural communication

The transition from culture to culture and self-confidence is full of deep recognition of national culture. It is a sober and self-consciousness of Chinese culture in maintaining the national characteristics and showing national ethos in the context of human cultural diversity. The confidence and pride of the national culture in the context of the multicultural world of the world. In the cultural psychological structure, the emotional dimension of identity-introspection-confidence provides the emotional awareness of the culture "going out" and provides an inexhaustible source of power for the culture "going in". Under the new context of cultural self-confidence, the spread of national culture has also revealed obvious new features.

3.1 The cultural content of performance is more profound

In the past, most of the national cultural communication work only showed the shallow layer of cultural symbols in the national art. The national characteristics of "poetic and artistic" were mostly, and the deep depiction of the national spiritual world was relatively rare. However, in recent years, with the curiosity and thinking of the international stage on the rise of China, more and more artists realize that they can not only output the national symbols in a simple way, but also deeply explore the "humanity" and beliefs under the national life landscape, and show social respect. Compatibility is the proper meaning of the new context of cultural self-confidence. "Gang Rinpoqi" directed by the famous director Zhang Yang, reproduces the simple ancient village style in the hinterland of Tibet, the sacred Gangrenboqi Mountain, and the focus on the pilgrimage road with the vivid image language and documentary filming techniques. Devout people show the profound influence of faith on the daily life of Tibetan people. The film not only became a dark horse in the box office of domestic movies in 2017, but also achieved great success in the mainstream commercial film industry. The film not only sparked heated debates in the country, but also participated in many foreign film festival screenings, showing the true spiritual world of Tibetans to the international stage. In 2017, a group of ethnographic films represented by "Gang Rinpoqi", "The Soul on the Leather Rope" and "Eight Cave Village" concentrated on the literary theme and selected literary and artistic content. Yuan, profoundly reflects the changes in the spiritual thoughts of the people of all ethnic groups in the current period of social and cultural transformation. ^[8]

3.2 The cultural impact of communication is deeper

In the initial stage of "going out of culture", the means of dissemination and the mode of communication are backward, and the dissemination of national cultural communication is not effective. The cultural brand and cultural image that are widely known in the international cultural arena are limited. In recent years, with the popularization and application of artificial intelligence technology in China, the rapid development of the Internet industry, the emergence of self-media platforms, the spread of national culture has undergone more profound changes in the context of media integration, using Weibo, WeChat, animation, video sites, APP and other communication carriers, the influence of national cultural communication across the region, has been effectively radiated. At the end of 2017, the variety show "National Treasures" broadcast on CCTV gathered together nine museums including the Palace Museum. Each period is close to a museum. Each treasure invites "National Treasure Guardian" to audience in the form of a small theater. Ruan Dao came to their past and present, invited the dean of the nine museums to come to the program to comment on cultural relics, truly integrating ideological, artistic and ornamental. ^{[9][10]} The program team uses AR technology to create AR scanning posters, which are linked with social media, and use social media features to disseminate quickly and instantly, promote and promote through social media, and cause social media platforms such as WeChat friends and Weibo. A wide range of hot discussions. On January 1st, 2018, CCTV broadcasted "If National Treasures Can Speak", each episode is 5 minutes, in the order of China's historical years to construct a hundred episodes of national treasures, using new 3D scanning technology and holographic transmission technology. The audience can view every detail of the cultural relics in all aspects of the TV program. An episode of 5 minutes allows viewers to take advantage of fragmented time to watch the beauty of national treasures and experience the charm of national traditional culture by watching lively TV shows. ^[11] A group of Wenchuang IP representatives represented by "National Treasures" and "If National Treasures Can Speak" fully demonstrates China's creativity and vitality in inheriting national cultural heritage, keeping close to the discourse of the times, allowing different age groups and differentities. The cultural background and the audience at home and abroad in different regions can enjoy this cultural feast.

3.3 The cultural mission of carrying is more profound

In the past, the dissemination of national cultures often only focused on exporting the cultural products of the nationalities, while ignoring the national spiritual identity at the level of constructing philosophies, so that when cultural products go abroad, it is difficult to avoid the incorrect mentality of "cultivating foreigners". In recent years, with the change of cultural context, more and more national cultural workers have realized this. In shaping specific literary and artistic works, they inject fresh national background and create the spirit of literary products with national charm. The main heart." The film "Eight Cave Village" is based on the story of the true poverty alleviation of the villagers in the 18-hole village of the minority area. It tells the story of the villagers in 18-hole village who are pursuing poverty and thinking out of poverty with the help of the poverty alleviation team.

^[12] In recent years, such as the "18-hole village" to combine the national culture and the people's poverty-stricken life into a good life, the BRICS's first cooperative film "Where is the time?" reflects the novels such as the social changes in the transition period, giving In the context of cultural confidence, the cultural self-confidence worker not only expresses the results of cultural construction in a one-dimensional manner, but also combines the results of cooperation between "precision poverty alleviation", "Belt and Road" and "BRIC countries". And other themes, let the national cultural communication work reflect the characteristics of the times, show great feelings and atmosphere, and show the image of a new big country to the international stage.

4. Deminsion: new methodology of national cultural communication

American art theorist Abrams divides art into four dimensions, namely, the "four principles of art", which interprets art as four interrelated and mutually dependent elements of the world, art works, artists, and art recipients. Organically composed. ^[13] National cultural communication was born at the intersection of art, communication and ethnology. Its academic paradigm is an organic and agile whole. It spurs spirituality in the pulse of the times. Objectively, the context of cultural self-confidence leads the body. In the post-modern society, we dare to break the bondage of the industrial society and pay attention to the human spirit. Subjectively, it is specifically constructed in the research schema of the three dimensions of communication subject, communication channel and audience.

4.1 Take root in the masses and enhance the appeal of the main body of national culture communication

The famous German philosopher Cassirer delineated the circle of humanity in his book "The Theory of Man": "People are the existence of culture." "People" is an important factor in the context of the context, people in the context It is also counterproductive to the context itself. At the beginning of the opening year, the cultural variety show such as "If the National Treasure Can Speak" and "Classic Celebrity" will let people see another possibility of the national classic poetry, songs and cultural relics in the new era. These programs not only won the praise of the industry, but more importantly, they really grasped the hearts of the audience. The people are the main body of cultural self-confidence. What kind of cultural life the people choose, it reflects what kind of spiritual appeals.

^[14] The launch of the national cultural variety show, which is fun and entertaining, and the taste of elegance and popularity, truly meets the current demand for high-quality variety shows, and alleviates the sense of "historical anxiety" and "cultural anxiety" of "people" in modern society. Paying attention to the spiritual life of the people and enhancing the appeal and expressiveness of the national culture is the primary task of the spread of national culture in the context of cultural confidence. ^[15]

4.2 Integrate media to build a channel for the spread of national culture

Since the reform and opening up, a cultural trend that cannot be ignored is that radio, film, television, computer and other media have broadened the amount of social information, accelerated the speed of cultural communication, and entered the "all-media era" with their own advantages in communication. ^[16] The new media context spawned by the Internet has made social media such as Weibo and the public number the dominant media for communication. In the practice of cross-cultural communication, the use of new media platforms to promote culture is a nation in a culturally confident context. The direction of cultural communication is further explored. The Palace Museum uses digital cultural relics technology to record cultural relics, build virtual cultural relics, use 3D technology to collect image data, and build a unique "Digital Palace" community. Through the Internet, viewers can learn about the Forbidden City and experience the Forbidden City on the Internet. Cultural relics, "immersive experience" seems to lead the audience to touch the body of the cultural relics, which greatly facilitates the development of museum civic culture education. The Palace Museum cooperates with Weibo Social Square, "Micro Palace" public number, daily Forbidden City APP and other application methods, text, video, audio, animation, image, VR, AR and other means to promote national traditional culture, set off A "national treasure fever" has also caused more and more ordinary people to pay attention to the development of national culture. The Forbidden City uses technology as a boat, spanning the limitations of time and space, allowing the cultural relics of the Forbidden City to fly out of the red wall, and successfully embarked on a stable and solid informationization road in the new media era. ^[17] Internet + Chinese Civilization era, the promotion of new media technology application methods, subverting the past national cultural communication methods, the cultural spread in the culturally confident context has entered a faster, faster and more effective period.

4.3 Targeting the audience and expressing the discourse of national culture communication

The communication of national culture in the context is an organic combination of two-way interaction. In the past, the audience of the neglected party in cultural communication has become a creator with equal status with the subject of communication in the context of context. The deep interaction between the two is culture. Efforts to improve communication effectiveness in a confident context. To change the situation of low recognition in the past communication process, Chinese literary and art workers need to understand and study the cultural preferences and historical traditions of various countries, establish a dissemination database, and enhance the understanding of overseas audiences on Chinese national art. Last year, at the Edinburgh Festival, the Shanghai Drama Art Center from China and the British Gecko Troupe's drama "Amazing Dreams" combined the art of Tang Xianzu's "Peony Pavilion" with Shakespeare's "A Midsummer Night's Dream". The essence of the drama absorbs the words of the new era in cultural exchanges. It appeals to Western audiences, absorbs western musical elements, and adapts to traditional dramas. It brings a new audio-visual experience to the audience during the festival. While confirming the cultural heritage, we will promote dialogue with different cultures and establish a communication mechanism for the domestic communication subject-new media-trinity of foreign audiences. In promoting the understanding of different civilizations, enhance the initiative of the discourse of cultural communication.

"The view is astronomical, to observe the time change; to observe the humanities, to become the world", national culture is our blood, is our spiritual home. Compared with the Western society that uses the "things" to enrich the dimension of modernity, our national culture pays attention to the progress of modernity through the progress of human nature. The practice of reform and opening up not only achieves a bumper harvest of material, but also brings about The liberation of people's minds, the development of vision, and the improvement of the quality of the people are our solid foundations. In the past 40 years of reform and opening up, from focusing on economic construction to developing national advanced culture, from the new context of "going out of culture" to "cultural self-confidence", there is no change in the change, and there is inheritance in innovation. In order to show people's progress, the use of cultural communication strategies in the context of new media, to vent new ideas, exchange mutual knowledge, inheritance and innovation, the past and the present, the subject and the audience, unified in the context of cultural self-confidence, In the era of global multiculturalism, spread the voice of China and tell the story of China.

Acknowledgements

Provincial Government Scholarship Program of Overseas Studies for Undergraduates.
Education Management @ The University of Edinburgh.

References

- [1] Sun Jiazhen. On the issue of cultural construction in the period of strategic opportunity [J]. Literary and Art Research, 2003 (01): 5-16.
- [2] Selected Works of Important Documents since the 16th National Congress of the Communist Party of China (I) [M]. Beijing: Central Literature Publishing House, 2004, P22
- [3] Selected Works of Important Documents since the 16th National Congress of the Communist Party of China (I) [M]. Beijing: Central Literature Publishing House, 2004, P30
- [4] Selected Works of Important Documents since the 16th National Congress of the Communist Party of China [M]. Beijing: Central Literature Publishing House, 2006, P103
- [5] Xinhua News Agency. China Office of the State Council issued the Outline of the National Cultural Reform and Development Plan during the Twelfth Five-Year Plan Period. The Central People's Government of the People's Republic of China. [EB/OL].
http://www.gov.cn/jrzq/2012-02/15/content_2067781.htm, 2012-02-15
- [6] Ni Guanghui. Take care of the big picture, focus on the big things, and work hard to make propaganda and ideological work better [N]. People's Daily, 2013-08-21 (001).

-
- [7]. Xi Jinping. Decisive victory to build a well-off society in an all-round way to win a great victory in socialism with Chinese characteristics in the new era - report at the 19th National Congress of the Communist Party of China. China Government Network [EB/OL]. [http://www . gov.cn/zhuanti/ 2017-10/27/content_5234876.htm](http://www.gov.cn/zhuanti/2017-10/27/content_5234876.htm), 2017-10-27
- [8] Hu Peizhong. The Year of the National Film Outbreak: Chengye Market, defeated the market [N]. China National News, 2018-01-19 (009).
- [9] Chen Ziyi. The National Treasures of the National Cultural Heritage should tell a new story [N]. China Youth Daily, 2017-12-26 (002).
- [10] Yang Wei. Let the variety show highlight the "national stage" tolerance [N]. China Press and Publication Radio and Television, 2017-12-22 (002).
- [11] Liu Yang. Looking at civilization with cultural relics to promote self-confidence with civilization [N]. People's Daily, 2018-01-18 (017).
- [12]Xue Lina. The "18-hole Village" is a useful exploration of the main melody film production [J]. Film Review, 2017 (22): 21- [13] Chen Xuguang. The ontology and dimension of art. [M]. Beijing: Peking University Press, 2017, P9
- [14]Jian Yurui, Xu Shen. On the Role of the People in Cultural Confidence[J]. School Party Construction and Ideological Education, 2016(13): 33-36.
- [15] Wang Yu. Why cultural variety shows are constantly sought after [N]. Workers Daily, 2018-02-05 (005).
- [16] Wang Yichuan. Art Reward: Art Publicity Research [M] Beijing: Peking University Press, 2017
- [17]Feng Naien. A Summary of the Concept and Practice of Digital Construction of Museums——Taking the Digital Palace Community as an Example[J].Journal of The Palace Museum, 2017(01):108-123+162.