

Research on the Path of Integrating Cultural Elements into Rural Revitalization

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ABSTRACT

Objective In the context of comprehensively promoting rural revitalization, the important role and application strategies of cultural industry to rural construction and development are explored. **Methods** From the development history of rural cultural revitalization to the current problems of various online villages, it is clear that cultural elements have indispensable existence value and aesthetic status in rural revitalization, and based on this, an in-depth analysis is made on how to integrate cultural industry with rural basic reality, and a holistic interpretation is made by combining three aspects of cultural elements: regional, national and multi-level, and exploring specific design strategies in terms of realistic needs, cultural It also explores specific design strategies in terms of realistic needs, cultural confidence and cultural inheritance. **Conclusion** Rural revitalization is an important part of the country to realize the common prosperity of all people. In order to make the rural cultural industry develop in a long term and keep the backward areas out of poverty, the key lies in improving the cultural identity of local residents, grasping the cultural differences between different villages, avoiding homogenization and templating, so as to realize one highlight and one style for each village.

Keywords: Rural revitalization, Cultural elements, Cultural industry, Poverty eradication.

1. INTRODUCTION

In 2017, the Central Rural Work Conference clarified the objectives and tasks of implementing the rural revitalization strategy, namely, reshaping the relationship between urban and rural areas so that agricultural and rural development can keep up with the overall national planning process; improving the basic system of rural economic development so that the living standard of rural residents can be significantly improved as well as inheriting and developing traditional culture so that villages can take the path of innovative development. Through the unremitting efforts of the Party and the State, the great goal of building a moderately prosperous society in all aspects was achieved in 2020, and with the successful completion of the battle against poverty, the problem of absolute poverty on the Chinese land was historically solved, which makes the revitalization of the countryside the key to achieving common prosperity for all people [1].

At present, China's rural infrastructure and public service system are not sound, there are shortcomings in the introduction of talents, the development of cultural industries in some villages is detached from the actual situation of local resource conditions, there are still weak links in the cultivation of rural talents and the development of rural education, etc. The backward economic development cannot meet the growing needs of rural people for a better life [2]. Therefore, how to improve villagers' cultural self-confidence, build livable, workable and beautiful villages, make the excellent Chinese traditional culture become the basis and driving force of rural revitalization, and solve the status quo of blindly copying and crudely producing rural cultural industries has become an urgent problem.

2. THE IMPORTANT POSITION OF CULTURE IN RURAL REVITALIZATION

Culture refers to the sum of material and spiritual wealth created by human beings, including

not only religious beliefs, values and folk customs, but also all aspects of social life such as clothing, food, housing, transportation, life, old age, sickness and death [3]. General Secretary Xi Jinping emphasized in the 20th National Congress, "Comprehensively promote the revitalization of the countryside. Adhere to the priority development of agriculture and rural areas, adhere to the integrated development of urban and rural areas, and smooth the flow of urban and rural elements. Solidly promote the revitalization of rural industries, talents, culture, ecology and organization. Rural civilization is the main body of Chinese civilization history, and villages are the carriers of rural civilization [4] and the fertile ground for the growth of excellent traditional culture. For example, intangible cultural heritage such as Wugong clay weaving in Wugong County, Shaanxi Province, blue-printed cloth printing and dyeing techniques in Anxi County, Fujian Province, Yi embroidery and kiln-up pottery firing techniques in Yanshan County, Yunnan Province, all manifest the simple wisdom of working people, and their contemporary significance has gradually changed from functional in the development of history. They have gradually transformed from functional to cultural symbols highlighting regional characteristics and become a new driving force for the development of rural cultural industries.

Rural culture has a good foundation of the masses, and the residents are mainly related by clan or clan, in which the behavior and moral level of individuals are regulated by the national ethos of the whole countryside, and therefore can gather the strongest emotional identity and the most solid cultural confidence [5]. However, in the process of developing the rural cultural industry, the rural culture element rural culture is more or less affected due to the strong cultural impact brought by urban modernization, the mass flow of the rural population to the city and the wrong approach of the cultural industry being detached from the rural reality. To bring the potential of rural culture into play, we must dig deep into the unique cultural symbols of our villages, actively learn from the outstanding foreign culture, constantly innovate, and strive to integrate the semantics of traditional symbols with the cultural context of contemporary society and push forward the new, so that we can stand in the torrent of the times.

3. THE DEVELOPMENT STATUS OF RURAL CULTURAL INDUSTRY

3.1 The Development of Cultural Industry Is Detached from the Specific Reality of the Countryside

The development of science and technology has provided traditional culture with new material carriers and means of communication, so that excellent culture can be more widely disseminated through the Internet, for example, TV programs such as "Night Banquet at the Tang Palace", "Only This Green" and "The New Palace", which make the originally cold and incomprehensible expert lectures and literature "fly into ordinary people's homes" in a more grounded way "These programs have provided solutions for rural cultural revitalization. However, from the perspective of the government, some local strategies only put the revitalization of rural culture in the perspective of completing the economic development index, blindly attracting investment and ignoring the value of cultural symbols themselves, leading to the deconstruction of the connotation of resources. From the perspective of enterprises, the addition of capital makes the culture itself lose the initiative of development, and its creation of the net-worthy countryside is aimed at the rapid return of capital, without looking deeply into the deep connotation behind the formation of culture, leading to the shallow utilization of cultural symbols^[8]. In recent years, there have been a large number of "xx towns" and "xx villages" with the same style, all of which are "photo mecca" and "must visit once in a lifetime" banners. Must come once in a lifetime" banner. Although these can bring rapid economic development in a short period of time and a significant increase in the income level of residents, they lead to a lack of internal motivation for the development of rural culture, and after the novelty is over, people will become visually fatigued and psychologically resentful of such cultural bases after seeing the same old templated online town. At the macro level, it is not conducive to the sustainable development of traditional culture, and at the micro level, it is a disintegration of the rural culture that can last forever.

3.2 Local Residents' Sense of Cultural Identity Is Not High

From a spatial perspective, the revitalization of rural culture is similar to a combination of products

for sale, and rural culture, environment and local residents are all indispensable parts of this combination. The residents living in the countryside have been influenced by the unique local cultural atmosphere since they were born, and their every action vividly demonstrates the local customs and customs, which is a living signboard for cultural promotion. However, in the process of capital seeking profit, in order to obtain high profits more quickly, they often choose local cultural symbols with higher controllability, ignoring the important position of local residents in cultural inheritance. The villagers are always on the sidelines in the process of cultural construction, not as culture holders, which directly leads to a low sense of cultural identity and lack of cultural confidence among local residents, thus also making the whole cultural product tasteless. The cultural packages produced under this mode do not have the ability to make visitors immerse themselves in the cultural environment and empathize with them, which to a certain extent affects the long-term development of rural revitalization programs.

3.3 Insufficient Motivation to Pass on Traditional Culture

Under the wave of modernization and economic globalization, the internal structure of rural society has also undergone drastic and profound changes. Due to more development opportunities and higher income in the cities, a large number of young people choose to work in the cities, and their children follow them to study in the cities, and these people have even less opportunity to learn about the culture of their hometowns^[2]. The loss of the younger generation implies the decline of rural culture and the erosion of cultural roots to some extent.

Intangible cultural heritage refers to the various traditional cultural expressions that have been passed down from generation to generation by people of all ethnic groups, as well as the physical objects and places corresponding to these expressions, which, contrary to the concept of "tangible cultural heritage," can only exist by relying on "people" themselves and is the most vulnerable part of traditional culture^[2]. It is the most fragile part of traditional culture^[9]. It is known that in some NRM villages, due to the high learning difficulty, unsatisfactory income and low social recognition of traditional crafts, young people are more willing to work in a stable job than to inherit NRM culture, and these artistic treasures

of Chinese civilization are quietly falling because of the lack of inheritors. For example, the kite flying skills in Weifang, Shandong Province, were mainly made of board kites at the beginning, and then gradually formed the characteristics of hard-winged kites, soft-winged kites and tube kites. However, in the process of commercial transformation of Weifang kites in recent years, the traditional bamboo strips have been changed into more industrialized carbon steel tubes due to economic factors, and the traditional kite flying skills have been lost, as well as the cultural characteristics and aesthetic value of Weifang kites.

4. DEVELOPMENT STRATEGY OF RURAL CULTURAL INDUSTRY

4.1 Implementing Systematic Thinking and Making a Good Overall Design

Rural revitalization cannot be revitalized for the sake of revitalization, but from the perspective of seeing and touching. Culture, environment and residents are interlinked. Designers should adopt system thinking and establish the consciousness of developing the trinity of culture, environment and residents. Culture belongs to the superstructure at the ideological level, and the economic base determines the superstructure, while the cultural industry is based on traditional culture, and through the combination with modern technology means thus to achieve the purpose of gaining benefits. This benefit is not only economic, but also includes the spiritual pleasure and aesthetic value generated in the way of the flourishing cultural industry. In this process, the aborigines can actually feel the actual change in their material life by promoting traditional culture, and the urban residents can find an outdoor recreational tourist sanctuary by feeling the beauty of nature and the sense of history precipitated by culture.

In Yanshan County, Yunnan Province, for example, the local Yi embroidery is listed as intangible cultural heritage at the provincial level, and its well-made, beautifully crafted and colorful embroideries are not only an integral part of Yi costumes, but also a visual representation of Yi culture for thousands of years. When planning specific design strategies for cultural revitalization in Yanshan County, we should take into full consideration the local natural scenery and rural folklore, and use the semantics of Yi embroidery patterns - black for the earth, blue for filling in the blanks, green for the mountains and rivers, white

for purity and goodness, etc. While preserving the traditional characteristics of Yi embroidery threads, we should try to use the patterns in packaging design and graphic design. While preserving the traditional thread characteristics of Yi embroidery, we should try to use the patterns in packaging design and graphic design to design cultural products that are more suitable for modern life.

Therefore, the designers should go to the villages to feel the cultural symbols that have been precipitated for hundreds of years on the basis of a complete field study, and then give the extracted cultural elements a new symbolic semantics on this basis. The selection of cultural industries according to the actual situation is truly appropriate to the place and time.

4.2 Digging Deeper into the Cultural Connotation and Improving Cultural Confidence

The root and soul of the excellent Chinese traditional culture is in the countryside. Enhancing the cultural identity of local residents is the key to avoiding the forced disintegration of rural culture. From the policy point of view, when the government implements the rural revitalization plan, when it encounters villages with non-traditional culture, it should not only focus on the income that can be obtained from building cultural industries, but also provide financial support and policy support for the cultural inheritance of this village.

From the perspective of cultural inheritance, add courses on local cultural heritage to the curricula of primary and secondary schools in villages to cultivate their sense of rural cultural identity from an early age, and arrange relevant non-hereditary inheritors to teach, so that the younger generation can experience the subtleties of handicraft skills and the infinite charm of non-heritage culture in concrete practice, and cultivate their affinity for the culture of their villages from an early age, so as to complete the process from cultural self-awareness, cultural confidence and then cultural self-improvement the total process.

From the perspective of realistic needs, the slow-paced low income of the countryside is the main reason why young laborers choose to develop in big cities. To encourage young people studying abroad to return to the countryside after graduation to help build their hometowns, it is necessary to provide them with basic living security and issue monthly subsidies.

From the policy point of view, the government should listen carefully to and meet the villagers' needs for culture. Whether it is building cultural industries, holding folk activities or building cultural schools, it should focus on enhancing the villagers' sense of participation in rural cultural revitalization, so that they can develop a sense of ownership in the process of participating in rural construction. In this way, after government support, local residents can continue to use the strategies learned in the rural revitalization program to pass on and carry forward rural culture. Increasing cultural confidence is also the key to solving the problem of aging rural population. More and more people are willing to return to the countryside or learn the traditional skills from the master craftsmen since they are young, so that the countryside will not only have old people at home, but also restore the beautiful countryside atmosphere with children around the knees and peace and happiness.

4.3 Promoting the "Going Out" and "Coming in" of Local Culture

In the modern environment where various cultures are mixed, the boundary between the countryside and the city is gradually blurred, and the countryside culture and the city culture make up the excellent Chinese traditional culture, which are mutually influential, mutually absorbing and mutually complementary. Therefore, promoting rural culture to go out and urban resources to come in becomes a feasible goal for building rural cultural industry.

On the one hand, urban residents are tired of fast-paced work and study, and urgently need a place where they can relax and cultivate their emotions. Therefore, the beautiful ecological environment, the relaxed living condition and the ancient cultural atmosphere of the countryside attract urban residents to experience the life of the countryside; on the other hand, the traditional culture of the countryside needs to continuously optimize itself and use its own cultural charm to attract artists, entrepreneurs and young laborers to build the countryside cultural industry, so that the advanced ideas of these people can communicate deeply with the original culture. In this way, we can draw on the cultural advantages that are conducive to the innovative development of the village culture and achieve the effect of perpetual renewal.

Jingdezhen, Jiangxi Province, for example, has a history of nearly 1,000 years of ceramic

development, and is the crystallization of Chinese civilization and the philosophical wisdom of the Chinese people. In order to better show the porcelain making technology, Jingdezhen's ancient kilns have restored the traditional porcelain making workshops, making visitors feel as if they were in the scenic spot hundreds of years ago, making the porcelain capital a living vitality. In addition, Jingdezhen also actively develop study activities, not only to promote traditional culture, but also to inject fresh blood into the non-heritage culture, potentially cultivating the heirs of porcelain-making technology, forming a virtuous cycle of "import" and "export" mechanism.

5. CONCLUSION

Under the background of national policy and rural revitalization strategy, the construction of rural cultural industry should take into account the actual situation of its own resources, deconstruct rural culture by creative means of design, create cultural products in line with socialist core values, improve the economic income level of rural residents, and promote and promote the integration of local traditional cultural elements with modern society, so as to take a sustainable development of rural This paper addresses the existing problems of the rural cultural industry. This paper addresses the problems of the existing rural cultural industries, such as similarity, detachment from reality and lack of inheritance, and focuses on cultural self-awareness, cultural self-confidence and cultural self-improvement. From the three perspectives of systematic design thinking, construction of high cultural identity and policy promotion of urban-rural interaction, this paper points out that rural revitalization should not be judged by economic figures only, but should also pay attention to the uniqueness, innovation and durability of regional traditional culture, and avoid several villages sharing the same cultural industry. We should avoid the problem of several villages sharing the same cultural industry template, and strive to make the backward areas master the core of cultural industry after cultural poverty eradication, so that they will not return to poverty and become beautiful villages that are pleasant to live and work in.

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