

Generative mechanism of the cultural confidence

under the globalization context

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Abstract: Currently, the cultivation and promotion of the cultural confidence mainly relies on specifying the basis and source of the cultural confidence, finding out the new trend of the cultural development in the modern era as well as the cultural development mode of the spiritual and cultural life demands for the people. The cultural confidence mainly comes from the inheritance and innovation of the excellent Chinese traditional culture, its influence on external culture as well as the innovative and creative vitality of the culture, which is based on the cultural development. However, there still exists with many problems at present, such as insufficiency in inheritance and innovation of the traditional culture, backward mode in going-out of the culture and weakness in innovative and creative vitality of the culture. Under the background of the new development trend and the demands of the time, it is fundamental to correctly master the law of the cultural development and transform and innovate the cultural development mode thus to promote the cultural confidence.

I. Source of the cultural confidence

(I) The traditional culture is the footstone to cultivate the cultural confidence

We can say that the development and achievement of China have created the miracle for the human society since the reform and opening-up policy of China for over 30 years. It is nothing wrong that the market economy pursues the personal benefit maximization. The economic man is the rational animal; therefore, it is undisputable that the economic man benefits himself based on harming others, know his own benefits and enlarges his own benefit within the legal scope, who abides by the freedom, law and personal dignity. At the stage of economic take-off, we take efficiency as the sole goal of the society thus to pursue the rapid development and stress efficiency, therefore, we neglect the value of other goals such as cultural value. We still need other important value such as justice, fairness, responsibility, comity and social harmony.

We had ever thought that other problems would be readily solved under the situation of developing the economy well, however, we had found that we were wrong. Deng Xiaoping said that we had made a great mistake since the reform and opening-up that we had neglected the ideological problem and educational problem. Mr. Nan Huaijin ever said that it is not horrible for a country and nation to be perished while it is the most terrible thing that the fundamental culture of a country and nation is perished, which will cause the country and nation to doom eternally and never rise again. It is a terrible thing that the fundamental culture is lost. The destruction on the belief of the traditional culture under the trend of marketization is great, therefore, we need to repeatedly make appraisal and innovation on it, reflect on the idea of the reform and opening-up and make appraisal again on the relationship between the economy and culture as well as other relationships. Under the new social situation, we will repeatedly recognize the value of the traditional value, bring up the value regression problem of the traditional culture again and further put forward the realization of the value restructure problem of the Chinese nation under the developed market economy situation, which will become a major social culture theme in the development process of the Chinese economic society in the 21st century.

(II) The cultural exchange with foreign countries is the important mode to realize the cultural confidence

The level of the cultural confidence of one country is closely related to the level of its culture speech privilege internationally, which is mainly owing to the globalization expansion of the American culture, because the global culture speech privilege is controlled by America. America has currently formed the culture hegemony and cultural confidence in the global not because its military and economic powers but obviously rely on its cultural system featured with global attraction, which is no doubt the important basis for cultural confidence.

Culture is a concept full of wide contents, including religion, language, culture, art, film, TV, newspaper, network, food, life style and education. The cultural attraction

in the global of America mainly relies on the promotion of its cultural products such as Hollywood films, popular music and network culture. Wherein, the cultural system full of global attraction includes the cultural products full of global attraction, American culture innovation mode featured with global effect and all-around transmission network coverage, which is the important mode and carrier for one country to form the power of assimilation, rallying point and even value transmission, and certainly is the important content to form the cultural confidence.

However, the culture speech privilege in China has never reached to the level of adapting to the historical profundity and economic level, but instead, has been controlled by people, because the current cultural exchange mode in our country still lies in “sending-out” dominated by the government. Taking the entertainment business as an example, it is estimated that the commercial performances attained in the overseas performances in recent 10 years only account for 18%. The annual income of the commercial performances in overseas of the national entertainment groups is even lower than 1/10 of that of the Cirque Du Soleil in Canada. Many cultural exchanges with foreign countries are rented for the performances and paid by the government and even free of charge for the ticket, moreover, most audiences are ethnic Chinese. However, the reports in domestic are always positive, which are full of the feelings of loss for applause and self-recreation.

(III)The cultural innovation and creative vitality is the unremitting power to strengthen the cultural confidence

The cultural confidence not only comes from the inheritance and accumulation of the excellent traditional culture but also comes from the cultural innovation, creative vitality and vital culture force, which embodies in the economic and social development as well as the globalization trend, besides, it can create the advanced culture which can reflect the civilization development and progress orientation of humans. The reason for America to be able to guide the trend of the global culture development, especially the cultural entertainment products such as film, TV and music, is that it can sweep across the global culture market, especially it can maintain the vital cultural innovation and creation vitality. From the perspective of the American culture development experience, the stimulation in its cultural innovation and creation vitality mainly lies in the market. Different from the cultural development modes of many countries, America has no special government departments to manage the culture, besides, the cultural and artistic

fields are usually supported and developed by the means of foundation, association or public welfare while the cultural and economic fields are entirely the marketization operation. Because copyright is the most basic guarantee of one country to stimulate the cultural innovation and creation vitality, the main function of the government is to protect the copyright and guarantee non-infringement of the intellectual property. Seen from the cultural development in our country, the government monopolizing, the voices of the party and the ideology function are the main modes and functions in the cultural development for a long time, which causes that the cultural innovation and creation vitality is seriously insufficient in the development process of market economy, the cultural development is lagged for long time and the cultural consumption demands are difficult satisfied. The cultural marketization reform and the marketization reform in the cultural field since 2003 have made great achievements up to now, especially the innovation, creation and entrepreneurship vitality in the current cultural industry taking the internet as representative is valid, under the pressure of the economic depression, the cultural industry keeps growing in high speed. However, in the new development stage, there still exist with some new problems in the further stimulation of the cultural innovation and creation vitality.

II. Strengthen the creative transformation and innovative development of the traditional culture

The traditional culture resources are sufficient in our country. Taking the cultural heritages as examples, up to the end of 2014, there have been 3,658 museums of various levels, 3,117 libraries and 337 art galleries. Wherein, the cultural objects in the museums are 29.3 million pieces (sets) in total, which are the precious cultural resources and great spiritual treasure of Chinese nation. However, the above resources are still stored in the Palace currently just like cultural objects. How to make the cultural objects stored in the Palace, the heritages displayed in the extensive land and the characters written in the old books alive and enter the people's life is the most important tool to strengthen the cultural self-consciousness and cultural confidence. However, there are still many obstacles needing to be solved in the process of the creative transformation and innovative development of the excellent traditional culture.

Firstly, solve the recognition problem. Currently, the cultural system generally thinks that the public-welfare cultural units can not engage in the cultural operation activities, or they have no difference with the operational cultural enterprises, which is

a misunderstanding in recognition. The public-welfare cultural units take realizing the public benefits as the goal, and it is feasible for it to rely on the marketization mode to realize the goal of public welfare. The differences of the above two mainly lie in the function and goal instead of the modes to realize the goal. The public-welfare cultural units mainly provide the public culture services thus to satisfy the basic public culture services while the operational cultural enterprises take profit as the primary goal. Besides, the public-welfare cultural units not only need to undertake the function of providing the public culture services but also need to provide preferred or market-oriented cultural services for special groups in accordance with the market demands. The difference of the public-welfare cultural units from the cultural enterprises lies in the aspect that its profits must be returned to the society for public welfare establishments.

Secondly, break the barriers in system and mechanism. At present, the management methods used in the full-amount appropriation units are adverse for the public-welfare cultural units in some aspects to provide diversified public culture services. From 2003 to 2012, the cultural units performed two types of reforms, and the public-welfare cultural units such as museums, libraries, art galleries and cultural centers were listed as public-welfare class-I units, which performed the management modes of full-amount appropriation and separation between revenue and expenditure. This class is beneficial to solve its survival crisis, standard operation but adverse to motivating the enthusiasm. The public-welfare cultural units need to undertake multiple risks from economy, safety and politics in the development and operation process of the cultural innovation products, but limited by the system of the separation between revenue and expenditure, the profits must be submitted in full amount while the cultural units can not benefit from it by themselves, which will cause that many public-welfare cultural units prefer to do less and even do nothing, which should be changed. Therefore, it is needed to break the existing barriers in system and mechanism, step on the road of socialization, find out the butting point between the owned resources of the public-welfare cultural units and the social resources by the means of authorization, share-buying of intangible assets, establishment of the mixed-ownership cultural enterprises and entrusted operation thus to vitalize the resources.

III. Innovate the modes of the Chinese culture in external

exchange

The “culture-sending” dominated by the government exactly exists with many drawbacks. Firstly, what should be sent and the number of sending tend to be determined by the superior, which are not connected with the cultural consumption demands in the local. For example, the related departments have ever taken the paper media as one of the emphases in the formulation process of the going-out plan, and enlarged the amount of distribution of the paper media in overseas with much money without hesitation. Under the background of the network new media gradually becoming the mainstream media, the practice of going-out obviously takes no consideration of the change of the time and consumption demands. Secondly, the culture-sending tends to consider the number of sending without considering the result of sending. Large quantity of cultural exchange projects spend large number of funds in renting famous performance places, such as Lincoln Center for the Performing Arts in New York. However, these performances are not within the reporting scope of the local mainstream media, which causes little influence and just attracts the overseas Chinese. In addition, the culture-sending is likely to cause negative effect. For example, the culture-sending based on the encourage on the vanity projects, image projects and reliance on money tends to cause disgust in the targeted country. For example, for the purpose of over gilding to The Golden Hall of Vienna, Austria, some local management departments strive to send their own art troupes there with much money without hesitation, however, the frequent performances have not gotten the positive response in the local, but instead, encountered with the local criticism.

The above problems on the culture-sending mainly lie in the less attention to the role of the market mechanism. The reason saying that the effect of the “selling of the cultural products” is better than the “sending-out” is that: firstly, the culture selling persists in the rule of equal exchange of commodities. Wherein, the seller sells the value of the cultural products while the buyer buys voluntarily. Secondly, the cultures which can be sold are certainly to be the cultural products down to earth and conforming to the local demands. Thirdly, the culture selling is the cultural exchange of sustainable development and it is different from the culture sending which relies on the fiscal support of the government and is featured with short term, temporality and unsustainability. The selling-out of the cultural products is the result of the long-term

efforts of the enterprises and is the reflection of the corporate competitiveness, which are most valuable.

In the process of the going-out of the culture, it is needed to pay attention to the modes and means of going-out. Firstly, it is needed to promote the going-out of the cultural capitals, further strengthen the overseas investment of the culture, lay the emphasis of the investment and merger on the fields including R&D, marketing and channel, and base on the capitals to establish the transmission channels and platform for the culture going-out. For example, Wanda acquires the MAC theater chain of America, Pretty Girl acquires ICN, and Star Times authorizes the local mainstream channel to host programs in Africa. Secondly, Chinese elements base on international expression. The Chinese elements are the basis and the international expression is the key. We should consider the acceptability of the Chinese cultural products and services in the going-out process of promoting the culture. The artistic products are also commodities, which are also in the consideration of the acceptability. In recent years, we can see that many Hollywood blockbusters will invite the famous movie and television stars from various countries for the performances, especially the Chinese stars, besides, the scenes of different countries will be taken as backgrounds as well. Avatar has ever taken Mount Huang as the scene, there has been a temple destroyed in the flood in the 2012, which is the highest Rongbu Temple in the world and only 20 miles far away from Mount Everest, moreover, Transformers and Mission Impossible have also grasped scenes in China, wherein, there exists with many meanings meeting with the favors of the local audiences. It is worth noting that acceptability reflects that the modern aesthetic begins to present the trend of internationalization. Finally, skillful in strengthen-borrowing. It is needed to be skillful in “borrowing ships to go to sea” thus to achieve the cooperative operation. Currently, many places stress to “borrow ships to go to sea” thus to “make ships to go to sea” for the culture, in fact, in the preliminary period of the cultural going-out, “borrow ships to go to sea” tends to be more efficient with less costs, which can be said to be the initial measure and the key point for the “going-out” of the Chinese books. For example, Shanghai News Publishing Bureau has planned and promoted a collection called Cultural China, which were planned and organized firstly in 2000 with the annual plan of publishing 20 to 30 types of new books. It mainly orientates to the mass market of the west with the purpose of expounding the Chinese culture in the view of the world and making the overseas

readers know the physical geography, historical customs and rich culture of China from different perspectives. In 2005, the “Cultural China” collection promoted the first batch books of five types. Shanghai News Publishing Development Company and Reader's Digest Company cooperate to smoothly enter the two large chain bookstores of Brainier and Borders which own over 4000 bookstores in America as well as some independent bookstores and online bookstores of Amazon, which can be said to be the mainstream sales channels in America. As a result, the collection has been appraised highly, wherein, the book of Beautiful Western Hunan has entered top 3 of Benjamin Franklin Artistic Achievement Award in the Book Expo America, besides, it has also obtained the Body Text Style Design Award.

IV. Strengthen the cultural innovation and creation vitality

The cultural innovation and creation vitality is the unremitting power for the cultural inheritance and development, which not only representatives the level of the cultural development of one country but also the reflection of the whole economic development level of one country, and even more the important reflection of the cultural confidence of the people. The reason why America has the high cultural confidence is that the cultural enterprises and innovative subjects taking Hollywood as representative are leading the innovation and creation trend of the global culture.

Firstly, the system and mechanism problem in the cultural management. For example, the departmental separation is unhelpful to make concerted efforts for promoting the cultural development. The function of the Propaganda Department of the Central Committee of the CPC is publicizing the culture work, which mainly takes charge of the management in ideology while the transformation of the cultural institutions into business enterprises involves many government departments such as Industry and Commerce, Tax Administration, National Development and Reform Commission and Fiscal Bureau, wherein, the fiscal support and tax concession are difficult for promotion. Meanwhile, the functions of the cultural departments such as Ministry of Culture and State Administration of Press, Publication, Radio, Film and Television of The People's Republic of China are mixed, especially the new-type cultural formats based on internet such as games and animations, break the distribution mode of the traditional culture field taking the propagation medium as basis, and

present the trend of integrated development, for example, the management basis of the broadcasting and TV system is film with the management in audiovisual products such as film and TV ; the management basis of the news publishing units is paper with the management in books and newspapers; the management basis of the cultural system is stage with the management in performances, which causes unclear functions of the departments. In recent years, for the purpose of solving the mixed functions, the departments below sub-provincial levels, the Ministry of Culture, Broadcasting and TV Bureau and News Publishing Department have merged while the super ministry system reform in the cultural fields of the departments with sub-provincial levels is still needed to be promoted.

Secondly, the cultivation problem of the cultural market subject. Firstly, the privatized cultural market subject is small, weak and disperse, and the competitiveness of the cultural enterprises is weak. For example, the large-scale trans-industry and international cultural industry groups such as Time Warner, Disney, News Corporation and Viacom in America are insufficient. Secondly, the state-owned cultural enterprises lack of vitality. According to the statistics, up to the end of 2014, there had been 13000 state-owned cultural enterprises in our country with the total assets of 2.6 trillion Yuan. The average annual profit of each state-owned cultural enterprise was less than 10 million Yuan, and the state-owned cultural enterprises were still small, disperse and weak. In addition, the establishment of many groups is kind of bring-together. Because most state-owned cultural enterprises conduct mergers and reconstruction under the promotion of the administrative power while take the administrative relationship as bond in the internal instead of assets and property right. In the developed countries, the merger and reconstruction among the enterprises need careful investigation and demonstration, including the connection degree among the enterprises, the integration degree of the corporate cultures and the connection degree of the industries. The determination should be made after weighting the advantages and disadvantages from various aspects. However, in China, the mode of government document is adopted mostly, namely universal application. Meanwhile, in the process of enterprise transformation, great barriers exist in the development of some industries, especially the performance industry, owing to its high investment cost and relatively low profit, especially the narrow market space of the traditional opera, the original balance or full-amount subsidy are canceled after transformation, which cause the artistic groups are

difficult to survive in the market. Promoting to form the sponsor system of the state-owned cultural enterprises, promoting the merger and reconstruction of the state-owned cultural enterprises taking the capitals as bond and establishing perfect the modern enterprise system for the state-owned cultural enterprises are the important means to motivate the innovation and creation vitality of the state-owned cultural enterprises.

Thirdly, the efficiency promotion problem of the public culture services. The public culture service, as one of the important aspects of cultural development, is the important channel for cultural inheritance, cultural quality promotion of the public and the basic culture rights guarantee of the public. However, there exists with many problems in the public culture service in our country, such as disjointedness of supply and demand, single service content and mode, single service subject, lack of overall planning and repeated construction, therefore, the service performance is needed to be promoted urgently.

The public culture service construction in the future not only needs to stress its features of public interest, fundamentality, isotropic and convenience but also should stress its modernity more, which includes many contents, such as digitalized supply, legalized management, co-construction and sharing. However, based on the current public facility construction, the supply of the public culture service contents should not continue to stress the standardization, but instead, should adjust measures to local conditions, which should be based on the public culture service socialization. Besides, it is needed to break the “father-son” relationship between the public culture service institution and the government department by the means of marketization and government purchase, introduce the social power to supply the public culture service contents and form the “contract” relationship between the government and the public culture service supplier. In summary, the government provides the public culture services indirectly and entrusts the social power for supplying, wherein, the role of the government is to do the performance appraisal and content supervision well.

Promoting the cultural confidence generally is a systematic and gradual process, wherein, the key point is to promote the development and flourishing of the Chinese culture based on the spirit of reform and innovation, and promote the cultural development to integrate into the people’s life based on the new practices of cultural innovation and development thus to finally form the new trait of the cultural confidence.

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