

The Logic and Path to Tell a Good Traditional Culture Story in the New Cultural and Creative Era

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ABSTRACT

New cultural creation is a systematic development thinking: it promotes the mutual empowerment of cultural value and industrial value through wider subject connection, so as to achieve more efficient digital cultural production and IP construction. In the face of the changes in the principal contradictions of the people in the new era and the important tasks of promoting the creative transformation and innovative development of the fine traditional Chinese culture. The new cultural innovation has put us into a situation where technology and cultural creativity develop together and provided an effective solution of cultural paradigm. Based on the understanding of the development logic of this paradigm, this paper will explore the specific path of telling a good story of traditional culture.

Keywords: *New cultural and creative era, Traditional culture story, Logic and path*

1. THE LOGIC TO TELL A GOOD TRADITIONAL CULTURE STORY

1.1. Interaction and extension based on space-time relationship

Time and space are the general relationship and value between culture and cultural economy. All the existence of cultural economy is the existence of time and space. The expression of time in space is everywhere from books to films, from cultural sites to museums. In the new cultural and creative era, technology enriches the space, endowing time with diversified forms of expression. As a result, many new forms of business emerge, and traditional culture stories are told with more vitality. At the same time, the essence of the relationship between cultural space and time is to look into the past, present and future in cultural space, and to extend the length, width of the audience's own life in cultural stories. And this comes from the value of time and the diversity of space. This also determines that to tell a good story of traditional culture, we need to grasp the main line of time, that is, choose the value of traditional culture, while expanding the main line of space, that is, the creation of rich cultural scenes.

1.2. Construct cultural identity with cultural value as the core

Cultural identity is the foundation of telling a good story of traditional culture. Because cultural identity carries the whole nation's common perception and understanding of its own culture. That is, the cultural value in the cultural connotation. Such cultural values have certain similarities and universality. They act on certain groups in the form of collective memory. This is embodied in the concrete selection of certain cultural products and services, and the search for cultural values with emotional similarities becomes a key factor in the selection process of audiences. So, this kind of storytelling paradigm is different from the passive cultural input. On the one hand, cultural identity establishes deep and lasting ties between cultural groups. On the other hand, cultural identity builds bridges between cultural groups and countries. On the basis of cultural identity, cultural consciousness can be constructed and extended and internalized into cultural confidence, thus forming a benign cultural cycle.

2. THE PATH TO TELL A GOOD TRADITIONAL CULTURE STORY

To explore the path of telling the story of traditional culture in the new cultural and creative era needs to grasp the core elements. That is to grasp the key points of

"integrating culture and technology" and "connecting tradition and future", analyze the issues of "who will tell", "what to tell" and "how to tell" in storytelling, so as to create more visible, memorable Chinese cultural symbols through innovative cultural production methods.

2.1. Build a systematic cultural support network

Who tells the stories of traditional culture? In the new cultural and creative era, the trend of the integration of technology and culture is becoming more and more prominent. In the digital environment, cultural production chains are reorganized. Digitalization has broken the boundaries between creation, production and communication, widely linked the subjects of cultural links, changed the previous cultural ecological environment, and ushered in a new era of "mass cultural participation". At the same time, the direction of "new cultural creative" strategy upgrading and iteration is the "upstream" of creative ecology, from the consumption end platform to the production end platform, so as to promote the digital integration of cultural resources. Therefore, the establishment of systematic cultural support network and the construction of cultural community has become the primary task of telling a good story of traditional culture.

On the one hand, we should active the cultural enterprises. Culture has brought more long-term value and far-reaching influence to cultural enterprises in the internet era. Therefore, more and more cultural enterprises choose to enter the cultural field and make further efforts. In recent years, a number of excellent cultural and technological enterprises have emerged, such as Tencent, Bytedance, whose strategic layout and practice have gradually expanded to the network production system with traditional culture as its connotation and film, animation, network literature and cultural creation as its layout, which has become the main force in the market for the inheritance and development of traditional culture. On the other hand, cultural institutions should play a supporting role in this process. This kind of cultural space contains rich cultural resources, which is not only the material base for cultural enterprises to seek cultural inspiration, but also the main position to guarantee people to obtain the most basic cultural consumption. Nowadays, some cultural institutions such as the Palace Museum, the Nanjing museum, the Suzhou museum has accelerated the pace of digital cultural transformation, with a comprehensive and interesting way to enhance their ability to tell a good traditional culture story, and successfully attracted the attention of young people. Finally, let the consumers participate in the construction of the whole system. Production technology enables cultural consumers to have multiple identities. They are not only consumers of cultural products and services, but also producers,

narrators and communicators. The creators of Tik Tok, Bilibili are the best examples of this power.

2.2. Create cultural content with national and time characteristics

"What to tell" is the core of telling a good story. The new cultural and creative era pays more attention to the mining of cultural resources and the production of cultural creativity. However, facing the vast material of traditional culture, not all the traditional culture can become the protagonist of the story. The first is to tell the story of traditional culture with the value of the Times. This aspect is manifested as the subordination of traditional culture. That is, whether the ideological value and spiritual connotation of traditional culture are compatible with the cultural thoughts of today's society. On the other hand, it is the closeness of traditional culture. That is, the popularity of traditional culture in the audience, and whether it can be skillfully integrated into the society and naturally accepted by the audience. The second is to tell the story with national value. The value of national character contains the double meanings of uniqueness and commonness. On the one hand, excavate the traditional culture that has national spirit. From Mulan to Nezha, national fairy tales still exude powerful energy in the new cultural and creative era. On the other hand, excavate the traditional culture with universal cultural value. For example, the pursuit of truth, and the criticism and reflection of the false, the evil and the ugly.

2.3. Create a storytelling cultural scene

Storytelling cultural scenes answer the question about "how to tell". Storytelling scenes effectively substitute cultural consumption into cultural context and generate effective communication.

Firstly, create a communicative cultural scene. That is, it fully considers the main body of cultural consumption and the characteristics of cultural consumption of the Times, such as relying on big data mining and user portraits to accurately understand the audience. For example, the "Cultural Relic Drama And Fine Arts Conference" jointly held by Tik Tok and other major museums has created cultural scenes with a more contemporary flavor with a younger thinking mode and innovative mode, thus winning more audiences.

Secondly, create an immersive cultural scene. Being immersed in the cultural scene is an important way to deeply understand the story of traditional culture. For example, the Digital exhibition "The Forbidden City Celebrating the New Year" uses digital technologies like AR and VR to form an effective interaction between the Culture of the Spring Festival and the audience, so that visitors can have an immersive experience.

Thirdly, create an emotional cultural experience scene. It can easily guide the audience's emotional resonance with the universal value of human beings. On the one hand, it guides the audience's emotional resonance with the universal value of human beings. On the other hand, through the guidance of public figures, we can immerse ourselves in the cultural scene through the substitution of other people's emotions. For example, some documentaries like "working in the palace museum", "national treasure", By giving full play to the advantages of images and through the "real" cultural scenes, they can show the audience a real cultural world and this effectively stimulate people's real emotion.

3. CONCLUSION

Since the concept of "new cultural creation" was put forward, many traditional cultures have broken through the constraints of previous circles and received unprecedented popularity and attention in a way that is very popular among young people, such as "Arena of Valor", Tiktok city Chongqing and other cultural works and new cultural images. Facts have proved that new cultural creation is an important way to make traditional culture alive. First of all, with its own advantages in technology and connectivity, based on the extension of space-time relationship and with cultural values as the core, new cultural creativity has basically formed its own logical system. In addition, it integrates culture with national characteristics, creates cultural scenes with stories, and constructs a more open, diversified and inclusive cultural ecological body, which further promotes the mutual emulation of cultural value and industrial value. It contains the following aspects. Firstly, technology promotes the creative production of traditional culture and break the space and time limitation of the traditional culture. By combining traditional culture with virtual reality and artificial intelligence, it creates a scene that can be seen, heard and felt for traditional culture, and thus constructs a more acceptable way that integrates tradition and modernity. Secondly, content is an important driving force for the sustainable development of new cultural innovation, and a steady stream of high-quality content sources is the key point to promote the realization of high-quality development of new cultural innovation. From the creative source to the consumption terminal, the new culture and innovation connects a wide range of content creation subjects, and constructs an open, cooperative and innovative network system. It not only promotes the cooperation with the major cultural enterprises and cities, but also brings the vast number of consumers into the ranks of cultural creativity and production, thus forming a effective interaction between the main body of cultural ecology. Thirdly, by extending the industrial chain, the new cultural innovation brings unlimited creativity to the traditional culture. While promoting the dissemination of the traditional culture, it also brings cultural and

economic value, thus constructing a sustainable circular economy. Through the linkage of online and offline, new cultural creativity realizes the two-way cultural empowerment.

With the continuous development of digitization, we have more advantages and potentials than ever before to tell good stories of traditional culture, and we also have more responsibilities and obligations to make traditional culture "live". Therefore, we need to fully understand the basic logic of storytelling in traditional culture, and explore more attractive and creative story frames in cultural space and time. At the same time, we should also think deeply about the spiritual connotation of traditional cultural stories, so as to create a more expressive and widespread story soul. Only in this way can we create more visible and remembered cultural symbols in the new cultural and creative era.

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