

On the Problems and Optimization Paths of Community Mass Culture Construction

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Abstract: Community mass culture construction is an important vehicle for promoting cultural-ethical progress at the grassroots level, and plays an irreplaceable role in strengthening community cohesion and enriching residents' spiritual life. At present, however, community mass culture construction still suffers from numerous problems in such aspects as resource allocation, activity forms, degree of participation, and management mechanisms. On the basis of a systematic review of the practical dilemmas facing community mass culture construction, this paper proposes targeted optimization paths from three dimensions—resource integration, activity innovation, and mechanism improvement—with a view to providing useful reference for enhancing the overall level of community mass culture construction.

Keywords: Community Culture; Mass Culture Construction; Optimization Path.

1. Introduction

Mass culture is an important component of the socialist cultural system. As the basic unit of urban governance, the community undertakes the key function of promoting the prosperity and development of mass culture. With the people's growing demand for a better spiritual and cultural life, the importance of community mass culture construction has become increasingly prominent. Nevertheless, in the actual process of advancement, problems such as resource scarcity and monotonous forms remain widespread. Against this background, an in-depth analysis of the prominent problems currently facing community mass culture construction and an exploration of practical and feasible optimization strategies are of important practical significance for promoting the high-quality development of grassroots cultural undertakings. [1]

2. Practical Dilemmas and Development Bottlenecks Facing Community Mass Culture Construction

From the perspective of the allocation of cultural resources, the total amount of cultural resources that can be deployed at the community level is clearly insufficient. The area of cultural activity venues is limited, and their functional zoning is not sufficiently rational, making it difficult to meet the spatial needs of carrying out different types of cultural activities. Some older communities even lack dedicated cultural activity rooms and outdoor cultural squares, so residents can only use temporary venues for cultural activities, which greatly affects the continuity and standardization of such activities. The channels of special funding required for community cultural construction are relatively unitary, mainly relying on superior financial appropriations and community self-raised funds. The funds allocated by superior authorities usually need to be coordinately distributed among multiple public service fields, and the share that can actually be invested in mass culture construction is very limited. As a result, the renewal and upgrading of cultural facilities proceeds slowly, the procurement of cultural activity materials is stretched thin, and the problem of aging and

outdated equipment remains unresolved for a long time.

Many communities show an obvious tendency toward standardization in the design of cultural activities. Activities are mostly concentrated on traditional items such as choruses, square dances, and calligraphy and painting exhibitions, with content remaining unchanged over long periods and appeal gradually declining. By contrast, activity projects with higher cultural taste and intellectual content—such as reading-sharing, art appreciation, and traditional craft transmission—are relatively scarce. Such a unitary activity supply structure forms a marked gap with the increasingly diversified and individualized cultural consumption demands of community residents. With regard to the participants, the group participating in community cultural activities shows an obvious age fault: middle-aged and elderly residents constitute the absolute main body of participation, while the participation rates of youth and children are seriously low. The reasons lie both in the lack of appeal of activity content to young people and in the fact that the scheduling of activities does not fully take into account the daily rhythms of residents of different age groups.

3. Integrating Multi-Party Resources to Consolidate the Foundation of Mass Culture Construction

In terms of the overall allocation of cultural venue resources, communities should actively connect with the various public spaces owned by enterprises, public institutions, schools, and social organizations within their jurisdiction, and, through signing co-construction and sharing agreements, realize the off-peak opening and rational utilization of venue resources, so as to effectively alleviate the prominent contradiction of insufficient supply of community cultural activity space. In terms of the simultaneous introduction and cultivation of human resources, communities, on the one hand, should select and dispatch existing cultural workers to participate in professional competence improvement training organized by competent superior departments; on the other hand, they should vigorously identify and cultivate backbone residents within the community who have artistic talents and a devotion to

public service. [2]

Taking the mass culture construction practice of Binhu Community in a certain city as an example, the community is located in the core area of the city, surrounded by several institutions of higher learning and art troupes. The community Party organization keenly seized this unique location advantage and took the initiative to establish long-term cooperative relations with the Music Department and the Fine Arts Department of the neighboring normal university. Each semester, the university dispatches a number of teachers and students to form cultural service teams that regularly go deep into the community, providing vocal technique coaching for the residents' chorus and offering traditional Chinese painting and calligraphy study courses for calligraphy and painting enthusiasts. This not only effectively makes up for the shortage of professional cultural talents in the community, but also provides a valuable social practice platform for university teachers and students. The community has also reached a venue-sharing agreement with a large enterprise within its jurisdiction: the enterprise opens its staff activity center free of charge to community residents on weekends and holidays, while the community assists the enterprise in organizing its employees to participate in large-scale mass cultural activities such as the community cultural festival, realizing precise matching and mutual benefit between enterprise resources and community needs. The community has further integrated the wisdom and talents of retired teachers, folk artisans, and art enthusiasts within the jurisdiction, and established cultural volunteer service teams covering opera performance, paper-cutting and embroidery, folk custom narration, and other categories, which have greatly stimulated the enthusiasm and initiative of surrounding residents to participate in cultural activities.

4. Innovating Activity Organization Forms to Stimulate Enthusiasm for Mass Cultural Participation

In terms of optimizing and expanding activity content, communities should establish a normalized mechanism for collecting and assessing residents' cultural needs, and extensively understand the cultural preferences and participation intentions of resident groups of different age groups and occupational backgrounds through door-to-door visits, resident symposiums, and online opinion collection, so as to form a segmented, menu-based annual cultural activity supply plan. In terms of innovating activity forms, communities should pay attention to enhancing the interactivity and experiential quality of cultural activities, and design more activity links that require residents' personal participation, hands-on operation, and collaborative completion, so that residents can transform from passive onlookers into active creators and gain richer spiritual satisfaction and emotional resonance through immersive cultural experiences. Communities should also be good at using new media platforms to extend the dissemination radius of cultural activities, and build an activity organization model that integrates online and offline channels, so that residents who cannot be present in person due to busy work or limited mobility can also simultaneously participate in and share the wonderful content of community cultural life.

Taking the innovative exploration of mass cultural activities in Cuiyuan Community of a certain city in recent years as an example, on the basis of a full investigation of

residents' cultural needs, the community creatively launched the brand activity project of the Neighborhood Cultural Fair, holding an open cultural experience event once a month in the community central square. The fair integrates multiple cultural elements into the same scene, including intangible cultural heritage (ICH) handicraft experiences, used-book exchange and drifting, home-style food tasting, and impromptu talent performances. Residents can follow folk artisans at paper-cutting and dough-modeling stalls to learn traditional skills, share reading insights with neighbors at the reading exchange corner, and freely display their personal talents on the open stage. This compound activity form that combines appreciation, participation, and socializing has greatly stimulated the participation enthusiasm of residents of different age groups. The community has also launched a community cultural night school project, using weekday evenings to provide a series of cultural courses—such as calligraphy study, introduction to traditional Chinese folk music, and photography skill sharing—for middle-aged and young residents who are busy working during the day. The instructors are all retired literary and art workers and enthusiastic volunteers within the community who have relevant expertise. Such a lightweight participation approach can not only supplement organizational strength, but also gradually strengthen residents' subjective awareness of cultural construction. [3]

5. Improving Long-Term Management Mechanisms to Ensure the Sustainable Development of Mass Culture

In terms of the organizational leadership mechanism, the community should establish a leading group for mass culture construction work, led by the secretary of the community Party organization and jointly participated in by the director of the neighborhood committee and relevant staff, clarify the division of responsibilities and work tasks of each member, and incorporate mass culture construction into the community's overall work plan and annual list of key tasks. In terms of institution building, the community should, centering on key links such as the planning and approval of cultural activities, organization and implementation, safety guarantee, use of funds, and asset management, gradually establish and improve a series of rules and regulations that are highly operable and sufficiently binding, so that every work flow of community mass culture construction has rules to follow and a basis to rely on. [4]

In terms of the evaluation and incentive mechanism, the community should establish a scientific and reasonable performance evaluation system for mass culture construction, and incorporate into the evaluation framework core indicators that reflect the actual effectiveness of mass culture construction, such as residents' participation rate, activity satisfaction, utilization efficiency of cultural facilities, and the development status of art troupes. The community should regularly organize comprehensive evaluation work, objectively and comprehensively measure the development level and existing gaps of community mass culture construction, and take the evaluation results as an important basis for improving the direction of work and adjusting resource allocation. The community should establish and improve commendation and reward systems for cultural workers and cultural volunteers, give appropriate spiritual

encouragement and material rewards to individuals and teams that have performed prominently and made significant contributions in mass culture construction, foster a sound community atmosphere that respects cultural labor and advocates cultural dedication, and stimulate the sense of honor and mission of the broad participants in cultural work. In terms of the communication and feedback mechanism, the community should smooth the channels for residents to express cultural demands and feedback opinions and suggestions, regularly hold resident cultural work symposiums, take the initiative to listen to the masses' evaluations and expectations of community cultural construction, respond promptly to the concerns of the masses, and translate rationalized suggestions into concrete improvement measures. The community should also pay attention to strengthening cultural exchange and cooperation with neighboring communities, and, through joint hosting of cultural activities, sharing cultural resources, and mutual dispatch of artistic backbones for observation and study, realize the optimal allocation of cultural resources and mutual learning of cultural construction experience within a larger scope, so as to jointly promote the coordinated development and overall improvement of regional mass cultural undertakings.

6. Conclusion

Community mass culture construction is related to the

harmony and stability of grassroots society and the spiritual and cultural well-being of residents. On the basis of accurately grasping the practical dilemmas, it is necessary to continuously explore scientific and effective optimization paths, strive to build a new pattern of grassroots cultural development featuring co-construction and sharing, and make greater contributions to meeting the people's growing needs for a better spiritual and cultural life. Through comprehensive measures such as integrating multi-party resources, innovating activity organization forms, and improving long-term management mechanisms, the prominent problems currently facing community mass culture construction can be effectively solved, and the supply capacity and level of community cultural services can achieve a qualitative improvement.

References

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