

# Influence of the Developing Experience of ACGN on Chinese Traditional Culture

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**Abstract.** Today, with the development of various cultures, traditional culture with a long history has been greatly impacted by popular culture. This article starts with Chinese traditional culture, taking the most representative ACGN culture in popular culture as an example, focusing on the three aspects of cultural popularity, cultural creativity, and cultural communication resources, discusses the significance of ACGN culture to Chinese traditional culture. I hope it can also be inspiring for the cross-cultural communication between China and Japan.

**Keywords:** ACGN; Chinese Traditional Culture; Cross-culture Communication.

## 1. Introduction

With the development of the times, culture has been diversified for a long time, and the cycle of its changes has gradually shortened. More and more subcultures or popular cultures have gradually integrated into our lives. Based on their scalability, their trend toward mainstream culture is unstoppable. In contrast, many traditional cultures have gradually faded out of people's vision, although traditional culture has been reformed in recent years, and some of them have gradually approached popular culture. However, there is still only a small part of traditional culture that can be truly valued. For most traditional cultures, it is difficult to break the inherent pattern and adapt to the current fast-paced life due to factors such as complex crafts or the atmosphere that needs to be created. They can only be scattered and confined to their own small circles, and even spin around in place, causing serious age and circle gaps. There is a lack of talents for inheritance and innovation, and a large part of traditional culture, once they make a breakthrough in order to conform to the times and trends, it is easy to change their fundamentals, destroy their cultural heritage and cause controversy. Because of these aspects, we face many difficulties in the transmission and inheritance of traditional culture. In this process, many traditional cultures have been eliminated.

However, in this ever-changing cultural development, a new force of culture has emerged and quickly occupied a large area of the cultural market, that is, ACGN culture. ACGN culture originated in Japan. It is the abbreviation of animation, manga, game and novel. These four things are essentially two-dimensional, so they are also called two-dimension. At present, the ACGN industry market is unprecedentedly huge. With the rising consumption power of the generations after the 90s and 00s, these young people who are deeply influenced by ACGN culture are making it a market of more than 100 billion yuan and forming themselves unique cultural concepts and values.

Regarding culture, especially traditional culture with profound historical background, we cannot hold the attitude of Natural Selection and let it be buried with the passage of time. The wave pushes forward.

In the cultural garden, we hope that we can get inspiration from the development and promotion of these emerging popular cultures, such as ACNG culture, so that traditional culture, especially traditional culture that is difficult to break the inheritance model, will be rejuvenated with the new vitality and with its unique charm, developing more healthily.

This article will focus on the three main situations that traditional culture is facing: low popularity, insufficient creativity and limited communication resources. Starting from the most representative and fastest-growing popular culture--ACNG culture, and taking Chinese traditions culture as an example to explore popular culture development experience worth learning from traditional culture. And as the traditional cultures of China and Japan are similar, Japan is the main exporter of the ACGN culture, it is hoped that through the comparison of the two cultures, it will also provide inspiration for the cross-cultural communication between China and Japan.

## 2. Discussion

### 2.1 The Situation of Low Cultural Popularity

Many people think that one of the reasons why many traditional cultures are difficult to promote and pass on is little known. However, increasing publicity and opening up visibility means that it can be widely disseminated and gain more lovers? Obviously not. The lack of popularity can only be attributed to one of the phenomena in the process of cultural promotion. Before carrying out cultural promotion, we must first clarify who we are promoting culture to.

The significance of culture to us is to bring us closer to the perfection of personality and to bloom creative flowers in a free life, thereby removing inner barriers, establishing beliefs and missions, which is of great significance to the development of a person's character and values. Therefore, the inheritance and promotion of culture should be cultivated from young people (including preschoolers, elementary and middle school students). Most traditional cultures, such as tea art, drama, ceramics and so on, pay more attention to accumulation and understanding than the rapid acquisition of the ACGN culture, and require certain social experience and long-term influence to be enlightened. But this doesn't mean that only people who have a certain thinking ability and reach the threshold of understanding can accept them. Teenagers are the main force in cultural inheritance and innovation. For cultural inheritance, we cannot put income first like marketing, which chooses to invest based on who has the purchasing power and market demand.

Take Jianzhan, a traditional Chinese ceramic culture, as an example. Jianzhan (called tenmoku in Japan) originated in the late Tang Dynasty. It is a traditional famous porcelain of the Han nationality, as a tea set for the royal family of the Song Dynasty. It is a very representative folk craft in China and has a history of more than a thousand years. Jianzhan has experienced a bumpy history of inheritance, the prosperity and loss caused a 500-year-old fault in Chinese history, and it was only in the past ten years that it was revived in China, but it has been difficult to break through the bottleneck of innovation and rarely enter the public eye. One of the reasons why its development is limited is because the appearance of Jianzhan is deep and thick, which is inconsistent with the fashion, cuteness, and light style favored by most young people today, and its original use is for drinking tea, so the cultural groups, from producers, disseminators, operators to consumers, all confine their audiences to tea lovers in 40s or 50s, and exclude other groups, especially young people outer. Therefore, the culture is almost blank in the impression of young people, making Jianzhan face the risk of being lost again after another generation.

On the contrary, ACGN has always been defined by public as being young, immature, and belonging only to children's fields, but childhood is precisely the golden period of cultural input and value cultivation. In terms of thinking and cognition, compared with traditional culture that focuses on the reflection of the real world, the ACGN culture highlights the human spiritual world. ACGN constructs a world that is different from reality and even history. The critical thinking of young people is not mature enough, and often believe in what they see and hear on the media; in terms of social interaction, young people have a strong desire to find similarities, feel of belonging, self-expression and display. In the era of online media information, which is very different from traditional media, they are also good at mastering various electronic devices, social media platforms, AR or VR those smart devices, they have channels to receive the most comprehensive information; in terms of cultural acceptance, teenagers are open-minded, willing to break conventions, and are easy to accept new things. They can often be in this world to make a powerful transfer of the repression of reality and finds alternative ways of satisfaction and intoxication.

Therefore, in cultural communication and inheritance, before increasing popularity, we must first determine who is our main communication target from the overall view. Secondly, young people are the future of the nation and the country, and culture determines the future of the nation. While meeting the needs of the cultural market, we should also make full use of various educational resources and methods to actively develop and strengthen youth education in outstanding Chinese traditional culture.

This will not only help establish the correct value orientation for national citizens, but also maximize the benefits of cultural dissemination.

## 2.2 The Situation of Insufficient Cultural Creativity

Most of the traditional culture is not actually forgotten or eliminated because of lack of novelty and characteristics, but because there are few people who really dare to inherit, and a thing is highly priced if it is rare, they are looked up to and reached an extraordinary height, thus creating a vicious circle and making it more inaccessible. However, we have all forgotten that they originated in the folk daily life. What we should do is to bring culture back to life and draw creativity from life.

Cultural production, cultural promotion and cultural consumption are pivotal moments for the development of cultural industries and the improvement of people's cultural life quality. Cultural production stems from people's cultural needs and inspirations. It can stimulate people's innovative abilities and provide more people with higher quality cultural works and cultural commodities; cultural promotion transforms cultural works or commodities caused by more people, which enhances the diffusion power of a cultural phenomenon and cultural content, and this kind of activity is also a manifestation of cultural realization; culture consumption was considered the end of an economic activity in the traditional consumer economy, but the emergence of online self-media makes cultural consumption embedded in the role of cultural reproduction at the same time, consumption is no longer the end of economic activity, but an important indicator of circular economy.[1]

Participants of ACGN also have a common feature, that is, they are both encoders and decoders, producers, and consumers at the same time. The communication medium of ACGN integrates online communication and offline interaction, and clears the boundary between the two-dimensional space and the real space. Commerciality and entertainment are important characteristics of ACGN culture, and also an important internal driving force for the existence and development of it. Transform culture into a life consumption behavior, integrate it into daily life, and mobilize the participation of the masses to inject new vitality into cultural promotion. This kind of interactive cultural content production activities can not only meet the needs of the audience to express themselves and realize themselves, but also can use various platforms to communicate with cultural communicators in real time, practicing the process of "reproduction", "re-promotion" and "re-consumption" of cultural content. [2] Therefore, cultural identity and interactivity among audiences is the main source of power for cultural creativity.

In this process, the "pan-entertainment" industry formed with IP (Intellectual Property) as the core is the current leader in this area. From a global perspective, whether it is the American animation market or the Japanese animation market, downstream derivatives have created huge profits. Taking Disney in the United States as an example, theme parks, derivatives, interactive entertainment and other businesses account for more than 80% of the IP-driven business, and the most profitable is the sales of IP derivatives. [3] IP is not only a cultural product that can bring economic benefits, but also one of the important productive forces for the continuation of the vitality of the work. Its ultimate goal is to pursue value and cultural identity, that is, not only to give consumers a product, but an emotional sustenance. A product may meet the needs of "usability" from a functional perspective, while emotional design will make the product at the top of the "enjoyable" and "pleasant" level. [4] Chinese traditional culture has always been based on artistic conception. If it can be substantiated, give people an emotional sustenance, and form its own IP industry, I believe it will endure for a long time.

What's more, in addition to the culture itself, additional attributes such as outer packaging and cultural environment are also important components of cultural communication. In ACGN culture, co-branded perfume or clothing in cooperation with well-known animation, theme restaurants, theme amusement parks and other activities are often carried out. Even a work is built into a brand, integrated and disseminated to maximize cultural value.

Therefore, cultural productivity is not only a problem for producers, but any link in the cultural industry chain can affect it. To improve cultural productivity, we need to "de-deify" traditional culture,

let culture return to its roots, back to daily life. Culture is not for viewing, but for taste. Only by flowing into the homes of ordinary people can the greatest value of culture be brought into play.

### 2.3 The Situation of Limited Communication Resources

The key to ACGN reaching the height of the national level and successfully marketing is not only because they have a wide audience and market, but also because their products are rationally promoted in the context of accurate analysis of the audience's needs, rather than only care about its own development. ACGN culture not only stop the compatriots in the circle like it, but also divide it into perfect services for specific groups of people, based on the difference in symbols of different cultures and the possibility of similar transmission. In the anime of Japan, we can often see adaptations of kimono, cherry blossoms, history, and traditions. Whether it is combining traditional costumes with Western magical styles or possessing the super powers of historical characters, as long as the spirit of Yamato in the bones is not violated, this scene of multiple cultures gathered together can make full use of one kind of communication resource to spread different kinds of cultures at the same time.

If one thing is difficult to break through in essence and attract public attention, then perhaps we can find an assistant for it, and use other types or models to lead its development. In a similar way, some Chinese traditional culture is still difficult to reach a large audience at this stage, we can first think about how the existing cultural communication resources are allocated, and take advantage of other popular cultural communication resources to take a ride and promote traditional culture to entry into the public eyes. In today's globalization, an excellent culture should be an understanding and tolerant culture, continuously integrating and transforming the surrounding nations and the excellent cultural forms of the West to make it more scientific and rational with the development of the economy and the progress of the society. Chinese excellent traditional culture should have strong tolerance and digestibility to accept foreign culture, and also have great endurance and assimilation power to sinicize the west.

In recent years, in cosplay exhibitions, in addition to the cosplay of animation characters, we can also see many young people wearing Hanfu to cos characters in myth or novels. The ancient Hanfu culture is unique in this enthusiastic, vigorous, and magical environment, and has received a lot of attention in these platform flowing among young people at home and abroad. The addition of oriental elements to the design of evening dresses originated in Europe also makes good use of existing cultural communication resources. In addition, Chinese national musical instruments that young people don't often come into contact with, such as suona, pipa, and erhu, can also enter the young people's field of vision by playing popular popular songs. Classic and elegant Western musical instruments are combined with high-pitched Chinese national musical instruments, Punk culture collides with classical playing techniques, transforming traditional culture creatively with other excellent cultures as a medium will give some traditional cultures that are about to be forgotten a second life.

It should be noted that learning from other cultures to give new life to traditional culture does not mean copying its cultural model totally without thinking, nor does it mean that the inheritance of traditional culture can only survive by relying on emerging cultures or other cultures. The historical foundation and cultural connotation of traditional culture itself are the cornerstones that it can survive to this day, and a symbol of people's spiritual world. In today's world full of opportunities and challenges, "the wall of the dimension is broken" is not only a recognition of cultural integration, but also of its own. praise. The foreign is used for the Chinese, and the Chinese is used for the foreign. When culture breaks national boundaries, everything is a whole. Everything is returned to the ancestors, the East and the West are one thing.

### 3. Conclusion

In this Internet age, audiences are no longer just blindly receiving information, they can choose and filter the received information according to their own wishes and preferences. Therefore, for the cultural communication elements of popularity, creativity, and communication resources, it is the key to clarify the object of cultural communication; at the same time, let the culture return to life and allow the whole people to participate in the creation to continue the vitality of the culture; last but not least, the resources and talents should be shared between cultures to maximize the value of communication. Today, when the connection between people is getting closer, understanding, cooperation, coexistence, and co-prosperity between different cultures should be the best way to promote the better development of world civilization.

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