

Research on the Construction Path of Rural Public Cultural Space from the Perspective of Rural Revitalization---- Based on the investigation and thinking of the Rural Cultural Auditorium in Zhejiang

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Abstract

In the new era, solving "agriculture, rural areas and farmers" problems is the top priority of the Party's work. We should adhere to the important measure of "rural revitalization strategy". Rural revitalization requires both shaping and casting the soul. Cultural revitalization is not only an important part of rural revitalization, but also the source and soul of vitality to realize comprehensive rural revitalization. As an important carrier and external manifestation of rural cultural revitalization, rural public cultural space plays an important role in the construction of rural spiritual civilization. Based on this, through field investigation, questionnaire survey and data analysis of the representative rural public cultural space carrier-rural cultural auditorium in Zhejiang Province, this paper analyzes the achievements and problems of the construction of rural public cultural space in Zhejiang Province, which are mainly reflected from the following aspects. In view of three kinds of problems in the process of constructing rural public cultural space, they are unreasonable spatial planning and resource utilization in physical dimension, incomplete mechanism and shallow value connotation in spiritual dimension, as well as one-way output of culture and single and isolated participants in social dimension, this paper puts forward corresponding construction paths and methods. First, we should scientifically plan space and integrate spatial resources in the process of constructing physical space; second, we should build a long-term mechanism and create cultural symbols in the process of constructing spiritual space; third, in the process of constructing social space, we should realize the transformation to two-way interaction mode and cooperate with multiple power subjects to participate in the construction of rural public cultural space.

Keywords

Rural Revitalization, Zhejiang Rural Cultural Auditorium, Rural Public Cultural Space, Space Theory, Construct Path

1. Introduction

The report of the 19th National Congress of the Communist Party of China proposed to adhere to the priority development of rural agriculture, implement the strategy of rural revitalization, and provide support and guarantee for rural development. Solidly promote the revitalization of rural industries, talents, culture, ecology, and organization. Among them, culture, as a unique social phenomenon of human society, is closely related to the development of villagers and all aspects of life. Therefore, under the strategic background of rural revitalization, the realization of rural cultural revitalization can inject cultural impetus into the overall revitalization of rural areas, so as to better implement and practice the strategy of rural revitalization, promote rural development and reduce the gap between urban and rural areas. As an important carrier and external manifestation of rural cultural revitalization, rural public cultural space attaches importance to its

investigation and research, which can better construct a public cultural space to promote the development of villagers and promote the construction of spiritual civilization in rural society, and provide cultural strength for the overall revitalization of rural areas.

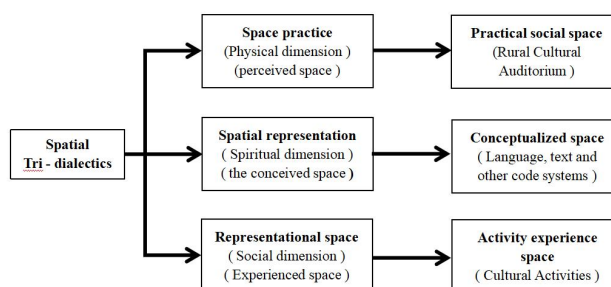
As a representative rural public cultural space created by Zhejiang Province, the rural cultural auditorium is essentially a concentrated expression of culture in terms of space, activities, and systems, and is an important carrier of rural spiritual civilization. Taking the rural cultural auditorium as the starting point for investigation, we can more specifically and truly understand the presentation of rural public cultural space. From the aspects of rural villagers ' thoughts and participation in rural cultural auditorium, we can deeply analyze and understand the problems and difficulties in the process of cultural revitalization, further explore the construction path of rural public cultural space, provide carrier support for rural cultural revitalization, and provide cultural strength for rural comprehensive revitalization.

2. Research Design

2.1 Theoretical basis and concept definition

In the 1970 s, Lefebvre expounded his theory of space production in his book " The Production of Space "(LEFEBVRE H,1991). He believed that space is a product of society, which in turn reflects the sociality of space. Lefebvre believes that space is not static, constant and fixed, but a product of sociality that is moving, changing and constantly changing with the development of society. Based on the ' Trinity ' dialectics, he divides space into three groups of concepts in three different ways. Each group is divided into three dimensions (figure 1), namely ' space practice ' (physical dimension / perceived space), ' space representation ' (spiritual dimension / conceived space), ' representational space ' (social dimension / experienced space). The three dimensions are interrelated and complement each other, forming the development of human society. Space practice refers to the perceptible social production and life practice, and also refers to the specific place formed in the process of space production. Spatial representation refers to the conceptualization and conception of space, which is different from the perceptual concept and conception through rational abstraction. The representational space is reflected through social relations, influenced by the subject, and can participate in the space personally, which has obvious social and practical nature. Lefebvre 's space production theory has a great influence on Chinese scholars in the field of space research. Domestic scholars ' research on production space has not been separated from Lefebvre 's space production theory to a certain extent. In the field of ' public cultural space ', Lefebvre 's space production theory can also be used to explore.

Figure 1 : Interpretation of Lefebvre 's space production theory ' ternary ' division

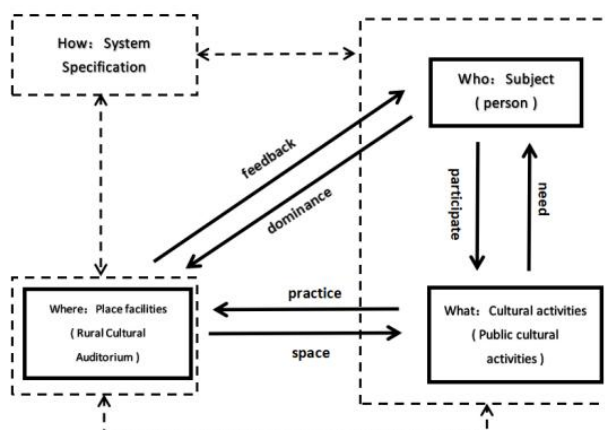


As a cross-cutting concept, public cultural space not only contains the connotation of ' public space ' and ' cultural space ', but also has both public attributes and cultural attributes. As a new research field, it has been expanded and studied by scholars. Especially in the context of rural revitalization, scholars have studied ' public cultural space ', ' rural public cultural life ', ' rural public cultural space ' and so on. Wang Yunfang (Wang Yunfang&Licheng Orange, 2017) believed that public cultural space can be regarded as a field that contains three elements : people, public space and cultural activities, and focuses on displaying a certain cultural tradition and cultural model. Geng Da(Geng Da,2019) believes that the connotation of public cultural space involves public cultural facilities in specific places, public cultural activities held in such specific places, and a set of cultural values and cultural governance systems attached to it. Li Shuwei (Li

Shuwei, 2020) defined rural public cultural space as a place where villagers can freely enter and leave, carry out cultural activities, participate in cultural life, and have open public venues.

Figure 2 : Three-dimensional structure of rural public cultural space (solid line diagram)

Note : The dotted line diagram is mainly based on Lefebvire 's space production theory



In general, there are three main aspects of the construction of public cultural space. The first is physical construction, which is mainly based on the construction of specific forms or carriers of activities in places or infrastructure that occupy a certain specific space. The second is the spiritual construction, which mainly refers to the construction at the level of value system and value concept, which is mainly reflected by various text symbol systems such as system norms. The third is the construction of activities, which is mainly to carry out public cultural activities with rich cultural connotations in specific public cultural venues, including the feelings and experiences of participants (people). However, once the specific system specification requirements (concepts) are determined or introduced, there will not be much change in general, and it is difficult to be immediately changed by specific activities or human evaluation. Therefore, we can only discuss the development status and existing problems of rural public cultural space from the perspective of physical places, activities and people. Combined with the research theme of this paper, it can be reflected in the design and construction of rural cultural auditoriums, the villagers ' attitude and recognition of rural cultural auditoriums, and the development of specific rural cultural activities in rural cultural auditoriums. For the conceptual body (virtual body) of such systems as institutional norms, here it is more of a reference standard for the research content. At the same time, based on the actual survey results, it will also make some conclusions and suggestions on the relevant institutional construction (spatial representation). Based on this, the three-dimensional structure of the rural public cultural space (based on the rural cultural auditorium) is shown in Figure 2, in which the dotted line structure diagram corresponds to Lefebvre 's ternary space division as a whole.

2.2 Research object

Considering the feasibility and representativeness of the respondents, this field trip was mainly conducted in rural cultural auditoriums in different urban areas of Zhejiang Province, such as Hangzhou, Shaoxing, Wenzhou and so on. The subjects of this questionnaire survey and interview are mainly villagers in rural areas of Zhejiang Province. The subjects of the survey are from different villages and towns, different ages and different groups in Zhejiang Province, such as Xiaoshan District of Hangzhou City, Yuyao District of Ningbo City, Yueqing District of Wenzhou City and so on.

2.3 Research methods

2.3.1 Field trip method

This survey conducts an intuitive field visit and investigation on the field of individual rural cultural auditoriums, conducts a detailed investigation on the part, and conducts on-the-spot investigations on the actual situation of individual representative rural cultural auditorium buildings and the specific design of auditoriums.

2.3.2 Questionnaire and interview

This research survey mainly uses the questionnaire survey method, through the use of offline questionnaires in the form of random sampling survey, and the data results are summarized and analyzed, and finally on the basis of the data results to form the conclusion of this study.

This time, through individual interviews, mainly through simple questions and answers, conversations and communication, interviews were conducted on individual village names in Zhejiang Province to further understand the villagers' views on the rural cultural auditorium and their actual participation status, as well as specific expectations.

2.3.3 Literature method

In order to realize the background of rural revitalization and rural cultural auditorium construction, the construction of rural cultural auditorium, specific problems and difficulties, as well as the use of cultural auditorium and investigation reports were reviewed.

3. Data analysis

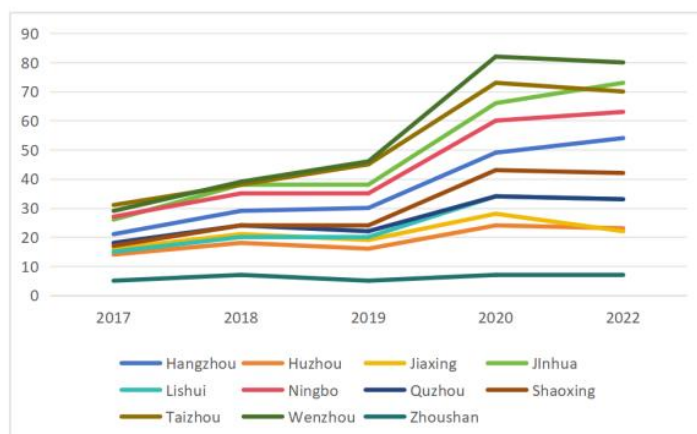
3.1 Analysis of results based on field trips

3.1.1 The cultural resources and achievements of rural cultural auditorium are unevenly distributed

The rural cultural auditorium is an important rural cultural construction project that Zhejiang Provincial Party Committee and Provincial Government began to pilot in Lin'an City in 2011 according to the growing spiritual and cultural needs of the majority of farmers in the province and the actual development of rural culture, and began to gradually implement in the province in 2013. In April 2018, the Office of the Leading Group for the Construction of Rural Cultural Auditoriums in Zhejiang Province issued a rating result for rural cultural auditoriums in Zhejiang Province, and selected the first batch of five-star rural cultural auditoriums, a total of 219. After that, the relevant star rating work is carried out every year. It can be seen from Figure 3 that although the total number of five-star rural cultural auditoriums has increased every year, the gap between different cities is more obvious and more and more obvious. In addition, in the process of on-the-spot investigation, it is found that in addition to the gap between cities, there is also a big gap in the construction, operation and use of rural cultural auditoriums in different districts and villages. Some rural cultural auditoriums are five-star, some are four-star or three-star, and some are not Level, and even some villages have not yet built a rural cultural auditorium. This shows that the overall work of rural cultural auditorium in Zhejiang Province is good, but due to the influence of multiple factors such as economy, environment, policy and talents, the gap between local areas is becoming more and more obvious. If not taken seriously, it may ultimately affect the overall results of rural cultural revitalization. In addition, Zhejiang Province has also issued relevant regulations on the star reassessment of rural cultural auditoriums, requiring reassessment every three years. On this basis, how to achieve high-quality, high-efficiency and sustainable operation and development of rural cultural auditoriums also needs to be further explored, which

is of great significance for consolidating and implementing the achievements of rural cultural revitalization.

Figure 3: Annual construction situation of five-star rural cultural auditoriums in Zhejiang province



(Source : from the network)

3.1.2 The continuous iteration of the rural cultural auditorium, the regional gap is obvious

Since 2013, Zhejiang Province has begun to carry out a full range of rural cultural auditorium construction activities. With the increasing coverage of the construction of rural cultural auditoriums, the areas or villages that took the lead in completing the construction of rural cultural auditoriums also found new problems and challenges in the process of promoting the operation and use of rural cultural auditoriums, and also opened a new journey. For example, Taizhou City, Zhejiang Province took the lead in upgrading the 2.0 version of the rural cultural auditorium in 2018. Taking the upgrading of Taizhou City as an example, the 1.0 version of the rural cultural auditorium mainly refers to the specific entity (carrier) established in response to the requirements of " rural revitalization strategy and promotion of rural cultural revitalization ". The 2.0 version is to solve the problem of how to make the rural cultural auditorium better use, live up and fire up. The characteristics of this stage are mainly reflected in : full-time, socialization and informatization, which can be summarized as the full-time of the team, the socialization of services and the informatization of management. After that, more and more regions have stepped up to 2.0 upgrades. For example, in 2020, Yueqing District of Wenzhou City began to fully build a cultural auditorium data network security full coverage, global digitization, and use the big data platform to create a cultural auditorium digital sharing circle, so that services follow the masses. Hangzhou and Shaoxing City also held the 2.0 version construction of rural cultural auditorium in Zhejiang Province and the construction of civilization practice center in the new era in 2021 respectively. It was proposed that the 2.0 version construction of rural cultural auditorium in the new stage would be promoted by digital reform.

Obviously, the upgrade 2.0 version is still on the way, and some regions have proposed upgrades, but have not yet achieved a comprehensive upgrade ; in some areas, the full coverage construction of rural cultural auditorium has not yet been realized, and it has not yet entered the stage of upgrading and iteration ; some places even put forward the 3.0 version of rural cultural auditorium. For example, Gexi Village in Fuyang, Hangzhou, proposed to build a multi-functional, integrated, intelligent, networked and digital model with variable space through key technologies such as small space multi-use, fool-style centralized control, and Internet cloud space, so as to create a 3.0 era of rural cultural auditorium in Zhejiang. However, this 3.0 version of the model has not achieved a real breakthrough compared with the conventional 2.0 version. It can be understood as the definition of different stages of its own development, which is not universal for the time being. In general, the renewal and iteration of the rural cultural auditorium meets the needs of the

development of the times and the actual conditions, but it is also based on the specific conditions and development of different regions. There are obvious differences in the development of rural cultural auditoriums between different regions.

3.1.3 There are many samples of rural cultural auditoriums with rich construction experience

Since the comprehensive opening of rural cultural auditorium construction activities in Zhejiang Province, the rural areas of the province have focused on the strategy of rural revitalization and continuously promoted the construction of rural cultural auditoriums around the goal of "cultural auditorium and spiritual home". In the process, many problems and confusion have been encountered, and in the continuous exploration and practice, the "Zhejiang sample" of rural cultural auditoriums for rural revitalization has been realized with "Zhejiang exploration". In addition to the most common functional comprehensive rural cultural auditorium, there are three types of more significant features, namely, folk culture rural cultural auditorium, industry-led rural cultural auditorium, and cultural and tourism integration rural cultural auditorium.

First, the folk culture type rural cultural auditorium is mainly a rural cultural auditorium built on the basis of excellent traditional culture, historical culture, characteristic culture and other profound cultural heritage. Such auditoriums usually have a very long history. Most of them retain many ancient buildings, traditional handicrafts or folk activities, and have obvious folk cultural characteristics. For example, the examples shown in Figure 4, Figure 5, Figure 6 and Figure 7.

Figure 4 : Jianshanxia Village 'Horse Lantern' party



(Source : from the network)

Figure 5 : Jianshanxia Village 'Horse Lantern' party



(Source : from the network)

Figure 6 : Dongyuan Village Wood Movable Type Printing Theme Exhibition Board



(Source : from the network)

Figure 7 : Minority Villagers in Eshan She Ethnic Township, Hangzhou



(Source : from the network)

Secondly, the industry-oriented rural cultural auditorium mainly refers to the rural cultural auditorium that relies on the development of local or village characteristic industries and serves industrial development. For example, the examples shown in Figure 8 and Figure 9.

Figure 8 : Tianming Village villager takes care of flowers



(Source : from the network)

Figure 9 : Linggen Village 'Xiaojudeng' co-rich workshop



(Source : from the network)

Third, the cultural and tourism integrated rural cultural auditorium is mainly a rural cultural auditorium built in areas with natural scenic spots and rich tourism resources. For example, the examples shown in Figure 10 and Figure 11.

Figure 10: Songyang village rural cultural auditorium



(Source : from the network)

Figure 11: Jingshan village rural cultural auditorium



(Source : from the network)

Combined with the construction of these different types of rural cultural auditoriums, we can see that the construction of rural cultural auditoriums will consider the conventional construction needs on the one hand, in order to meet the goal of rural cultural revitalization, and build a rural cultural auditorium with cultural

functions. On the other hand, if the rural areas with characteristic resources can make reasonable and effective use of these characteristic resources, it will inject continuous energy and power into the development of rural cultural auditorium. However, in the process of field investigation, we still find that many rural cultural auditoriums have problems of lack of characteristics, single mode and formalism in the construction process, and there are also cases where rural cultural auditoriums have not yet been built.

3.2 Results analysis based on questionnaire survey

This questionnaire survey is mainly distributed through offline questionnaires, and finally the questionnaire survey data is collated and analyzed in the form of SPSS22 and EXCEL tables. From the perspective of the environment of questionnaire distribution and the number and type of research objects, this survey can reflect the reality and related problems of rural cultural auditorium to a certain extent. This questionnaire is mainly designed from the aspects of propaganda of rural cultural auditorium, villagers' attitude, expectation, participation and satisfaction of rural cultural auditorium. In this questionnaire survey, a total of 53 questionnaires were distributed, 3 invalid questionnaires, 50 valid questionnaires, and the effective rate of the questionnaire was 94.3 %.

3.2.1 The early publicity of rural cultural auditorium is in place

According to this survey (table 1), the early publicity work of rural cultural auditoriums in different regions is relatively in place. The vast majority of villagers have heard of rural cultural auditoriums, accounting for 80 % of the total survey population. Among them, the number of villagers who said they heard occasionally was the largest, accounting for 27 % ; the number of villagers who heard frequently was relatively reduced, accounting for 13 % of the total ; the number of villagers who have never heard it is the least, accounting for 8 % of the total number ; in addition, there are villagers who are unclear, accounting for 6 % of the total number, but the villagers who have this situation are mainly unclear about the concept of rural cultural auditorium, but they are still aware of the specific representation of public cultural space in the village. Combined with the specific investigation, the villagers said that the understanding of the rural cultural auditorium is generally promoted by the village cadres or the village committee. Through the distribution of leaflets for the theme activities, or the mutual notification between relatives and friends, some villagers will go to the rural cultural auditorium to pass the time on their own, so as to understand the rural cultural auditorium.

Table 1 : Investigation on villagers' awareness of rural cultural auditorium

	Number of cases	Percentage	Percentage of cases
Heard often	13	26%	26%
Heard less	27	54%	54%
Never heard	4	8%	8%
Not clear	6	12%	12%
Total	50	100%	100%

(Source : from questionnaire survey)

3.2.2 The villagers have a high sense of identity for the rural cultural auditorium

In order to better understand the villagers' awareness and identity of the rural cultural auditorium, we set

up ' the specific functions of the rural cultural auditorium ', ' the holding of public cultural activities ' and ' whether the rural cultural auditorium should be promoted ' in the questionnaire. From the survey results, the vast majority of villagers have different degrees of definition and understanding of the functions of rural cultural auditoriums, indicating that villagers maintain an acceptance attitude towards rural cultural auditoriums to a certain extent. However, most of the specific circumstances of holding public cultural activities are based on uncertain attitudes, which also reflects that the villagers do not know much about the development of cultural activities in the cultural auditorium, which reflects that the publicity of cultural activities in the later period may not be in place.

Table 2 : Investigation of villagers ' recognition of promoting rural cultural auditorium

	Number of cases	Percentage	Percentage of cases
Very agree	26	52%	52%
General agree	18	36%	36%
Not much agree	1	2%	2%
Very disagree	1	2%	2%
Not clear	4	8%	8%
Total	50	100%	100%

(Source : from questionnaire survey)

It can be seen from Table 2 that most of the villagers said that the rural cultural auditorium should be promoted in other areas, and only a few people had objections or no opinions. Among them, 44 villagers expressed ' identity ' at the level of affirmative meaning, accounting for 88 % of the total number ; the villagers who expressed little recognition or very disapproval accounted for 4 % of the total number. One villager made a choice between these two attitudes. The main reason for the negative attitude was that they did not know much about the definition, function and specific situation of the rural cultural auditorium. Generally speaking, we still need to work hard at the level of publicity and implementation, especially in the publicity and implementation of cultural activities.

3.2.3 The villagers ' willingness to participate in public cultural activities is generally high

During the investigation, we further explored the villagers ' willingness to participate in public cultural activities held in rural cultural auditoriums, as well as the corresponding practical actions. In addition, we also discussed the reasons for not participating in or less participating in public cultural activities in rural cultural auditoriums. In this survey (Table 3), we found that nearly 90 % of the villagers have more or less participated in the activities organized by the rural cultural auditorium, and 10 % of the villagers said they would often attend the activities organized by the rural cultural auditorium. This group of people is mainly elderly or retired groups. More than 70 % of the villagers said that they sometimes attend activities held in rural cultural auditoriums, and such groups said that they would also like to participate in activities held on weekends or holidays ; in addition, 17 % of the total number of villagers said that they rarely participate in public cultural activities organized by rural cultural auditoriums. The main reason is also the inappropriate timing.

Table 3 : Villagers ' participation in the activities organized by the rural cultural auditorium

	Number of cases	Percentage	Percentage of cases
Every time	0	0	0
Often	5	10%	10%
Sometimes	20	40%	40%
Rarely	17	34%	34%
Never	7	14%	14%
Total	50	100%	100%

(Source : from questionnaire survey)

Through further discussion of the reasons (table 4), the problem is mainly set and discussed from both subjective and objective factors. We found that more than half of the villagers believe that individuals do not participate in the public cultural activities held by the rural cultural auditorium mainly because they are objectively not allowed. Among them, 32 villagers chose ' activity information propaganda is not in place, do not understand the activities ', and 27 villagers chose ' no time to participate ', which reflects from the side that the villagers actually have a certain willingness to participate in the public cultural activities held by the rural cultural auditorium, just because they do not know what activities are. Or the specific time of the event is in conflict with other activities, such as learning and work, so it is impossible to frequently participate in the public cultural activities held in the village 's rural cultural auditorium. Other reasons, such as ' personal will ', ' personal interests ', ' activity content ', ' the value of the activity itself ' and so on, are also factors that affect the villagers ' participation in the activities. It is mainly reflected by the degree of adaptation between individual needs and activities. The higher the degree of adaptation, the higher the possibility or frequency of villagers ' participation in activities.

Table 4 : Investigation on the reasons that affect the activities held by the villagers ' rural cultural auditorium

	Number of cases	Percentage	Percentage of cases
Activity information publicity is not in place, do not understand the activities	32	29.3%	64%
No time to participate	27	24.8%	54%
Too troublesome to go out	15	13.8%	30%
Feels meaningless to participate in the activities	5	4.6%	10%
Not familiar with other participants	6	5.5%	12%
Not interested in the activities of the cultural auditorium	13	11.9%	26%
Cultural activities do not match their own cultural background	8	7.3%	16%
Other	3	2.8%	6%
Total	109	100%	218%

(Source : from questionnaire survey)

In addition, there are also villagers in the ' other ' options expressed ' distance ', ' no activity ' and other reasons, so it is necessary to further take into account the geographical location and rural development conditions and other factors.

3.2.4 The supply of cultural activities in rural cultural auditoriums does not match the needs of villagers

As a public place where villagers can freely enter and leave, freely participate in public cultural activities and feel cultural edification, the rural cultural auditorium presents a gradually diversified trend in the face of different types of villagers. In the survey, we found that (Table 5), the villagers participate in a wide variety of public cultural activities, such as traditional festival-related customs activities, such as Dragon Boat Festival and Mid-Autumn Festival, funeral and wedding activities, large-scale performances or celebrations in the village, parent-child activities, lecture training, or cadre deliberation activities. Although each villager 's participation in the activities is different, the vast majority of villagers have participated in the activities held in the village, especially those related to traditional customs, or more important celebrations. More than half of the villagers said that they participated in such activities, but the participation in parent-child, training and publicity, and discussion activities was relatively small. In addition, 6 % of the villagers said that they had not participated in the activities held in the village.

Table 5 : Investigation on the types of public cultural activities held in rural cultural auditoriums

	Number of cases	Percentage	Percentage of cases
Customary activities related to traditional festivals	26	26.5%	52%
Provide villagers with a place for drinking, family banquets, funerals and weddings	19	19.4%	38%
Hold major rural activities	22	22.4%	44%
Parent-child activities, interest class activities	9	9.2%	18%
Various training, lectures, publicity activities	7	7.1%	14%
Party affairs, villagers affairs meeting activities	7	7.1%	14%
No activities	5	5.1%	10%
Other	3	3.1%	6%
Total	98	99.9%	196%

(Source : from questionnaire survey)

In order to further understand what the villagers ' needs for activities in cultural life are, so as to put forward effective suggestions for the development (supply) of rural cultural auditorium activities, we continue to ask the villagers surveyed in the questionnaire. What activities do you think the rural cultural auditorium in the village should strengthen ? Among them, the proportion of popular science and training activities, activities related to customs and customs, and activities related to children 's cultural education ranked the top three, with the first accounting for 44 %, the second accounting for 38 %, and the third accounting for 34 %. In addition, there are some leisure and entertainment activities, volunteer activities, and competitions or evaluation activities that are also expected by the villagers, accounting for 30 %, 20 %, and 18 %, respectively. It can be seen that the activities related to traditional customs are not only the activities focused by the organizers, but also the activities expected by the villagers. However, the villagers ' demand for popular science training activities does not match the actual participation, mainly because there are fewer

related types of activities held in the village, so the participation is also less. On this basis, it should be noted that public cultural activities in rural cultural auditoriums should not only focus on the tradition of excellent traditions, but also meet the new needs of villagers in the new era, so as to achieve a balance between supply and demand.

3.2.5 There is still room for improvement in the sense of participation and acquisition of villagers ' participation in activities

In order to carry out the cultural role of public cultural activities and enhance the status and role of rural cultural auditoriums, it is necessary to analyze and find out some problems in the planning and arrangement of public cultural activities in rural cultural auditoriums. Because the villagers are the most direct experience of the activity, with the most intuitive feelings and full experience, so in the course of the questionnaire survey, we also conducted a survey on the satisfaction of the rural cultural auditorium to the villagers surveyed, and step by step to understand the reasons for their dissatisfaction.

Table 6 : Satisfaction survey of the current rural cultural auditorium

	Number of cases	Percentage	Percentage of cases
Very satisfactory	5	10%	10%
Basically satisfactory	22	44%	44%
General satisfactory	18	36%	36%
Unsatisfactory	1	2%	2%
No feeling	4	8%	8%
Total	50	100%	100%

(Source : from questionnaire survey)

In terms of satisfaction survey (Table 6), nearly 60 % of the villagers chose the basic satisfaction and above satisfaction options, and the proportion of general and unsatisfactory options only accounted for less than 40 % of the total number of respondents. However, it can be seen that in fact, the current rural cultural auditorium still has a large space for development in the eyes of the villagers surveyed. In the course of the investigation, we asked the villagers the reasons why they are not satisfied with the public cultural activities they have participated in so far or the rural cultural auditorium itself, hoping to put forward improvement measures based on this problem. The villagers mainly believe that it is because ' the form of activity is not rich and relatively single ', ' the infrastructure is not perfect ', ' the cultural auditorium is often idle ', ' the attraction of the activity is not high ', ' the sense of participation in the activity is not strong ', etc. There are other reasons for the ' limited number of activities ', ' insufficient funds ', and ' lack of ways to understand '. It can be concluded that there are many factors that cause the villagers ' dissatisfaction, and also involve different subjects. In order to improve everyone 's recognition and satisfaction with the rural cultural auditorium, it is necessary to stand on the position of the villagers, meet the needs of the villagers ' cultural life, and design high-quality public cultural activities that can improve the villagers ' cultural literacy and cultural spiritual strength. It also requires the joint cooperation of different subjects, including the government, society and villagers, to develop together.

3.3 Results analysis based on interview survey

The number of interviewees is relatively small, mainly the staff or responsible persons related to the work of cultural auditorium in individual villages, as well as individual villagers. The content of the interview is mainly about the construction of the rural cultural auditorium, the use of the rural cultural auditorium and the factors affecting the implementation of the activities, as well as the problems, opinions and suggestions of the villagers in the process of the construction of the rural cultural auditorium.

First of all, in the construction of rural cultural auditorium, it is mainly divided into two ways : new construction and reconstruction. In the actual planning and construction process, different degrees of transformation on the basis of the original public space are the main construction methods of the current rural cultural auditorium. However, in this process, how to realize the fundamental transformation from ' old ' to ' new ', especially in the planning and design of space, as well as the later governance and management, is a matter of great concern to the current village cadres and principals, especially in the problem of space construction restrictions. Some principals say that they mainly guarantee the rural cultural auditorium first, and then consider the later renewal or rectification. Although this way can quickly promote the construction of rural cultural auditorium, it is not only necessary to build a public place called ' xx village rural cultural auditorium ' to make the rural cultural auditorium truly become an exclusive cultural symbol, symbolize certain cultural connotation and play a positive role in cultural edification.

Second, on the problems in the operation of rural cultural auditorium. Mainly summarized as two aspects of hardware and software. In terms of hardware, there are still some problems mentioned in the construction process, such as the site, infrastructure, specific function division, etc., and how to maintain and update the operation process. Although the construction of many rural cultural auditoriums has achieved good results in terms of architectural design and auditorium use, on the whole, the construction of rural cultural auditoriums in Zhejiang Province is still in the process of promoting full coverage. There are still a certain number of rural cultural auditoriums that have not really played their roles and functions. There are still formalism problems, and problems such as site planning and post-maintenance also involve many processes and subjects. It is necessary to integrate various aspects and coordinate various subjects to jointly implement and promote. In addition, the village name has different attitudes towards the infrastructure of the rural cultural auditorium, and there is basically no very unsatisfactory situation. However, many villagers are not satisfied with the listing behavior of some spaces (or specific functional rooms) and the idle phenomenon. They also hope to strengthen the infrastructure construction that meets the needs of the villagers and make rational use of the idle space. For the person in charge of the software, it is more reflected in the financial management, talent team management, cultural auditorium construction homogenization, activities can not attract young people and other aspects of the current promotion of rural cultural revitalization of the difficult problems. For villagers, it is the majority of problems in the spiritual and ideological fields such as personal participation, experience and sense of acquisition. At the same time, the participation of villagers of different ages in the public cultural activities of the rural cultural auditorium is also completely different, and the cultural activities of interest to different groups are also different. The participation in public cultural activities is generally older or retired people, while young and middle-aged people are affected by various factors, and the participation is not as much as the former. Therefore, how to attract young groups and inject more new vitality into rural development is also a very critical issue currently encountered.

Third, summary and summary of opinions and suggestions on solving problems. In the process of interviews and dialogues, we classify our opinions and ideas into the following aspects, namely, economy, culture, system and so on. The economic level is to put forward the demand for financial allocation, external financing and other aspects. The cultural level is to put forward the principle of " people-oriented " to

promote the development of cultural activities, as well as the implementation of other hardware construction with cultural propaganda significance. In terms of system, it is hoped that it can improve the relevant systems in different fields, such as talent team management mechanism, fund reimbursement system, operation mechanism, cultural cultivation mechanism, incentive mechanism and so on, so as to achieve comprehensiveness and standardization.

4. Conclusion and enlightenment

According to the data analysis of this investigation, investigation and interview, we can draw the following conclusions : First, the distribution and distribution of rural cultural auditoriums are not uniform to a certain extent. Second, the construction of rural cultural auditorium will be affected by many factors such as economy, policy, culture and resources. Third, villagers have a high degree of recognition and willingness to participate in rural cultural auditoriums, but their participation in actual cultural activities is relatively low. Fourth, the type setting of public cultural activities matches the needs of villagers to a certain extent. Fifth, the specific development and implementation of public cultural activities do not match the actual needs of the villagers. Sixth, there are still many problems in the construction of the mechanism, such as incomplete, not long-term, lack of innovation, lack of overall planning, lack of evaluation mechanism and so on. There is still much room for development and improvement. Based on the further analysis of Lefebvre 's space theory, these aspects can also be summarized as the current situation presented in the three dimensions of physical space, social space and spiritual space, which also reflects the problems in the construction and implementation of rural cultural auditorium in different spatial dimensions.

According to the practice of promoting the construction of rural cultural auditorium (the construction of rural public cultural space) in Zhejiang Province, a targeted optimization path is proposed in the practical dilemma faced by the construction of physical space, social space and spiritual space. First, scientifically plan the space, equip and optimize the facilities of rural public cultural space ; second, integrate space resources, improve and expand the function of rural public cultural space ; third, build a long-term mechanism to consolidate and deepen the construction of rural public cultural space ; create cultural symbols, enrich and highlight the value connotation of rural public cultural space ; two-way interactive transformation, promote the construction of digital rural public cultural space platform ; sixth, coordinate multiple forces to stimulate the internal vitality of the rural public cultural community.

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Conflicts of Interest

The authors declare no conflict of interest.

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