

The Protection and Inheritance of Chinese Folk Music under the Background of Cultural Confidence

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Abstract: In recent years, the concept of cultural confidence has become a driving force for the development of traditional culture in China. Chinese folk music is one important kind of intangible cultural heritage, it has many historical memories and local features. This paper is about protecting and handing down Chinese folk music in terms of cultural confidence. Using literature review and qualitative research methods, it studies the current situation, problems and development path of folk music inheritance. From the result we know that even though there is more policy and public knowledge, there are still problems like inheritor loss, not enough modern media interaction, few dissemination ways. Cultural confidence can make people more confident to be themselves, promote creative thinking, and improve the sustainability of folk music. And we can conclude that to protect and inherit the folk music well we need to develop education, digital technology and cultural policies together.

Keywords: Chinese folk music; cultural confidence; inheritance; cultural heritage; protection

1. Introduction

Chinese folk music is an important symbol of the national culture, it reflects different lives and emotions in different places, as well as different ethnic traditions. With the swift pace of globalisation and modernization, traditional cultural form faces great challenge today. At the same time with the rise of cultural confidence, new chances have been given to the revival of traditional arts. Cultural confidence stresses recognition and pried in a nation's culture, promoting both the conservation and renewal of conventional forms. And so in this case, protecting and inheriting Chinese folk music has become more important. But there are still many inheriting people getting old, the inherit process is weakening, and traditional music has been marginalized by modern society. This study aims to analyze the current situation of the inheritance of Chinese folk music in the context of cultural confidence, identify existing problems, and propose measures for its development. Through systematic analysis, this study aims to provide a theoretical basis and practical support for the sustainable development of folk music.

2. Literature Review

2.1 Research on Cultural Confidence and Music Education

Scholars think cultural confidence has an instructive function when it comes to the continuation of traditional culture. It has been studied that incorporating folk music into educational systems improves on culture, also promotes culture. For instance, it is found that college education can promote folk music culture spreading and improving student's cultural sense.

More importantly, some people think that the education of music is a way to teach skills in addition to being a way for culture understanding and value shaping. Through the use of folk music in class, students may learn more about their nation's customs and history. Incorporating regional folk music and traditional instrumental performance practices into the curriculum can make learning more engaging and interesting for students. Furthermore, the off campus activity like folk music club ,performance, workshop can also give student chances to contact traditional culture in practical way. Also there needs be enough teacher training for teachers to have the cultural know how as well as pedagogical abilities to pass on folk music. And the application of digital education material like online archives, multimedia platforms etc., have also been considered as good addition to usual teaching methodology which enhances both accessibility and result of students' learning. Therefore, it is

necessary to build a much better systemic and lasting education system for the long-term dissemination of culture.^[1]

2.2 Studies on the Inheritance and Development of Traditional Music

Existing literature is mainly about how to preserve and innovate traditional musical forms. There are many kinds of methods researched for example adapt the folk song, integration of modern medias, regional culture develop. These are also studies about transforming creatively and having various forms of distribution to bring more life into folk music.^[2]

The next research point is that traditional music will continue to exist if it can adapt into modern cultural environment. Many people think that it is good to reinterpret traditional folk songs with new musical styles, collaborations, or performances. This will bring in more listeners: In addition, with the development of media technology, there are new ways as well; short video platform, digital recording and virtual performance to spread traditional music. Also there is a commercialization of these cultural products such as Music albums, culture tourism, creativity etc which are seen as ways to raise awareness about and make money from folk music. But they warn against being too commercialized and it will lose its authenticity, so it should be balanced between creating something new and preserving culture. This point shows the difficulty of preserving old customs in today's world. And it also shows there is a need for better coordination between cultural values and market expansion.

And there are also some recent ones that start stressing on how the policy directions and institutions set things up for traditional music's course. A supportive culture policy would make it so: providing money and platform/reputation for an artist. Academic research institutions have an important part to play in documenting musical heritage and doing theoretical work. Also, cultivating audience is becoming more and more important since it is public's taste that determines how much room traditional music has to survive. Enhancing education, expanding outreach, and increasing cultural awareness can help create a better long-term environment for the inheritance and development of traditional music.

2.3 Regional Case Studies and Practical Exploration

Field investigation and regional study gives us some useful information about passing down folk music. For instance studying local music traditional can see the contribution to regional confidence as a community with their folk music. But it is still difficult because there are not enough resources and no strong system.

Deep case studies show that the success of inheriting folk music usually depends on some specific local conditions like culture, policies, people's participation. Some places built cultural heritages center, training program and performance stage to promote the pass down of traditional music. Local governments and cultural organizations also need to participate, which is an important aspect of offering financial support and institutions. Festival activities in communities, rituals and public performances, maintain the social role of folk songs and enhance community consciousness. At the same time, there is collaboration between scholars and locals for better documentation and preservation. Although there are some positives, many areas still suffer from problems like unequal resource distribution, no specialized direction and little public participation. This indicates that we need a more organized and continuous effort if we want to protect and pass down folk music in various places. Also, it points out the fact that protection models should adapt to certain regions. And there should be a flexible and proper method to establish policies in different regions. Rich in culture and resource areas can do more on brand and cultural exposure, poor foundation area should have a more supportive development. Inter-regional cooperation and exchange should also be strengthened to promote balanced development and enable successful experiences to be adapted to different local conditions. Integrating local characteristics into broader cultural development can provide folk music with a better opportunity for long-term preservation and sustainable growth.^[4]

3. Research Design and Methods

3.1 Research Approach

It takes both the literature research as well as comparison into account. It is about synthesizing current studies and recognizing problems regarding the inheritance of Chinese folk music. By looking at many different viewpoints from academia, we try to understand what has been researched so far and

point out problems that still need exploring.

Based on this, it advocates for an interdisciplinary approach by drawing in ideas from culture studies, ethnomusicology, sociology etc. in order to form a more solid basis of analysis. By reviewing and comparing a lot of materials systematically, the study looks into different ideas about protecting and passing down folk music, and it does so in terms of cultural confidence. It also considers the interaction between traditional culture and modern society, it examines how changes in society, technology, policies etc. affect the life and development of folk music. In this way, the theory can make deeper explanation for it.

From the perspective of comparison, it examines the practices from various places and schools to see what is similar or different about how they pass down folk songs. It tries to learn some general rules and useful methods by looking at different ways of saving and passing down various things. And it also is researched in a way that focuses on problems instead of things, like fewer people who can pass down their craft, not using old ways to teach anymore, and not mixing enough with today's stories. An in-depth analysis of these problems should be conducted to identify their underlying causes and provide a solid basis for feasible solutions.^[5]

3.2 Data Sources and Analytical Methods

A great deal of it comes from journal articles as well as policy and case material about folk music & cultural Confidence. Theme analysis is used to organize and interpret the main results; it looks for patterns and tendencies in what's happening right now. To improve the trustworthiness and thoroughness of our study, we look at lots of different sources, like newest scholarly writings, official cultural plans, and written records of safeguarding folk music. They can give some theoretic reference and practicable proof for analyzing. Regarding data selection, it is based on the principle of being relevant, representative, and timely so that the research can reflect how things stand at present. Cross-verification with other sources should also be conducted to ensure that the analysis results are more consistent and credible. This can help reduce potential bias and improve the reliability of the overall findings.

Analytical process consists of many stages. First we review and code all collected data carefully to find out repeated topics about cultural confidence, transmission channels and innovative ways. Then we organize the themes in larger groupings to show how things are related: And then we interpret the results based on the theories we already have, in order to understand more about the inheritance of folk songs. It makes certain the analysis will remain systematic and logically sound at the same time making sure it is easy to show important points. And there is also the comparison to see how it varies in different situations like between regions or institutions. This way we can see both what is shared between different folk music and what's unique about each type of protection and transmission. Through the integration of various perspectives for analysis, it shows a better view of the current situation and future direction of Chinese folk music in the backdrop of culture confidence. Also, qualitative interpretation and comparative insight can lead to a better understanding on how various aspects work together so it would give some useful references for future studies as well as application.

3.3 Research Limitations and Scope

But when I tried to do a thorough research on the protection and inheritance of Chinese folk music by way of cultural self-confidence, certain restrictions were in place. This is mainly done with qualitative methods and it uses secondary data, so that could limit how deep and broad the results are. Although the selected literatures and cases are typical, it is impossible to cover all kinds of differences in regions and various types of folk music across the country. Therefore, there could be some local practices and distinctive culture that will not show up. Also qualitative analysis is good to interpret but doesn't have that exact amount of numbers to show on certain things or trend and also can affect the generalization.

Furthermore, this study focuses more on recent developments and policy trends while paying less attention to the historical evolution and long-term transformation of Chinese folk music. In addition, the interpretation of the data is affected by the availability and accessibility of existing materials. Topics that are better documented tend to receive more analytical attention, whereas less well-known traditions may be overlooked. This may also affect the comprehensiveness of the analysis. Moreover, reliance on published materials may result in some informal or community-based practices transmitted through oral tradition being excluded from the research framework. Regarding the range of study topics,

it is mainly focused on the intersection where cultural self-confidence meets folk music inheritance, concentrating especially on aspects related to education, technology, policies, etc. As for other related matters like economics conditions, market situation, cultural exchange influences, they are only briefly mentioned. Future work can build upon this by adding more quantitative methods, actually doing fieldwork, and looking at a lot more case studies. We could also look into doing more interdisciplinary research involving Cultural Studies and Economics and Communication Studies. To solve for these problems can help the follow-up study have better and more balanced understanding on how Chinese folk music gets its protection and inheritance. [3]

4. Results and Discussion

4.1 Current Challenges in Folk Music Inheritance

The research finds many big problems. Firstly, the number of inheritors is shrinking, and young people don't care about traditional music either. Second, the traditional transmission methods mainly relying on lectures are becoming more feeble. Thirdly is the influence of popular culture and digital entertainment, folk music gets sidelined in today's society.

Besides this aspect, there are also structural changes in society that lead to weakened folk music inheritance. Rapid urbanization changed the traditional communities, there are fewer places where people perform and pass down their folk music now. In many places that have always been considered as carriers of culture, there are phenomena of population outflow, and the local music is disappearing slowly. Also because lifestyles as well as taste have changed, people are more interested in commercialized and entertaining culture, which reduces the visibility of folk traditions even more.

Preservation for a long time, there are few institutional support methods: Although some policies have been put forward to protect the intangible cultural heritage, they are not carried out uniformly among different regions. Some parts don't do enough documentation and archiving, so there's danger for keeping some rare kinds of music going. Additionally, there is no systematic inheritor training program, so it's hard to form a solid chain of transmission. Folk music will lack interest and charm when it can't be effectively integrated into current culture, so inheriting it sustainably becomes harder.[7]

4.2 The Role of Cultural Confidence in Folk Music Development

Cultural confidence gives us ideas on how to keep folk music: It can make more people know traditional culture, get support from policies and social activities. Also, cultural confidence can make folk music enter the educational system and have an impact on younger people.

In a broader sense, cultural confidence is to reshape people's values with emphasis on the importance of indigenous culture. It makes people and groups rethink the importance of folk songs; they no longer see them just as old history from long ago, instead think about them as something important today that's part of our culture. People's knowledge about folk music is getting wider. They can attend more cultural activities related to folk music like performances, festivals, etc.

It can also guide us to make cultural policies and allocate cultural resources. Governments and organizations will be willing to invest more on culture heritage project, set up safeguard system and do investigation. So as to create an even better setting for the conservation and advancement of traditional music. Moreover, cultural confidence can inspire people to create and recreate using tradition in different settings of current times art. It will also make folk music more attractive and introduce it to a wider range of cultural industries. Cultural Confidence becomes an important drive which links tradition and innovation to sustain the life of folk music through those paths.[6]

4.3 Paths for Protection and Inheritance

From the above, we can put forward some effective ways. First, incorporate folk music into the formal education system and develop a sense of culture from childhood. Secondly, digital technologies like internet, multimedia etc., can spread the information more. Three, policies and finance have to support in order to develop sustainably. And thirdly, promoting new and unique adaptations of folk music makes it more relevant today.

Building on top of those, we should also set up a multi-tiered and collaborative protective network.

Educational institutions can be the foundation; they may design courses where learning is not just theoretical but also hands-on, allowing people to immerse themselves in traditional folk music. Just as important are communities because their local culture makes the actual practice and performances possible. Strengthening cooperation among schools, cultural institutions, and local communities can improve the effectiveness of the cultural transmission network. Digital tech has new chances in saving things and spreading them around. To record well, archive digitally, and exhibit online all help us capture and share out-of-people-folk-music-resources better. Social media and streaming services will help to make the traditional music more widely known, especially among young people. Also interdisciplinary cooperation like mixing folk music with other kinds of contemporary arts forms, films, or tourism would create new types of cultural stuff.

Policies can handle it on the long term with some regular funding, specific trainings only for you plus actual assessment too! Furthermore, encouraging related research and innovation can promote the continuous development of folk music. Through the combination of education, technology, involvement in communities and institutions, a robust system that will protect and pass down Chinese folk music can slowly take form.

4.4 Cultural Integration and Contemporary Communication of Folk Music

In the process of cultural globalisation Chinese folk music has more and more contact with cross-cultural interaction as well as media convergence. Traditional music combined with current cultural representation is becoming more of a pattern which allows the spread of folk music over wider areas than its native region. Folk music is combined with film score, stage drama, popular music production and so on. It gets some new interpretive spaces and aesthete.

At this time, the creation of digital communication environment also transformed people's receiving habits. Online platforms, live streamings, short forms make it so that people can experience folk music in different ways, with more flexibility and interactivity. And it makes access easier and more participatory, since people can now add their own take on traditional songs and share them with others.

But it has some problems with cultural truth and keep your identity. Adaptation versus preservation of initial culture significance requires thought on either side by people and also cultural organizations. If we strengthen the professional guidance, establish an evaluation standard, innovation will be anchored on cultural integrity. Through constant search on integrations and communication ways, Chinese folk music could have more extensive cultural reverberation but still keep the unique artistic value. And we need to cultivate more different kinds of communication subjects. Cultural institutions and individual musicians as well as media all contribute to the cultural ecosystem for folk music. These people will form collaboration networks so as to share more resources and disseminate better. Audience feed back and participatory references give good suggestions on changing communication approaches, so the transmission will be active and reactive. Moreover, with the application of data analysis and digital trackings, we can determine what our audience likes to watch and produce accordingly, which would improve the efficiency of our culture promotion in this rapidly evolving media world.

5. Development Pathway & Industrial Incorporation

5.1 Innovation-Driven Development of Folk Music

Innovative thinking has become an important way for Chinese folk music to be revitalized in today's society. Folk music needn't stick with traditional performing scenarios and will get fresh vitality by being creatively transformed and adapted. Folk music can be better known by more people if it uses old songs, instruments and ways of performing along with new art forms. Recently there are different kinds of innovations such as mixing folk/pop music, doing some experimental stuffs and also having a multimedia stage show. These can add to the expressional resources of folk songs and make new means for spreading culture. And then with the use of visuals, Digital sound effects, and interactivity it makes your experience even better by making Traditional music more accessible for young people. And these developments show the constant development of how people express art according to their environment. Innovation is reinterpreting the meaning of folk music that we have. By using creative adaptation traditional theme can be portrayed through the lens of modern day value and aesthetic. In this way, folk music can keep its original culture, and face with new social situations. A place where experiment and creation are welcomed will give practitioners many different ways to make

music, helping folk music grow by more than just keeping it the same. And also cultivating the innovative talents is very important to maintain this progress. To encourage younger musicians to interact with folklore and try out new ways of making art will give it some new life. And academic institutions, cultural organization could also help to create some stage of practice, interdisciplinary collaboration and public presentation. Moreover, combining research with creative works will make people understand folk music better and also add more expressiveness to it. Folk music is continuously innovated and developed by people, so it will have cultural value in today's culture.

5.2 Integration of Folk Music into Cultural Industry Development

Folk music's entry into the cultural industry is a major direction for the sustainable development of folk music. In the larger cultural economy, folk music can be turned into culture and money if it gets used in creative industries. This can make traditional music more famous, and help with the continuous transmission and improvement of traditional music. Cultural tourism becomes an important stage to display folk music, it can draw audience with its performance festival or local culture events and enhance regional recognition. And the production and sale of cultural products such as soundtracks, creative merchandise, and themed performances also help expand the market for folk music. These sorts of industrial development change traditional culture's resources to today's culture's assets so that it can suit today's consumption. However, integration process also needs great care for preservation of authentic culture value. There need to be standards that can maintain culture but still grow in the market. Cultural institutions, creative firms, and community members should all work together for this to be balanced, so the culture isn't lost because of money. Integration makes folk music get more money and people know it, this is very important for it to live a long time. And building various kinds of markets is necessary to strengthen this connection. Folk music can spread to other countries through taking part in the exchanges among different cultures around the world. The development of branding strategy and the safeguarding of intellectual property rights can make it more competitive in the culture industry. And also digital platform and online distribution channel can give us chance to promote our culture product to more people. At the same time, we should also take into account the part played by policy support and institutional prompting during the process of integration. The government's initiative, funding program, and cultural development plan can create a good environment for the development of folk music industry. Educational institutions and research institutes can contribute through giving theoretical support and vocational training to help develop people who are good at both art and management. And also it could have more application area by integrating folk music with other fields like media, design, culture communication and so on. By continuously exploring new avenues for innovation and collaboration, folk music will have a stronger and more varied development pattern. This way it could maintain lasting appeal in today's society.

6. Conclusion

Under the background of cultural confidence, the protection and inheritance of Chinese folk music have gained new momentum. Confident culture is the bottom line even now. Despite the existing problems, achieving sustainability requires the promotion of education, technology, and supportive policies.

The development of folk music shows the relationship between traditions and modern society. Effective Inheritance is to retain its essence but adjust for the present time. Improving the public's knowledge and building a protective network are important for lasting success.

And then I think in the future will include number evaluation as well as foreign culture exchange, also digit innovation true or observe. Inheriting traditional folk music is not only a kind of cultural inheritance, but also the manifestation of ethnic group.

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