

The Impact of Community Cultural Communication Methods on Residents' Satisfaction in Pingguoyuan and Guangning Sub-districts of Shijingshan District, Beijing

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Abstract In the context of modern governance of megacities, community cultural communication not only serves as a frontier for disseminating mainstream values and cultivating a sense of community but also constitutes a critical variable affecting residents' daily sense of fulfillment, well-being, and satisfaction. Drawing on Beijing's public policy documents, government procurement information, official media reports, and academic survey data during 2023–2025, this study systematically mapped the city-level community cultural communication system. Taking Guangning Sub-district and Pingguoyuan Sub-district in Shijingshan District as typical cases, it compared their practical approaches and residents' feedback, evaluated their respective strengths and shortcomings, and put forward policy recommendations centered on “precision matching of supply and demand, diversified integration of resources, and closed-loop management of evaluation.” These suggestions aimed to provide a reference for optimizing grassroots cultural governance in Beijing.

Keywords Community cultural communication, Residents' satisfaction, Public cultural service, Grassroots governance

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1 The composition of Beijing's community cultural communication system

Beijing has integrated community cultural communication into its four-tier public cultural service system (municipal, district, sub-district, and community levels), with New Era Civilization Practice Centers (and their subordinate stations) acting as pivotal hubs. This integration has fostered an operational framework defined by “government leadership, social participation, and resident co-construction.” At the municipal level, policy documents such as *Standards for the Construction of Beijing's Public Cultural Service System Demonstration Zones and Guidelines for the Construction of New Era Civilization Practice Centers* have established an overarching framework centered on “joint venue construction, co-organized activities, and collaborative team cultivation.” District-level departments of culture, radio, television, and tourism were tasked with fund coordination and project evaluation. Sub-district comprehensive cultural centers (including volunteer service teams) and community cultural rooms (New Era Civilization Practice Stations) jointly undertook functions such as activity implementation, demand solicitation, and satisfaction follow-up. The modes of cultural communication could be categorized into 4 types: thematic education, festival and ritual events, brand activities, and media matrices. Thematic education encompassed policy briefings, lectures on core values, and

workshops on safety and legal literacy. Festival and ritual events included traditional festival performances, intangible cultural heritage (ICH) community outreach, and “Guochao” (Chinese cultural trend) markets. Brand activities included the “One Sub-district, One Brand” Art Festival, opera fan gatherings, and neighborhood festivals. Media matrices consisted of WeChat official accounts, WeChat group live broadcasts, elevator posters, outdoor electronic screens, and door-to-door promotions.

A 2023 sampling survey by the Beijing Municipal Academy of Social Sciences revealed that 36.51% of Beijing's urban residents “regularly participate in mass cultural activities”—a 4.2-percent increase from 2020. However, satisfaction scores for two dimensions, “whether activity content aligns with personal interests” and “whether promotional channels are easily accessible”, stood at 74.8 and 72.3 respectively, both lower than the hardware environment score of 78.9. This finding suggested that the “method-demand mismatch” remained a critical bottleneck restricting the improvement of satisfaction levels.

2 The importance of community cultural communication and the theoretical mechanism of the strong “method-satisfaction” correlation

Community cultural communication influenced satisfaction through the “cognition-

emotion-behavior” pathway: Precise and diverse methods reduced residents' information search costs and enhanced participation accessibility (cognition dimension); interactive, geographically symbolic contents evoked local emotional attachment and a sense of community belonging (emotion dimension); community culture activated the “vitality” of grassroots governance ideals and stimulated residents' intrinsic motivation precisely because it largely fulfilled their spiritual needs. By centering on residents' interests, designing diverse cultural activities, and accurately matching the heterogeneous needs of different resident groups, participation motivation could be effectively stimulated. When residents transitioned from passive recipients to active co-creators, this further strengthened their positive evaluation of the legitimacy and service efficiency of grassroots governance (behavior dimension)^[1]. A 2024 survey of 27 communities in Beijing's 6 core urban districts, conducted by a research team from Beijing Institute of Technology, confirmed that after controlling for covariates such as age, income, and length of residence, each one-point increase in residents' rating of “diversity of communication methods” was associated with an average 0.412-point rise in their overall satisfaction with community cultural services ($p < 0.01$), indicating a statistically significant positive correlation^[2].

3 Case selection

Guangning Sub-district and Pingguoyuan

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Sub-district were selected for a comparative analysis to dissect the differences in cultural communication paths under the dual scenarios of “old industrial transformation” and “new urban renewal”.

3.1 Guangning Sub-district: localized reconstruction of transforming “steel memories” into “safety narratives”

3.1.1 Site-specificity of spatial narrative. The original location of the Guangning Sub-district Office was the former Workers’ Club of the Shougang Limestone Mine. The “Steel Flower Road” in front and the coal gangue hill behind it functioned as natural exhibition spaces. Instead of constructing a new cultural venue, the cultural communication team transformed the abandoned railway line into a “Safety Culture Corridor”. By juxtaposing 1958 vintage photos of “splashing steel sparks” during blast furnace iron tapping with 2023 family kitchen fire-extinguishing experiments, they initiated a cross-temporal safety dialogue between industrial heritage and domestic life. The strategy of “using local resources and contextualizing safety education within historical narratives” allowed elderly residents to naturally absorb new knowledge through familiar visual symbols, thereby reducing the “psychological threshold” for policy communication.

3.1.2 “Workplace-Residence” Grafting of Organizational Networks. Among retired employees of Shougang Group, a significant number hold qualifications as registered safety engineers or senior electricians. Through the “Silver-Age Safety Mentor Group” initiative, Guangning Sub-district reorganized these previously dispersed “technical authorities,” endowing them with the identity of “community safety culture volunteers” to achieve a seamless transition from “factory-based affiliation” to “sub-district-based affiliation.” Given that these “veteran workers” inherently possessed a trust-based aura among long-term residents, their communication effectiveness far outperformed that of externally hired lecturers. In 2023, the attendance rate for gas safety workshops remained stable at 92%, representing a nearly 30-percent increase compared to sessions led by external lecturers.

3.1.3 “Two-way circulation” of the points-based incentive system. Guangning Sub-district designed a closed-loop mechanism integrating “cultural volunteer engagement, safe behavioral practice, and commercial welfare feedback”. Residents earned “Steel Flower Points” by participating in safety-related cultural activities, which can be redeemed for meal vouchers or daily necessities

(e.g., rice, flour, cooking oil). Concurrently, enterprises purchased these points to fund employee team-building events, thereby embedding safety culture into production scenarios. From January to September 2024, local enterprises purchased a total of 120,000 points, equivalent to approximately 60,000 RMB. This initiative marked the first realization of the reverse spillover of “community safety culture” to “workplace safety in industrial settings,” forming a unique model of endogenous circulation in old industrial districts

3.2 Pingguoyuan Sub-district: Flow-driven cultural production catalyzed by orbital hub nodes

3.2.1 TOD time-space dividend: spatial activation of community cultural brands driven by transit hubs. Metro Lines 1 and 6 intersect at Pingguoyuan Station, with an average daily passenger flow of 220,000, of which 35% are young commuters aged 18–35. The sub-district transformed the underground air-raid shelter originally located on the auxiliary road into the “Apple Orchard Trendy Art Lab” (Pingguoyuan means “Apple Orchard”)—a space directly accessible upon exiting the station, enabling the convenience of “after-work casual visits”. Cultural communication was upgraded from a “resident-exclusive” model to a “city-shared” paradigm: during the 2024 May Day Holiday, the “National Trend Illustration Pop-up Exhibition” held at the lab attracted 17,000 non-local visitors in 3 days, successfully embedding the community cultural brand into the weekend mobility chains of urban youth.

3.2.2 “KOL-Resident” co-creation mechanism for community cultural content production. Pingguoyuan Sub-district introduced graduate teams from Beijing Institute of Fashion Technology (BIFT) and the Central Academy of Fine Arts (CAFA) as “resident KOLs” (Key Opinion Leaders embedded in the community spatial context), who were affectionately addressed as “little teachers” by local residents. The operator established a “1 + 10” collaborative rule: one resident KOL leads ten community enthusiasts to co-create murals, handicrafts, and short videos, with all finished works signed as “Apple Orchard ×× Neighborhood”. This “semi-professional + semi-grassroots” creative coalition not only guaranteed the visual appeal and communicative reach of the content but also enabled residents to accumulate tangible “cultural capital”. In 2023, 47 residents’ works were featured on subway light box advertisements—with the oldest creator aged 72 and the youngest 9—truly realizing the “everyone visible, everyone creatable” value

proposition (a paradigm of inclusive cultural governance).

3.2.3 Data-driven iteration via “A/B Testing” for community cultural governance. The Cultural Center of Pingguoyuan Sub-district entered into a cooperation agreement with a third-party technology firm, implementing a “control group-experimental group” design for each cultural activity: under the same thematic framework, the control group (Group A) adopted traditional channels (poster + WeChat group registration), while the experimental group (Group B) integrated digital touchpoints (short-video preheating + mini-program ticket snatching). Backend data were analyzed to compare 3 core metrics: attendance rate, participant satisfaction score, and secondary dissemination rate.

In the first half of 2024, 26 groups of A/B tests were completed. Empirical findings revealed that adding short-video preheating increased the attendance rate of the 18–35 age cohort by 38% but reduced that of the over-60 age cohort by 11%. Based on these insights, the sub-district promptly adjusted its strategy to implement “theme-aligned, cohort-specific” precise delivery: for the same theme, activities were split into daytime sessions (retaining paper notifications and phone reminders to accommodate the elderly) and nighttime sessions (focusing on short-video promotion and neon photo check-in spots to target young people). This “data feedback-immediate fine-tuning” adaptive mechanism enabled Pingguoyuan Sub-district to be designated as one of Beijing’s first “Big Data Experimental Bases for Community Cultural Activities”.

3.3 Difference as value: two sub-districts presented a “comparable, replicable, and complementary” governance paradigm

Guangning Sub-district implemented a “industrial memory-safety culture grafting strategy”, transforming the technical admiration of the elderly demographic into community governance dividends. In contrast, Pingguoyuan Sub-district leveraged “orbital traffic flow as a cultural incubation vector”, converting the aesthetic consumption behavior of young cohorts into neighborhood renewal momentum.

The Guangning case validated that “stock memory” could activate “incremental governance”. The Pingguoyuan case verified that “traffic entry nodes” could feedback into “community identity”. While their paths were diametrically distinct, both converged on a core conclusion: the uniqueness of community cultural communication lied not in “resource-intensive landscape construction”, but in the precise “chemical reaction” between three local-specific elements: irreplaceable

demographic traits, spatial genes, and contemporary societal demands. This differentiated exploration has established a “dual-drive cultural governance prototype”—linking “old industrial zone transformation” (Guangning) and “new urban renewal” (Pingguoyuan)—which served as a replicable model for Beijing and other megacities.

Guangning Sub-district: cultural communication practice with “volunteerism + safety” as its feature. In 2023, the Guangning Sub-district Comprehensive Cultural Center established a 300-person cultural volunteer service team and launched an “points redemption mechanism” for the “Volunteer Service Street”, where residents could earn points by participating in fire safety lectures, civilized guidance, and book organization, and then exchange them for daily necessities or services at cooperating merchants. The communication emphasized “practical knowledge at your doorstep”: The Gaojing Road Community New Era Civilization Practice Station collaborated with the Fire Brigade every month to hold a “Safety Culture Night Market”, integrating hands-on fire extinguisher training, VR escape experiences, and Peking Opera excerpts into a lively event, which not only imparted safety skills but also preserved the charm of traditional opera. Official follow-up surveys showed that 70.6% of the respondents found the activities “useful and interesting”, but criticized the “timeliness of publicity announcements”. About 30% of the elderly reported that they “do not know how to use WeChat groups and thus missed the registration”. The sub-district’s fourth-quarter 2024 satisfaction report indicated that the elderly group hoped to retain paper notifications and phone calls, while the younger group looked forward to more short-video live streams, highlighting that the “generational differences in media preferences” have not yet been fully bridged.

Pingguoyuan Sub-district: cultural communication practice with “Art Festival + Opera” as its brand. The New Era Civilization Practice Center of Pingguoyuan Sub-district focused on building the “Old Neighbors Art Festival”, which included 4 major themes: “Music for Neighbors”, “Dance for Neighbors”, “Colorful Neighbors”, and “Opera for Neighbors”. It collaborated with the Beijing Community Neighbors Festival, holding an average of 42 events annually, serving 23,000 residents. Opera resources were a highlight: The Juxiang Peking Opera Research Society offered singing training at the practice center every week and held a “National Day

Opera and Art Performance” every quarter, where professional actors and opera enthusiasts performed together, and the event was live-streamed on the “Pingguoyuan Culture” Douyin account, with a peak online viewership of 11,000 per show. Questionnaire results showed that the satisfaction score for “opera activities” was as high as 88.4, but “activity time arrangement” and “parking convenience” have become the main points of criticism: Some office workers suggest adding evening or weekend afternoon sessions, and the tight parking situation in old residential areas has reduced the willingness of residents to participate with their families. In addition, due to space limitations, the non-heritage handicraft experience could only accommodate 25 people per session, and the “instant sellout” phenomenon reflected the insufficiency of high-quality content supply.

4 Comprehensive evaluation of strengths and weaknesses

4.1 Strengths

4.1.1 The brand effect has begun to emerge and expand. The “Safety Culture Night Fair” and the “Old Neighbors Art Festival” have been rolled out for 3 years and have now been elevated to street-level cultural IPs. Guangning Sub-district has packaged “fire safety experience + Peking Opera segments” into a replicable night-time model, which was selected as an “Innovative Case of New Era Civilization Practice” in Beijing in 2023, attracting other streets to learn from it. The “Neighborhood Opera Tunes” live-streaming event in Pingguoyuan account achieved over 110,000 likes in a single session and was featured on the homepage of the “Xuexi Qiangguo” (Study to Strengthen the Nation) Beijing platform, generating significant flow. The significance of branding was not only in enhancing the reputation but also in creating a stable psychological expectation among residents for the activities. Volunteers and merchants were willing to continuously invest resources, forming a positive cycle of “getting better and better”. At the same time, it has provided visible performance for the district finance to secure municipal subsidies. In 2024, the Cultural and Tourism Bureau of Shijingshan District would accordingly allocate an additional 300,000 RMB for each of the 2 sub-districts as a “Brand Activity Special Fund”, amplifying the demonstration effect.

4.1.2 From “Participation” to “Co-governance”: the evolution of multi-stakeholder collaboration in sub-district cultural governance. A preliminary “risk-sharing and benefit-sharing” mechanism

has taken shape among socialized operation entities, cultural volunteers, local enterprises, and sub-district administrative bodies. In Guangning Sub-district, 6 local merchants (including Jingxi Joy City and Wumart Supermarket) signed an “interoperable cultural credit agreement”—enterprises provided concessions equivalent to 180,000 RMB in cash to exchange for brand exposure and customer traffic diversion, realizing a value exchange between public cultural services and commercial interests. In Pingguoyuan Sub-district, a private non-enterprise unit named “Liyuan Post” was introduced to undertake opera training; the two parties agreed on revenue sharing from box office earnings and live-streaming tips, marking a shift from full government funding to public-private co-financing. More crucially, residents have transcended the role of “passive service recipients”: The Gaojing Road Community in Guangning Sub-district currently had 327 registered cultural volunteers, among whom 62 were retired teachers, former firefighters, and intangible cultural heritage (ICH) inheritors. These resident volunteers independently developed courses and took charge of sub-projects of the “Safety Culture Night Market”, maintaining a quarterly content update rate of over 40%. This initially presented a co-governance landscape characterized by “resident-led design, implementation, and evaluation”.

4.1.3 Complementarity of “dual spaces”: synergy between online and offline community cultural communication. Against the backdrop of internet and mobile device penetration, digital communication has emerged as a pivotal channel for community cultural promotion. Since the advent of the new media era, new media has become the primary information access channel for audiences, boasting a massive user base. Furthermore, with the deepening integration of traditional media (e.g., radio, television) and new media, a proliferation of new media platforms—including WeChat official accounts, Weibo accounts, and short videos—combining communication and social attributes has emerged, expanding the repertoire of mass cultural promotion approaches^[3]. The interplay between online and offline spaces has transcended the simplistic “information release-on-site participation” correspondence to generate cross-space synergistic effects. For instance, one week prior to the “Old Neighbors Art Festival” in Pingguoyuan Sub-district, a “Traditional Opera Challenge” hashtag was launched on Douyin, inviting residents to upload short videos of their vocal performances; winners were granted the opportunity to perform

alongside professional actors. This online campaign garnered 1.56 million views, effectively driving offline attendance. In Guangning Sub-district, a “Safety Knowledge Quiz” mini-program was embedded in WeChat groups: residents who answered 5 questions correctly could generate an electronic poster, and those who collected 20 likes by sharing it on WeChat Moments were eligible to redeem a fire emergency kit—forming a closed loop of “online viral diffusion + offline redemption”. Notably, online data was fed back to the sub-district cultural center, providing algorithmic support for subsequent topic selection and time scheduling. This has preliminarily addressed the information asymmetry in traditional community activities regarding “who attended, who was absent, and who intends to return”—a critical blind spot in pre-digital community cultural governance.

4.2 Shortcomings

4.2.1 Explicit generational gap-driven by insufficient responsiveness to stratified demands. While both sub-districts have deployed digital channels (WeChat groups, official accounts, Douyin accounts), the elderly showed reluctance toward functions such as mini-program registration, online ticket reservation, and topic check-in. A 2024 Q3 questionnaire from Guangning Sub-district revealed that residents aged 60+ scored only 68.4 (on a 100-point scale) for “timeliness of activity announcements”—a 19.7-point gap compared to the 18–45 age group. Conversely, the youth cohort (18–45) has raised more demands for trendy content and nocturnal scheduling: Pingguoyuan Sub-district received 127 suggestions during the same period (accounting for 43% of youth respondents) for “weekend late-night markets” and the introduction of rap/stand-up comedy, but these proposals remained unimplemented due to constraints in venue capacity, administrative approval, and funding. The current one-size-fits-all scheduling and media strategy has resulted in a structural mismatch: the elderly perceived activities as “overly noisy”, while the youth found scheduling “too early”. This mismatch suppressed overall participation rates and undermined the inherent cohesion function of community cultural communication—a core objective of public cultural governance.

4.2.2 The hard constraints of space and funds forced the “long-tail demands” to be cut off. Interactive projects such as intangible cultural heritage handicrafts, parent-child reading, and immersive script shows had high requirements for indoor height, ventilation, and circulation. However, the two street-level comprehensive

cultural centers were built over 15 years ago, with the largest single area being less than 400 square meters. They also needed to be shared with senior universities and street-level meeting rooms, leaving limited space for expansion. In Pingguoyuan Sub-district, some experience classes could only accommodate 25 people per session. The registration channel was full within 3 minutes of opening. The street estimated that the potential demand was at least 120 people, but due to the inability to expand the classes, most residents had to be “turned away”. In terms of funds, although the municipal and district governments allocated about 800,000 yuan per year for each for socialized operation, it was mainly used for personnel, water and electricity, and basic materials. The proportion of social capital was less than 15%. Once there was a budget cut or a sudden public event, the number and quality of activities would drop sharply. In the fourth quarter of 2023, due to the reduction in fiscal revenue, the “Fire Safety Theme Exhibition” originally planned by the Guangning Street had to be downsized, and the on-site experience of residents dropped significantly, exposing the vulnerability brought by a single source of funds.

4.2.3 The absence of a closed-loop evaluation and improvement mechanism weakens residents’ willingness to “participate again”. According to the government’s service procurement tender documents, the operating institutions were required to “hold joint meetings monthly, set up suggestion boxes, and publish the results of rectification”. However, in actual implementation, the average time for residents’ suggestions to go through the 5 steps of “collection-summary-analysis-feedback-public announcement” was 48 days, and there was a lack of rigid time limits and accountability provisions. In the first half of 2024, Guangning Sub-district collected a total of 112 suggestions, among which 38% were related to “increasing paper notifications” and “extending activity duration”. However, by the end of the third quarter, only 21 suggestions had been rectified and announced, with a completion rate of less than 20%. The situation of “suggestions made but no follow-up” has led some core volunteers to shift from “actively offering suggestions” to “silent observation”. In the autumn enrollment of the opera class in Pingguoyuan Sub-district in 2024, the retention rate of “old students” increased by 12% compared to the previous year, and one of the important reasons was that “the suggestions made last year were not implemented in time”, which led to a loss of trust. The absence of a

closed-loop mechanism has caused cultural communication to fall into a low-level cycle of “holding an event once, collecting suggestions once, and experiencing disappointment once”, ultimately affecting the continuous improvement of residents’ satisfaction.

5 Policy recommendation: leverage strengths and address weaknesses to build a new model of community cultural communication that is “precise, collaborative and sustainable”

5.1 Establish a demand response mechanism by “differentiated tier–time–media”

Relying on the “Jingtong” mini-program of Beijing and the district-level big data platform, an entry for “community cultural demands” is added. Data collection is conducted through both online questionnaires and offline interviews with social workers. Clustering algorithms are used to categorize residents into profiles such as “Silver Safety Type”, “Parent–Child Aesthetic Education Type”, and “Trendy Youth Type”. Based on the principle of “time slot staggering and diversified media”, the activity schedule and publicity matrix are designed in reverse: for the elderly group, paper brochures and oral notifications by building managers are retained; for the parent-child group, parent WeChat groups and Douyin short videos are emphasized; for the trendy youth group, night markets and live house collaborations are added.

5.2 Innovate the dual drive of “space + funds”

Innovation is a powerful force for enhancing the vitality of street culture and promoting its prosperity and flourishing^[4]. In terms of space, *Beijing Municipal Urban Renewal Regulations* should be implemented, to prioritize the use of vacated and relocated spaces, underground civil air defense projects, and community commercial facilities for cultural functions, and introduce a “light renovation + mobile” model to achieve shared conversion between “daytime senior classes and nighttime youth markets”. In terms of funds, a “cultural consumption voucher” matching mechanism can be piloted, with the district finance leveraging residents’ self-payment and corporate sponsorship at a 1 : 1 ratio, upgrading “points redemption” to a triple combination of “consumption points + social donations + government matching”, to increase the enthusiasm of social capital investment.

5.3 Improve the closed loop of “demand collection–process monitoring–result announcement”

Satisfaction evaluation can be introduced into the “Beijing Public Cultural Cloud” platform. Within 24 hours after the event ends, an electronic evaluation form will be sent. For projects with a satisfaction rate lower than 80%, a rectification notice will be automatically generated. The street cultural center must publish the rectification plan within 7 days and accept online praise or additional suggestions from residents. The district cultural and tourism bureau will rank the rectification completion rate on a quarterly basis and link it to the allocation of funds for the next year, creating a hard constraint.

5.4 Build a team of “community cultural managers”

Drawing on the “community planner” system, managers with artistic talents or operational experience can be openly recruited from the public, and they will be provided with 30,000 to 50,000 RMB in project seed funds each year. Within the community, various cultural resources can be fully explored and utilized. A comprehensive review and registration of cultural resources such as historical and cultural relics, traditional folk activities, and folk arts within the community should be conducted to establish a community cultural resource database. Topics can be planned and the entire process of recruitment, promotion, and evaluation undertook independently. The sub-district office provides venue endorsement and risk coverage. Through a market-oriented mechanism of

“residents placing orders - managers accepting orders - sub-district office paying the bill”, the supply of high-quality contents can be continuously expanded, and at the same time local cultural communities cultivated to enhance residents' sense of belonging and satisfaction in the community.

6 Conclusions

The quality of community cultural communication methods directly affects whether the “last mile” of refined governance in megacities can be firmly and steadily implemented. From the perspective of functional integration, it is necessary to promote information construction and enhance the ability of data and information sharing; strengthen functional positioning and closely connect with the needs of the people. From the perspective of resource integration, it is necessary to explore local resources and give full play to resource advantages; leverage brand effects and cultivate brands of civilized practice. Seeking how to better build a new era civilized practice center from the perspective of integration can help improve the level of grassroots governance and promote the modernization of grassroots governance[6]. The practices of Guangning and Pingguoyuan showed that only by taking residents' satisfaction as the core yardstick, continuously optimizing the matching of supply and demand, expanding the boundaries of resources, and strengthening the evaluation loop, can “cultural benefits for the people” truly become “cultural joy for the people”. In the future, Beijing needs to further grant the autonomy of resource integration

and financial incentives to the streets at the institutional level, promoting community cultural promotion from “government solo” to “social chorus”, while retaining the nostalgia of old Beijing, embracing the cultural vitality of the new era, and achieving a double improvement in residents' satisfaction and the efficiency of grassroots governance.

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