Important Ways to Ensure Cultural Security in the New Era: Digitalisation of Culture

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Abstract: This thesis explores the digitisation of culture as an important way to ensure cultural security in the new era. An overview of cultural digitisation is first given, including definitions and current status. It then analysed the rationale for ensuring cultural security through cultural digitisation from a number of angles, including the promotion of the preservation and transmission of cultural resources, the promotion of cultural dissemination and exchanges, the enhancement of the development and innovation of the cultural industry, and the enrichment of the people's spiritual world. The thesis then proposes strategies for the problems that exist in the digital development of culture.

Keywords: Digitalisation of Culture; Cultural Security; Securing Culture

1. Introduction

With the rapid development of science and technology, digital technology has profoundly affected people's lives and all areas of society. The digitisation of culture can not only provide people with a more convenient and enriched cultural experience, but also strengthen cultural exchanges and cooperation and promote the development of cultural diversity. Therefore, cultural digitisation, as an important way to ensure cultural security, has become the key to cultural development in the new era. A number of problems have also been encountered in the development of cultural digitisation.

2. Overview of Cultural Digitisation

An overview of cultural digitization covers the definition and current status of cultural digitization.

2.1. Definition of cultural digitisation

Digitalisation of culture is an inevitable trend of the new era, it is the transformation of China's history and culture, including famous masterpieces of successive generations, intangible cultural heritage, revolutionary red culture and advanced socialist culture into digital signals through the use of high-tech science and technology and digital equipment, the final formation of the standardisation was included in the national database. Cultural digitisation includes a number of aspects such as digital collection of cultural resources, cultural digital content production, cultural data service and supervision, and cultural data consumption experience, and involves a number of industrial sectors.

2.2. Current status of cultural digitisation

In the current rapidly developing Internet era, digitisation is playing an increasingly important role in preserving and presenting culture. It not only provides people with a more convenient platform for cultural exchange, but also brings new opportunities for cultural inheritance and innovation, and digitalisation, as a way of preserving and presenting culture, has been increasingly used. However, digital culture also faces multiple challenges.

3. Digitisation of Culture as a Cause of Cultural Security

The digitisation of culture is the reason for guaranteeing cultural security mainly from the four aspects of promoting the preservation and transmission of cultural resources, facilitating the dissemination and exchange of culture, enhancing the development and innovation of the cultural

industry, and the important way of enriching the people's spiritual world in the new era.

3.1. Promoting the preservation and transmission of cultural resources

Cultural digitisation plays an important role in promoting the preservation and transmission of cultural resources.[1] Through digital technology, cultural materials, artefacts and documents can be digitally stored and reproduced for better and lasting preservation and transmission. This process helps to prevent the loss of cultural heritage and the destruction of material cultural resources.

As an example, cultural digitisation techniques have now been applied to red bases. Visitors can simply scan their mobile phones against the barcode on the guide system sign and enjoy a picture of history and reality intertwined. The three-dimensional Augmented Reality (AR) guide function includes a variety of functions such as recommendation of neighbouring attractions, intelligent route planning, voice narration and enquiry of scenic information. With the help of intelligent positioning, multi-sensor information fusion, map navigation and AR real-time 3D rendering and other technologies, people can see a guiding arrow leading them into the old red sites, relics and venues on the real shot of the road screen, allowing them to revisit the extraordinary times e together.

This example fully demonstrates the application of digital technology in the cultural field, which provides people with richer cultural experiences and wider cultural exchanges. Through digitalisation, we are able to better protect and pass on cultural heritage, connecting people to history and reality, and experiencing the charm of culture.

3.2. Promotion of cultural diffusion and exchange

The development of digital culture has made cultural dissemination and exchange easier and more widespread. With the help of digital technology, cultural works can be disseminated digitally, allowing them to break through the limits of time and space, thus giving more people access to and understanding of different cultures. Digital cultural exchanges not only facilitate the dissemination of cultural diversity, but also help to increase mutual understanding, respect and tolerance among different cultures.

The General Secretary has stated: "All-media continues to evolve and has resulted in all-media, holographic media, all-employee media, and all-effective media. It is ubiquitous, omnipresent and unused, bringing far-reaching impacts on the public opinion ecology, media landscape and communication methods." In contemporary society, the rapid development of digital technology has promoted the flourishing of the digital culture industry, which has played an important role in promoting the integration of the media industry. This integration has not only brought about fundamental changes in the external communication of Chinese culture, opened up a whole new space for communication, but also spawned a variety of new business models.

The rise of digital culture provides new opportunities and challenges for the external dissemination of Chinese culture. Through digital media platforms, Chinese culture can be spread around the globe in a wider and more convenient way. At the same time, the development of digital technology has made the development of the cultural industry more diversified and innovative. The emergence of new businesses such as digital art and virtual cultural experiences provides new possibilities for the creation and dissemination of cultural products. The development of digital culture has given a huge boost to the dissemination and exchange of culture.[2]

3.3. Enhancing the development and innovation of cultural industries

In the age of digitalisation, the development and innovation of the cultural industry has become a focus of attention globally.[3]

Firstly, digital technology provides new opportunities and platforms for the development of cultural and creative industries.[4] With the advancement of digital technology, not only does it provide a wider range of communication channels, but it also makes the production and dissemination of cultural products more convenient and efficient through digital tools and platforms. Examples include digital music platforms, online film platforms and digital publishing platforms.

Secondly, the digitalisation of culture has contributed to the innovation and promotion of cultural products. Through digital technology, artists and creators can use more diversified forms of expression and creative techniques to break the limitations of traditional forms and create more creative and

unique cultural products. At the same time, digital technology also provides wider and more precise channels for the promotion of cultural products. Through social media, online advertising and digital marketing, cultural products can better reach their target audiences and increase their market exposure and attractiveness.

Finally, the digitalisation of culture can stimulate creativity amongst creators. Digital technology provides creators with more creative tools and resources, broadening their creative thinking and expression. Through the interactivity and engagement of digital platforms, creators can communicate and interact more directly with their audiences, receive feedback and inspiration, and thus continue to enhance their creativity. At the same time, digital technology has provided a strong impetus for the sustainable development of the cultural industry. Through digitalised production methods and business models, we can achieve efficient production and best-selling of cultural products, and promote collaborative innovation and development of the whole industrial chain.

3.4. It is an important way to enrich the people's spiritual world in the new era

In the new era, the digitisation of culture can enrich people's spiritual life. "Enriching the spiritual world of the people" is the fundamental requirement and task of socialism with Chinese characteristics.

In the new era, it is necessary to "satisfy people's ever-increasing spiritual and cultural needs and build a strong socialist cultural country". In the near future, the aim is to "realise an integrated, interactive and three-dimensional cultural service provision system, both online and offline". The long-term aim is to accelerate the development of "digital cultural productivity and to promote the achievements of digital Chinese culture for the common good of the public".

To sum up, cultural digitisation plays an important role in guaranteeing cultural security, can play a positive role in the protection and inheritance of cultural resources, strengthens cultural exchanges and dissemination, promotes the development of the cultural industry, and carries out innovations in it, so as to enrich people's spiritual life

4. Issues in the digital development of culture

4.1. Fragmentation of resources

Fragmented distribution of cultural digital resources. The lack of unified integration of digital information databases has led to a lack of effective data exchange and connectivity among existing digital cultural resources. This situation restricts the effective use of digital cultural data and the synergistic development of the whole industry chain.[5] For example, "the public running all over the place" and "the need to use multiple APPs for one thing" are both manifestations of fragmentation in the process of cultural digital development, which includes the fragmentation of data management, such as the independent management of the number of likes, the number of issues, the number of views, and so on, of the major APPs and public numbers, rather than comprehensive analyses.

4.2. Shortage of talent

Talent shortage is a major challenge to the current digital transformation of the cultural industry. Although digital technology plays an important role in the cultural industry, there is a serious shortage of skilled personnel. At present, there are some problems in China's cultural personnel training system, especially in the research and design of digital technology. Only a few courses related to big data are offered in the existing professional curriculum, which fails to meet the needs of digital transformation.

In addition, there is a relative paucity of specific training programmes for cultural digitizers and a lack of comprehensive introduction policies. This constitutes a disadvantage for the development of interdisciplinary, integrated and attractive cultural digital talents. The lack of training models and policies at this stage has limited the training and development of cultural digital talents.

4.3. Sharing conflicts with property rights protection

There has been a lot of controversy about the intellectual property rights of the results of cultural digitisation.[5] Because of its public nature, it is world, historical and people's. But at the same time, cultural heritage also carries a certain private character, belonging to a combination of public and

private power. However, after digitised cultural resources, for example, oral history audio, digitised images and digitalised results of artefacts in virtual reality, it contains human, intellectual, technological and equipment investments, so there will be some issues of attribution of private rights between them, and so there is a need to define them at a deeper level.[5] In addition, the distribution of benefits in the use, transformation and trade of cultural digitisation results should be regulated.

4.4. Spin-off social issues

The main problem is the change in employment. With the widespread use of digital technology, the demand for high-skilled jobs is increasing while the demand for low-skilled jobs is decreasing. This has led to a situation where a proportion of the population may face technological unemployment because their skills are not up to the demands of modern, digitised work. Increased pressure on employment has made unemployment a serious problem for many people. Those who have lost their jobs may face financial and psychological hardship, and they need to readjust to the market demand and upgrade their skills to cope with the new employ. In addition, the digital revolution has brought about innovations in the cultural industry, and traditional companies are facing many challenges. These challenges relate to finance, talent, technical assurance and organisational management. This can be a huge burden for some small enterprises, which may not have sufficient funds to make such an investment. This may result in these businesses not being able to adapt to the new digital environment and thus risk becoming obsolete.

5. Measures to address the digital development of culture

5.1. Resource integration

Vigorously promote the integration of cultural digital resources. By integrating data, coordinating interests of various parties, and sharing policy guidance, a channel is constructed for resource integration among the main entities of digital cultural resources, aiming to achieve mutual sharing of digitized cultural resources.[5] Secondly, it is necessary to build information sharing platforms and databases in various industries and carry out industry integration, so as to achieve the purpose of integrating and making optimal use of cultural resources between different industries. Finally, there is the need for corporate value chain integration. cTo facilitate the connection of the entire value chain by linking the upstream and downstream value systems of the cultural industry, only by focusing on the cultural digital resource system, focusing on both the internal and external aspects of the resources.

5.2. Increase investment in talent development

Schools need to increase the number of programmes related to digital technology to develop students' skills in technology application and innovation. Schools also need to increase their support for research and design in digital technologies and improve the allocation of educational resources.

The relevant departments of society should formulate a comprehensive and special training programme to train professional talents. At the same time these departments should improve the introduction policy to attract outstanding talents to join the field of digitisation of cultural industries.

The cultural industry should establish a co-operation platform with colleges and universities and scientific research institutes, so as to promote the in-depth integration of industry, academia and research and improve the effectiveness and sustainability of talent training.

National governments should encourage innovation and entrepreneurship and establish a sound system to support it. This will provide resources such as business incubation and financial support to the community, and stimulate the innovation and entrepreneurship of cultural digital talents.

Through the implementation of the above measures, the current shortage of talents in the digital transformation of the cultural industry can be alleviated, the cultivation and development of cultural digital talents can be promoted, and the digital transformation process of China's cultural industry can be promoted.

5.3. Protection of digital property rights in culture

It is necessary to determine the definition of cultural digital property rights, establish a classification

and protection system for cultural digital property rights, strengthen the patent protection of digital technology, and improve the judgement of its infringement. On this basis, a definition of digitisation results is proposed, as well as a definition of ownership of digitised results. Utilizing intelligent approaches such as "big data", "cloud computing", and other intelligent methods, solutions are applied to address the practical challenges posed by the diverse types, vast quantity, and complex right holders of cultural digital properties. This in turn enhances the effectiveness and specificity of protection efforts for these properties. To further strengthen domestic and international exchanges and cooperation in the protection of cultural digital intellectual property rights, and to increase the degree of sharing and internationalisation in the protection of cultural digital property rights.[5]

Jinling Digital Collection of *Dreaming of the Han Dynasty* Liu Yuanyuan's Chinese princesses of the Han Dynasty are the product of cultural digitisation, going on to continue to practice and strengthen their technical patents in the process.

5.4. Coordinating and resolving social issues arising from the digitisation of culture

It is necessary to establish a comprehensive system and system of vocational competence training, such as pre-service training and on-the-job training, and to improve the level of digital business through vocational competence training in order to meet the needs of the development of cultural digitisation.[5]

It is necessary to strengthen the digital transformation of the cultural industry, use digitalisation as a way to optimise its industrial structure, and enhance the resource allocation and information integration capabilities of the traditional cultural industry.

On this basis, the cultural digital economy of the inland northwest of the country should be vigorously promoted. It is important to ensure the comprehensive, coordinated and sustainable development of the cultural industry by leading regional development through culture, reducing cultural and economic disparities between regions, actively developing the sharing economy, promoting the integration of resources, and coordinating the interests of all aspects of society.

5.5. Government guidance, social co-creation and popular participation

Digitalisation of culture is not possible without state ownership. The process of cultural digitisation also requires the joint efforts of society as a whole, as well as scientific research institutes and high-tech enterprises to provide them with technical assistance. At the same time, universities and other training institutions for cultural talents can also provide a certain level of talent protection, and museums, libraries and other public welfare social institutions and social organisations can also provide a kind of public cultural resources.[5] The digitalisation of culture is even more impossible to achieve without the active participation of the general public.

The sustainable development of cultural digitisation can only be ensured if the general public is fully motivated. Adhere to the government-led approach and bring into play the strengths of the whole society to promote the digitisation of culture in China.

6. Conclusions

Digitalisation of culture is an important way to ensure cultural security in the new era. It can play a positive role in the protection and inheritance of cultural resources, strengthen the dissemination and exchange of culture, and also play a positive role in the development and innovation of the cultural industry, as well as enriching the spiritual world of the people.

However, there are still some problems in the development of cultural digitisation. Firstly, fragmentation of resources is prevalent and there is a need for resource consolidation. Secondly, there is an urgent need to address the shortage of human resources and to strengthen their training.In addition, there is a conflict between sharing and the protection of property rights, and a balance needs to be found to protect cultural digital property rights.

There are a variety of strategies that can be employed to address these issues. In terms of resource integration, there is a need to establish a more comprehensive cultural digitisation platform to facilitate the integration and sharing of resources. For the training of talents, more investment should be made to train more digital cultural talents and improve the overall quality. With regard to the protection of

property rights, appropriate laws, regulations and systems can be established to protect intellectual property rights and encourage innovation.

In conclusion, cultural digitisation is an indispensable way to safeguard cultural security, but it is also necessary to solve the relevant problems and adopt corresponding strategies in order to promote its healthy development.

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