

Digital Protection Mode of Intangible Cultural Heritage in China

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Abstract: *China is a country with a history of 5,000 years and has a rich cultural heritage. After thousands of years of sedimentation, many Chinese cultural heritages have been preserved. However, China's protection of historical and cultural heritage started relatively late, and there are still many places that are not perfect, and digital protection work is relatively late. China is currently in a period of rapid economic transformation and unbalanced social development. In such a short period of development, there are still many problems that need to be solved in digital protection. Although China's research on cultural heritage protection has made certain research results, due to its late start and its relatively backward technology, China still needs to cooperate with foreign countries to launch large-scale projects. It is imperative for our country to strengthen the construction of museums and cultural heritage institutions. It is necessary to strengthen the standardized management of cultural heritage, and it is necessary to maintain cultural subjects and improve the security status of cultural heritage. At the same time, through the digitalization of cultural heritage information resources and the construction of a resource sharing platform, the digitalization of cultural heritage protection will be disseminated through new media. Finally, this paper predicts the future development direction of digital cultural heritage protection based on modern Chinese science and technology protection based on modern science and technology.*

Keywords: *Intangible Cultural Heritage, Digital Protection, Digital Management, Virtual Museum*

1. Introduction

Intangible cultural heritage [1-2] is a cultural heritage passed down from generation to generation by Chinese people. It is not only an important carrier of Chinese culture, but also a testimony to China's long history. Cultural material heritage is the crystallization of the unique spiritual values, ways of thinking, imagination and cultural awareness of the Chinese nation. It contains the vitality and great creativity of the Chinese nation. However, China still has many problems in protecting intangible cultural heritage, and there is still a long way to go to protect intangible cultural heritage. The government has introduced relevant policies to ensure the smooth protection of China's intangible cultural heritage. First of all, on March 31, 2005, the General Office of the State Council issued opinions on strengthening the protection of China's intangible cultural heritage, providing valuable guidance for the protection of cultural heritage. The protection and development of intangible cultural heritage is a cultural space, with heritage as the core to protect intangible cultural heritage. Since August 2004, China has officially joined the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. In 2006, China Cultural Heritage Day was established. In 2007 and 2009, the Intangible Cultural Heritage Project announced the heirs in three batches. The promulgation of the Law of the People's Republic of China on the Protection of Intangible Cultural Heritage means the beginning of the protection of China's intangible cultural heritage. The principles and policies of intangible cultural heritage fully reflect the importance that the state and government attach to the protection of intangible cultural heritage.

The definition of the protection of intangible cultural heritage is "to ensure that intangible cultural heritage is not damaged in the crisis and can be well inherited and developed". There are two ideas for this protection: First, treat protection as a maintenance of simple static objects, including local fixes, remote transfers, and collections and maintenance. This understanding transforms intangible cultural heritage into "solidification" and it loses its vitality. Second, the key to protecting intangible cultural heritage is to maintain and enhance its inherent vitality and enhance the "sustainable development" [3-4] capacity of intangible cultural heritage. In this understanding, intangible cultural heritage will be seen as a life. The basic principles and main methods of intangible cultural heritage protection include the following four aspects: (1) Life principle. Intangible cultural heritage is the crystallization and spiritual creation of human wisdom. Therefore, in the process of protecting intangible cultural heritage, the principle of life must be adopted to ensure and continuously enhance the vitality of intangible

cultural heritage. (2) Innovative principles [5]. Logically speaking, the principle of innovation is an inevitable extension of the principle of life. As a form of life, intangible cultural heritage will change in the process of continuous development and interaction with society and nature. Changes can be divided into positive and negative changes. Positive change refers to innovation, that is, the development of new intangible cultural heritage and integration with a new living environment. Therefore, from the nature of the protection of intangible cultural heritage, protecting and stimulating its ability to innovate is the key to protection. (3) Overall principle. The overall principle mainly includes two aspects: ecological integrity [6] and cultural integrity. The former mainly depends on the ecological characteristics [7] of intangible cultural heritage. It requires that intangible cultural heritage must be protected by living and resting ecological environments, which means that intangible cultural heritage has a long history. Although the intangible culture created by the historical nation has different connotations, forms and functions, it originates from the national sentiment and belongs to the cultural community of homologous symbiosis. Therefore, the overall principle must be followed when protecting intangible cultural heritage. (4) Humanist principles [8]. The principle of humanism can be understood from two angles. First, the protection of intangible cultural heritage must respect the actual needs of human beings. Second, in the process of protecting intangible cultural heritage, we must firmly believe that human beings are an indispensable part of protecting intangible cultural heritage. Active disciplines fully believe and inspire human wisdom, mission and responsibility to protect national culture.

Through the combing of related literatures at home and abroad, the intangible cultural heritage of scholars at home and abroad was analyzed and compared, and the digital technology of intangible cultural heritage was discovered. There are few studies on protection mode, development prospects and the introduction of relevant knowledge into intangible cultural heritage. The theoretical analysis perspective is relatively simple, and there is no systematic theoretical analysis. In particular, the study of digital protection [9-10] of folk art in northern Shaanxi is very rare. Therefore, this article takes the folk art of northern Shaanxi as an example. Integrate folk art and intangible cultural heritage culture into digital protection methods and integrate knowledge related to cultural security. This paper simulates the operation mechanism of the digital protection mode of folk art in northern Shaanxi, and points out a series of suggestions for contributing to this model. From the current point of view, it is of great significance to use digital means to study the protection of China's intangible cultural heritage is an indispensable strategy.

2. Basic Theory of Non-Legacy Digital Protection Mode

2.1. The Concept and Importance of Intangible Cultural Heritage

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage provides as follows: Non-heritage refers to the customs, performance, expression, knowledge and skills of groups, groups and individual cultural heritage and related tools, objects, crafts and cultural sites. As can be seen from the above definition, non-heritage includes the following aspects: expression and oral legend. This includes language as a medium of intangible cultural heritage; performing arts; social customs, rituals, festivals; knowledge and practice of nature and the universe; traditional handicraft skills. Non-heritage is the cultural tradition of mankind. It is a profound folk culture tradition and excellent skills." It is an influential person recognized by society, groups, and the state. The heir is protected by relevant laws. Secondly, the successor has a recognized influence in the project field; finally, the heir can assume the inheritance right. The successor is the core of non-heritage protection. The protection of intangible assets is inseparable from the successor. The most important task of the heir is to inherit and undertake the teaching and inheritance of culture. The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted at the 32nd session of the UNESCO General Conference, which is a member of the Convention. The country's domestic law on the protection of intangible cultural heritage provides an international legal basis. As of the end of November 2011, China has become the world's largest number of UNESCO's intangible cultural heritage, with a total of 36. In social and economic development, life Many non-material texts in the process of environment and values Heritage disappearing, and some have disappeared. Therefore, the study of intangible cultural heritage gradually be taken seriously, including Chinese medicine, ethnic culture and ancient architecture.

Intangible cultural heritage is rich and diverse. In the course of the research, we found that intangible cultural heritage plays a very important role, because intangible cultural heritage spreads in

many forms and exists in the world, and is widely distributed. In the operation of disciplines, intangible cultural heritage has unpredictable value to our daily lives and nation and society through our own influence. Human beings face a formidable cultural project to protect intangible cultural heritage. Without clues, many professionals have conducted extensive explorations on this issue, which ultimately indicates that the project can be carried out in accordance with scientific protection methods. Therefore, science and technology have a subtle impact on intangible cultural heritage. On the contrary, intangible cultural heritage also has a positive impact on the development of science and technology. In addition, the “originality” of intangible cultural heritage provides an important basis for the protection of intangible cultural heritage and plays a vital role in the monitoring of intangible cultural heritage. At the same time, the study of intangible cultural heritage plays an important role in the development of culture and the times. In addition, intangible cultural heritage has more important significance. With the rapid development of market economy, the intangible cultural heritage is increasing. The intangible cultural heritage can produce greater market value in the future and gradually adapt to China. The intangible cultural heritage market has promoted rapid changes in tourism culture. Intangible cultural heritage is very important. The form of Shaanxi's intangibles is shown in Figure 1.

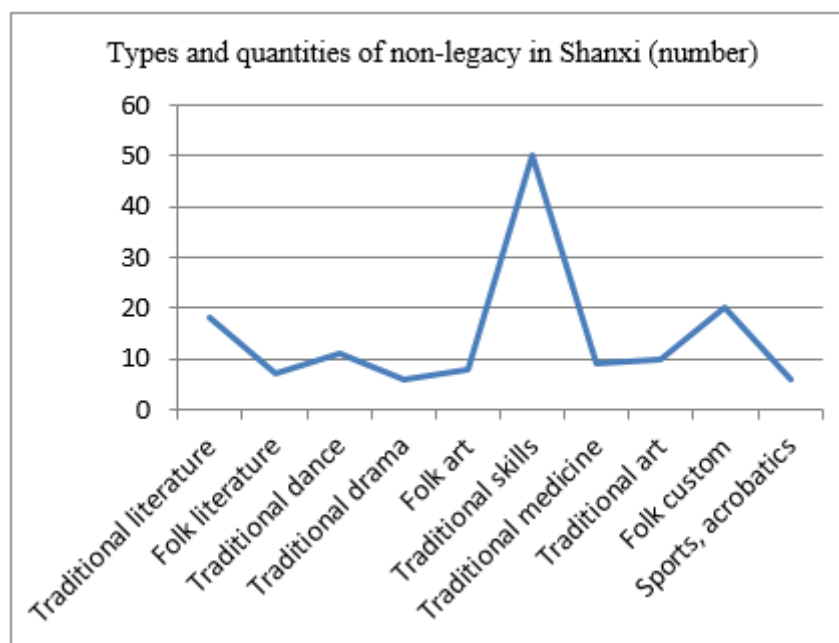


Figure 1: Statistical diagram of the types and quantities of non-legacy in Shaanxi

2.2. The Development of Immaterial Culture

Since the 21st century, the intangible cultural heritage has undergone a gradual development process and has been recognized by the world. According to China's current situation, we recognize that intangible cultural heritage is constantly evolving at different times and is therefore constantly changing in the eyes of the world. In the development of intangible cultural heritage, research experts have summarized and classified intangible cultural heritage. The development of intangible cultural heritage summarized in chronological order can be traced back to 1989. The "Proposal for Protecting Folk Creation" believes that intangible cultural heritage is mainly a form of language covered by folk culture, with art forms such as handicrafts and sculptures main body. It is created by a small number of people or professional groups, with historical culture and traditional culture as the fundamental starting point, with oral imitators as the main means of inheritance. All of these were responses to social reality at the time, meeting the needs of people at the time. The provisions of the 1998 Regulations on the Oral and Intangible Heritage of Humanity enrich the concept of intangible heritage. The definition of intangible cultural heritage replaces the concept of civil creation and adds relevant knowledge. In this art form of intangible cultural heritage, it makes the dissemination more extensive and enriches the overall art form of intangible cultural heritage. This is the first time that the term “cultural space” has been added to the regulations and its content has been explained. In 2003, the intangible cultural heritage was clearly divided into the Convention for the Safeguarding of the Intangible Cultural Heritage. The Convention mainly elaborates on oral traditional culture and its manifestations and adds performance art, social practice, etiquette, festival activities and so on. In 2011, the Law of the

Republic of China on Intangible Cultural Heritage stipulated that, in addition to expressing traditional culture, the content of intangible cultural heritage is also the same. It also increases the vocabulary of the objects and places of creative practice, as well as the prescribed location. In the classification of intangible cultural heritage, in addition to the classification of folklore, festivals and traditional etiquette, the researchers also made some changes to the supplement of traditional medicine and calendar. With the improvement and implementation of the law, the strict implementation of the law has made the intangible cultural heritage better protected. It has a positive impact on the development of intangible culture, making the protection of China's intangible cultural heritage more perfect and entering the legal era.

2.3. Digital Concept

Digitization is the basic process of digitizing the conversion of various information into data, then converting that data into a series of binary codes and processing the data using a computer. In short, digitization is the process of using computers to recognize numbers (0 and 1) to extract objective things. Digital protection refers to the use of digital cameras, scanners and other digital devices, combined with digital photography, three-dimensional information collection and graphics processing technology, digital objects to achieve the protection and development of objective things. At present, digital protection is mainly applied to the development and protection of literature, archives, museums, ancient architecture, folk music and dance. Digital protection has the following characteristics: 1) Fast propagation speed. Digitized resources make them widely available in a variety of ways and in a variety of ways. This is an important advantage of digital protection. Digital communication uses Internet technology and uses digital storage such as digital museums as a communication medium. Compared with traditional media communication methods, it greatly expands the communication space. In addition, it relies on wired or wireless network transmission, is not limited by time, space, etc., and has the advantages of convenience, speed, and fast transmission speed. 2) Easy to manage. Digital protection can reasonably classify and store non-legacy resource information based on the database, and complete the copy with a single mouse click, which is convenient for managing object information. The digital management method avoids the drawbacks of the traditional management mode, improves the standardization and scientific management level of tourism information resources, and improves the efficiency of digital protection. 3) Good interactivity. Human-computer interaction is a main feature of the Web platform. It can display the protection of digital content of non-legacy resources on the Internet platform, and realize the communication and interaction between people and religion. People can choose their own goals according to their own preferences and needs. Digital protection provides two different visual experiences through the Internet and computers: one is content innovation, and the other is formal innovation. This effect is far from the comparison of traditional protection methods. 4) Easy to maintain. The goal of digital protection is the destruction of indestructible buildings, artifacts or endangered art. Digital technology can be used for the visual restoration and reproduction of inherited buildings and artifacts to reproduce the process of non-heritage art. In order to achieve the purpose of protection. Digital protection can more realistically reproduce the original appearance of the protected object without causing any physical damage to the protected object.

2.4. The Significance of the Digitalization of Cultural Heritage

From the perspective of cultural security and cultural protection, the importance of digital protection of China's intangible cultural heritage is reflected in these aspects:

(1) Digital protection is of great significance to the development of China's intangible cultural heritage.

China has an extremely rich intangible cultural heritage, but today's heritage protection is very bad. Many intangible cultural heritages and traditional forms of historical and cultural sites, both material and historical, face the problem of poor protection. Some problems have arisen in the intangible cultural heritage of extinction, such as paper-cutting, folk drama and New Year pictures. These problems have gradually disappeared in the process of improper protection. The famous children's books and other cultural relics in history have disappeared. At present, the best way is to use existing digital information technology (such as digital photography, 2D, H-bit scanning, digital recording, virtual reality, network database, etc.) to classify and orderly protect intangible cultural heritage. This work requires the use of a digital infrastructure to create a highly specialized audio and animation database and a powerful search engine to restore extinct artifacts and their true colors. In short, the digital protection of intangible cultural heritage is of great significance for saving China's intangible

cultural heritage. This paper conducted an archive survey of 30 non-heritage projects in the official website of the Shaanxi Provincial Non-Heritage Database and the Shaanxi Non-Heritage Database. The main preservation forms of the study are shown in Figure 2.

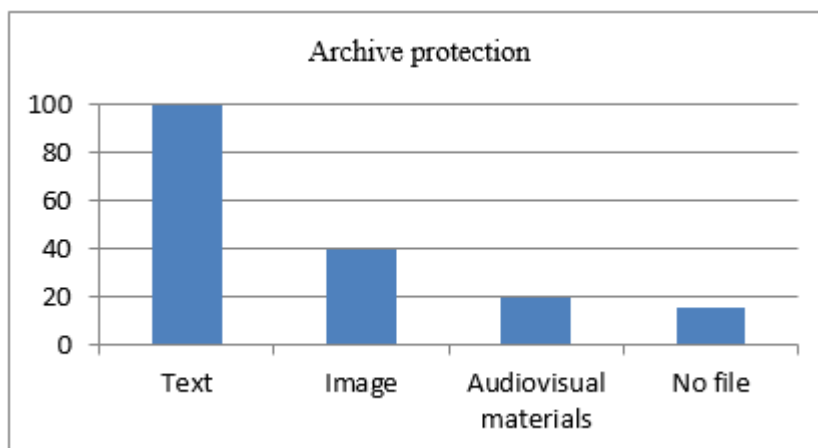


Figure 2: Non-legacy part of the file statistics

(2) It has a positive impact on the maintenance of China's cultural sovereignty.

Driven by history, the culture of the human world has brought hope and sustenance. In production and life, the working people have made great efforts to this end. China's traditional culture is very rich. Historically, the sovereignty of the state needs to be maintained, as is the sovereignty of culture. However, China still lacks the enthusiasm for maintaining cultural sovereignty. Foreign hegemony spreads hegemonic ideas to China under the cover of economic exchanges and import and export trade. They want to use ideology as a powerful weapon to invade our intangible cultural heritage. Since China's intangible cultural heritage is not protected by digital data, cultural security is forced to shake, and hegemonic powers violate China's cultural sovereignty. The reason for this problem is that China has not been well implemented in protecting intangible cultural heritage. When the storm hit, China had a bunch of unstoppable loopholes. While maintaining the sovereignty of Chinese culture, the digital protection of intangible cultural heritage has also had a corresponding impact, and it has received more and more attention in China.

(3) The value of digital protection in China has been greatly improved.

The 2015 World Internet Conference was held in Wuzhen, China. It has not only changed the way we work, live and think, but has gradually changed the values of the entire country. And in the near future, it will also affect the social and political forms from quantity to quality. Digital technology is very different from other technologies, and people's digital concepts change over time. There is a new high-tech tool in life, and people are initially skeptical. For example, people always come and go on the street, they have touch screen smartphones in their hands, and most of them have considered mobile phones to be indispensable in our lives. However, even years or even more than a decade ago, people did not think so, and even most people have never seen such high-tech electronics. This is a shift in people's attitude towards digitalization and an increase in people's values. Therefore, from the perspective of cultural security, we need to adapt to the development of the times and use digital technology to protect intangible cultural heritage. At the same time, it has also played an important role in promoting China's digital value.

3. The Status Quo and Problems of Digital Protection of Intangible Cultural Heritage

The digital protection of Chinese cultural heritage is generally backward. At present, China has made some major achievements in the digital protection of cultural heritage. China has also independently developed some important projects, mainly the CAD&DG Key Laboratory of Dunhuang Art Digital Protection Technology Research Center of Zhejiang University. Since 1997, many research results have been achieved, and mural painting and mural color grading techniques have been proposed. Dunhuang murals assist Linyi repair system and computer-aided grotto protection and repair system. Zhou Mingquan, a professor at Beijing Normal University, has been working on repairing three-dimensional rigid bodies since 1998, especially computer-aided repair of Terracotta Warriors. The three-dimensional information fragments of the terracotta warriors are decomposed by digital devices

and then classified according to their shape. Digital museums are also booming in China, and dozens of Chinese universities rely on this system to build their own digital museums or educational cultural heritage protection or research special projects. In order to collect statistical data of four representative folk-art types in Shaanxi, questionnaires were distributed to 1,700 people, and 1,532 questionnaires were collected, of which 1311 were valid questionnaires. The public's understanding of the four representative types of folk art in northern Shaanxi is shown in Figure 3.

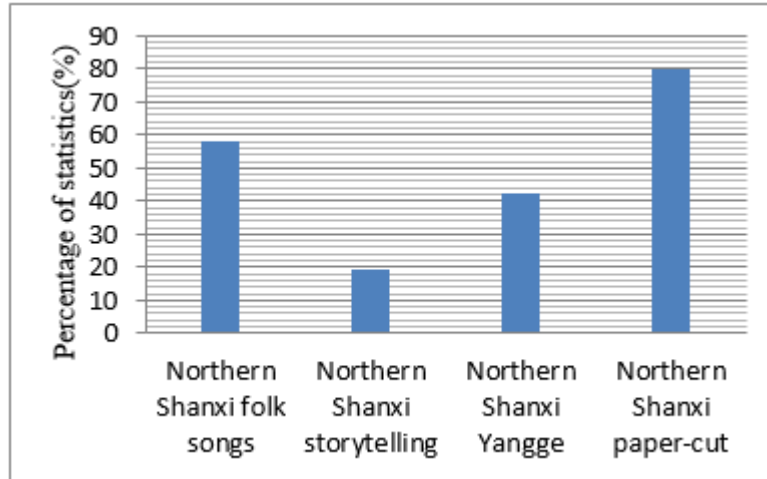


Figure 3: The cognition of the four types of representative folk art in northern Shaanxi

According to the statistics above in Figure 3, the region has a high awareness of paper-cutting, accounting for 79.93%. The recognition rate of folk songs in northern Shaanxi is 58.28%, second only to the paper-cut in northern Shaanxi. The recognition rate of Shaanxi Yangge is 42.63%. It can be inferred that the public is less concerned about storytelling in Shaanxi, and its cultural protection in Shaanxi is not optimistic. In short, in the digital protection of Shaanxi, folk art needs to be valued by the state.

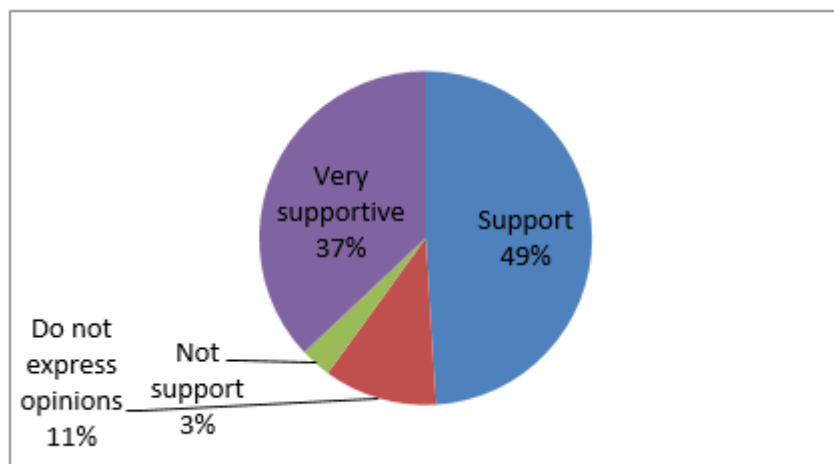


Figure 4: Statistics on the number of people supporting the digitalization of folk art in northern Shaanxi

As can be seen from Figure 4 above, the very support rate is 37%, and the support rate is 49%, accounting for 86%. Those who did not support accounted for 11% of the statistics, 3% did not express opinions, and the two groups together accounted for 14%. Much progress has been made in this challenging investigation, some of which have been collated and collected and compared to the protection of traditional folk art in Northern Shaanxi. It can be seen that the digital protection of folk art in northern Shaanxi has received attention.

Problem analysis:

(1) Virtual Museum

The Virtual Museum is designed to provide visitors with an online simulation of a real museum.

Virtual galleries are always as close as possible to the real structure, but the art shown in these galleries is not as effective. Despite the advanced computer system, image quality can only achieve limited accuracy. When a visitor visits a virtual museum, he only sees the artwork, and the visitor blurs the boundaries between art and the museum when facing the artwork alone in an isolated scene. Often, the success of the exhibition is not just a collection of works of art, but a scene in which the artwork blends in with the surrounding environment, which is difficult to experience in a virtual museum. A virtual museum is just a collection of images or objects that will bring a fast food browsing experience. Mainly reflected in: On the one hand, because of the large number of columns, people can only choose a small part of the browsing, cannot get a panoramic view, and a lot of image data is dazzling. Many viewers are limited in the process of mechanically clicking and closing the picture in order to receive information directly and simply while browsing. But the brain does not analyze and understand the in-depth content, and people's understanding of these digital exhibitions will flow on the surface. Lack of in-depth experience and thinking. The money needed to build such a virtual museum has caused most museums to give up, and only a few large museums can do it. This form of virtual display needs to rely on the development of technology to achieve a fully idealized reproduction.

(2) Digital defects and digital costs

China lacks a unified platform for publishing digital cultural heritage information. In addition to the official website of non-heritage cultural heritage, some websites that specialize in digital cultural heritage information have very little information and cannot obtain effective information from them, even if it is provided by the official website of the Intangible Cultural Heritage. Information is also not easy to get the information you need. Although the website is updated quickly, a lot of information is mixed up, the classification is relatively simple, and the protection of the digital intangible culture is basically news. Software for data extraction and processing typically relies on systems developed by third parties with poor data independence resulting in reduced usability. Although the data set is preserved, the database is created by different software, using different database technologies, others cannot understand the structure and rules, and the data is inaccessible. Sometimes, some data is protected by passwords, encryption, or security device settings, such as lost passwords, expiration of security software, etc., resulting in data being unavailable. The digital technology that deals with cultural heritage information will create a cultural re-creation due to the right to speak when used and the arbitrariness and abuse of use. This will inevitably add something modern, and the original ecological elements will be transformed and alienated. Xi'an has 11 districts and 2 counties. This paper investigates the construction of Xi'an non-legacy websites. The statistics of specific non-legacy websites are shown in Table 1.

Table 1: Xi'an non-legacy website data statistics table (number)

Category	Deputy provincial level	District level	County level	Total
Independent website	3	No	No	3
Related non-traditional stations have non-legacy stations	1	11	2	14
Relevant non-legacy websites have non-legacy items without substance	1			1
No website		11	2	13

1) Museum and online consumption

The online cultural store opened by domestic museums is very infeasible. The shopping pages of domestic museum websites are less and less, and the browsing process of websites is also very inconvenient. For example, the link to the museum store on the Nanjing Museum website cannot be opened. The online store of the Shanghai Museum needs to fill in a lot of information, the purchase process is very inconvenient, and it does not protect personal information, making it difficult for people to buy with confidence. The online store of the National Art Museum of China needs to register members before purchase. This situation has caused inconvenience to consumers and has affected the profitability of online cultural stores. Online retailers themselves also require a large number of people to develop, maintain and operate their websites at high cost.

4. Suggestions on Promoting the Digital Protection Mode of Intangible Cultural Heritage in China from the Perspective of Cultural Security

4.1. The State Should Speed Up the Improvement of Relevant Legal Systems to Build Digital Protection of Intangible Cultural Heritage

The key to protecting intangible cultural heritage is the strengthening of legislation and cultural security by the state. The Intangible Cultural Heritage Act is the most common law applicable to the protection of intangible cultural heritage, which stipulates the main content of the protection of intangible cultural heritage. An in-depth analysis of how to implement protection in China and a series of content for future development. The law is based on a national perspective and is governed by administrative law. However, there are loopholes in the law and law enforcement officials sometimes do not do so during the implementation process. For example, the way digital protection is omitted from the law, the person responsible for the accident did not make any clarifications, and there are many places that need to be supplemented. Therefore, the state needs to pay more attention to the relevant legal system and then formulate more comprehensive laws and regulations. In addition, from the content of the regulations, the state needs to strengthen the copyright protection and sovereignty of the legal protection and digital protection of intangible cultural heritage protection from a digital perspective. At present, China urgently needs to publish this series of loopholes on a global scale, carefully sort out relevant content, and carry out revision work in a timely manner.

4.2. The Country Should Cultivate More Digital Talents and Increase the Number of Teachers

From the perspective of the state, whether the protection model can be implemented smoothly is closely related to whether the government attaches importance to it. The gradual improvement of the economic benefits brought by the protection model is closely related to the benefits brought by the protection model. The benefits of these markets include the sale of cultural products of intangible cultural heritage and television festivals that watch intangible cultural heritage. Under normal circumstances, these results will attract the attention of the government. However, the government not only needs to pay attention to income, but also needs to pay attention to investment. The government needs to pay relevant funds and resources to protect Shaanxi folk art. These inputs have been used to train digital professionals and have gradually attracted enough attention. Talents need to learn in certain training places, so it is necessary to increase the teaching team and improve teaching equipment. Only in this way can the existing intangible cultural heritage digital protection model gradually become a formal education model, facilitating the transition to inheritance mode. Conditions, which require generations of effort to better, implement digital protection.

4.3. The State Should Encourage the Learning of Advanced Intangible Cultural Heritage Digital Protection Technologies

From a macro perspective, digital technology for foreign cash has been introduced into China and developed. In light of the current situation in China, the government should vigorously support professionals to go abroad and support them to learn the digital protection technologies of intangible cultural heritage in advanced countries. Protecting intangible cultural heritage and promoting its effective functioning require certain conditions. The most basic conditions for establishing a special mechanism are fundraising and personnel selection. The state can set up special funds to protect intangible cultural heritage and implement digital protection and personnel training. Learning advanced foreign technology is like "reform and opening up", applying advanced technology to the digital protection model of China's intangible cultural heritage, and better implementing the digital protection model.

4.4. Establishment of the Intangible Cultural Heritage Database Local Government Museums at All Levels should be strengthened

The digital protection model of intangible cultural heritage based on local perspective requires local museums to establish an intangible cultural heritage database, conduct large-scale information retrieval and classification, and convert it into a database form using digital technology. Some people think that practice is not only achieved through theoretical knowledge. Therefore, the local database construction of raw data needs to be expressed in the form of dynamic text, music, animation and other related multimedia to realize the visualization of various intangible cultural heritages, which is convenient for

people to browse. It's worth noting that professionals need to update outdated databases over time, and they often use innovative techniques to improve them. Since the basic characteristics of intangible cultural heritage can be achieved through various technical means, this important database is more in line with changes in social development.

4.5. Digital Protection of Intangible Cultural Heritage Requires the Participation of the Masses

In recent years, Ansai's drums, Shaanxi storytelling and Shaanxi paper-cutting have been included in the National Intangible Cultural Heritage List. Just like the story of Shaanxi, it is an encyclopedia, which can be said to be an all-encompassing package of Shaanxi culture. Although it was listed as an intangible cultural heritage protection project, the locals did not attract much attention and are now on the verge of extinction. The reason for this phenomenon is the lack of support from the masses. For the digital protection project of local intangible cultural heritage, the author believes that local people should actively participate, and folk lovers and professionals can inherit and carry forward. The local people have participated a lot, and the dialect problem has naturally been solved. Leading the local authorities to carry out this work can promote the development of the digital protection model. Therefore, it is necessary to use the principle of "people-oriented" to promote the digital protection model of China's intangible cultural heritage.

4.6. Digital Protection of Intangible Cultural Heritage Should be Vigorously Promoted

Nowadays, economic globalization, any role in society is everywhere. From the perspective of cultural security, the implementation of the digital protection model of China's intangible cultural heritage, communication means is very important, and can achieve the effect of publicity. At present, digital technology has been introduced into the protection and comprehensive application of intangible cultural heritage. In the promotion, each region needs to vividly describe the submitted results. In the process of propaganda, occasional exaggeration can occur, and the protection of intangible cultural heritage can be promoted through many channels. These channels can be TV news, newspapers and journals, or online media. With the development of science and technology, the advertising media is more and more advanced, and advanced advertising media can make up for the lack of traditional communication and promote the extensive publicity of the digital protection of intangible cultural heritage. The advantages of digitization are reflected in the technical level and methods of intangible cultural heritage protection, and protection education can be carried out anywhere, such as schools, factories or streets. With the strengthening of regional propaganda, the importance of digital protection of intangible cultural heritage has gradually gained recognition, and people's consciousness has also changed, making them consciously join the protection pair.

5. Conclusions

Digital technology has become a part of public life, or a state of life. The main content of this paper is to investigate the digital problems in Xi'an and its investigation process. The work of this paper is as follows: (1) By referring to relevant literature, protection practices and related protection laws, this paper studies the digitization of non-heritage from four aspects: archives, research, propaganda and inheritance. The characteristics of non-heritage protection. Determine the protection content. (2) The overall study of numbers. First, there is a general understanding of the definitions, advantages, and characteristics of numbers. This paper explores the digital theory through the theory of participatory development, expounding the research of digital technology from three aspects: acquisition and storage technology, recovery and reproduction technology, display and communication technology. It provides technical and theoretical support for future digital protection strategies. (3) Research and analyze the status quo of non-heritage protection in Xi'an, present data from the archives construction, research, publicity and digitization of the heritage, and analyze the problems faced by all parties. (4) The data in four aspects indicate that the digital protection issue in Xi'an remains to be resolved. On the basis of summarizing and analyzing these problems, some non-traditional digital archives are produced, non-traditional digital inheritance courses are produced, non-traditional digital animation short films are produced, and grassroots layers are enriched. Some targeted strategies are proposed. Digital talent. Look at the non-traditional heritage of Shaanxi Province and the entire country. In the process of investigation, due to the limitations of time and data collection, there are some shortcomings in the writing process: (1) Due to the relationship between the degree of evaluation and the degree of popularity, only selected countries and some provinces. The non-heritage project in Xi'an is the object

of analysis, and the sample size does not cover all non-existent projects. (2) The investigation of the status quo of non-traditional digital protection is complicated. In addition to archival, inheritance, communication, research, heirs, the public, government, and other relevant factors, there may be other factors that are not considered. (3) In summary, the research on Xi'an future protection will be more extensive, comprehensive and in-depth. More perspectives are also an important factor in future research directions. The digital protection of intangible assets is a long process. It is hoped that more researchers with research capabilities will be able to commit to non-existent protection and protect more and more national cultural heritage for future generations.

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