

# ***An Analysis of the Impact of Digital Media on the Sustainable Development of Traditional Culture Conducted***

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**Abstract:** Due to the rapid pace of contemporary societal development, there is a diminishing inclination among individuals to invest extensive time in preserving traditional culture. Consequently, the transmission of many traditional cultural aspects faces impediments. However, with the technological strides in digital media, numerous cultures find expression on the internet, reaching a global audience. This not only widens the scope of the audience but also contributes to the sustainable development of cultures, rendering them more accessible. This paper delves into the impact of digital media on traditional culture, critically analyzing its merits and drawbacks through literature review. This paper also anticipates the future trajectory of cultural development within the realm of digital media. Ultimately, this paper concludes that digital media can help to globalize traditional culture and maintain cultural memory through electronic technology, but at the same time, it can lead to a crisis of cultural entertainment and user data leakage.

**Keywords:** Culture, digital media, Hanfu, sustainable development

## **1. Introduction**

In the ever-evolving landscape of progress, humans continue to innovate, creating novel entities. Traditional culture, a shared human asset, transcends mere cultural form. At its core lies technology, experience, and spiritual dimensions, reflecting the wisdom encapsulated by predecessors in life. This cultural tapestry, intimately woven into the fabric of human existence, persists and evolves in an unsustainable manner, constituting a precious cultural resource. Its preservation concurrently mirrors the richness of ethnic diversity. However, with the swift march of technology and the escalating focus on digital networks and social media, life's pace quickens, fostering global interconnectedness. As industries advance, global economic integration surges. Simultaneously, the sway of Western consumer values and lifestyles has rendered traditional intangible products for daily life seemingly less competitive, intensifying the decline of intangible culture. This trend is accentuated by factors such as the lack of systematic documentation, prolonged learning times, and sluggish economic benefits associated with many traditional cultures [1]. The inheritance and promotion of intangible cultural heritages are severely limited. With many of the cultural inheritors aging and having low levels of education, there is a gap in the inheritance team, leading to varying rates of disappearance of intangible cultural heritages. It is therefore necessary to use new media for cultural inheritance. This paper will use literature analysis to discuss how to protect traditional culture through digital media and how to develop and respond to the challenges ahead.

## 2. The Impact of Digital Media on the Cultural Industry

With the burgeoning reach of the internet, an increasing realization dawns upon people regarding the paramount importance of culture. The online realm, while bridging distances between individuals, paradoxically ushers in a sense of emptiness in human thought, fostering gaps in the cultural landscape. Recognizing the imperative for cultural sustenance and the showcasing of diversity, nations globally have enacted policies geared toward cultural sustainability. The UNESCO Convention of 2003, in particular, underscores the pivotal role of intangible cultural heritage as a guarantor for sustainable development [2]. The digitalization of cultural content emerges as a potent driver for cultural sustainability, ushering in transformative shifts across the cultural landscape. According to Lu and Qian, some remote rural areas in China have begun to promote rural revitalization [3]. Bishan Village in Anhui, located near the mountain and by the river, once had a large number of Huizhou-style buildings. Many of these buildings were demolished, but as more and more artists and intellectuals discovered the severity of the destruction, they began posting online to save the demolished Chinese architecture. Furthermore, the wave of digitization empowers cultural creators, providing a plethora of opportunities for expression. The metamorphosis of traditional media into digital formats simplifies the production, distribution, and consumption of cultural products. In this digital age, cultural inheritors and institutions can showcase their work on social media and online platforms, dismantling barriers that traditionally hindered the progression of the cultural industry. This, in turn, facilitates the dissemination of a more diverse and creative cultural narrative, bringing marginalized cultures to the global forefront.

A series of creative activities were planned in the village to save the damaged Huizhou culture, including publications about local handicrafts, exhibitions, lectures on local culture, performances, transforming old buildings into residential and commercial spaces, and creative cultural souvenirs. User-generated content that gained recognition and sharing on social media could quickly spread, creating a word-of-mouth effect [1]. At the same time, exhibition livestreamings on short video platforms attracted a large number of visitors to learn about Huizhou culture, contributing to the continuity of the culture. Nowadays, many villagers are returning to build the ancient Huizhou village, which not only increases the rural economy but also protects ancient Huizhou buildings and culture. Therefore, digital media has changed the way cultural products are disseminated. People can obtain and share various cultural content through online platforms, promoting the cultural product economy and intensifying its global dissemination.

## 3. Digital Media Culture Customization

Through media networks, individuals are increasingly able to discover and appreciate the diverse aspects of cultures, thereby facilitating their better preservation and creative evolution. This attention has led to the elevation of niche cultures. Digital communication platforms allow users to access personalized versions of traditional culture. In recent years, the revival of Hanfu culture has garnered a substantial number of supporters. Advocates aim to promote traditional Chinese culture, bringing Hanfu, a style of clothing that had fallen out of common use for centuries, back into public view. The development and dissemination of the Hanfu movement are primarily supported by new media technologies and social networking services, such as Weibo. Additionally, as services and exhibitions related to Han culture become increasingly popular, the Hanfu industry has seen a significant rise in visibility within digital media [4]. Online platforms have enhanced the market economy of Hanfu culture by familiarizing users with it. Digital media, through data analysis and personalized recommendation systems, can deeply understand users' interests, preferences, and behavioral habits, thus providing them with cultural content tailored to individual tastes [5]. Reports indicate that from 2017 to 2019, the number of global Hanfu cultural associations increased from over 1,300 to more

than 2,000. By 2019, the number of consumers in the national Hanfu market had surpassed 2 million, with the total industry scale reaching approximately 1.09 billion yuan [4]. This demonstrates how digital media has transformed the once niche culture of Hanfu into a mainstream phenomenon, contributing to its globalization, enhancing cultural economic benefits, and allowing previously marginalized Hanfu to reemerge as a prominent representation of Chinese culture. However, Lin notes that digital media, through the calculation of big data to match cultural users and the artistic processing of culture for more entertaining dissemination, can often distort the original intent of the culture [6]. Yang also notes that in the digital media consumption era, users often prioritize aesthetics [4]. Consequently, the Hanfu movement, while promoting itself, inevitably falls into the trap of focusing too much on external appearances at the expense of internal values. This leads to a superficial propagation of Hanfu. During the production of Hanfu, many merchants overemphasized the visual appeal, treating Hanfu as a commercial gimmick and neglecting the cultural significance embedded within the garments. This has led to disappointment among many Hanfu participants who value cultural tradition, prompting some to withdraw from the Hanfu community. Therefore, while digital media's personalized customization allows users to enjoy the content, it tends to prioritize the aesthetic appeal of images and videos for commercial gains, thus entertaining culture at the expense of its essence.

#### **4. The Threat of Digital Media to the Cultural Industry**

Forgotten cultures have found rejuvenation through digital media, ensuring better preservation of traditional cultures in the digital age. Digital technologies enable the archiving of ancient literary works, music, films, and more, ensuring their transmission and preservation for future generations. This has highlighted the importance of cultural heritage to an increasing audience, while also introducing risks associated with technological intervention. To rescue continuously forgotten cultures and crafts, numerous cultural institutions have been dedicated to protecting the world's arts, cultures, history, and heritage. The application of cutting-edge technology can further bolster this mission, providing a global audience with an opportunity to safeguard these diverse cultures. When people are limited in their exposure to understanding past cultures, they run the risk of losing insights into certain aspects of humanity [7]. Digital technology and online communication platforms have dismantled barriers to the widespread dissemination of knowledge and cultural heritage objectives. The ability to showcase and connect collections from around the world breaks down practical limitations in accessing culture, transcending societal and economic boundaries, and presenting a rich and diverse cultural panorama. However, in the online world, numerous challenges related to intellectual property rights emerge. Most cultural inheritances are in the hands of ordinary people, lacking the knowledge to safeguard their cultures [7]. As culture spreads on the internet, it may be subjected to secondary creation for profit, leading to infringement and even alterations in cultural identity. Additionally, the Westernization of the online world has, to some extent, resulted in a lack of diversity in the secondary creation of cultures. Algorithms on digital media platforms often filter content based on user preferences and behavior, placing users in information bubbles that align with their viewpoints [5]. Many viewers tend to focus on cultures that personally interest them, perpetuating popular culture and mainstream perspectives. This reduces exposure to diverse cultural information, marginalizing languages, and regional cultures. Niche cultures struggle to gain sufficient exposure in digital media, resulting in a decline in cultural diversity. On the flip side, digital media has revolutionized the way content is disseminated, challenging traditional distribution models. The context of digital dissemination strongly emphasizes interaction between subjects and objects. Therefore, in presenting cultural heritage, digital media, in its pursuit to enhance the appeal of intangible cultural heritage dissemination, may inadvertently overlook the hidden historical depth and cultural significance [8]. Cultural remixing, to some extent, disrupts the inherent development

patterns of culture, leading to fragmented and overly entertainment-centric cultural dissemination that fails to capture the dynamism and diversity intrinsic to culture itself.

## 5. Prospect

The journey towards the sustainable development of culture is undoubtedly lengthy. With the aid of digital media, culture has the potential for more effective global dissemination. However, the issue of internet security introduces a dynamic where users feel controlled by significant data, resulting in constraints for some niche cultures. Cultural disseminators can enhance audience experiences by utilizing media platform content creation, facilitating the seamless flow of big data and breaking down echo chambers. Looking ahead, the digital cultural and electronic industry should prioritize enhancing user experiences, aiming to strengthen interest and loyalty towards diverse cultures. This approach would empower niche cultures to attract a broader fan base. Pine II and Gilmore advocate for fully immersing audiences in scenarios, fostering deep interactions with products or services to create profound and unforgettable experiences [9]. Digital media, utilizing VR and AR technologies, can offer immersive experiences, seamlessly blending digital content into real-world settings. This nuanced and comprehensive presentation of culture to audiences aims to craft a more vivid and personalized user experience.

Furthermore, governments worldwide should intensify efforts to safeguard the development of marginal cultures. They should personalize the formulation of relevant laws and employ big data for promotion, emphasizing technological innovation to drive the preservation and transmission of digital cultural heritage. In the present era, heightened focus on cultural interaction is evident. Numerous cultural exhibition venues now employ digital interaction to augment user experiences and cultural output. However, this falls short of the ideal. Cultural entities and museums should establish novel resources and narratives [10]. Utilizing media technology to advance documentaries, digital archives, virtual museums, and similar approaches provides people with more convenient means to explore historical and cultural legacies.

## 6. Conclusion

In conclusion, digital media constitutes a novel paradigm for the transmission of intangible cultural heritage. By obviating geographical constraints, digital media facilitates the global dissemination of cultural products, thereby expanding market horizons for the cultural industry and affording a broader audience prompt access to endangered and confined cultural expressions, thereby substantiating on-site cultural preservation efforts. The deployment of data analytics and personalized recommendation systems in digital media serves to furnish users with tailored cultural content, thereby amplifying user satisfaction and loyalty. Moreover, digital media contributes to the evolution of the cultural industry through the implementation of diverse business models, including subscription services, advertising, and digital commerce, thus presenting newfound avenues for economic viability while concurrently safeguarding cultural heritage.

Nonetheless, the discernible proclivity of digital media towards extensive user data scrutiny engenders heightened apprehensions regarding the concomitant risk of information leakage. The personalized curation of content may engender insularity for users within information filter bubbles, potentially impeding the assimilation of niche cultural facets into broader public consciousness. Furthermore, the entertainment-centric disposition of digital media engenders the commodification of culture, rendering it susceptible to expeditious consumption and, correspondingly, undermining its intrinsic traditional value.

In envisioning the trajectory for leveraging digital media technologies towards the sustainable development of culture, the strategic implementation of technologies such as Virtual Reality (VR)

and Artificial Intelligence (AI) to enrich user experiences holds promise. Simultaneously, fortifying legal frameworks for cultural protection and harnessing technologies such as digital archiving and virtual museums for digital preservation emerge as imperative considerations in this academic discourse.

This paper focuses on the influence of new media on culture, showcasing the assistance and obstacles posed by emerging technologies in the current challenging landscape of cultural dissemination. It provides valuable insights for researchers dedicated to the preservation of cultural heritage. Nevertheless, given the scarcity of relevant research, future studies could benefit from incorporating methods such as tracking user experiences and cultural communication pathways. It is important to note that the objective limitations do not diminish the validity of the research methods employed or the contributions made by the author.

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