

Opportunities for Digital Culture and Innovation under Cultural Construction in the Big Data Era

-- Take Digital Cultural Innovation in Jiangxi Universities as an Example

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Abstract

In the context of the overall development of Internet big data, the use of digital art technology to help transform scientific and technological innovation capabilities into real productivity is a new opportunity for digital culture and innovation, and it is a rare opportunity for college digital media disciplines. How to seize opportunities and respond to challenges is a problem that the cultural and creative industries must deal with. This article first analyzes the opportunities and risks brought by the era of big data to the cultural and creative industries of colleges and universities.

Keywords

Universities; digital cultural innovation; opportunities; challenges.

1. Introduction

The contemporary cultural creative industry is no longer a purely manual technology industry, but a fusion of digital technology and cultural content. The new digital multimedia software and other content industries have already broken the boundaries of the previous culture and art, and have carried out the process of integration and recast across the various industries of communication, internet, entertainment, media and traditional culture and art. The state has initiated the development planning of cultural and creative industries, and the cultural and creative industries have also officially entered the investment plans of local governments. Venture capital companies are also looking for suitable investment targets.

2. Cultural Creativity in the Era of Big Data

The digital cultural creative industry refers to the creation, promotion and utilization of intellectual resources by virtue of the wisdom, skills and talents of creative people, and the development and use of intellectual property rights to produce high value-added products with wealth creation and employment potential. industry. UNESCO believes that the cultural creative industry includes three contents: cultural products, cultural services and intellectual property rights. Many animation bases and cultural and creative bases have been built all over the country. It seems to be hot and hot, but China's real cultural and creative brands do not yet exist. 98% of people feel that the cultural and creative industry is very abstract and cannot be started. In fact, a once-in-a-lifetime opportunity has appeared. At present, the country has also separated and redefined the cultural and creative industries from the cultural industries. In the eyes of some people, cultural and creative product design may not be as technical as industrial design, and it is believed that a designer was born with a flash of inspiration for a cultural and creative product, but it is not so simple in practice.

The production of cultural and creative products must firstly humanize the products based on creativity and artistic sense, and the products produced must have relative quality standards. Second, the products must generally cooperate with enterprises, merchants, and individuals according to marketability. , And rationally design products based on their findings.

In product production, it is necessary to establish thresholds from creativity to material selection to product control and apply for intellectual property protection. Through the entire product development cycle, the advantages of digital production can be used to greatly increase the speed and efficiency of product development, making counterfeiters prohibitive or follow Not as fast as this team has developed.

3. Opportunities for digital cultural innovation in universities

3.1. University Market Opportunities

In the current market, China's creative industry is developing rapidly in the country's economy and society. Relying on the relevant special committees of the CPPCC National Committee and relevant national ministries and commissions, relying on the relative concentration of creative industry talents and the application market, it guides the innovation of industrial clusters in the field of cultural and creative industries, improves industrial quality and The role of market competitiveness has become increasingly prominent. The principle of "innovative service, friendly cooperation, and joint power", through the innovation of organizational models, institutional innovation and mechanism innovation, pools industrial resources, adheres to the development of joint innovation, and "official, industrial, academic, research, Substantial breakthroughs and progress have been made in organic integration of resources and resources. The digital cultural and creative industry has become a bridge and link between government, industry, research and development, and capital, and has broad development prospects.

In the future market, it is an inevitable trend for China's cultural and creative industries to achieve great development and prosperity, and enterprises move to industrial alliances, rely on China Creative Industries Alliance to organize organizational innovation cooperation, integrate resources, and improve their own competitiveness. Cultural and creative design products will ensure the market advantages of all parties in cooperation with local characteristics and culture, seek new scale, standards, functions or positioning, and respond to common competitors or push business to new fields. A cooperative model of mutual cooperation and resource integration.

3.2. University Resources Opportunities

Digital media teaching and industrial development in universities have their own unique advantages. First of all, they can rely on relevant professional experts and teachers, with the help of industry associations, and can effectively use the existing R & D teams of various colleges and universities. Unique technology reserves. Secondly, universities have significantly better human resources reserves than related companies or enterprises, and have unique human and cost advantages. Finally, universities have good cooperative relationships with major elite companies and academic groups in the industry, and have unique resource advantages.

3.2.1. Advantages of University Platform Resources

Relying on relevant professional experts and teachers, and leveraging the strength of industry associations to establish a hypermedia animation culture creative industry research center. Make effective use of the existing human resources of various colleges and universities, use the strength of each group horizontally, and increase the targeted training of technical personnel. Create an important base for talent cultivation in the digital culture industry in our province. Attract external resources.

3.2.2. Human Resources Advantages in Universities

Jiangxi universities have unique advantages in this regard, and human resources are significantly better than related company or enterprise resources in our province. It can provide sufficient reserve talents for R & D centers. Taking Jiangxi Normal University as an example, Jiangxi Normal University is an important science and education base in our province. According to statistics, in 2010, there were more than 40,000 full-time junior college students, more than 4,500 doctoral and postgraduate students, and more than 10,000 adult higher education students; more than 1,000 graduates in fine arts and computer software-related majors each year. The province is in a leading position. Its Academy of Fine Arts has established the direction of computer art in 1997, and has carried out a series of teaching and scientific research activities around the digital information industry, and has achieved many excellent teaching and scientific research results in this field.

3.2.3. Advantages of University and Enterprise Resource Cooperation

The school has good cooperative relations with major elite companies and academic groups in the industry, such as the China Graphic and Graphic Society, the Chinese Digital Arts Professional Committee, the China Art Education Promotion Association, the Computer Art Education Committee, the China Packaging Association, the Jiangxi Artists Association, Jiangxi Provincial Digital Art Design Professional Committee, etc. Such as Shanda, Baidu, Tencent and other companies. The academic frontier information brought by them provides us with timely and effective information feedback, so that we always take the lead in digital information teaching.

3.2.4. Creating Economic Benefits and Industry-Driven Teaching

Promoting correct digital cultural consumption and creating economic benefits have very positive practical significance. Relying on the excellent production and planning personnel owned by universities, advanced advanced technologies and rich cultural resources, we promote the development of mobile phone software development, computer graphics education, digital system integration applications, website construction, streaming media production, electronic browsing, and electronic Many aspects of work, such as business, can create considerable economic benefits. At the same time relying on the education industry, supplemented by advantageous cultural industry resources. Use market feedback to adjust teaching ideas, design and improve the teaching system, and use industry to drive teaching. Provide hardware and software guarantees and related technical talent reserves for the development of these projects. Makes project independent development a reality. Through 2-3 years of efforts, all teachers of animation majors will be able to update their teaching concepts and realize a change in teaching methods. Through teaching research and teaching practice, the teaching quality of animation courses can be better improved, and the students' practical operation ability can be effectively exercised.

4. Challenges of digital cultural innovation in universities

4.1. Teaching Challenges under the Construction of University's Big Data Culture

4.1.1. Integrated Teaching Construction of Production, Learning and Research in Universities

With the application and development of the digital culture industry, the demand for development talents is growing rapidly. However, currently in China's talent market, there is a shortage of qualified personnel for this job. One of the important reasons is that the knowledge and skills learned by graduates in schools are far from meeting market requirements, and comprehensive development capabilities and knowledge application capabilities are relatively

low. Both are weak. There are widespread phenomena such as disconnection from actual needs and poor application ability of students. How to adapt to the needs of society and cultivate marketable talents is an urgent problem for colleges and universities. School courses cannot be set up on demand across disciplines, and talent training is lagging behind market demand. This is the main reason for the shortage of talents. At the same time, professional curricula and teaching content are narrow and lagging. The situation that talent training is disconnected from social needs urgently needs to be changed.

Bringing digital cultural creative industry projects into teaching can make the teaching content directly marketable, contemporary, and industrial. Introduce ongoing marketing projects to campus so that students are familiar with the workplace environment they are entering. At the same time, the local economic culture and related professional industry information content was introduced immediately, and the teaching content and professional curriculum settings were adjusted in a timely manner. Increase the targeted training of technical personnel.

Practice has proved that only a market-oriented training model can mobilize students' enthusiasm for autonomous learning and improve the effectiveness of professional teaching in colleges. Only by practicing in practice, improving the development ability of students' physical projects, and focusing on the cultivation of comprehensive ability, can the seamless connection between talent cultivation and social needs be realized. Realize the integration of production, learning and research in colleges.

4.1.2. Talent Echelon Construction

Even when creative design has received unprecedented attention from all walks of life, cultural and creative design is still struggling in China. There are few specialized cultural and creative design courses in universities. In the design industry, cultural and creative design is often a subsidiary of a design company Business only. In this regard, Qiu Fengshun, a designer, believes that to further develop domestic cultural and creative design, we must first solve the problem of talents.

Cultural and creative designers receive far lower economic returns than industrial designers. "If design students go to industrial design companies such as Lenovo and Skyworth after graduation, they can get a good job after 10 years. This is not possible for cultural and creative designers. Most creative and creative designers rely on interest. To support, this is the status quo, but I believe that the future is promising. In the Internet era, cultural innovation will no longer help a company to design, but can do its own industry. The operation, packaging and promotion of the Internet can drive a huge market. Qiu Fengshun said that money has a sense of smell. "Taiwanese say that money has four feet and it runs fast. In the past, channel vendors have been in control of design resources for a long time. For example, in some scenic spots, barriers to stakes have made many creative and thoughtful things I can definitely get in. Now this barrier has been broken. Therefore, I believe that the high-end cultural and creative products are facing a blue ocean market. "

"What is needed most now is the realization of creativity, and the first problem to be solved is the scarcity of talents at the upper level of cultural and creative industries. On the one hand, there is a lack of cultural and creative talents; on the other hand, there is the loss of traditional crafts, especially non-legacy crafts.

To meet the requirements of talent training, at the same time, a teacher team must be established to adapt to it. Teachers are required to have both rich theoretical knowledge and practical experience. In-school teachers have theoretical knowledge, but lack entrepreneurial and cultural and creative industry experience. In terms of teacher structure, you can introduce an off-campus cultural and creative industry expert library as an off-campus tutor, and use the rich practical skills of the off-campus tutors to build a high-quality team of teachers on and off campus.

4.2. Technical Challenges in the Construction of University's Big Data Culture

Because the use of emerging technologies combined with traditional handicraft technology is in the transitional stage of process production, because the use of new technologies is prone to technological changes that lead to the replacement of the production process, and even torment. Digital Culture and Creativity requires its team members to be proficient in 3D digital software, including 3Ds Max, ZBursh and other software to learn and use, and also to be proficient in the use of various hardware equipment, such as four-axis engraving machine, laser cutting machine, casting machine Wait. So in such a cultural and creative industry that needs to combine emerging technologies with traditional craftsmanship, this will be a huge challenge.

4.3. Design Challenges in the Construction of University Big Data Culture

4.3.1. Product Lacks Creativity and Features Are Not Obvious

Cultural and creative products should also pay attention to product innovation while ensuring the inheritance and promotion of culture. Follow the trend seriously, make similar products, similar products are not uncommon, cultural and creative products lacking creativity and imagination also lose their core power.

4.3.2. Low-End Manufacturing Methods for Cultural and Creative Industries

Currently, most cultural and creative products on the market lack high-quality products, prices are polarized, and cultural and creative products with moderate prices and good quality are lacking. The reason is that most of the cultural and creative industry manufacturers' manufacturing methods still remain in simple methods such as manual, paper printing, and labeling. Therefore, a large number of products that are rough, inexact, and difficult to stimulate consumer desire have appeared. And high-quality products are expensive, and consumers are discouraged.

4.3.3. Patent Protection Chaos

Cultural and creative products as a major expression of creative design, coupled with rapid digital model generation, quick drafting and quick proofing of design drafts, so many designers, companies, etc. are willing to advise and develop exclusive cultural ideas for relevant cultural institutions and industries Products, but because the final property rights of the designed products are difficult to protect, and plundered by others, in the end it is a waste of effort. So many good ideas were missed.

4.3.4. Primitive Industrial Production Mode

For most people, the definition of cultural and creative products is equivalent to tourist souvenirs, and most of these tourist souvenirs simply print the local landscape paintings or cultural relics directly on silk scarves, pillows, T-shirts and other items. It is just a simulation copy of the cultural relic entity, and it does not form a macro design concept, but depends on the inherent business circle consciousness and product inertia. Therefore, the designed products lack innovation and practicality.

4.4. Market Challenges under the Construction of University's Big Data Culture

At present, the cultural and creative industry is still in its infancy, and the risks of immature markets, unstable demand, and undeveloped industrial chains have affected the feasibility, economic rationality, and investment success rate of creative projects.

In addition, while cultural and creative industry companies are developing at a high speed, there has also been serious polarization: some large cultural and creative companies have taken most of the profits of the cultural and creative industries, while small and medium-sized micro and cultural creative companies in the long tail have dismal earnings. The lack of experience, funds, and resources has slowed down the pace of entrepreneurial growth. Cases of failures in entrepreneurial projects abound.

Cultural and creative enterprises have the characteristics of changelessness. In the network age, people have more and more ways to reproduce ideas, and they need laws to regulate them. Some may require new laws. When the problem has not been solved, we need to protect enterprises through the legal risk prevention and control of cultural and creative enterprises, and then promote the development of cultural and creative industries.

With the development of Chinese cultural and creative industries, it is an inevitable trend for Chinese cultural and creative enterprises with a certain scale to go global. When Chinese cultural and creative enterprises go abroad, they will face a series of legal issues, and legal risk prevention and control is one of the important issues.

4.5. Funding Challenges in the Construction of University's Big Data Culture

Colleges and universities need to prepare related cultural and creative laboratories and support related projects. The funds can be imagined to be huge, mainly for the purchase of fixed equipment and other working capital. The laboratory's annual product project research and development, business expansion, and related channel marketing are no small financial challenges.

5. Conclusion

Under the comprehensive construction of the culture in the era of big data, the use of digital art technology to help transform scientific and technological innovation capabilities into real productivity is a rare opportunity for college digital media disciplines. Universities must face opportunities and challenges. Promoting correct digital cultural consumption and creating economic benefits have very positive practical significance. Relying on the excellent production and planning personnel owned by universities, advanced advanced technologies and rich cultural resources, we promote the development of mobile phone software development, computer graphics education, digital system integration applications, website construction, streaming media production, electronic browsing, and electronic Many aspects of work, such as business, can create considerable economic benefits. At the same time relying on the education industry, supplemented by advantageous cultural industry resources. Use market feedback to adjust teaching ideas, design and improve the teaching system, and use industry to drive teaching. Provide hardware and software guarantees and related technical talent reserves for the development of these projects. Makes project independent development a reality. Through 2-3 years of efforts, all teachers of animation majors will be able to update their teaching concepts and realize a change in teaching methods. Through teaching research and teaching practice, the teaching quality of animation courses is better improved, and the students' practical operation ability is effectively exercised.

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