

Research on Inheritance and Innovation under the Perspective of Non-legacy Brand Revitalization

--Taking Su Embroidery as an Example

Zixuan Xu

Visual Communication Design, College of Art, Chongqing Technology and Business University,
Chong Qing City, Si Chuan Province, 400067, China

Abstract

Su embroidery is a kind of folk handicraft popular in the area of Sichuan, and it is regarded as the first of the "Four Famous Embroideries of China". Su embroidery carries a strong cultural imprint, has a deep historical heritage, and is listed in the National Intangible Cultural Heritage Protection Catalog. In the process of inheritance and development of Su embroidery technology, through the analysis of the challenges faced by Su embroidery technology in the current market to find the market positioning, strengthen the optimization of Su embroidery technology to enhance and promote the brand, explain the innovative use of multimedia technology in the digital creation of the brand, to enrich the propaganda channels of Su embroidery technology, to set up the brand's degree of memory and cognition, and to effectively convey the brand information, to achieve multi-dimensional publicity effect, making its cultural connotation well preserved. The cultural connotation can be well preserved and promoted, which has a positive effect on the inheritance and development of Su embroidery craft.

Keywords

Intangible cultural heritage; brand innovation; Su embroidery.

1. Research Background

1.1. The inheritance and innovation problems faced by traditional intangible cultural heritage in contemporary society

Traditional non-heritage culture is an important part of Chinese culture with a long history and unique artistic value. It is not only an important part of Chinese cultural heritage, but also an important representative of Chinese culture in the world. However, traditional non-heritage culture in contemporary society faces some problems. On the one hand, the inheritance of traditional non-heritage culture requires inheritors, but many inheritors have already aged or passed away, and the younger generation has little interest in traditional non-heritage culture, resulting in the inheritance being threatened. For example, China's traditional non-heritage cultures such as Beijing opera, acrobatics and folk music are facing great challenges to the inheritance of such non-heritage cultures due to the decrease of inheritors and the gradual decrease of the younger generation's interest in and knowledge of traditional non-heritage cultures. In order to protect the inheritance of traditional non-heritage culture, the government, social organizations and inheritors need to make joint efforts to establish relevant institutions and systems to strengthen the protection and inheritance of non-heritage culture. On the other hand, the innovation of traditional non-heritage culture also faces some problems. With the development of society and the diversification of culture, traditional non-heritage culture needs to keep abreast of the times and undergo innovation and reform to meet the needs of modern

society. However, the innovation of traditional non-heritage culture also needs to maintain its traditional characteristics and style to avoid excessive commercialization and cultural distortion. In order to protect the characteristics and styles of traditional NRL culture, the government, social organizations and inheritors need to work together to strengthen the innovation and protection of NRL culture and to promote the development and inheritance of NRL culture.

As an important part of Chinese culture, traditional non-heritage culture needs to be protected and inherited. The government, social organizations and inheritors need to make joint efforts in order to strengthen the protection and innovation of non-heritage culture, to promote the development and inheritance of non-heritage culture, so that traditional non-heritage culture can take on a new vitality in modern society.

1.2. Current situation of inheritance and innovation of Su embroidery

Su embroidery is one of the four famous embroideries in China, originated in Chengdu, Sichuan Province, with a long history and unique artistic value. However, Su embroidery faces some problems in the development of contemporary society.

In terms of inheritance, the inheritance of Su embroidery has been threatened to a certain extent. Due to the young generation's low awareness and interest in Su embroidery, the number of inheritors has decreased and the inheritance is facing difficulties. In addition, the younger generation lacks opportunities and platforms to learn and pass on the Su embroidery skills. To solve this problem, some local governments and cultural institutions have begun to strengthen the awareness of the protection and inheritance of Su embroidery, organizing, for example, relying on the ecological resources of Anjing Su Embroidery Park and Jinjiang Greenway, implanting a number of new Su embroidery cultural landmarks such as Embroidery Café, Embroidery Tea House, and other online red carding places, exhibitions and competitions of Su embroidery, offering courses on Su embroidery and cultivating young inheritors of Su embroidery.

In terms of innovation, traditional Su embroidery patterns and colors are single and cannot meet the aesthetic needs of modern people. In order to meet the needs of modern society, some Su embroidery inheritors have begun to explore new styles and patterns of Su embroidery, combining traditional Su embroidery with modern design, and launching more contemporary and innovative works of Su embroidery. At the same time, some Su embroidery techniques have also begun to combine with modern technology, such as the use of computerized embroidery technology and 3D printing technology, in order to improve the production efficiency and quality of Su embroidery.

1.3. Significance and value of Su embroidery brand revitalization

The brand revitalization of Su embroidery can better inherit and carry forward Chinese traditional culture, promote the international dissemination of Chinese culture, let more international consumers understand and know the culture of Su embroidery, and increase the international influence of Chinese culture, and at the same time, it can also enhance the popularity and reputation of the brand of Su embroidery, so that more consumers will understand and know the brand of Su embroidery, and increase the market share and competitiveness of the brand. In addition, brand revitalization can promote the development of Su embroidery industry, promote the upgrading and transformation of the industry, improve the quality and technical level of Su embroidery products, and enhance the competitiveness and market position of Su embroidery industry. For localities, brand revitalization can promote the development of local economy, increase employment opportunities and tax revenue, and promote the prosperity and development of local economy.

2. Prior Research

2.1. Research background and significance

As one of the representatives of Chinese traditional culture, Su embroidery has a long history and cultural heritage, and is one of China's intangible cultural heritages. However, with the development of modernization, the inheritance of Su embroidery faces many difficulties and challenges, such as the aging of the inheritance population, the loss of traditional skills, and changes in market demand. Therefore, it is of great significance and value to conduct a pioneering study on the non-hereditary inheritance of Su embroidery to protect and pass on the non-hereditary heritage of Su embroidery, to promote the prosperity and development of the local economy, and to promote the inheritance and promotion of traditional Chinese culture.

2.2. Literature Review

The craft of Su embroidery has a long history, is skillful and has high cultural and artistic value. Su embroidery has developed over hundreds of years, forming a unique style and technique. The techniques of Su embroidery mainly include lines, stitches, colors, etc. It is characterized by smooth lines, delicate stitches, soft tones, and has high artistic value.

However, the non-genetic inheritance of Su embroidery faces many problems and challenges. First of all, the aging trend of the inherited population is serious, many of the old generation of Su embroidery inheritors have passed away or are old, and the younger generation lacks the awareness of inheritance and the opportunity to pass on their skills. Secondly, the loss of traditional skills has also become a major problem in the non-genetic inheritance of Su embroidery, many traditional patterns and techniques have been lost, resulting in a decline in the artistic level and market competitiveness of Su embroidery. Finally, the change of market demand also affects the inheritance and development of Su embroidery, many people prefer modernized products and handicrafts, while traditional Su embroidery products are too old and outdated to keep up with the pace of modern people well.

2.3. Purpose of Research

The purpose of this study is to conduct a prior research on the non-genetic inheritance of Su embroidery in order to understand the current situation of the non-genetic inheritance of Su embroidery and the problems and challenges it is facing, and to put forward effective protection and inheritance measures and suggestions to promote the inheritance and development of the non-genetic heritage of Su embroidery. Specific research questions include how to protect and pass on the Su embroidery non-heritage, how to cultivate and select Su embroidery inheritors, and how to promote and market Su embroidery products.

Research Methods and Steps This study adopts the methods of literature research, interviews and questionnaires in order to obtain comprehensive and accurate research information. First, through literature research, information about the history, development, techniques, characteristics and classification of Su embroidery as well as the current situation and problems and challenges facing the non-genetic inheritance of Su embroidery were learned. Secondly, through expert interviews, to obtain the opinions and suggestions of insiders related to the craft of Su embroidery. Finally, a questionnaire survey was conducted to obtain information about the market demand for Su embroidery products and consumers' willingness to buy.

The expected results of the study include a basic understanding of the current situation of the non-genetic inheritance of Su embroidery, an analysis of the problems and challenges facing the non-genetic inheritance of Su embroidery, and effective measures and suggestions for the protection and inheritance of the non-genetic inheritance of Su embroidery. The research results will provide strong support and guidance for the development and promotion of the non-

genetic inheritance of Su embroidery, and promote the inheritance and development of the non-genetic heritage of Su embroidery.

2.4. Limitations and shortcomings of the study

The limitations and shortcomings of the study mainly include the selection and scope of application of the research methodology, the selection and number of samples, and so on. Therefore, further refinement and improvement of the research methods and steps are needed to enhance the reliability and practicality of the research reSu Its.

3. The Path Analysis of Su Embroidery Inheritance and Innovation

3.1. The development history and techniques of Su embroidery

Su embroidery, originated from Sichuan Basin, has a long history and unique techniques, and has a wide range of applications in life, ranging from huge screens to small pocket-sized pieces; both high-precision appreciation of masterpieces, as well as ordinary daily conSu mer goods. The history of Su embroidery can be traced back to the Han Dynasty, and after more than 2,000 years of inheritance and development, it has become one of the representatives of China's intangible cultural heritage.

The development history of Su embroidery can be divided into the following stages: the primitive stage - the original form of Su embroidery can be traced back to the Han Dynasty, when it was mainly embroidered, with embroidered clothes, draperies, screens, etc. as the main purpose; the Tang and Song Dynasties stage - during the Tang and Song Dynasties, Su embroidery began to fused with the culture and art style of the time, skills were further developed and improved, and became a representative of the aristocracy and court culture at that time; Ming and Qing Dynasty - Ming and Qing Dynasty, Su embroidery entered its heyday, more exquisite skills, more colorful patterns, and became a popular fashion at that time; Modern Stage -Early 20th century, Su embroidery began to face new challenges and opportunities, with the development of industrialization and modernization needs, Su embroidery gradually towards the market and industrialization, but also faced with the problem of inheritance and protection.

The techniques of Su embroidery mainly include embroidery, weaving embroidery and painting embroidery, of which embroidery is the most common and typical one. The embroidery technique of Su Embroidery is characterized by "varied stitches and delicate embroidery threads", using fine needles, fine threads, fine silks and other materials to produce various designs and patterns. The weaving technique of Su Embroidery combines embroidery and weaving techniques, adopting brocade weaving and satin weaving techniques, combining embroidery and fabric organically, and forming a unique style of weaving and embroidery. The painting embroidery technique of Su embroidery, on the other hand, combines the art of embroidery with the art of painting, adopting delicate lines and colors to embroider lifelike pictures, which embodies the essence and charm of traditional Chinese handicraft art, and is an important part of China's cultural heritage.

3.2. The way of inheritance and innovation of Su embroidery craft

In order to inherit and develop the craft of Su embroidery, it is necessary to take a series of ways, focusing on the protection and inheritance of traditional skills, but also focusing on innovation and development, which can be carried out from the following points.

the protection and inheritance of traditional skills - inheritance is the basis for the development of Su embroidery craft, need to focus on the protection and inheritance of traditional skills. We can strengthen the protection and inheritance of traditional skills through the establishment of inheritance institutions, traditional skills training, organizing traditional skills competitions

and other ways to inherit the essence of traditional skills, it is recommended to set up relevant courses in schools, cultivate and enhance the interest of young children and adolescents in learning Su embroidery.

Innovative design and development - The development of Su embroidery needs to keep abreast of the times and focus on innovative design and development. Through artistic creation, design competitions, cross-border cooperation with the fashion industry, etc., we can promote the innovation and development of Su embroidery and inject new vitality into Su embroidery, such as cross-border cooperation with POPMART to develop a series of themed blind boxes, which can meet the needs of young people's trends and promote the culture of Su embroidery at the same time.

Industrialization and market-oriented development--Su embroidery craft needs to realize industrialization and market-oriented development, combining traditional handmade art with modern industry. Through the establishment of Su embroidery brand, sales of Su embroidery products, and cooperation with the tourism industry, we can promote the industrialization and market-oriented development of Su embroidery craft.

International exchange and cooperation--Su embroidery craft is an important part of Chinese culture, and it is necessary to promote the dissemination and exchange of Su embroidery craft in the international arena, such as participating in international cultural and art exhibitions, carrying out international cultural exchanges, etc., to enhance the international influence of Su embroidery craft.

3.3. Concept and goal of Su embroidery brand revitalization

Brand revitalization refers to injecting new vitality and value into the brand through a series of strategies and measures, realizing the transformation and upgrading of the brand, and enhancing the brand's popularity, reputation and market competitiveness. The objectives of Su embroidery brand activation mainly include the following aspects:

- a. Enhance brand awareness and reputation - through brand revitalization, enhance the awareness and reputation of Su embroidery brand, let more people understand and know Su embroidery, and enhance the brand's influence and competitiveness.
- b. Strengthen the brand image and characteristics--Strengthen the image and characteristics of the Su embroidery brand, create a unique brand image in the minds of consumers, and make Su embroidery become a representative cultural brand.
- c. Expand the market and sales channels--Expand the market and sales channels of Su embroidery, develop new markets, and increase sales and market share.
- d. Strengthen the brand culture and inheritance--Strengthen the cultural connotation and inheritance of Su embroidery brand, let Su embroidery become a representative brand that inherits and carries forward the traditional Chinese culture.

3.4. Su embroidery brand revitalization strategies and methods

Su embroidery brand revitalization requires a series of strategies and methods to achieve brand transformation and upgrading, and enhance brand awareness, reputation and market competitiveness. The following are some strategies and methods:

- a. Tap into the cultural connotation of the brand - Su embroidery is one of the representatives of traditional Chinese culture, with profound cultural connotation. Brand revitalization needs to tap the cultural connotation of Su embroidery, fully demonstrate the cultural heritage behind the exquisite and ingenious craftsmanship of Su embroidery, so that Su embroidery becomes a representative brand that inherits and carries forward Chinese traditional culture.
- b. Strengthen the brand image and characteristics: Su embroidery's unique techniques and exquisite patterns are the core competitiveness of the brand. Brand revitalization needs to strengthen the brand image and characteristics of Su embroidery, to create a unique brand

image and visual system, so that consumers can easily identify and remember the Su embroidery brand.

c. Innovative design and product development: traditional Su embroidery products can not meet the needs of modern consumers. Brand revitalization needs to carry out innovative design and product development, combining traditional Su embroidery with modern fashion, launching more contemporary and market competitive products.

d. Establish brand alliance and partners: establish brand alliance and partners, cooperate with other brands, and jointly promote the development of Su embroidery industry and brand promotion.

e. Strengthen brand marketing and promotion: publicize and promote through a variety of new media channels to improve brand awareness and reputation in the minds of consumers, increase brand exposure and enhance market share.

4. Conclusion and Prospect

As one of the representatives of Chinese traditional culture, Su embroidery needs the strength of all parties to strengthen the inheritance and protection of Su embroidery skills. It is recommended to strengthen the education and training of the inheritance of Su embroidery, cultivate more talents of Su embroidery skills, and promote the inheritance and development of Su embroidery skills. Secondly, the inheritance of Su embroidery needs to be innovated, combining traditional techniques with modern technology, and launching more contemporary and market-competitive products. It is recommended to strengthen the design and product development of Su embroidery, and launch more innovative products to meet the needs of consumers. In addition, it is necessary to promote Su embroidery to the international market and enhance the international influence of Su embroidery. It is recommended to strengthen the international publicity and promotion of Su embroidery, open up overseas markets, and promote the international development of Su embroidery industry, so as to protect and promote its cultural connotation, so that this valuable non-heritage culture can still burst into strong vitality in the contemporary life.

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