

The Inheritance and Development of “Intangible Cultural Heritage ” : A Case Study of Zhejiang Taizhou Embroidery

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Abstract

From the needle boneless lanterns in Xianju during the Tang Dynasty to the unearthed artifacts of Huangyan Lingshi Temple in the Northern Song Dynasty, to the carved embroidery of Haimen in the late Qing Dynasty, the history of embroidery in Taizhou has a long and profound history. After several generations of inheritance, development, and historical and cultural accumulation, Taizhou Embroidery has now become one of the artistic treasures of Taizhou culture and even Chinese culture. This paper then is to discuss how to promote Taizhou Embroidery from Zhejiang by using “big data” under the background of the “national trend craze”, and through research on the awareness of Taizhou Embroidery at home and abroad, it reflects the reasons for the necessity of promotion, the challenges faced by promotion, and the corresponding strategies for promotion.

Keywords

Taizhou Embroidery; Cultural Inheritance; Digital Marketing; Digital Transformation.

1. Introduction

Taizhou Embroidery originated in the late Qing Dynasty (1906) in Haimen, Taizhou (now Jiaojiang, Taizhou) known as “Catholic Church Embroidery” (Zheng & Cui, 2014, p. 81-85.) or “Haimen Carved Embroidery (shown in Figure 0-1)”, which is a unique folk embroidery skill in China and one of the representatives of the integration of Chinese and Western cultures. From the needle boneless lanterns in Xianju during the Tang Dynasty to the unearthed artifacts of Huangyan Lingshi Temple in the Northern Song Dynasty, to the carved embroidery of Haimen in the late Qing Dynasty, the history of embroidery in Taizhou has a long and profound history. The inheritance and development of Taizhou Embroidery have gone through three generations of inheritors, including Ying Dayu (the first generation), Lin Jiao Lian and Chen Ke (the second generation), and Lin Xia (the contemporary inheritor) (Zheng & Cui, 2014, p. 81-85). After several generations of inheritance, development, and historical and cultural accumulation, Taizhou Embroidery has now become one of the artistic treasures of Taizhou culture and even Chinese culture. This paper will start from the historical background and cultural significance of Taizhou Embroidery to explore its promotion value and strategy of “Intangible Cultural Heritage +” with the help of “big data” in the modern “national trend craze” social background.

2. The Reason for Promoting Taizhou Embroidery

2.1. The Important Value of Taizhou Embroidery as China’s Intangible Cultural Heritage

Nowadays, with the development of the “National Trend Craze”, more and more young people are beginning to pay attention to traditional Chinese cultural skills, and Taizhou Embroidery, with its exquisite skills, unique style, and strong artistic expressiveness, is deeply loved by young people. In addition, the development history of Taizhou Embroidery is also a microcosm

of the progress and development of Taizhou and even Chinese society. The patterns and colors depicted, as well as the techniques used, are related to specific historical periods, providing vivid materials for the study of local social customs and history. In 1923, with the establishment of Mr. Xu Zemin's Xu Yongli Embroidery Factory, Taizhou Embroidery gradually began to export to the outside world (mainly Europe and America), promoting economic and cultural exchanges between China and the West. Therefore, its own cultural heritage value, historical research, and artistic aesthetic value, international communication value, can all reflect the precious significance of Taizhou Embroidery as China's intangible cultural heritage.



Figure 1: Taizhou Embroidery Pattern Style

2.2. The Importance and Urgency of Promoting Taizhou Embroidery

Compared with the “Four Great Embroideries” of Suzhou, Guangdong, Hunan, and Sichuan, Taizhou Embroidery urgently needs to enhance its domestic and international influence and popularity. At the same time, compared with the shadow play theme exhibition declared by the Liaoning Intangible Cultural Heritage Protection Center, Taizhou Embroidery has not yet been put on show in any museum exhibitions, and is only displayed and promoted in a single scene of the Taizhou Embroidery Life Art Museum, which cannot well expand its popularity. Moreover, the online publicity of this museum is far from other regions' intangible cultural heritage inheritance-related venues.

Chen Guoqiang in “A Brief Analysis of the Inheritance and Apparel Application of Taizhou Embroidery” wrote that “Taizhou Embroidery has faced the risk of being lost more than once. In the mid-to-late 1990s, due to the cumbersome embroidery process of Taizhou Embroidery, fewer and fewer young people were willing to engage in the embroidery profession, and Taizhou Embroidery once faced the risk of being lost.” (Jiangxi Fashion Institute, Jiangxi Modern Clothing Engineering Technology Research Center (China)) Although the Galaxy Garment Factory registered the Taizhou Embroidery trademark in 1998, and the Taizhou Embroidery Art Museum was established in 2007, Taizhou Embroidery once again radiated a new luster. However, the pace of contemporary society is generally fast, and it is more difficult for people to settle down to do Taizhou work, such as Taizhou Embroidery and other time-consuming and labor-intensive traditional handicrafts, gradually difficult to keep up with the trend of the times. Therefore, in order to better conform to the national slogan of Chinese culture going global, to spread and promote the intangible cultural heritage of Zhejiang Province, Taizhou Embroidery should be vigorously promoted and publicized, and attract more young people to inject new vitality into it through the integration and development of contemporary big data innovation, so that it can integrate with the new era of society and continue to burst out new vitality.

2.3. The Visibility and Influence of Taizhou Embroidery in Modern Culture

In the New Year's Eve party "Sailing 2023" held by China Central Television in Taizhou in 2023, Taizhou Embroidery, as a local feature, received unanimous praise, and the dance of the same name "Taizhou Embroidery" was called the "aesthetic ceiling". In addition, in order to make Taizhou Embroidery better get into people's daily lives, the Taizhou Embroidery Life Art Museum came into being, displaying a series of daily necessities such as Taizhou Embroidery eye masks, earphone bags, backpacks, down jackets (as shown in Figure 2) developed by the new generation of Taizhou Embroidery inheritors Lin Xia and her team, integrating the beauty of Taizhou Embroidery into the ordinary. Not only that, but Lin Xia's team has also creatively developed the combination of Taizhou Embroidery "Intangible Cultural Heritage + Furniture", preserving Taizhou Embroidery on the desktop through the pressing method, achieving the effect of being waterproof and moisture-proof (as shown in Figure 3).



Figure 2: Taizhou Embroidery Clothing



Figure 3: Taizhou Embroidery Pattern Style Furniture

2.4. The Potential Contribution of Taizhou Embroidery in International Communication

On the basis of traditional Chinese embroidery skills, Taizhou Embroidery has absorbed and integrated Western embroidery techniques, forming a unique "carved flat embroidery" skill, which is a wonderful skill in Taizhou Embroidery. In the case where most Western countries

have lost the skill of embroidery, Taizhou Embroidery is still insisting on development and continuous innovation on this basis, improving the survival of unique skills. In 1964, Mr. Ying Dayu (passed away in 1970 due to illness) created the “full carved embroidered clothing” bringing the carved embroidery technique to the extreme, making it a representative work of Taizhou carved embroidery, and was called “the best in the East” at the China Import and Export Fair (Canton Fair) that year, and was praised by the international business community as “a wonderful flower of the East”. In 1986, at the Bulgarian International Spring Fair, Mr. Chen Ke’s silk full carved sleeve Qipao (as shown in Figure 4) made Taizhou Embroidery win the championship, which was the first international gold medal of the Chinese embroidery industry, making Taizhou Embroidery become the most regional cultural symbol of folk handicrafts in Zhejiang Province. This work also won the first prize of the China Arts and Crafts Baihua Award in the same year. In 2016, at the G20 Hangzhou Summit China Silk Museum main VIP reception hall, the theme screen “The Mulberry’s Embrace” (as shown in Figure 5), the national handbag “National Beauty and Heavenly Fragrance” embroidery patch, and so on all appeared in Taizhou Embroidery, which is enough to prove that Taizhou Embroidery is gradually becoming an exquisite diplomatic business card handed out by China. Taizhou Embroidery has even been used as the national dress of other countries. Taizhou Embroidered Garment General Factory (formerly Xu Yongli Embroidery Factory, Haimen Supply and Marketing Cooperative Embroidered Garment Distribution Station) is a state-owned enterprise specializing in the production of embroidered garments. The raw silk embroidered men's shirts produced by the factory were once used as the national dress for men in the Philippines. In 1974, President Marcos's son of the Philippines wore this dress to visit China with his mother and was received by Chairman Mao, showing the highest etiquette of international friendship. These are also sufficient to prove that Taizhou Embroidery is gradually becoming an exquisite diplomatic business card handed out by China. (Yu, 2018)



Figure 4: Mr. Chen Ke’s Silk Full Carved Sleeve Qipao



Figure 5: Taizhou Lin Xia's “The Mulberry’s Embrace” (Screen)

3. Analysis of the Cause of Low Popularity

3.1. Low Media Exposure

Media exposure refers to the frequency and extent to which cultural products are known and contacted by the public through media channels, and the popularity of cultural products refers to the recognition and influence of the products in the public. There is a close connection between the two. On the one hand, media exposure can enhance the popularity of cultural products, allowing cultural products to be known by the public more quickly. For example, major online TV platforms sponsor or join various programs to increase the public's awareness of exposure, thereby subtly influencing consumer choices; on the other hand, high-popularity cultural products can have a counter-effect on the media. Sponsors or franchisees can choose program types, related staff, and may even occupy a decisive dominant position in the planning of the program.

Of course, not all media has direct or indirect interest relationship with cultural products. In recent years, major media, especially the central mainstream media, have increased their reporting on intangible cultural heritage, launching a series of intangible cultural heritage publicity programs such as “Marsters in the Forbidden City” and “China’s Intangible Cultural Legacy”, which have to some extent attracted the attention of the audience and drawn public attention to traditional handicrafts. However, Taizhou Embroidery, and even Taizhou, have been less exposed in mainstream and new media before, lacking effective media publicity and reporting. With the popularity of “Nuojiji” in Taizhou in recent years, Taizhou has gradually caught the public eye, and the exquisite craftsmanship of Taizhou Embroidery has also begun to be known to the public. Therefore, Taizhou Embroidery should actively contact various related media, strive to increase its media exposure, let the audience have a preliminary and simple understanding of the historical and cultural background, embroidery skills, and so on, of Taizhou Embroidery, and through the stimulation of interest, plan to appreciate the beauty of Chinese traditional culture represented by Taizhou Embroidery step by step.

3.2. Limited Production Scale

Compared with Suzhou Embroidery and other embroidery skills, Taizhou Embroidery has a relatively small scale, mainly concentrated in Haimen. Most of its inheritors are older embroiderers with lower Mandarin proficiency, which is somewhat inconvenient for the communication of teaching skills, resulting in a small learning scale. Expanding the production scale is an essential point for the vigorous promotion of Taizhou Embroidery. Different from the general production law, only when supply exceeds demand can people have more Taizhou Embroidery product choices, and can better compare and obtain Taizhou Embroidery products. By carrying out small-class Taizhou Embroidery skill entry courses, let people experience the difficulty of making Taizhou Embroidery, and they will cherish the relevant skills more, and expand the publicity efforts.

3.3. Great Difficulty in Transformation Challenges

The “Internet +” model is prevalent in modern society, but making good use of advantages and transforming well is not an easy task. The Internet brings many uncertainties, and the flow of traffic cannot be controlled by individuals. In recent years, Taizhou Embroidery has pursued transformation and actively integrated into the development of the new era, but the expression and publicity methods chosen are still relatively primitive, and have not well grasped the advantages of the “Internet +” era.

4. The Current Challenges in Promoting Taizhou Embroidery

4.1. The Problem of Docking Traditional Handicrafts with Modern Market Demands

The pace of modern social life is fast, and traditional handicrafts, such as labor-intensive production methods, cannot adapt well to the continuously improving update and iteration rate of the market. At present, compared with developed countries, the streamlined production of handicrafts in China is still a combination of simple machine production and manual production, which also leads to the inability to effectively shorten the time-consuming and complex process. Especially for embroidery crafts such as Taizhou Embroidery, which have high requirements for fineness, sensitivity, and innovation, they cannot rely on machines for large-scale operations. At the same time, the modern market is more inclined to purchase fast-moving consumer goods (FMCG) with simpler designs and processes to meet basic daily needs. For traditional handicrafts, they are not necessities of life, and their prices are also more suitable as high-end durable goods due to the rise in a large number of labor costs (as shown in Figure 6).

At the same time, through the investigation of the data of traditional handicraft-related sales platforms, it has been found that although people's demand for traditional handicrafts has increased in recent years, the space and choices for consumption are relatively concentrated, mainly for cheaper finished products or simple semi-finished products. High-priced products, especially high-end silk embroidery works, are difficult to widely circulate in the market and are often traded through auctions and other high-threshold private or corporate transactions.

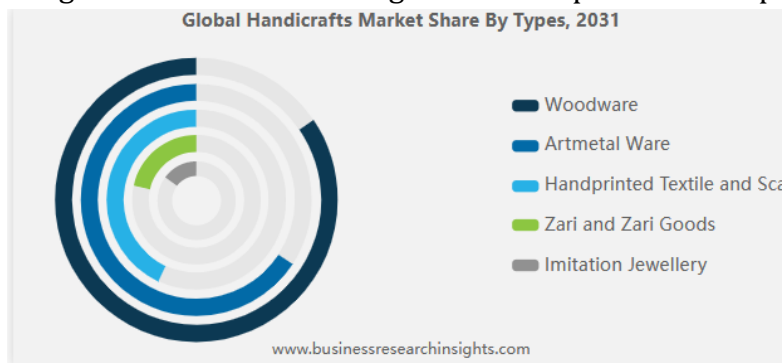


Figure 6: Taizhou Global Handicraft Market Share by Type

4.2. The Balance Problem between the Protection of Intangible Cultural Heritage and Commercialization

In recent years, the protection of intangible cultural heritage has been intensified, but many protective measures have not achieved a good balance between preservation and commercialization, often neglecting one aspect in favor of the other. Focusing solely on closed protection can lead to the cultural heritage being forgotten, or blindly pursuing the maximization of commercial interests, ultimately losing the sustainable development of the cultural heritage content. Although Taizhou Embroidery has been striving to find a balance between the two, it still lacks in commercial aspects due to its nature as a fine handicraft. According to "Du Xiaofan (2010), "Finding the Balance Point between Economic Development and Cultural Heritage Protection," To achieve a harmonious balance between the protection of cultural heritage and economic development, it is essential to first have a clear understanding of the value of the cultural heritage; secondly, to maintain the right degree between the protection and utilization of cultural heritage without going to extremes; and then, to consider whether the cultural heritage has practical value and significance, and correctly assess the economic benefits that the cultural heritage can bring, which is conducive to helping to maximize its benefits or reflect its greatest value. (Guangming Daily, 2010)

5. “Big Data Intangible Cultural Heritage +” Promotion Methods

5.1. Using Social Media Platforms to Increase the Popularity of Taizhou Embroidery

By investigating the popularity of Taizhou Embroidery overseas, applying it to daily life decorations, and combining it with modern commerce, we mainly use domestic and foreign mainstream social media platforms (such as Douyin, RED, Twitter, TikTok, etc.) to promote Taizhou Embroidery through video and graphic propaganda, enhancing its popularity and using them as promoters. We can also cooperate with relevant platform person in charge to carry out online and offline combined Taizhou Embroidery promotion experience activities or cultural exhibitions, using this method to bring Taizhou Embroidery to people's side, allowing the public to more directly appreciate the beauty of Taizhou Embroidery.

Through mainstream e-commerce platforms and live broadcast channels to enhance the commercial value of intangible cultural heritage products, such as showcasing the Taizhou Embroidery production process in live broadcasts, increasing interactivity and watchability through wonderful explanations and demonstrations, allowing Taizhou Embroidery craftsmanship to enter the domestic and foreign consumer markets in a more practical, lighter, and more fashionable manner, integrating into people's daily necessities. At the same time, for the Taizhou Embroidery specialty stores opened on e-commerce platforms, provide customized services to give consumers more freedom to play, and improve service satisfaction while also absorbing and learning about the current consumer's popular purchasing preferences, making it convenient to launch products that meet consumer preferences.

With the help of VR, holographic projection, and other new technological means, set up special VR or holographic image viewing platforms at Taizhou Embroidery-related intangible cultural heritage exhibitions to help the public observe Taizhou Embroidery's exquisite skills in a more comprehensive and in-depth manner, and more directly compare the uniqueness of Taizhou Embroidery. At the same time, in Taizhou Embroidery consumer venues, holographic projection can conveniently allow consumers to see the product effect more intuitively, greatly shortening the time for trying on and comparing, reducing the risk of trial and error, and allowing consumers to quickly choose their own style preferences and recognize the Taizhou Embroidery styles that suit them.

Through self-media platform video promotion, use big data analysis of other countries' views on Chinese traditional skills, and then extract the Chinese craftsman spirit in their eyes, combining it with Taizhou Embroidery culture, to promote the implementation of Chinese culture going global. With the power of the media, expand cultural propaganda efforts and achieve the goal of Chinese culture going out and entering daily life.

Produce Taizhou Embroidery-related feature documentaries or TV programs to deeply analyze and display the production process, design concepts, and cultural connotations of Taizhou Embroidery art.

5.2. Using Big Data Analysis to Understand International Market Demand and Feedback for Taizhou Embroidery

Through domestic and foreign social media surveys on the popularity of Taizhou Embroidery, and on this basis, carry out field visits to related museums and data collection to deepen the understanding and appreciation of Taizhou Embroidery. At the same time, use AI voice bilingual subtitle broadcasting, and produce and release related videos on domestic and foreign related social media with dedicated customer service to enhance the acceptance of the international audience, laying a solid foundation for Taizhou Embroidery to be well known in the international market; in addition, we will also use big data analysis methods to understand the real needs of the public, make corresponding adjustments, and continue to improve. Use e-

commerce platforms and offline activities to increase the market penetration rate of Taizhou Embroidery products. (Lin, 2017) You can carry out advertising promotion with more popular e-commerce platforms on the market, such as Taobao and JD.com, increase the frequency of appearing in the public's field of vision, and launch related activities to attract consumers.

5.3. Combining Advanced Technology to Create a Cloud Database

Taizhou Embroidery Master Liao Chunmei's daughter, Lu Yihong, used her computer-related knowledge to create the country's first traditional handicraft digital museum— "Cloud Embroidery Gallery (as shown in Figure 7)", (Qu, 2022) a communication platform connecting museums, enthusiasts, field experts, and cultural and creative products with embroidery skills as the foothold. "Cloud Embroidery Bar" takes the rich collection of resources from the Taizhou Embroidery Museum in Zhejiang as its core, with category indexes such as patterns, stitches, materials, regions, and ages, facilitating users' search for embroidery materials. At the same time, it integrates sections such as fashion frontiers, embroidery stories, academic discussions, embroidery tutorials, community discussions, and cultural and creative product promotion, expanding the dissemination of museum collections and better meeting users' communication, learning, and consumption needs for embroidery culture. Therefore, you can use existing network cloud resources to supplement the promotion of Taizhou Embroidery and expand Taizhou Embroidery with modern technology combined with modern society through cutting-edge technology concepts.



Figure 7: Taizhou Cloud Embroidery Gallery

5.4. Actively Combine Modern Aesthetics and Design Concepts

Strengthen the combination of Taizhou Embroidery with the modern fashion industry, integrate modern design concepts, and develop "Taizhou Embroidery +" cross-border products that meet the aesthetics of modern consumers. Use the history of Taizhou Embroidery winning awards on the international stage to enhance its promotion in the international market, better attract more international consumers, and enhance the international visibility of Taizhou Embroidery by organizing domestic and foreign exhibitions, showcasing the traditional skills and innovative designs of Taizhou Embroidery, and participating in international cultural exchange activities.

Combine the curiosity psychology of modern young people to develop targeted innovative products, such as Taizhou Embroidery car fragrances (as shown in Figure 8), Bluetooth speakers (as shown in Figure 9), (Lin, 2022) and other products with era characteristics and dramatic effects, which not only meet the daily needs of young people but also have originality.



Figure 8: Taizhou Taizhou Embroidery Car Fragrance



Figure 9: Taizhou Taizhou Embroidery Bluetooth Speaker

6. Expected Promotional Effects

6.1. Expected Social Benefits

By holding cultural exhibitions and festivals to teach and publicize Taizhou Embroidery-related knowledge and skills, the public's understanding and interest in Taizhou Embroidery culture can be effectively increased, expanding the influence and appeal of Taizhou Embroidery, enabling Taizhou Embroidery development to better brainstorm and adapt to the development of the times.

By narrating the development history behind Taizhou Embroidery, it can be linked to the rise and fall of Chinese history, enhancing cultural confidence and national identity.

Promotional activities can effectively arouse the local government and relevant organizations or individuals' attention to Taizhou Embroidery and other local intangible cultural heritages in Taizhou, forming a whole society's attention and protection of intangible cultural heritage, enabling intangible heritage to continue to develop under new social conditions, benefiting all mankind.

The success of Taizhou Embroidery promotion will provide new ideas and new paths for the development and promotion of other traditional intangible cultural heritages that are less noticed.

6.2. Expected Economic Benefits

1. The increase in the market share of Taizhou Embroidery-related products may to some extent bring a new wave of enthusiasm for Taizhou tourism, increasing economic benefits and making a greater contribution to local economic development.
2. Exporting Taizhou Embroidery-related cultural and creative products to promote international trade exchanges and help build a more harmonious and powerful new situation and new business forms for domestic and international trade.

7. Promotion Strategies for National and Market

7.1. Domestic Market Promotion and Publicity

Start from Taizhou locally, learn from the experience of Miao embroidery entering campuses, and cooperate with local primary and secondary schools to carry out simple skill learning of Taizhou Embroidery in labor skills classes or hold specialized embroidery workshops in community centers or cultural squares, allowing residents to personally experience Taizhou Embroidery skills.

Make good use of the characteristics of the era of big data informatization, carry out online live broadcast propaganda, and improve domestic consumers' cognition of Taizhou Embroidery through education and media propaganda.

Post notices of Taizhou Embroidery-related activities on community bulletin boards or contact community and village committee leaders to try to "bring Taizhou Embroidery into the community", contact the older generation with a certain Taizhou foundation in embroidery and groups interested in embroidery, and organize an embroidery friendship match. Set up some daily necessities as prizes, using the tradition of the older generation for reference, to attract residents' attention and achieve the purpose of promoting and displaying Taizhou Embroidery.

Carry out co-branding activities with popular daily brands, learn from the successful case of the horse face skirt and milk tea brand co-branding, let Taizhou Embroidery be exposed to the public more, which will invisibly enhance its influence. At present, Taizhou Embroidery's co-branding is high-end, such as the silk embroidery art plate "Luo" co-branded with Obscura Tang Xiang Rice Michelin high-end Chinese restaurant, (Qu, 2022) which combines Taizhou Embroidery with shadowless glass and other crafts. Although it is exquisite, it is not daily and is only limited to specific places, which prevents more people from seeing it. You can try to co-brand with more daily and widely popular things such as clothing, mobile phone brands' mobile phone cases, etc., which will increase exposure and also bring about an increase in national degree.

Strive for the support of local governments for the protection and promotion of intangible cultural heritage policies, provide the necessary funds and resources, such as working with local governments to make Taizhou Embroidery a highlight of Taizhou's tourism, attracting foreign tourists to watch, experience, and purchase; set up appropriate Taizhou Embroidery exhibition and experience areas in tourist attractions to increase tourists' interactive experience. Guide and attract enterprises and individuals through policies to jointly carry out the protection and inheritance of Taizhou Embroidery culture with Taizhou Embroidery enterprises and workshops.

7.2. International Market Promotion and Publicity

For overseas Chinese and international consumers interested in Chinese traditional culture (Asian countries: Singapore, Malaysia, and other countries with relatively more Chinese communities; Arab world and other regions with a great interest in handmade silk; Western: France and other fashion-tolerant cities with a high degree of acceptance), present Taizhou

Embroidery works to the public through cultural exhibitions and other international cultural exchange activities to enhance its international popularity.

Legally organize “Taizhou Embroidery Flash Mobs” overseas to attract attention with the form of flash mobs, spread the culture of Taizhou Embroidery, and at the same time, promote the beauty of Chinese traditional handicrafts, enhance cultural confidence and national identity.

Cooperate with Confucius Institutes and other overseas cultural institutions to publicize and hold Taizhou Embroidery-themed exhibitions, and carry out Taizhou Embroidery cultural experience courses to help them understand the cultural significance and value behind Taizhou Embroidery.

Try to set up a dedicated Taizhou Embroidery art exhibition hall overseas, allowing embroidery and Chinese cultural enthusiasts to gather together, providing a place for communication and exchange, and also presenting the human and emotional side of Taizhou Embroidery life. The exhibition hall can set up an experience area to let visitors try it themselves, satisfying the curiosity and strong desire to do things of the children's group, while also allowing visitors to feel the inspiration of art creation in the interweaving of needles and threads up close, satisfying the curiosity about new things.

Combine the actual situation of each country or region, contact local traditional craftsmen, and have collisions in thought and culture, creating different inspirations and ideas. Integrating local traditional artistic and cultural elements also helps the local people to more easily accept foreign artistic forms, and to better appreciate the diversity and aesthetics of Taizhou Embroidery, which is conducive to the dissemination of Taizhou Embroidery in that country or region.

8. The Portrayal of Taizhou Embroidery in Foreign Media

8.1. Overseas Media Coverage and Evaluation of Taizhou Embroidery

At present, overseas media reports on Taizhou Embroidery are relatively few, focusing more on the overall report of Taizhou, but there are many netizens on overseas social software who have expressed admiration and praise for Taizhou Embroidery works, generally showing a positive attitude.

8.2. Assessment of Overseas Audience's Cognition and Attitude towards Taizhou Embroidery Culture

The domestic audience's understanding of Taizhou Embroidery culture is primarily concentrated on its recent series of works with a modern artistic style, related to the centenary of the founding of the Communist Party of China, such as “The Source” (as shown in Figure 10). However, the overseas audience focuses more on the traditional craftsmanship of the works, appreciating the beauty of traditional Chinese culture. Some see Taizhou Embroidery as a new field of cultural exchange between China and the West, considering it a fusion and inheritance of ancient and modern cultures from both the East and the West. There is also a group that emphasizes the superb and exquisite needlework skills of Taizhou Embroidery, wishing to gain a deeper understanding of its techniques (as indicated in Figure 11).

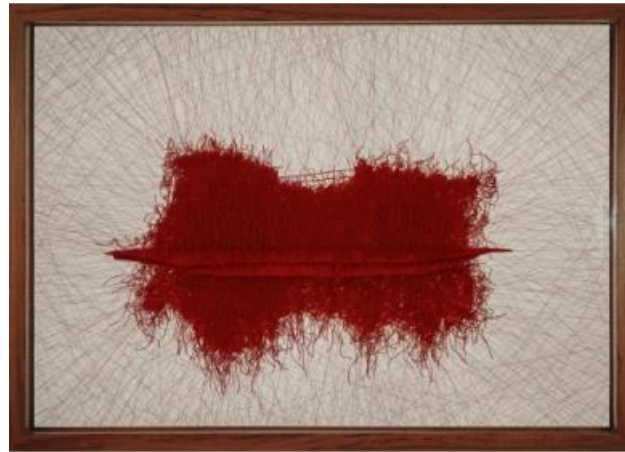


Figure 10: Taizhou Linxia's "The Source"



Figure 11: Taizhou Overseas Comments

8.3. Strategies for Promoting Taizhou Embroidery through Overseas Media

Cooperate with overseas media for feature reports and cultural introductions

Start with traditional paper media such as overseas tabloids, which cover a wide range of daily reports and have a large audience, and publish stories about the profound history of Taizhou Embroidery, arousing readers' interest while collaborating to promote the cultural heritage of Taizhou Embroidery.

Publish content related to Taizhou Embroidery through overseas social media platforms to increase interaction and participation

Try to contact overseas self-media bloggers, starting with Chinese bloggers, and tell them about the development of Taizhou Embroidery and the profound meaning behind the works to enhance their cultural identity, using their own social influence to help promote Taizhou Embroidery.

9. Conclusion

As an important part of China's intangible cultural heritage, the promotion of Taizhou Embroidery in modern society is of great significance to the inheritance and promotion of Chinese traditional culture. Through effective promotion strategies such as social media and big data, Taizhou Embroidery can not only enhance its popularity at home and abroad but also play a greater role in international cultural exchanges, becoming a cultural bridge connecting China and the world.

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