

Branding for the Sustainable Development of Cultural Heritage in Zhejiang Province

Yan He¹, Jiankang Zhang^{2*}

^{1,2}Zhejiang International Studies University, School of Culture, Hangzhou, Zhejiang 310023, China

*Corresponding author. Email: zhangjk@zisu.edu.cn

ABSTRACT

As a treasure of Chinese history, cultural heritage is a unique crystallization of the humanities and arts of the Chinese nation. In a changing society, its protection, inheritance and development are particularly important. As a province with a large cultural industry, Zhejiang is paying more and more attention to the protection and innovative development of cultural heritage. The sustainable development of cultural heritage is an important direction for the development of cultural industries today. This paper takes the branding of cultural heritage as the starting point and provides new ideas for its sustainable development, taking into account the current situation of the branding of cultural heritage in Zhejiang Province.

Keywords: Cultural heritage, Sustainable development, Branding.

1. INTRODUCTION

Cultural heritage, as a precious legacy of history, has an inestimable potential for transformation. This is why cultural heritage needs to keep pace with the times and innovate, and branding is an important tool for its sustainable development.

Zhejiang province is known as a major cultural heritage province. Since being designated as a pilot province for cultural heritage protection, Zhejiang Province has achieved remarkable results in the protection and development of cultural heritage, creating the "Zhejiang model" and forming the "Zhejiang experience". During the 13th Five-Year Plan period, Zhejiang Province has built one national cultural ecological protection (experimental) zone, created 200 items of non-heritage tourism commodities and 147 non-heritage tourism scenic spots, and strived to build a new pattern of non-heritage protection and inheritance work. Among them, the brand effect of non-heritage is increasingly visible, and has been deeply integrated with various industries, and the development of non-heritage products and non-heritage business is showing a positive development.[1]

Based on the fact that Zhejiang is an important province in terms of human history and cultural resources, coupled with Zhejiang's market awareness, cultural brands have formed the largest cluster of

cultural industry brands in Zhejiang. Therefore, there is a strong possibility that cultural heritage projects in Zhejiang Province can be branded as cultural industries, which can benefit both social and cultural environmental protection and the economy. This paper provides ideas for sustainable branding of cultural heritage in Zhejiang Province and seeks to promote the revitalisation of cultural heritage in Zhejiang.

2. ENDOGENOUS DYNAMICS: THE DEVELOPMENT OF CULTURAL HERITAGE BRANDING ITSELF

2.1. BrandCore: Development of Original Derivative Creative Products

Brand value is an identifier, a carrier of value, attached to cultural heritage goods. To brand cultural heritage products, it is necessary to find the individual characteristics of these cultural heritages and make them brand-valued symbols with corresponding economic and brand effects. In the context of cultural tourism integration, each cultural heritage in Zhejiang Province has unique resources that can be revitalised. Therefore, the core of cultural heritage branding is to explore the characteristic cultural connotations, develop original derivative creative products, and form the core competitiveness of the brand: first, to create creativity in the public demand. According to the needs of

personalized, characteristic and diversified public consumption, based on corporate culture, the core competitiveness of the brand is built for sustainable development by producing rich and diversified world cultural heritage and creative goods.

Second, the choice of creative themes is linked to the emotional awareness of consumers. Consumers' consumption of cultural heritage creative products is typical of "emotional consumption", so in the process of creating cultural and creative brands, we should choose specific cultural themes and carry out creative transformation to trigger consumers' resonance, so as to generate greater value.[2]

Third, the attributes of cultural and creative products should be made more lifelike. Brands create or re-design cultural heritage artworks and their carriers to create practical tools for everyday life, literary collections and cultural entertainment objects that reflect Chinese culture, giving cultural heritage a new lease of life through creative design and development, and carrying on a living heritage.

Taking the Zhejiang Provincial Museum as an example, the museum has cooperated with enterprises to establish a cultural and creative brand and developed more than 50 derivative products, including bookmarks, paperweights, high-fashion booklets, key chains, USB sticks and seals, which have been well received by consumers after their launch. At the same time, after entering the pilot list of historical and cultural heritage units and cultural innovation products identified by the State Administration of Cultural Heritage, the design of creative products is also more based on the characteristics of historical and cultural heritage and Zhejiang characteristics, and the ten scenic paintings of Huizhou West Lake Technical School in the Qing Dynasty have been derived from the antique version, line version, impression version, etc., to develop new trendy and traditional creative products, to promote the social dissemination of cultural heritage culture and The project has created a core foundation for its cultural and creative brand.

2.2. Brand Positioning: Finding the Contemporary Value of Traditional Cultural Connotations

In the context of the new era of cultural and tourism integration, the precise positioning of the cultural and creative brand concept is the ultimate expression of the inner demands and core values of the product, and has a crucial impact on the marketing of the product, the shaping of the brand image and the development of the brand's communication power. The positioning of cultural and creative brands should dig deeper into the resources, highlight the characteristics, tell the story of

cultural heritage and explore the contemporary value of traditional cultural connotations.

Intangible cultural heritage is the historical accumulation and cultural presentation of local people's working and living experience for generations, in which the cultural meaning is formed from the long-term development. We need to strengthen the brand construction of intangible cultural heritage to tap its cultural value and enhance the cultural confidence of local people. This is why NRM branding needs to rediscover the contemporary values of these traditional cultural heritage, integrate them with modern culture, find the most appropriate cultural positioning for modern life, and meet the needs of contemporary people on a spiritual level, so as to facilitate universal communication in modern society. For example, the Fotang Street in Yiwu, Zhejiang Province, integrates Chinese traditional handicrafts, traditional costumes, traditional food, calligraphy and painting, antiques, etc., and is positioned as a street of Chinese non heritage folk culture and art. Fotang Street is constantly looking for the contemporary value of inheriting the connotation of traditional folk art and culture, and constantly promoting the brand construction of non-traditional cultural innovation industry base, traditional handicraft creative industry base, folk activities and so on. [3]

2.3. Brand Image: Brand IP Identification and the Creation of Large Clusters

Cultural heritage is both scarce and rich in personality, and its rich human resources are a good basis for the formation of quality cultural brand IPs in China. Cultural heritage brand IPs have the function of product image recognition, and are simple perceptual elements and cultural symbols. Brand IPs give culture more recognisable values and characteristics, and also give it a vibrant life. Therefore, the establishment of a branded cultural IP with a special charm becomes a symbol of the unique attributes of culture and plays a strong activating role in the market, promoting the power of product promotion and the stickiness of fans.

Firstly, cultural heritage brands should integrate traditional folk art and national cultural elements into IP product design, strive to build IP projects with contemporary characteristics, market development and historical and cultural connotation, and promote the development of China's cultural and creative industries with the market development of cultural heritage brands. [4] Secondly, the creation of a regional cultural heritage brand IP creative industry cluster, the formation of a regional cultural heritage creative industry complex. The goal of the brand IP cluster is to integrate a variety of commercial, accommodation, exhibition, catering, cultural entertainment and transportation and other related functions of the modern city, becoming an

important carrier of a new way of life with innovative IP themes, commodities, leisure, spatial concentration and community services.

Recently, the Department of Culture and Tourism of Zhejiang Province announced the list of the first batch of model-level culture and tourism IPs in the province, and Liangzhu culture was listed among them. To Liangzhu culture IP for example, Hangzhou Yuhang District adhere to the concept of sustainable development, to Liangzhu ruins and Liangzhu culture as the core, according to the intellectual property protection system, "Liangzhu culture +" model, continue to carry out Liangzhu culture brand authorization cooperation, deepen and tourism, science and technology, finance and other industries integrated development, expand the influence of Liangzhu culture.

2.4. Branding: Innovative Communication in the Age of Integrated Media

The promotion of cultural heritage brands requires innovative ways to meet market demand. In the era of "pan-video", short videos have become an important platform for content dissemination. Heritage, as a historical and cultural resource, has been forgotten in the public eye due to changes in people's daily lifestyles. In order to maintain and perpetuate the world's cultural heritage, it is necessary to incorporate it into the lives of the general public, so that heritage and culture can be shared more closely. Short videos have the ability to create scenarios that meet the needs and preferences of many users. Cultural heritage branding should be promoted through "short video+" to build scenes for cultural consumption and visual viewing for all kinds of users, so that heritage and cultural communication is fashionable and enjoyable, and enhances the sense of fun. Short video platforms such as ShakeYin are gradually becoming new channels for heritage culture communication, with brands promoting and selling their products through short videos or live broadcasts, or enhancing their visibility and exposure through the platforms. [5]

So, cultural heritage brands should transform their cultural advantages through short video PGC, broaden the perspective of communication with high quality creativity and rich connotation, and thus promote IP publicity. Through the combination of traditional culture and pop culture reconstruction, the charm of cultural heritage can be fully displayed, so that the dissemination of cultural heritage has more space and more possibilities.

2.5. Brand Extension: National Image Construction of Distinctive Cultural Heritage

Chinese cultural heritage is not only a national treasure, but also a representative of the national image

with cultural heritage and value identity. As the essence of national image is an important part of soft power, building a national image of distinctive cultural heritage can help to enhance China's cultural soft power and leave a deep impression on visitors to China. Cultural heritage reflects local folk customs, folk crafts, local cuisine and other integrated innovations, and is a comprehensive cultural system, which is conducive to the visual representation of the national image in foreign diplomatic relations. The brand is a symbolic element of the image, and as a symbol of the national image, the cultural heritage brand is conducive to the extension of the national cultural brand and the enhancement of the national cultural image. Effective brand extension and dissemination, combined with the excavation and reconstruction of cultural heritage elements, will help to create a three-dimensional national image and brand association, help to build popular Oriental design symbols and enhance the confidence of Chinese culture. [6]

As a famous cultural and creative industry base, the West Lake has successfully combined the aesthetic theories of Chinese landscapes with literary and artistic creations that embody secular and humanistic sentiments, creating a "spiritual paradise" for the literati. The West Lake of Hangzhou has become a famous tourism brand, and with its advertising slogan "The world's lake, look at the West Lake", it has structured a "folk channel" carrier for the dissemination of China's brand image, promoting harmony, tolerance and sharing in the cultural and emotional exchange between countries around the world. Therefore, in the process of cultural heritage branding, it should be embedded in the national image and become a "cultural community".

3. EXTERNALDRIVERS: THEEXTERNALPUSHFORCULTURALHE RITAGEBRANDING

3.1. Brand Support: The Joint Participation of Multiple Social Actors

Cultural development has been widely emphasized in Zhejiang Province, and municipalities have taken the branding of cultural heritage industries as a major strategy for regional economic development, and have become increasingly aware of the importance of building cultural brands. Zhejiang Province has used the management model of "government support, market operation and social participation" to rapidly develop the branding of cultural heritage by integrating financial support for the development of cultural heritage brands for the whole society. Through the relevant government encouragement, legal regulation, social financial support and the activities of civil society groups, various cultural business opportunities have become more attractive to various social forces, and the motivation of social

parties to invest in cultural development has been gradually activated, promoting the open integration and efficient use of high-end elements.

Recently, the State Office of the Central Government issued an opinion, pointing out that social forces should be guided to actively participate in the protection and management of intangible cultural heritage, further play the function of industrial organizations, guide enterprises and institutions to use intangible cultural heritage resources legally and reasonably, and establish institutional mechanisms conducive to protection and inheritance. At the same time, local people's governments should also further improve regulations, improve the system of laws and regulations concerning cultural heritage, and make comprehensive use of copyright, trademark rights, patent rights, geographical indications and other means to create a healthy and dynamic environment for the branding of cultural heritage.[7]

3.2. Brand Empowerment: Digital Forms of Intervention Renewed

The deep integration of cultural industries and modern technology is a major development trend in China's cultural and creative industries, and an empowering tool in the Internet era. Cultural heritage branding should strengthen the synergy with technology to digitally build communication. The preservation of tangible cultural heritage is important, and under the premise of effective protection, digital cultural creativity, digital technology and other multimedia technology can be used to digitally study the remains of cultural heritage. Take the heritage resources of the Shanghai Museum as an example, in the construction of the museum, VR, AR, AI, somatosensory technology and other advanced high technology can be applied to the development of cultural heritage, virtual restoration of historical scenes, more vividly build "past life and present life" scenes, to promote the powerful dissemination of culture. For example, Hangzhou Songcheng has used digital technology to dynamically display the historical street scenes and humanities of the Song Dynasty in the Qingming Shanghetu. By using modern technology to transform and pass on Songcheng's IP creativity, traditional cultural heritage has been given a new lease of life and vitality, enabling cultural heritage brand IP empowerment. This is why the branding of intangible cultural heritage requires not only rational protection of the original ecology, but also modern innovation of techniques. Under the guidance of market demand, through the intervention of technology and modern creativity, cultural creative products can be formed to increase the added value of the brand.

4. CONCLUSION

Under the premise of conservation, in order to make use of cultural heritage in a living way, Zhejiang Province should create a distinctive cultural heritage brand and create conditions from the inside out. From the internal aspect, the sustainable development of brand building should be based on creative derivative products as the core, present needs as the positioning, IP creation as the image, and short video publicity as the direction of communication, forming an internal driving force to promote the brand development. From the external aspect, policy support, market regulation, copyright protection and digital platform support are the external driving force to provide an excellent environment for cultural heritage brand building. The People's Government of Zhejiang Province will integrate and develop and actively build an economic circle of cultural heritage from various aspects to promote the effective development and use of cultural heritage in Zhejiang Province.

REFERENCES

- [1] Zeng Jingfang, Ma Lingling, Feng Deling. Research on the heritage and dissemination path of non-traditional culture with the help of new media [J]. *Media Forum*,2021,4(21):123-124.
- [2] Wan Lijun. Branding strategies of Changzhou intangible cultural heritage from the perspective of experience design[J]. *Beauty and the Times*, 2020(01):21-23.
- [3] Qin Zongcai, Yang Zhengyi. On the logic and path of creative transformation of cultural heritage[J]. *Zhong Yuan Cultural Studies*,2019,7(05):51-59.
- [4] Hu Zhiqin. The construction and communication design of IP-based Liangzhu culture brand[D]. Zhejiang University,2019.
- [5] Song Xueling. The practice and inspiration of building a cultural heritage protection system in Zhejiang[J]. *Observation and reflection*,2019(01):105-112.
- [6] Wang Yijun. Intangible cultural heritage and national image construction in the perspective of all media[J]. *Journalism Research Guide*,2017,8(12):26-27.
- [7] Chen Zekai. "Culture that can be taken away"-the definition classification of cultural and creative products and the "3C resonance principle"[J]. *Modern Communication*,2017(02):103-105.