

Hundred Years of Inheritance and Innovation: The Historical Evolution of Huang Feihong's Cultural Heritage and Cultural and Creative Designs

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Abstract

This paper delves into the historical evolution of Huang Feihong's cultural heritage and its intersection with cultural and creative design. It seeks a profound comprehension of Huang Feihong's life achievements, the cultural traditions he embodied, and his contributions to Lingnan culture. The study specifically examines the relationship between Huang Fei-hong's cultural legacy and cultural and creative design, focusing on the concepts of cultural and creative products, the application of design, and the dynamic interplay between tradition and modernity. Through a comprehensive analysis of Huang Feihong's culture, this paper unveils the intricate connection between tradition and modernity, highlighting the role of cultural and creative design in both preserving and innovating. This dynamic research field not only enhances our understanding of Huang Feihong's cultural heritage but also imparts valuable insights for the practical aspects of cultural preservation and creative design. The findings offer fresh avenues and possibilities for the continued inheritance and promotion of Chinese cultural traditions.

Keywords: Huang Feihong, Cultural Heritage, Cultural and Creative Design, Inheritance and Innovation.

Huang Feihong, born in 1856 in Xiqiao Ling, Nanhai, received his name from his father, Huang Qiyong, who harbored high expectations for him. Raised in Foshan, Huang Feihong attributed a profound influence to his formative years in the city. Unbeknownst to him, a century later, his name would not only be preserved as a historical figure but also resonate as a cultural phenomenon in contemporary martial arts and art circles (Rodriguez & H., 1997; Ming-Chuan X. & Ruo-Ke S., 2006).

As a martial arts master active in southern China from the mid-nineteenth century to the

early twentieth century, Huang Feihong stands as a singular legendary figure whose life can be reconstructed to some extent from documentary records. Living through the social upheavals of old China, his trajectory aligned with the tumultuous late Qing Dynasty and early Republic of China era (Tanner H. M., 2010; Bickers R., 2016; Guo Z., 2014). Enduring numerous hardships in both his personal and martial arts life, Huang Feihong's charismatic legacy continued to thrive in popular culture, particularly promoting virtues of justice, benevolence, medical skills, and martial prowess

that resonate with his life and martial arts heritage.

The "Huang Feihong" culture has endured through time, transforming into a label and phenomenon, becoming a popular topic of discussion (Schweig M., 2016; Christopher H., 2004). The Nanhai District Government has sought to leverage Huang Feihong's cultural significance as a valuable asset and tourism resource, proposing the creation of a "Wenkang Wu Hong" tourism brand rooted in Huang Feihong's martial arts (Si H. & Si H., 2018). Huang Feihong's posthumous identity as a "tofu head" is largely a product of media and cinematic portrayals, diverging from the real historical figure who embodied the spirit of chivalry, advocating for the weak, and upholding righteousness (Teo S., 2015). His stringent standards for apprenticeship and commitment to virtuous conduct contributed to the preservation of the Huang Fei-hong Hung Gar system (Steimer L. M., 2010).

Although over a century has passed since Huang Feihong's era, his legacy has transcended time and borders, evolving into a symbol of Chinese martial arts, particularly in Hong Kong (Therese J., & Colleen L., 2010). Beyond martial prowess, Huang Feihong actively championed traditional Chinese values, including justice, patriotism, and loyalty, which remained central to his life and were transmitted through generations (Ye G., 2019; Meng L. & Teng C., 2023; Amos D. M., 1983). These values have become an integral part of Chinese cultural heritage, inspiring individuals to uphold social justice and morality (Rodriguez H., 1997; Mak R. K., 2015). This thesis delves into the historical evolution of Huang Feihong's cultural heritage and its connection to cultural design, emphasizing his life achievements, cultural traditions, values, and contributions to Lingnan culture. Through a comprehensive analysis, we aim to better comprehend Huang Feihong's profound impact on Chinese cultural heritage (Zhouxiang L., 2020).

HISTORICAL EVOLUTION OF HUANG FEIHONG'S CULTURAL HERITAGE

Historical and cultural figures to highlight its value must complete the positioning of the brand image (Wheeler A., 2017). Many historical and cultural celebrities, in the era in which they live are not well known, and some even did not form a fixed image positioning, Huang Feihong is such a historical and cultural celebrity, life before the silence, after the famous.

Huang Feihong was born in 1856 to a family of martial artists (McGuire C. P., 2018). His father was one of the "Ten Tigers of Guangdong" at that time, and he practiced martial arts with his father since he was a young boy. Because of the family's poverty, their early years suffered a lot of wandering, at the age of five or six years old began to follow his father to walk the streets, selling skills in the streets, relying on the performance of martial arts, selling plasters for a living, which gave Huang Feihong laid the foundation of adherence to the martial arts (Stokes L. O. & Hoover M., 2001). At the age of sixteen, Huang Feihong was invited by his fellow villagers to settle in Guangzhou. He started to open his own martial arts school, and with his noble martial arts ethics, and exquisite martial arts to help the weak from the bullies, won the praise of the Jianghu people (Song W., 2008). However, in his own family life, Huang Feihong had married four times, his first wife surnamed Luo, died three months after the marriage, then married Ma, and had two sons, a Hanlin, and a Hansen, soon after the death of Ma (Liyani M., 2002). And married with Cen, born Han Shu, and Jiang Xi, who also died of illness, the first three wives died young, and Huang Feihong confessed to wife of the life, so in 1915, more than 60 years Huang Feihong married 19-year-old Mo Guilan, Huang Feihong did not give Mo Guilan to the name of the wife, but to the identity of the concubine to set the relationship between the two, the two eventually companion for life (Pellerin E., 2015). Huang Fei-hung four sons of Huang Hansen the most true, but unfortunately

young was jealous, in Guangxi Wuzhou ferry "protection Yong" when the "ghost eyes Liang" assassination death, after Huang Feihong did not pass on his son's martial arts. After the defeat of Liu Yongfu, Huang Feihong saw the decline of martial arts in the army, returned to Guangzhou, only practicing medicine, did not teach students to practice martial arts, lived in a state of seclusion in the world, and lived quite difficult. 1924 August, Guangzhou merchant chief Chen Lianbo in the British imperialist support, multiplied by Sun Yat-sen's Northern Expedition to the occasion of the armed insurrection in Guangzhou (Zhao X., 2023), Huang Feihong painstakingly operated for decades of Baozhilin, together with Liu Yongfu wrote to him a plaque also destroyed in the war. Destroyed in the war, Huang Feihong experienced the pain of losing his son and life in a difficult situation in the depression, after six years in 1925 died in Guangzhou City West Convenient Hospital, Guangdong Nanquan generation of masters of clean and long death. The family was unable to afford a burial, and thanks to the help of his disciple Deng Xiuqiong, Huang Feihong was able to be buried at the foot of Baiyun Mountain.

Table 1. Relationship of the Main Characters of Huang Feihong

Name	Relationship with Huang Feihong	Main Deeds
Huang Qiying	Father	Born in Xiqiao, South China Sea, one of the Ten Tigers of Guangdong and the father of Huang Feihong.
Mo Kwai Lan	Wife	A native of Gaozhou, Guangdong, and the fourth wife of Huang Feihong. The prototype of "Thirteen Aunts" in movie and television works.
Huang Hansen	Son	Native of Foshan, Guangdong. Second son of Huang Feihong.

		Born around 1898 to the Ma family. Proficient in martial arts.
Huang Hanxi	Son	The fourth son of Huang Feihong, a movie worker, participated in the production of the movie "Legend of Huang Feihong" in 1949.
Huang Yuande	Grandson	Famous person in Hong Kong, the first grandson of Huang Feihong, the inheritor of Po Chi Lam culture, and the chairman of Huang Feihong Pharmaceutical in Hong Kong.
Deng Fang	Student	Master Teng Fong, the Hung Gar Fist patriarch, initially studied under Lin Shih-Wing, and was later introduced by Shuai Lao-Yu to further his studies under Huang Feihong.
Liang Kuan	Student	Among all the disciples, Huang Feihong quite valued Leung Foon, so that he could inherit his mantle; unfortunately, Leung Foon's life was short, died young at the age of 25.
Lin Shirong	Student	He was a native of Pingzhou, Guicheng, Nanhai, Guangdong, a martial artist in the late Qing Dynasty and early Republic of China, and a master of modern Hung Gar Fist in Guangdong. He is the founder of the Tiger Crane Sect of Lingnan martial arts and was selected as one of Guangdong's historical and cultural celebrities. He was the

		most accomplished disciple of Huang Fei-hung, with the largest number of disciples and the greatest influence in Guangzhou and Hong Kong.
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Figure 1-Photographs of Huang Feihong in his later years and his various types of images

Harmonizing historical truth with artistic expression is essential for crafting an impeccable brand image. In this context, artistic truth denotes the historical accuracy shaped by the brand's re-creation (Stanley-Price N. et. al, 1996). The image positioning of Huang Feihong has been extensively fictionalized in literature, with over a hundred films and television dramas depicting his heroic deeds, elevating his martial prowess to mythical proportions. Positioned as a champion of justice, Huang Feihong's brand image embodies significant cultural value.

As an influential cultural brand, Huang Feihong's image positioning has since exhibited profound cultural significance. On one hand, he upholds the ancient Chinese chivalric culture, epitomizing martial heroism for the greater good—rejecting violence for peace and championing righteous martial virtues. The 1987 National Wushu Academic Symposium encapsulated these virtues as "martial arts and virtue, cultivate the body and nourish the character." Huang Feihong personifies these traditional martial arts virtues, notably participating in Liu Yongfu's forces during the

Sino-Japanese War, contributing a patriotic and righteous chapter to history. His discreet acts of justice, such as saving the "Fish Seller Can" in Guangzhou and avenging the Hong Kong hawker Peng Yu, underscore his commitment to righteousness.

On the other hand, Huang Feihong actively engaged in public sports and fitness, intertwining martial arts performances with folk culture, significantly impacting the development of contemporary sports and culture. His performance of flying weights at the inaugural meeting of the Guangdong Province Jingwu Sports Association in 1919 exemplified his endorsement of folk sports activities, reflecting his broader societal influence (April 9, 1919, Guangzhou Haizhu Theatre). Huang Feihong's multifaceted contributions underscore the enduring cultural value of his brand image.

Cultural selection refers to the automatic acquisition or rejection of a culture (Cartwright S. et. al, 1996). However, cultural selection is different from natural selection through natural mechanisms, and it embodies a strong inner subjectivity of human beings (Leman M., 2007). Folk culture is an important part of social culture, and folk sports are an important part of folk culture. "Folk sports culture is a general term for all kinds of folk sports and games, and is closely related to various folk cultures." The lion dance is a popular sports activity widely carried out in the south and is one of the important contents of folk sports culture. One year Huang Fei-hung in the "Lion Dance Conference" first sent his disciples to perform, and Caiqing and another martial arts school fought a draw. For a showdown, he was on horseback, performing flying weights to pick the green skill, a conquest of the audience, and won the championship of the General Assembly. He then led a team to Hong Kong to cheer up the activities held by the Changlong Pharmacy for the return of wishes to the gods. Lion dance activities mixed with martial arts activities, are the organic combination of folk culture and traditional

martial arts culture, this activity has played a positive role in the promotion of mass fitness.

The influence of historical luminaries extends beyond figures like Huang Feihong; each one can serve as a cultural emblem, encapsulating crucial values for tourism development, cultural education, and beyond. For instance, Qu Yuan, a poet from the Warring States period, posthumously recognized as a global cultural icon by the World Peace Council in 1953, symbolizes patriotic education through his tragic tale. His hometown, Yichang in Hubei Province, has developed the Qu Yuan Hometown Cultural Tourism Area, while Yueyang City in Hunan Province erected the Qu Zi Ancestral Hall in his honor, showcasing the contemporary cultural impact of historical celebrities.

Similarly, Du Fu, a renowned Tang Dynasty poet known as the "History of Poetry," has inspired admiration for his poems on the country and its people (Ding F., 2022). Various locations, such as the Dugong Ancestral Hall in Xi'an and the Dufu Cao Tang in Chengdu, have created humanistic landscapes to honor Du Fu, transforming into popular tourist destinations that stimulate local tourism economies.

Huang Feihong's integration of martial arts and medicine was inherited from his father. In an era marked by internal and external challenges and social unrest, martial arts and medicine found enhanced utility. Martial arts served as a means of self-protection and physical fortification, while medicine addressed ailments. Huang Feihong, particularly during his service in the Black Flag Army, recognized the profound importance of marrying martial arts and medicine. Consequently, he actively integrated these principles into military training and soldier rescue efforts. His expertise in martial arts, particularly his aggressive boxing style, became a subject of widespread study in military training. Concurrently, his medical skills, primarily derived from his father Huang Qi-ying, focused on the art of treating bruises. Building upon his father's foundation, Huang Feihong

developed a unique system for preventing and treating bruises within the medical field.

Huang Feihong's idea of combining martial arts and medicine, the opening of Po Chi Lam Medical Center and Huang Feihong Martial Arts Center at the beginning of the embodiment, and often taught his disciples: "Chivalry and medicine, out of the same source, are practicing the greater good." Therefore, Huang Feihong's influence on the Lingnan martial arts community is also realized through the legacy of disciples. Huang Feihong in the world, his disciples have been all over Lingnan, in the folk, the people heard the good name of Huang Feihong. In Hong Kong, Taiwan, Southeast Asia, and other places, also scattered with Huang Feihong's disciples. Disciples also respected Huang Feihong's martial arts and medical combination of martial arts concepts, as the creed of the martial arts and medical teaching of martial arts museums, health museums, and martial arts schools. The disciples passed on the concept of combining martial arts and medicine. Song Chaoyuan, the fourth generation of Huang Feihong's heir, founded the Lingnan Martial Arts Fitness Institute in Singapore, establishing the concept of a "combination of martial arts and medicine, health and fitness", he has been in Singapore for decades to teach boxing and medicine, disciples throughout Southeast Asia. Lin Zu and Huang Yaozhen are the third and fourth generation of Huang Feihong's heirs, they opened in the United States, Hung Gar Kung Fu, Hung Gar Kung Fu, also known as the "Lingnan Wushu Museum", which will also be the combination of martial arts and medicine as the foundation of the museum.

Now the lion dance can be divided into north and south, but before Huang Feihong, the lion dance was not distributed, because there was only a fixed performance mode (Yang M., 1995), from the point of view of today's people, Huang Feihong's lion dance of the art of breaking the northern lion dance to dominate the situation, thus creating a southern school of lion dance precedent, and will be the southern school of lion dance to carry forward, so that it is parallel with

the northern lion dance, Figure 2 for the Foshan's Lingnan Lion Dance culture and the Huang Feihong cultural Performance. Lion dance performance is a very difficult art form, first of all, the performer must have a certain basic martial arts skills, in terms of Huang Feihong's lion dance techniques, it is completely based on its superb shadowless foot and Hung Gar Fist basis. Huang Feihong's lion dance techniques, the famous lion stepping Lingzhi, lion out of the hole, the lion spitball, the lion rolled ball and lion on the platform, and other techniques, and among the many techniques, the most praised is the lion dance Singijin technology, which can be called the essence of the Southern School of Lion Dance, but also the Southern School of Lion Dance can be competing with the Northern School of Lion Dance masterful moves. Among the many disciples of Huang Feihong, they can perform the Lion Dance and Flying Singijin to perfection, especially Huang Feihong's fourth wife Mo Guilan, and the youngest female disciple Teng Xiuqiong, the performance of the Lion Dance is even more light and beautiful, flying Singijin skills to reach the realm of perfection. This is all thanks to Huang Fei-hung's martial arts background and its disciples of the strict requirements of the learning process.



Figure 2-Lingnan Lion Dance Culture and Huang Feihong Culture in Foshan

HUANG FEIHONG CULTURAL HERITAGE AND CULTURAL AND CREATIVE DESIGN

The Huang Feihong cultural products mentioned in this paper refer to the novels, Cantonese operas, movies, broadcasts, comics, animations, and other cultural products based on Huang Feihong since the 1930s, as shown in Figure 3. As early as 1933, that is, the eighth year after the death of Huang Feihong, Lin Shirong's disciple Zhu Yuzhai wrote the first introduction of Huang Feihong's documentary novel "Huang Feihong Farewell", serialized in Hong Kong's "Evening Post Morning News", according to the author of the book, "all things are documentary", "according to his life experience", published after a great sensation. After Zhu Yuzhai, - a group of people who had been criticized After Zhu Yuzhai, several Hong Kong or overseas Foshan novelists, such as Zhongyi Xiangren, I am a mountain man, Nianfoshan people, Chanshan people, and so on have published novels on the theme of Huang Feihong, Foshan Huang Feihong Memorial Museum has collected more than 20 novels of Huang Feihong in the 30s to 90s of the 20th century, of which the longest one - by Zhongyi Xiangren from 1947 to May 1 in the Hong Kong magazine "Huang Feihong," which was published in the Hong Kong edition of the magazine "Huang Feihong," which was published in the Hong Kong edition of the "Hong Kong Magazine" in the first half of May. On May 1, 1947, in Hong Kong, "Sing Pao" serialized "Huang Feihong re-biography", the book serialization lasted more than 4 years, amounting to more than 1,300 episodes. The success of Huang Feihong's novels led to the appearance of Huang Feihong's image on stage, in movies, radio, and television, and he became a household name in martial arts.

In 1944, the renowned playwright Tang Tesheng crafted "The Legend of Huang Feihong," featuring the celebrated Cantonese Opera artist Luo Pinchao. This production marked the inception of Cantonese Opera centered on Huang Feihong and graced

numerous prominent theaters in Hong Kong. In 1951, the illustrious and patriotic actor Kwan Tak-hing adapted the movie "The Legend of Huang Feihong" for the Cantonese Opera stage, presenting performances in Malaysia, Cambodia, the United States, and worldwide during a comprehensive world tour. The play also witnessed vibrant renditions by the famed Foshan Cantonese Opera actor Liang Yin-tong, known as "Wu Tan-hua," contributing to the flourishing Cantonese Opera scene in various parts of Guangdong. Kwan Tak Hing's dedication to bringing the movie onto the Cantonese Opera stage underscored its far-reaching influence, particularly in the thriving traditional society of Lingnan.

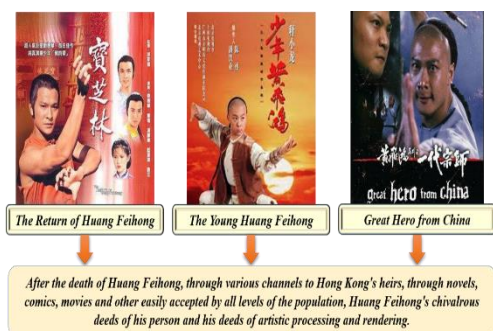


Figure 3-Film and television productions related to Huang Feihong

In 1949, Hong Kong's famous film director Hu Peng, inspired by the novel "Huang Feihong Farewell", began filming Huang Feihong movie, the first Huang Feihong movie for the Upper and Lower two episodes, that is, "Huang Feihong Biography of the Whip of the Wind to Extinguish the candle," and "Huang Feihong biography of the next episode of the fire of the king of the village," the film by the famous actor Guan Dexing Ji-Feihong, the first "Miss Hong Kong," Li Lan to serve as Actress, but also invited several Huang Feihong re-transmission of disciples cameo performances, the film came out, set a record for the year's sales of Cantonese films, a hit, Hu Peng from this out of control, a

series of directing 59 Huang Feihong subject matter of the film, and the leading man Guan Dexing is a person starred in 79 Huang Feihong subject matter of the film, known as "Huang Feihong re-incarnation! The movie is known as "Huang Feihong's reincarnation". Since 1949, Huang Feihong movies have more than 100, time-spanning half a century, in 2001 Huang Feihong movies by the Guinness Book of World Records as the world's longest-running movie collection. Huang Feihong movies all Huang Feihong as the theme of the largest number of cultural products, the impact is also the largest, is to let the world understand Huang Feihong as the most important medium.

In 1950, Chung Wai-ming, known as the "Emperor of Hong Kong Broadcasting", introduced the story of Huang Feihong to the radio, and began to broadcast the works of "Legend of Lingnan Wonderful Warrior", "Lu A Cai Farewell", and "Huang Feihong and Lin Shirong", which became one of the most popular programs among the listeners at that time. 1998, Wu Yuanbiao of the Foshan Drama Troupe broadcast the long novel "Young Huang Feihong" by Ren Liu on Foshan Radio. In 1998, Wu Yuanbiao of the Foshan Drama Troupe broadcasted Ren Liu's novel "Young Huang Feihong" on Foshan Radio.

In the 70s, the story of Huang Feihong was moved to the television screen, 1976 Hong Kong Wireless Television launched the first Huang Feihong TV series "Huang Feihong", since then Hong Kong ATV, Taiwan, and other places have launched several the majority of the audience favorite Huang Feihong TV series, such as "Huang Feihong and thirteen aunts," "I love the tooth rubbing Su", "Huang Feihong storybook" and so on.

About Huang Feihong's animation works so far, there are only two, 1999's "New Teenage Huang Feihong", a total of 36 episodes, and the other is the 2005 animated movie "Huang Feihong's Courage to Break into the World". Huang Feihong's animation image in addition to the previous animation image, was once also

popular throughout the comic world, but because the time is relatively long, only Foshan Ancestral Temple Huang Feihong Memorial Hall also preserved the most complete Huang Feihong cartoon works.

Early Huang Feihong cartoon images were mainly realistic style, and most of the production was placed in Hong Kong, so the general cartoon characters are full of muscle, and powerful appearance. Such as Figure 4 in the image and members of the Ten Tigers of Guangdong. For comics typical Hong Kong comic style absorbed the essence of European, American, and Japanese anime, but is also different from them, both the hard lines of American heroism comics, but also the delicate side of the Japanese version of comics, maintain the local temperament, especially the unique national flavor. The drawing style is wild and rough, the character modeling outline is rigid, and the cartoon Huang Feihong appears in the image of a martial arts master, behavior and demeanor are quite elegant, showing a strong heroic spirit.



Figure 4-Image and members of Guangdong Ten Tigers

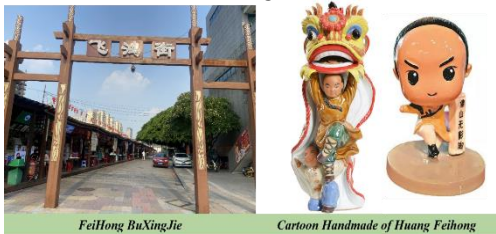


Figure 5-Fei Hong Pedestrian Street and Cartoon Artifacts

The realistic style of Hong Kong comics let a person's eyes, meticulous painting style, exquisite modeling, and martial arts dynamics of realistic build are also more in line with the real image of Huang Feihong so that readers have a kind of immersive experience and feeling. But this modeling is very complex and cumbersome, it's delicate and delicate but not suitable for the wide circulation of the Internet because the network is a very rapid circulation of information and information channels and platforms, complex modeling will greatly increase the difficulty and cost of its production, can not be timely and rapid dissemination of the Internet, so Huang Feihong animation image is not suitable for the use of realistic style.

There is another kind of anime image that is still in use now, which is the Huang Feihong hand-me-down derivatives sold in Feihong Pedestrian Street in Foshan, as shown in Figure 5. The shape of the anime derivatives to a q version of the shape of main has a q version with unique big eyes, thick eyebrows, and a small mouth with naive and lovely features, wearing a yellow robe, white pants, and black martial arts shoes, hair combed with braided head, is a typical Qing Dynasty shape.

CHE INTERACTION BETWEEN CENTENNIAL HERITAGE AND INNOVATION

The amalgamation of tradition and modernity plays a pivotal role in preserving and advancing Huang Feihong's cultural heritage. This synthesis involves not only the continuation of ancient traditional culture but also an innovative adaptation to contemporary times, ensuring that the spirit and values of Huang Feihong resonate with renewed vigor in modern society. Presently, a spectrum of Huang Feihong cultural industries has emerged, as depicted in Figure 6. The fusion of tradition and modernity manifests across various dimensions, encompassing the evolution of Huang Feihong's martial arts, the adaptability of cultural inheritance, and the ingenuity embedded in cultural and creative design.



Figure 6-Huang Feihong Cultural Products

The adaptability of cultural heritage is another important aspect of the integration of tradition and modernity (Rudmin F. W., 2003; Payyappallimana U., 2010). With the rapid changes in society, cultural inheritance must be able to adapt to new environments and needs. The culture of Huang Feihong shows strong adaptability in this regard. The stories and values of Huang Feihong, such as perseverance, unity and cooperation, and patriotism, are still relevant and can inspire resonance among contemporary people. At the same time, the traditional Huang Feihong culture has been passed down through various ways, including books, movies, and TV dramas, so that more people understand and accept this cultural tradition. This adaptability has kept the culture of Huang Feihong alive and has had a wide impact not only in China but also internationally.

The innovative character of cultural and creative design stands as a primary catalyst for blending tradition with modernity (Wang D. et al., 2015). Cultural and creative design seamlessly integrates traditional culture with modern creativity, yielding a diverse array of

captivating products and experiences (Richards G. & Wilson J., 2006; Richards G., 2001). In the realm of Huang Feihong culture, these designs encompass not only conventional cultural products like martial arts props and traditional costumes but also contemporary elements such as digital media and virtual reality experiences. These inventive designs not only captivate the interest of the younger generation but also enhance the interactivity and diversity of cultural heritage. For instance, certain cultural and creative design teams have forged connections between Huang Feihong's story and contemporary society through social media and online platforms, sparking extensive discussions and participation, thereby fostering the profound development of cultural heritage.

Image endorsement represents a form of brand endorsement, where the brand may symbolize a location, enterprise, government, competition, product, etc. In the current era of information overload and product homogenization, finding ways to stand out and be recognized and favored by the public is a crucial consideration. Animation image endorsement is a particularly influential method among various brand endorsement approaches. Leveraging public relations activities featuring animated characters contributes to increased brand awareness and influence, boosts local recognition, and stimulates the local economy. The following examples illustrate the design and application of modern animation images of Huang Feihong.

1. WeChat Chatting Emoji. WeChat is one of the hottest social apps nowadays, using this as a basis to explore the use of the modern animation image of Huang Feihong in WeChat chatting. WeChat is used for communication daily to enhance the emotional exchange between users. WeChat emoticons would have to be used in conjunction with chatting scenarios.

2. Public comics to promote history and culture. The article on public numbers is one of the best ways to promote the culture of martial arts, using the article of public number as a

means of dissemination, there are two ways to use the cartoon image, one is to tell the story of the whole article in the form of small comics, the whole article is made up of comics, which has the main character roles and several supporting roles, and through the dialogues and dynamics between the roles, the content of the article is narrated, as in Fig. 7. and the other is the words + anime images. Large text content, in the middle of the difficult to understand a paragraph, difficulty to describe the paragraph or need to create the effect of the paragraph, need to add anime images to analyze. As an introduction to the tiger and crane double-shape boxing article, a move of his specific dynamic is how, generally this situation is difficult to describe, this time Huang Feihong's modern animation image of the dynamics of the perfect interpretation. This text with the anime image can make the culture more understandable, and easy to be understood by the public, but also because of the humor and funny shape and plot, attract more readers to read and forward.



Figure 7-The Role of Huang Feihong's Animation Image on the Tourism Industry

3. Teaching aid. Wushu into the school has been carried out in Foshan for some time, as a second classroom outside the classroom, the

class just a few minutes is not enough for students to integrate, which creates a problem of after-school practice. The form of homework, written in the form of text makes it difficult to understand the content of the homework, is sent in the form of charts, is boring, difficult to arouse the interest of students to practice and adhere to. Interest is the best teacher, Huang Feihong modern cartoon image based on a real map to restore, each move made into a small GIF map with text to explain the key points of the action, as shown in Figure 8, can be convenient for students to read.

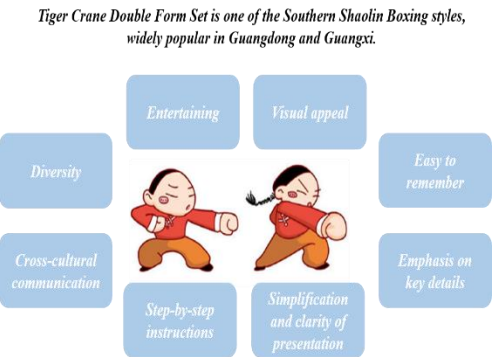


Figure 8-Tiger Crane Double Form Fist Anime Diagram

CONCLUSION

This thesis extensively investigates the historical evolution of Huang Feihong's cultural heritage and cultural and creative design, yielding the following conclusions:

Firstly, as an exceptional martial artist and cultural ambassador, Huang Feihong has bequeathed a profound cultural legacy encompassing traditional martial arts techniques and positive values. His impact extends beyond martial arts, as he played a crucial role in disseminating Chinese cultural traditions on the global stage.

Secondly, cultural and creative design emerges as a pivotal force in both inheritance and innovation. Through the strategic design and

promotion of cultural and creative products, the legacy of Huang Feihong continues to resonate, capturing the attention of a new generation of audiences. Balancing respect for tradition with adaptability to modern societal needs is crucial for successful inheritance and innovation.

Lastly, the fusion of tradition and modernity distinguishes Huang Feihong's culture and serves

as a vital dimension for cultural and creative design. This harmonious integration not only safeguards traditional values but also injects fresh vitality into contemporary society. The effective inheritance and innovation observed in Huang Feihong's culture offer valuable insights for the preservation of other cultural heritages.

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